

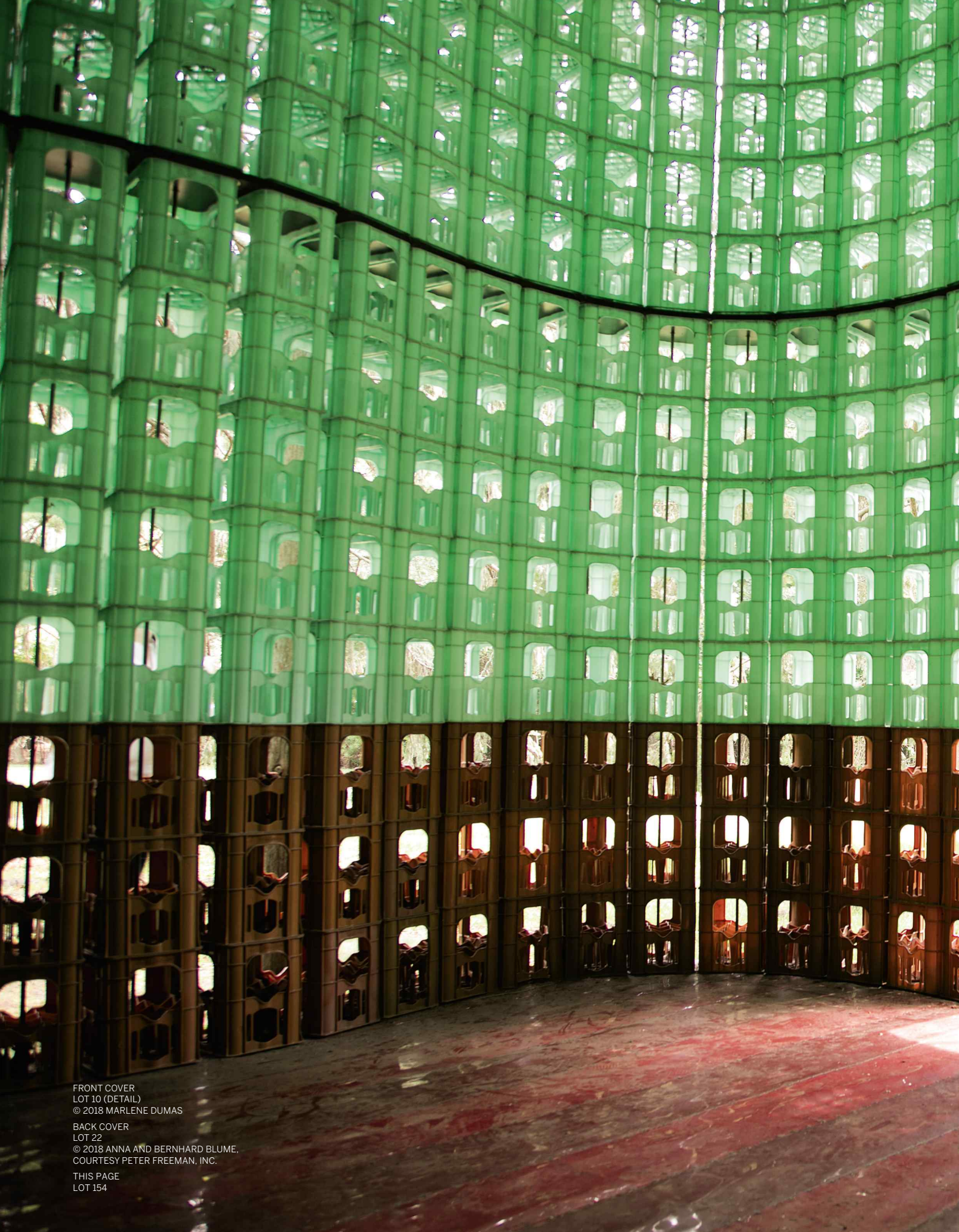


**TO  
LIVE WITH  
ART** PROPERTY FROM  
THE JEROME & ELLEN  
STERN COLLECTION

NEW YORK 5 MARCH 2018

**Sotheby's** EST. 1744





FRONT COVER  
LOT 10 (DETAIL)  
© 2018 MARLENE DUMAS

BACK COVER  
LOT 22  
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THIS PAGE  
LOT 154













THIS PAGE  
LOT 32







**TO  
LIVE WITH  
ART** PROPERTY FROM  
THE JEROME & ELLEN  
STERN COLLECTION

AUCTION IN NEW YORK  
5 MARCH 2018  
SALE N09838  
10:00 AM

EXHIBITION

Friday 23 February  
10 am-5 pm

Wednesday 28 February  
10 am-5 pm

Saturday 24 February  
10 am-5 pm

Thursday 1 March  
10 am-5 pm

Sunday 25 February  
1 pm-5 pm

Friday 2 March  
10 am-5 pm

Monday 26 February  
10 am-5 pm

Saturday 3 March  
10 am-5 pm

Tuesday 27 February  
10 am-5 pm

Sunday 4 March  
1 pm-5 pm

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(992)



THIS PAGE  
LOT 11







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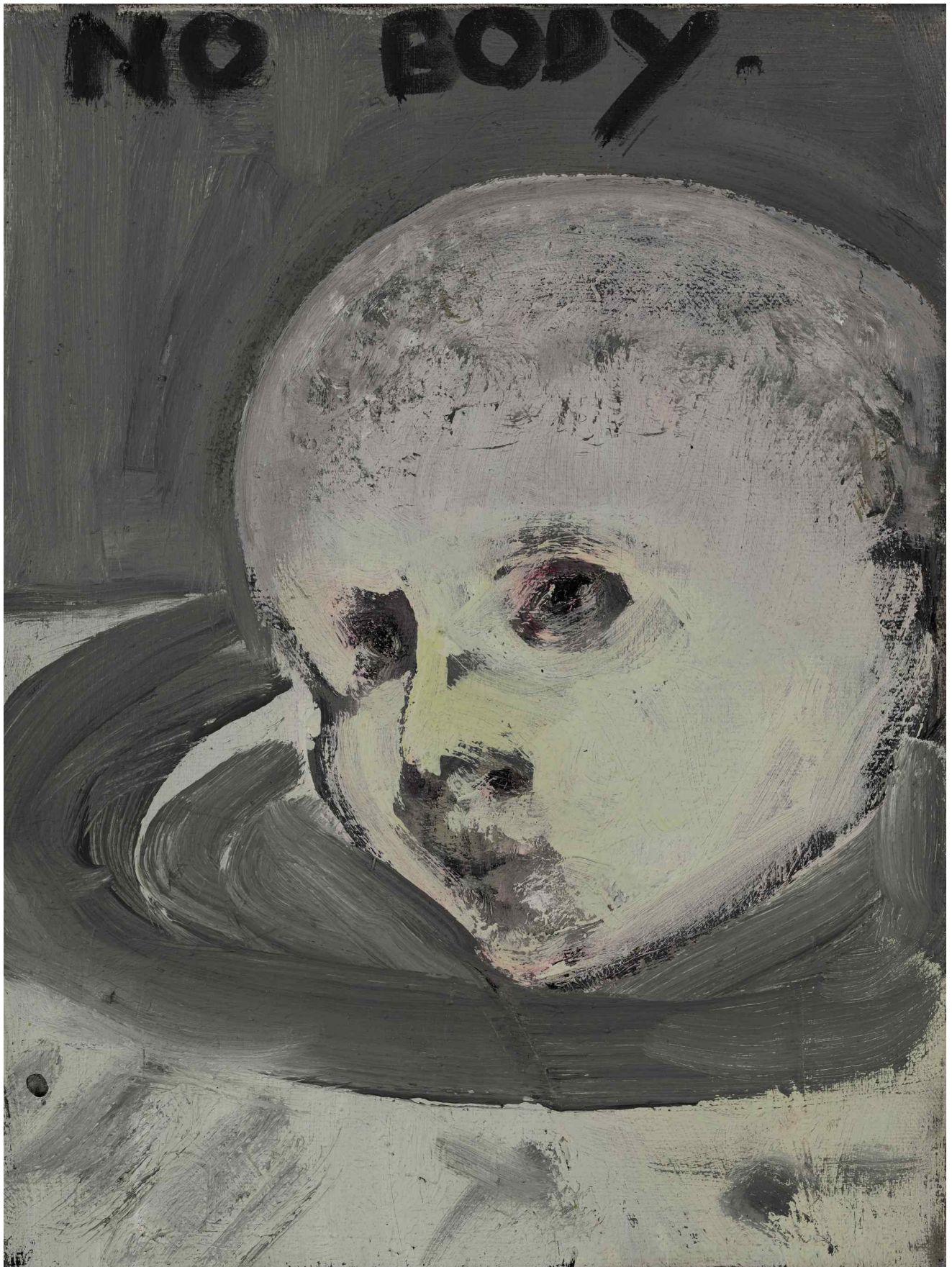
### CATALOGUE PRICE

\$45 at the gallery

### FOR SUBSCRIPTIONS CALL

+1 212 606 7000 USA  
+44 (0)20 7293 5000  
for UK & Europe





THIS PAGE  
LOT 84



## CONTENTS

3	AUCTION INFORMATION
4	SPECIALISTS AND AUCTION ENQUIRIES
12	<b>TO LIVE WITH ART: PROPERTY FROM THE JEROME &amp; ELLEN STERN COLLECTION: LOTS 1-157</b>
138	CONDITIONS OF SALE
139	TERMS OF GUARANTEE ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING
140	BUYING AT AUCTION
142	SELLING AT AUCTION SOTHEBY'S SERVICES INFORMATION ON SALES AND USE TAX GLOSSARY OF TERMS
143	INTERNATIONAL DEPARTMENTS
144	INDEX





**TO**  
**LIVE WITH**  
**ART** PROPERTY FROM  
THE JEROME & ELLEN  
STERN COLLECTION

The Collection of Jerome and Ellen Stern reflects a lifetime of passionate and thoughtful art collecting. The Sterns searched the globe for contemporary sculpture, photography, paintings and drawings from emerging artists. Their support for young artists also extended to supporting international museums and institutions. As patrons of the Israel Museum and The Metropolitan Museum of Art's African Art Council, the Sterns shared their devotion to cultivating the arts with a global audience. As supporters of the Studio Museum of Harlem and as Trustees of the

New Museum, the Sterns introduced young artists from around the world to their native New York.

Ellen, an academic in art history and archaeology, and Jerome, a venture capitalist, met at an art opening for the sculptor Serge Spitzer, who would later design their famous Westhampton artbarn. Throughout their marriage, their collecting ranged from Surrealism and Modernism to African art, photography, design and Contemporary art. Though their collecting interests were diverse, every piece reveals an





Jerome & Ellen Stern at home in the Upper West Side © Frederic Brenner

intense intellectual curiosity. Although many pieces are thought-provoking and at times even political, their collection also features the rare quality of humor. Each piece evidences Jerome and Ellen's emotional connection to the collection.

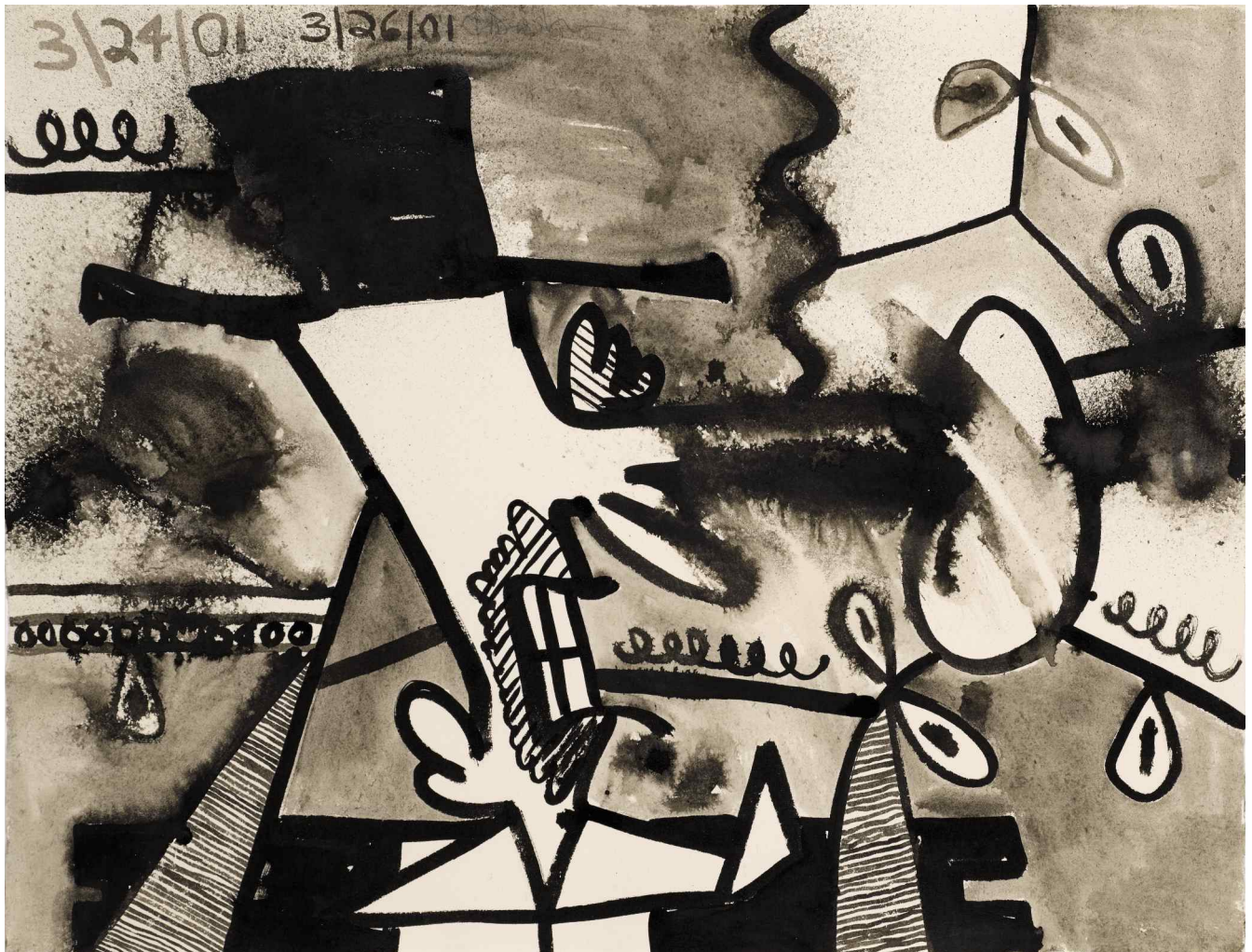
The Sterns were not just patrons of the art world, but active participants in its changing landscape. Their friendships with the artists represented in the collection were enduring and close. They were committed to collecting the full breadth of Marlene Dumas, Wangechi Mutu and

Lynette Yiadom-Boakye's works. They forged loyal friendships with Serge Spitzer and Menashe Kadishman. Jerome and Ellen began collecting Wangechi Mutu early in her career and remained faithful as she gained fame. Wangechi was even married on their Westhampton property.

This collection is characterized by academic rigor, inherent passion and unbridled joy. When the Sterns constructed the artbarn on their Westhampton property—lovingly referred to as "Camp Jerome"—they created not only the ideal forum for displaying their

diverse pieces, but also a space where family, friends and visitors could learn more about emerging artists and find moments of quiet contemplation. The artbarn was home to an ever-changing roster of important works by Anna and Bernhard Blume, Mariko Mori and Huang Yong Ping, to name a few. It is a symbol of Jerome and Ellen's true commitment to their collection and their dedication to creating a space to enjoy and appreciate their most treasured pieces. Their focus was always to live with family, to live with ideas, to live with joy, and **TO LIVE WITH ART.**





1

**CARROLL DUNHAM**

b. 1949

Untitled (3.24.01, 3.26.01)

signed and dated 3/24/01 and 3/26/01  
graphite and ink on paper  
20<sup>1</sup>/<sub>8</sub> by 26<sup>1</sup>/<sub>8</sub> in. 51.1 by 66.4 cm.

**PROVENANCE**

Nolan/Eckman Gallery, New York  
Acquired from the above by the present owner in  
November 2002

**EXHIBITED**

New York, Nolan/Eckman Gallery, *Carroll  
Dunham Drawings 1985 - 2002*, November -  
December 2002

**\$ 20,000-30,000**



## CARROLL DUNHAM

b. 1949

### Untitled (12.3.90)

signed and dated 12/3/90  
graphite and ink on paper  
16 $\frac{7}{8}$  by 12 $\frac{7}{8}$  in. 42.9 by 32.7 cm.

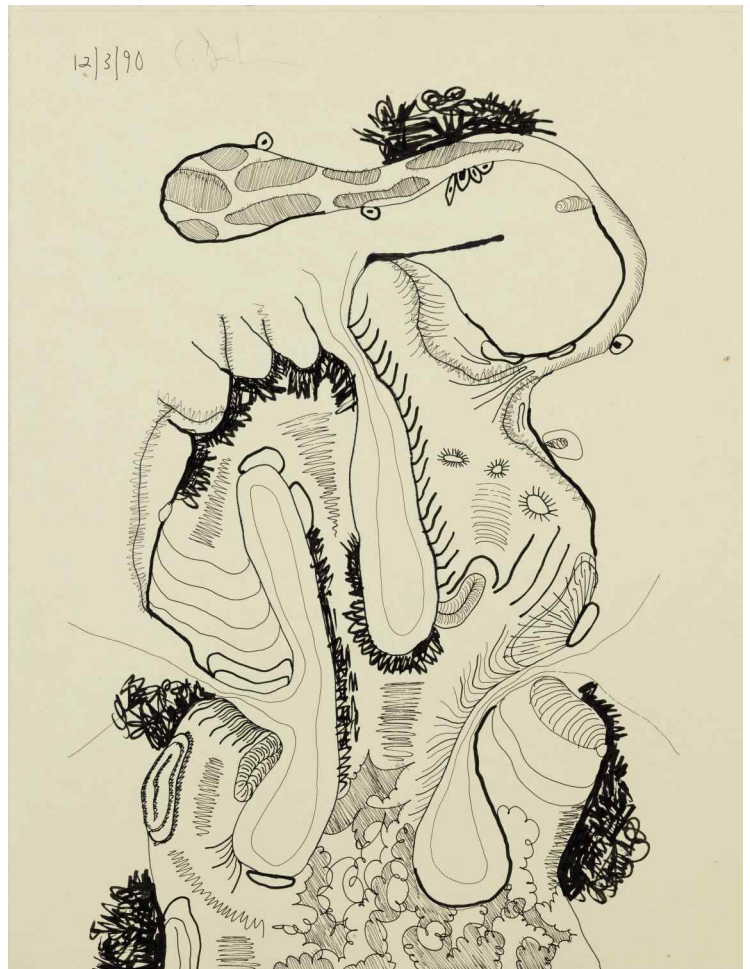
#### PROVENANCE

Nolan/Eckman Gallery, New York  
Acquired from the above by the present owner in  
November 2002

#### EXHIBITED

New York, Nolan/Eckman Gallery, *Carroll  
Dunham Drawings 1985 - 2002*, November -  
December 2002

\$ 5,000-7,000



2

## CARROLL DUNHAM

b. 1949

### Untitled (12.4.90)

signed and dated 12.4.90  
graphite and ink on paper  
14 by 18 $\frac{1}{2}$  in. 35.6 by 47 cm.

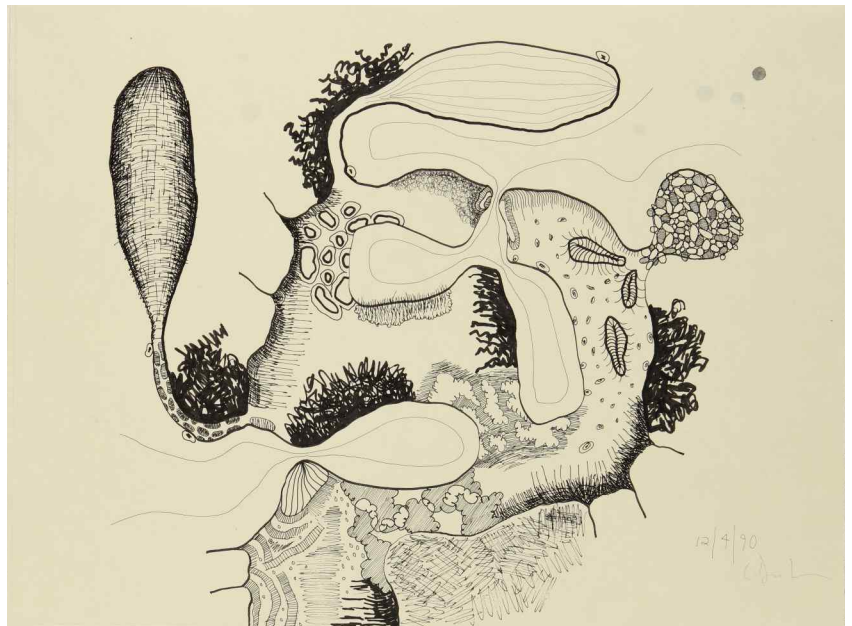
#### PROVENANCE

Nolan/Eckman Gallery, New York  
Acquired from the above by the present owner in  
November 2002

#### EXHIBITED

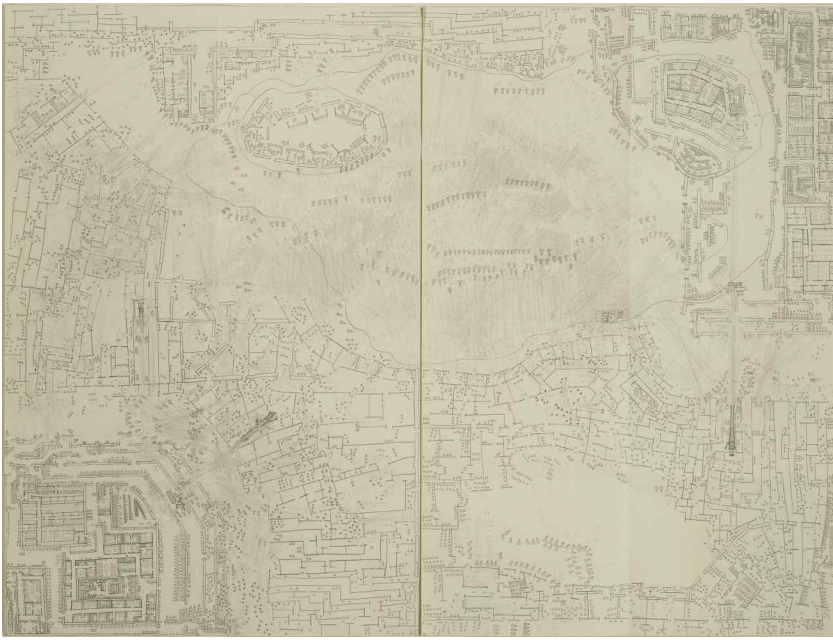
New York, Nolan/Eckman Gallery, *Carroll  
Dunham Drawings 1985-2002*, November -  
December 2002

\$ 5,000-7,000



3





4

## KIM JONES

b. 1944

### Double War Drawing

each signed and dated 1991-1992 on the reverse  
graphite on paper, in 2 parts  
Overall: 38 by 50 in. 96.5 by 127 cm.

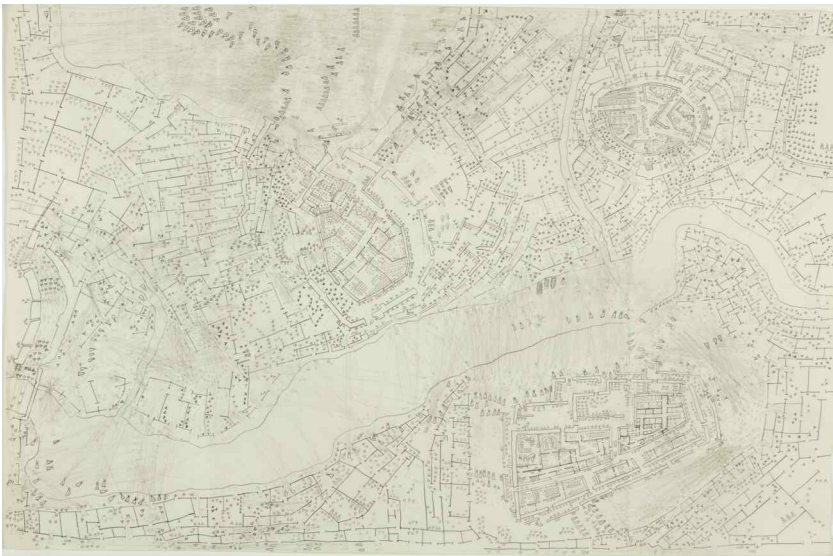
#### PROVENANCE

AC Project Room, New York  
Acquired from the above by the present owner

#### EXHIBITED

Buffalo, University at Buffalo Art Gallery; Los Angeles, California State University Luckman Gallery; Seattle, University of Washington Henry Art Gallery, *Kim Jones: A Retrospective*, March - December 2007

**\$ 4,000-6,000**



5

## KIM JONES

b. 1944

### War Drawing

signed and dated 1990-1991-1992 on the reverse  
graphite on paper  
38 by 25 in. 96.5 by 63.5 cm.

#### PROVENANCE

AC Project Room, New York  
Acquired from the above by the present owner

#### EXHIBITED

Buffalo, University at Buffalo Art Gallery; Los Angeles, California State University Luckman Gallery; Seattle, University of Washington Henry Art Gallery, *Kim Jones: A Retrospective*, March - December 2007

**\$ 3,000-5,000**



## SERGE SPITZER

b. 1951

### 48 Attitudes Related to Closed Spaces

ink and graphite on vellum  
each sheet: 9 by 12¼ in. 22.9 by 31.1 cm.

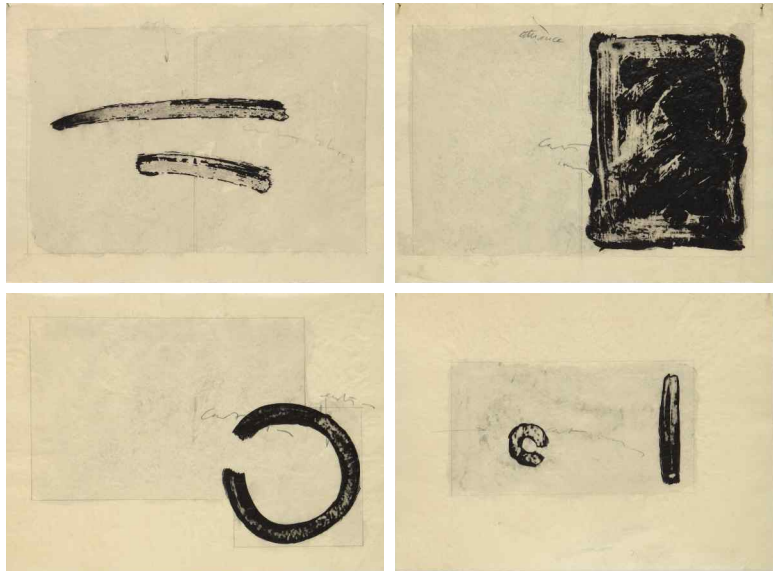
#### PROVENANCE

Private Collection  
Acquired from the above by the present owner

#### EXHIBITED

Valencia, IVAM Centre del Carme, *Serge Spitzer*,  
January - March 1994  
The Hague, Gemeentemuseum Den Haag, *Serge Spitzer*, 1992

\$ 2,000-3,000



6

## MARLENE DUMAS

b. 1953

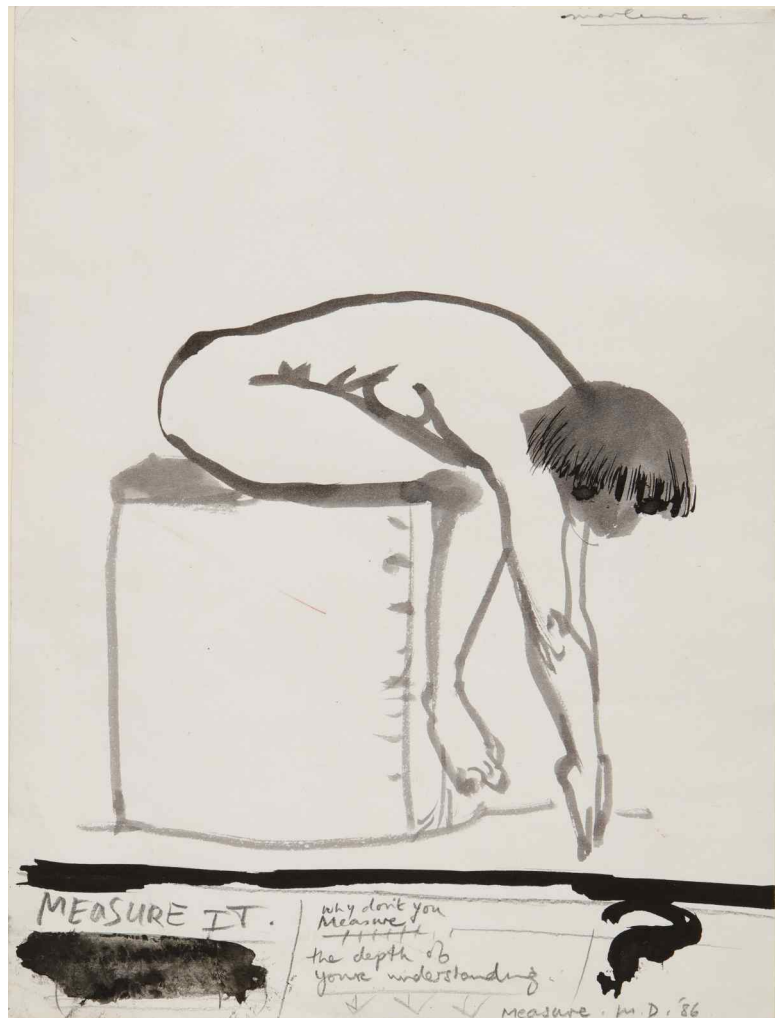
### Measure It

signed with artist's initials, titled and dated '86  
ink, colored pencil and graphite on paper  
12½ by 9¾ in. 32 by 23.8 cm.

#### PROVENANCE

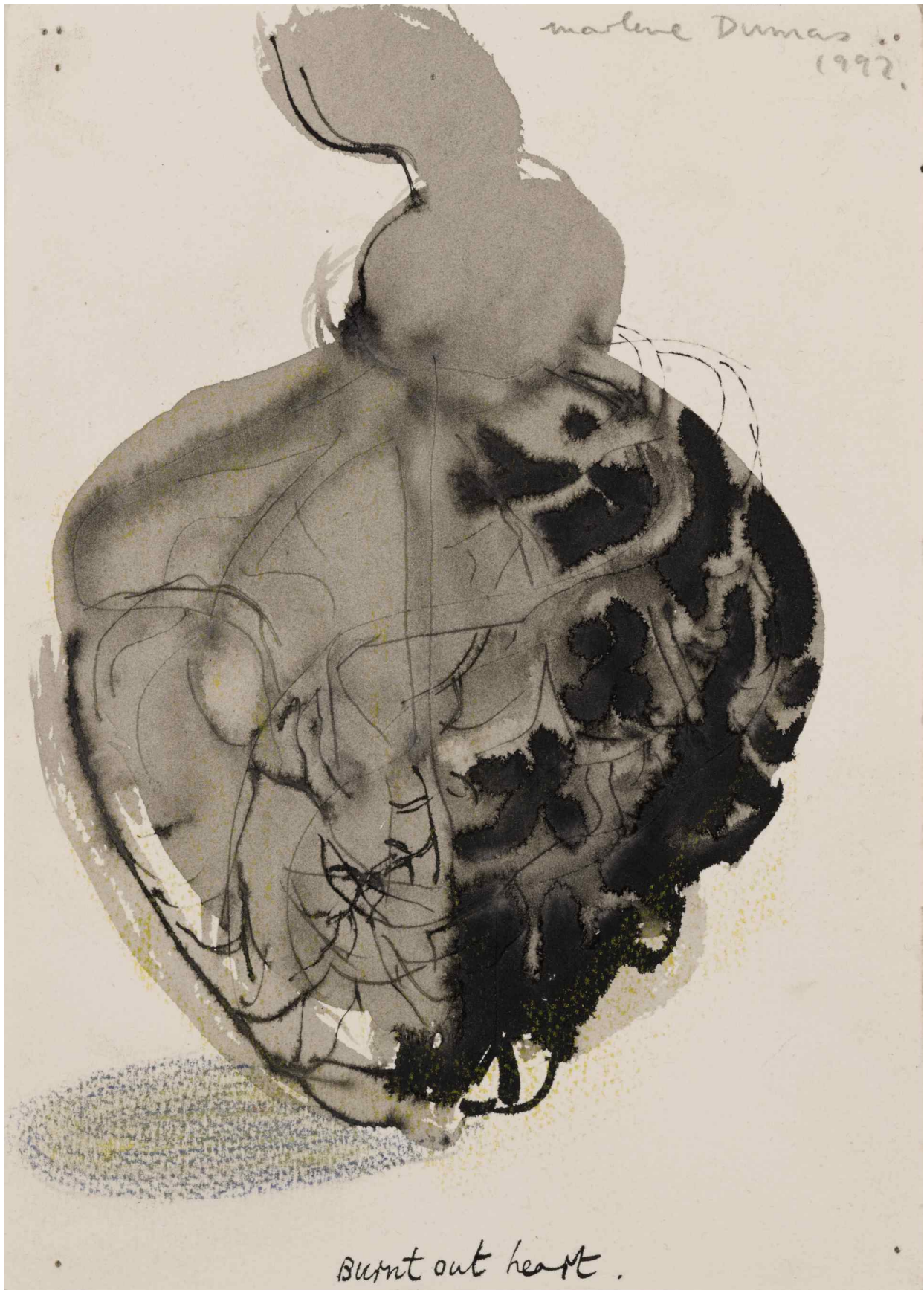
Galerie Paul Andriessse, Amsterdam  
Acquired from the above by the present owner

\$ 6,000-8,000



7









9

8

**MARLENE DUMAS**

b. 1953

**Burnt Out Heart**

signed, titled and dated 1992  
ink and pastel on paper  
11½ by 8 in. 29.2 by 20.3 cm.

**PROVENANCE**

Marc Jancou, New York  
Acquired from the above by the present owner

**EXHIBITED**

Kassel, Museum Fridericianum, *Documenta IX*,  
June - September 1992

**\$ 30,000-40,000**

9

**MARLENE DUMAS**

b. 1953

*Jesse, Black Music*

titled  
ink on handmade paper  
9¾ by 11¾ in. 23.8 by 29.8 cm.  
Executed in 1991.

**PROVENANCE**

Galerie Paul Andriessse, Amsterdam  
Acquired from the above by the present owner

**\$ 10,000-15,000**



## MARLENE DUMAS

b.1953

### Small Dark Portrait (with white teeth)

signed, titled and dated 1993 - 1999 on the stretcher

oil on canvas

9½ by 7⅞ in. 24.1 by 18.1 cm.

#### PROVENANCE

Galerie Paul Andriessse, Amsterdam

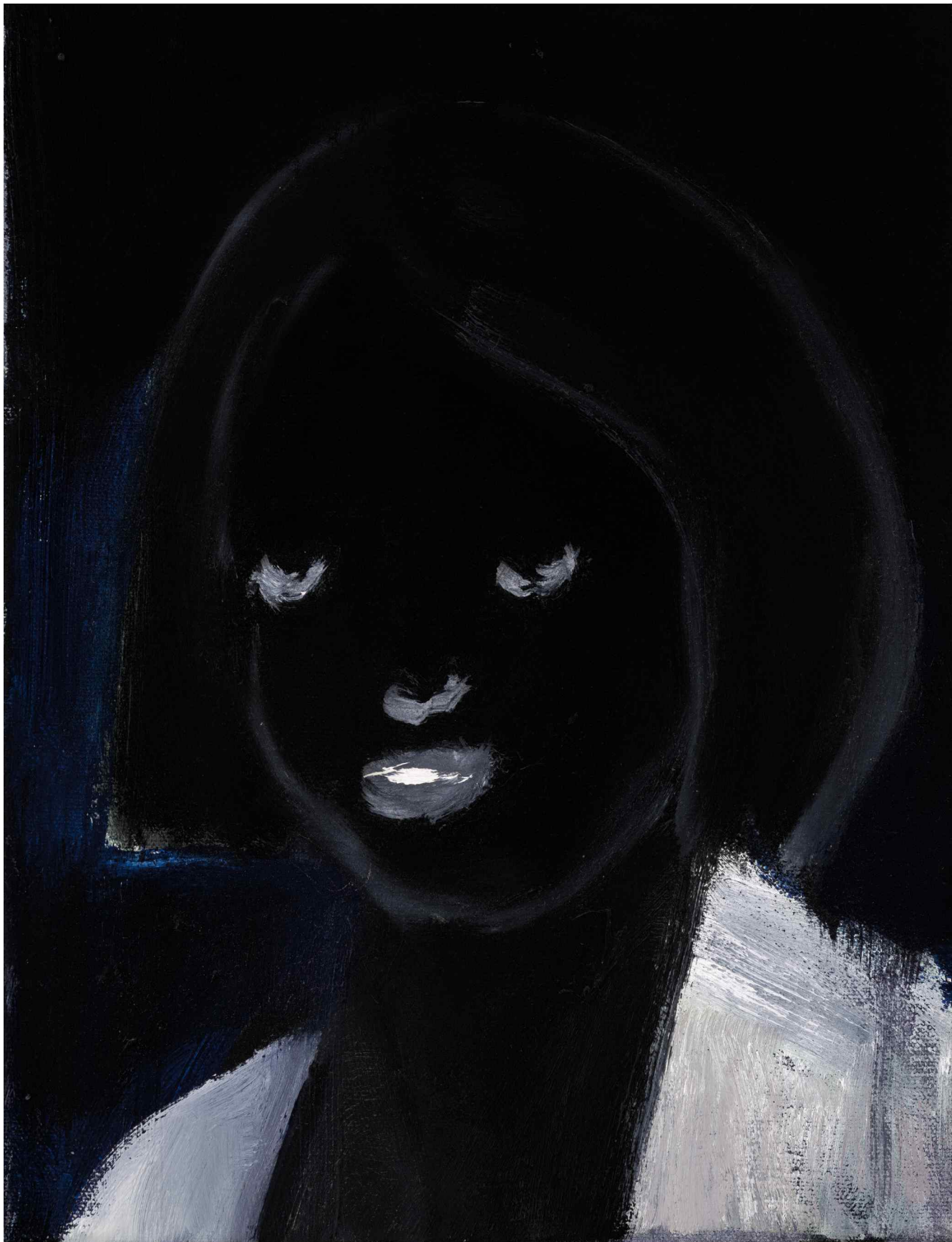
Acquired from the above by the present owner

**\$ 80,000-120,000**



Paul Gauguin, *Tahitian Girls on the Beach*, 1891-1894  
Honolulu Academy of Arts, Honolulu, Hawaii  
Image © Erich Lessing / Art Resource, NY







## DIETER APPELT

b. 1935

## Die Befreiung der Finger (1-6)

each: signed, dated 79, and numbered sequentially in pencil and with the photographer's copyright stamp on the reverse, framed a sequence of 6 gelatin silver prints each image: 15¾ by 11⅝ in. 40.1 by 29.5 cm. Executed in 1977-79, this work is number 4 from an edition of 20.

## PROVENANCE

Springler & Winckler Galerie, Berlin  
Acquired from the above by the present owner in 2002

## EXHIBITED

Chicago, The Art Institute of Chicago, *Dieter Appelt*, November 1994 - January 1995, cover and pp. 80-1, pls. 18-23, illustrated (edition no. unknown)

## LITERATURE

*Créatis: Fine Photography*, Paris, 1981, Cat. No. 16, p. 24, illustrated

\$ 5,000-7,000



11

## DENNIS OPPENHEIM

1938 - 2011

## Reading Position for Second Degree Burn

signed and editioned 4/30 in ink on the reverse, framed  
chromogenic print  
overall: 23½ by 16¾ in. 59.7 by 42.5 cm.  
Executed in 1970, printed later, this work is number 4 from an edition of 30.

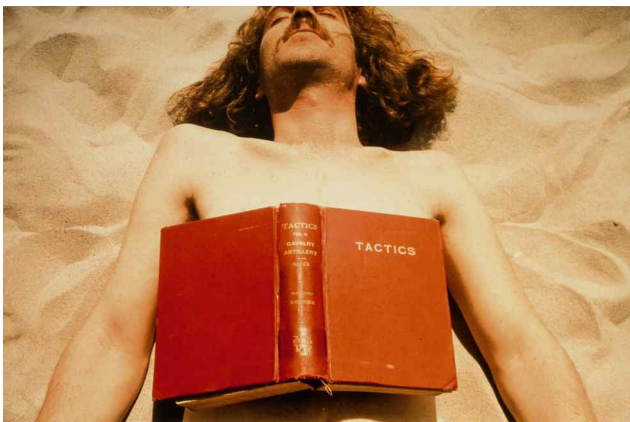
## PROVENANCE

Kenny Schachter, London  
Acquired from the above by the present owner in 2004

## LITERATURE

Alanna Heiss, *Dennis Oppenheim Selected Works 1967-90*, New York 1992, p. 62, illustrated in black and white

\$ 5,000-7,000



READING POSITION FOR SECOND DEGREE BURN  
Stage I, Stage II. Book, skin, solar energy. Exposure time: 5 hours. Jones Beach. 1970



12





## JOHN COPLANS

1920 - 2003

### 'Self Portrait: Crossed Fingers' (Nos. 1-7)

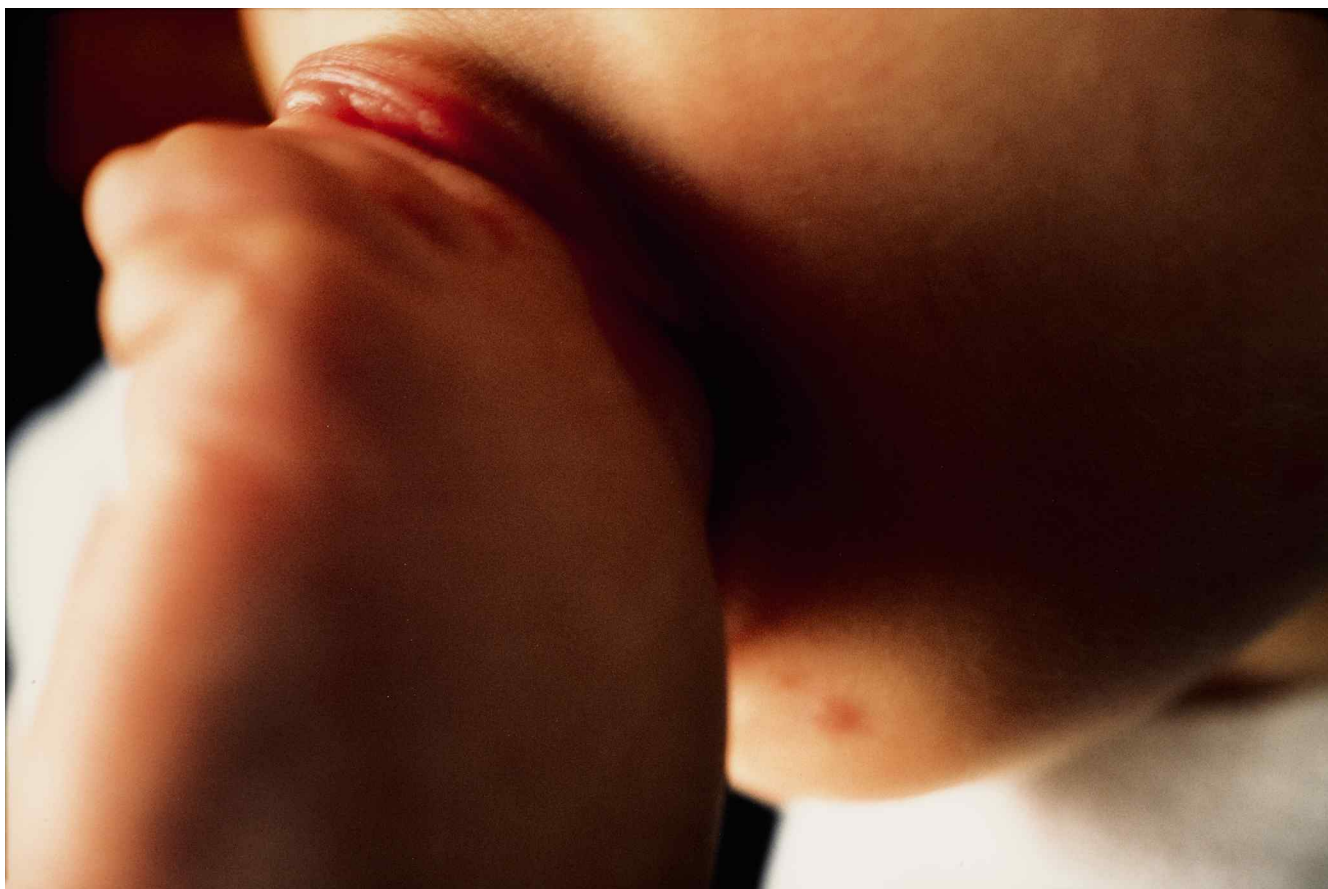
each: signed, titled, dated 1999, numbered sequentially *No 1*, *No 2*, *No 3*, *No 4*, *V*, *No 6*, and *No 7*, respectively, and all but *V* editioned 2/12 in pencil on the reverse, framed, a Galerie Nordenhake, Stockholm, label on the reverse a sequence of 7 gelatin silver prints each image approximately: 18 by 22 in. 45.7 by 55.9 cm. Executed in 1999, all but *V* are number 2 from an edition of 12.

#### PROVENANCE

Acquired directly from the artist by the present owner

\$ 5,000-7,000





14

## DOUGLAS GORDON

b. 1966

### Croque mort (c)

framed, signed in ink on a Gagosian Gallery label on the reverse

digital chromogenic print, flush-mounted

image: 37 by 54 in. 94 by 137.2 cm.

Executed in 2000, this work is number 8 from an edition of 13.

#### PROVENANCE

Gagosian Gallery, New York

Acquired from the above by the present owner in 2000

#### EXHIBITED

Los Angeles, Museum of Contemporary Art; Vancouver Art Gallery; Mexico City, Museo Rufino Tamayo; Washington D.C., Hirshhorn Museum and Sculpture Garden, *Douglas Gordon*, September 2001 - January 2002 (the present example exhibited)

**\$ 2,000-3,000**



15

## JOHN COPLANS

1920 - 2003

### 'Self Portrait: Interlocking Fingers' No. 1 and No. 2

each: mounted, signed, titled, dated 1999,  
editioned 3/6, and numbered *SP 31 99* and *SP 32*  
*99*, respectively, in pencil on the reverse, framed  
2 gelatin silver prints  
each image: 33 by 26½ in. 83.8 by 67.3 cm.  
Executed in 1999, these works are each number 3  
from an edition of 6.

#### PROVENANCE

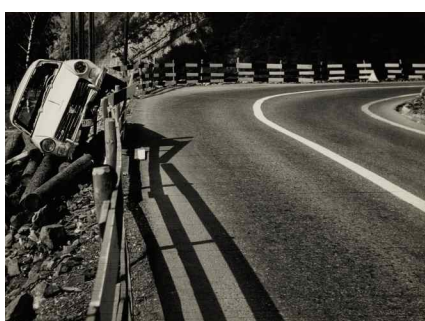
Acquired directly from the artist by the present  
owner in 2000

#### EXHIBITED

West Palm Beach, Norton Museum of Art, *Stare*,  
December 2010 - March 2011 (the present  
example exhibited)

**\$ 8,000-12,000**





16

## ARNOLD ODERMATT

b. 1925

### Selected Images of Car Accidents

each: signed, dated, annotated with the location, and variously editioned in pencil on the reverse, framed  
25 gelatin silver prints

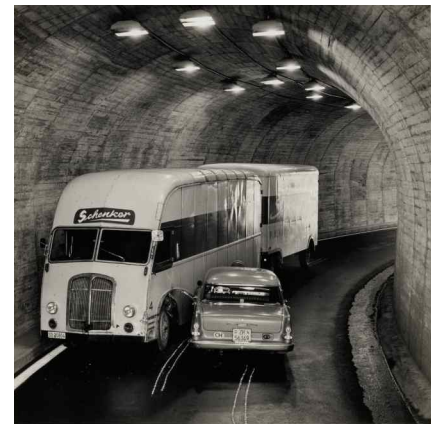
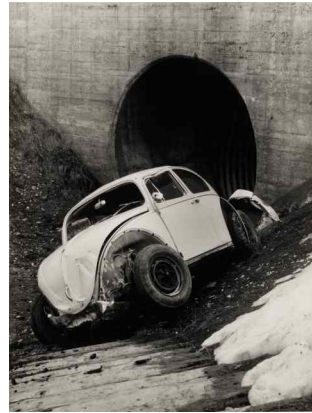
the largest image: 11¾ by 15⅝ in. 29.8 by 39.7 cm.  
Executed in the 1950s-60s, printed later, these works are each from an edition of 8.

#### PROVENANCE

Robert Miller Gallery, New York  
Acquired from the present owner in 1999

**\$ 20,000-30,000**









17

## HANS BREDER

1935 - 2017

### Selected Images from Body/Sculptures

each: signed, dated, and editioned 1/12 in ink, framed  
 4 gelatin silver prints  
 each image: 15 by 14<sup>7</sup>/<sub>8</sub> in. 38.1 by 40.3 cm.  
 Executed in 1969-73, printed later, these works are each  
 number one from an edition of 12.

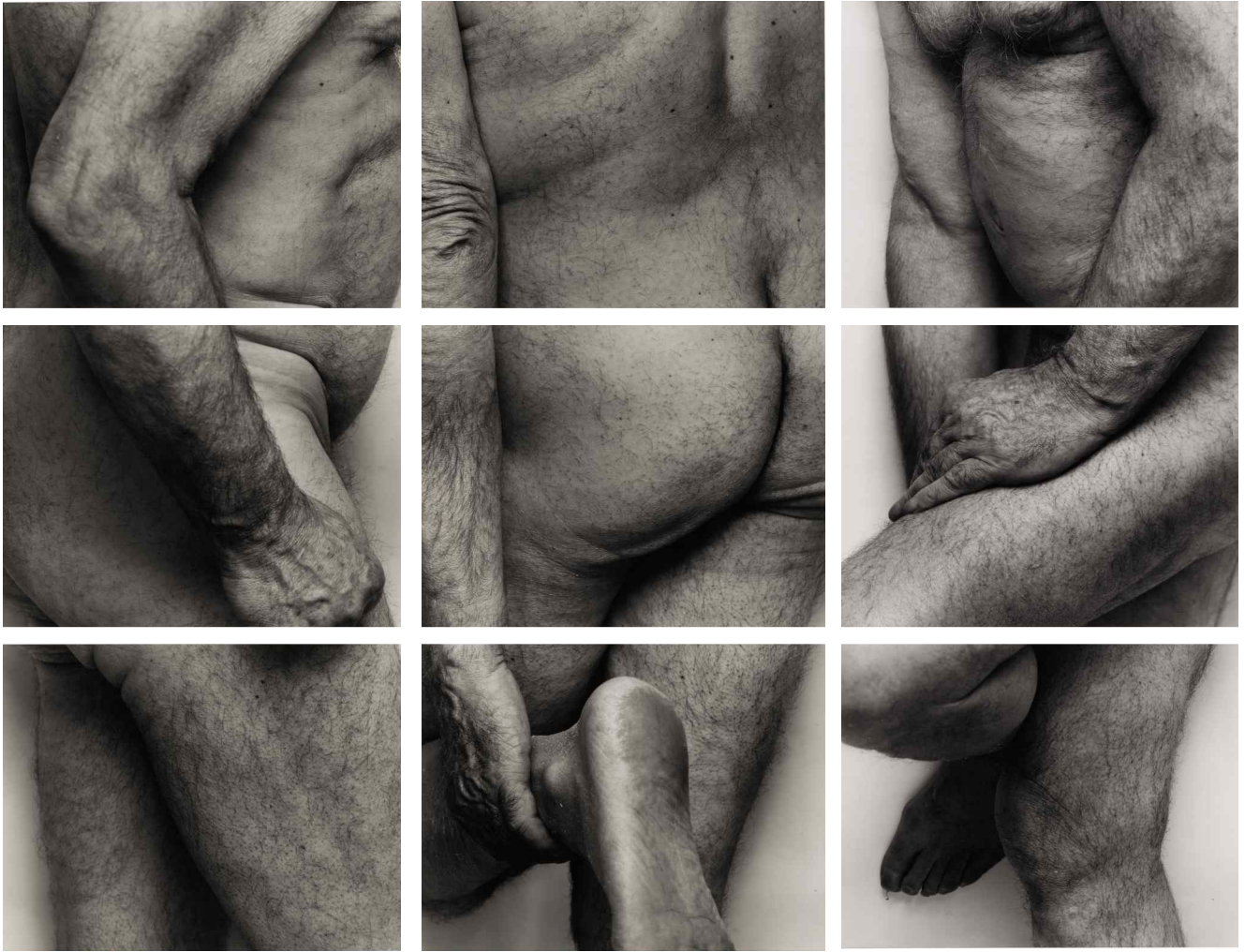
### PROVENANCE

Mitchell Aligus Gallery, New York  
 Acquired from the above by the present owner

### LITERATURE

John Hanhardt and Klauss Peter Busse, Eds., *Hans Breder: Intermedia and Process*, Dortmund 2007, pp. 42 and 79, pl. 3, illustrated

**\$ 15,000-25,000**



18

---

## JOHN COPLANS

1920 - 2003

### 'Self-Portrait, Frieze No. 4, 3 Panels'

the right-most panel: signed, credited, titled, dated 1994, editioned 4/6, and numbered SP 4 94 in pencil on the reverse of the mount

a sequence of 3 panels, each comprised of 3 gelatin silver prints mounted and framed together  
each panel overall: 71½ by 31 in. 181.6 by 78.7 cm.

#### **PROVENANCE**

Acquired directly from the artist by the present owner

**\$ 8,000-12,000**





WHO IS SIDNEY SHERMAN ?

*Sidney paints his fingernails a shocking pink, a brilliantly audacious gesture that exposes the dis-corraborative gender bias of Revlon's vacuity, while trenchantly confirming lipstick as a phallic ploy of alpha moles vis-a-vis Derrida's strategies of dis-corraboration.*

(ONE OF SIX)

19

**DUANE MICHALS**

b. 1932

'Who is Sidney Sherman?'

No. 6: signed and editioned 10/25; No. 1: titled; all but No. 1: numbered sequentially; and each: annotated extensively in ink in the margin, framed, a Pace/MacGill Gallery label on the reverse

a sequence of 6 gelatin silver prints  
each image: 6<sup>7</sup>/<sub>8</sub> by 4<sup>5</sup>/<sub>8</sub> in. or the reverse  
Executed in 2000, this work is number 10 from an edition of 25.

**PROVENANCE**

Pace/MacGill Gallery, New York  
Acquired from the above by the present owner in 2001

**LITERATURE**

Duane Michals, *Foto Follies: How Photography Lost its Virginity on the Way to the Bank*, Göttingen 2006, pp. 4-21, illustrated

**\$ 5,000-7,000**



20

## ANDY WARHOL

1928 - 1987

### Self Portrait in Drag [I-IV]

Polaroid, in 4 parts

each image: 4¼ by 3⅜ in. 10.8 by 8.6 cm.

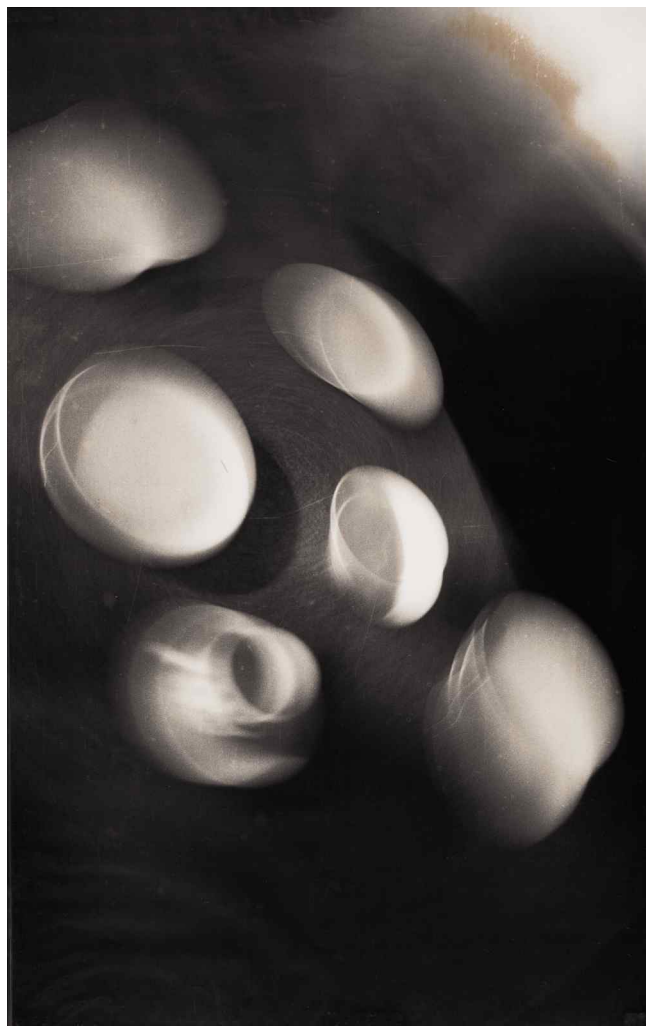
Executed in 1980-1982, these works are stamped by the Estate of Andy Warhol and the Andy Warhol Art Authentication Board, Inc., and numbered (i) FA03.00120, (ii) FA03.00036, (iii) FA03.00096 and (iv) FA03.00058 on the reverse.

### PROVENANCE

The Estate of Andy Warhol, New York  
The Andy Warhol Foundation for the Visual Arts, Inc., New York  
Skarstedt Fine Art, New York  
Sotheby's, New York, 15 November 2001, Lot 125  
Acquired from the above sale by the present owner

**\$ 40,000-60,000**





21

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**ANNA AND BERNHARD BLUME**

b. 1936 and 1937 - 2011

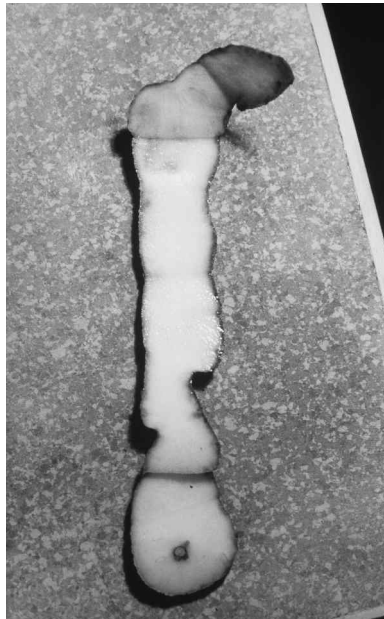
**Tellertraum (Dish Dream)**

2 gelatin silver prints, framed  
each image sight: 78 by 49¾ in. 198.1 by 126.4 cm.  
Executed in 1986.

**PROVENANCE**

Springer & Wrinckler Galerie, Berlin  
Acquired from the above by the present owner

**\$ 8,000-12,000**



22

## ANNA AND BERNHARD BLUME

b. 1936 and 1937 - 2011

### 'Kartoffelschrift' (Potato-Writing)

each: signed, titled, dated 1985/2003, and numbered sequentially in ink on the reverse of the mount, framed a sequence of 5 laminated gelatin silver prints, flush-mounted each image: 78½ by 49⅜ in. 199.4 by 125.4 cm. Executed in 1985, printed in 2003.

#### PROVENANCE

Springer & Wrinckler Galerie, Berlin  
Acquired from the above by the present owner

\$ 8,000-12,000





23



23

## THOMAS DEMAND

b. 1964

Pile

each: signed, dated 2001, and editioned 16/45 in ink on a label on the reverse  
 2 chromogenic prints, face-mounted to acrylic and flush-mounted to board  
 each approximately: 18 by 21 in. 45.7 by 53.3 cm.  
 Executed in 2001, this work is number 16 from an edition of 45.

### PROVENANCE

Godt - Cleary Projects, Las Vegas  
 Acquired from the above by the present owner in 2005

### EXHIBITED

Bregenz, Kunsthhaus Bregenz, *Thomas Demand Phototrophy*, September - November 2004, pp. 37 and 39, illustrated in color (edition no. unknown)  
 Rivoli, The Museum of Contemporary Art, *Thomas Demand*, October - January 2003, p. 26, illustrated in color (edition no. unknown)

\$ 5,000-7,000



24

24

## WOLFGANG TILLMANS

b. 1968

After Party (a)

signed, and with title, edition 2/3 and 2002 in pencil in an unidentified hand on the reverse, framed, an Andrea Rosen Gallery, New York, label on the reverse  
 chromogenic print  
 image: 16 $\frac{1}{8}$  by 24 in. 41 by 61 cm.  
 Executed in 2002, printed in 2003, this work is number 2 from an edition of 3.

### PROVENANCE

New Museum, New York, Benefit Auction, 2004  
 Acquired from the above sale by the present owner

\$ 4,000-6,000



25

## ANDREAS GURSKY

b. 1955

### Autobahn, Mettmann

framed, Robert Miller Gallery and Milwaukee Art Museum labels on the reverse  
 chromogenic print, mounted to acrylic  
 image: 55 by 71½ in. 139.7 by 181.6 cm.  
 Executed in 1993, this work is from an edition of 6.

#### PROVENANCE

Robert Miller Gallery, New York  
 Acquired from the above by the present owner in 1999

#### EXHIBITED

Krefeld, Museum Haus Lange and Haus Esters, *Andreas Gursky: Werke 80 – 08*, October 2008 - January 2009, illustrated in color (edition no. unknown)  
 New York, The Museum of Modern Art, *Andreas Gursky*, March - May 2001, p. 127, pl. 34, illustrated in color (edition no. unknown)  
 Milwaukee Art Museum; Seattle, Henry Art Gallery, University of Washington; Columbus Museum of Art; Houston, Contemporary Arts Museum, *Currents 27: Andreas Gursky*, February 1998 - January 1999, cat. no. 2, illustrated in color (the present example exhibited)  
 Düsseldorf, Kunsthalle Düsseldorf, *Andreas*

*Gursky Photographs from 1984 to the Present*, August - October 1998, p. 53, illustrated in color (edition no. unknown)  
 Liverpool, Tate Gallery Liverpool, *Andreas Gursky Images*, July - August 1995, p. 57, illustrated in color (edition no. unknown)  
 Malmö, Center for Contemporary Art, *Andreas Gursky*, March - May 1995, illustrated in color (edition no. unknown)  
 Amsterdam, De Appel Foundation, *Andreas Gursky, Fotografien 1984-1993*, May - July 1994, p. 116, illustrated in color (edition no. unknown)

**\$ 40,000-60,000**





26

## THOMAS STRUTH

b. 1954

Paradise 7, Daintree, Australia

framed, signed in pencil the photographer's label  
on the reverse  
chromogenic print, Diasec-mounted  
image: 67½ by 86 in. 171.5 by 218.4 cm.  
Executed in 1998, this work is number 6 from an  
edition of 10.

### PROVENANCE

Galerie Max Hetzler, Berlin  
Acquired from the above by the present owner  
in 2001

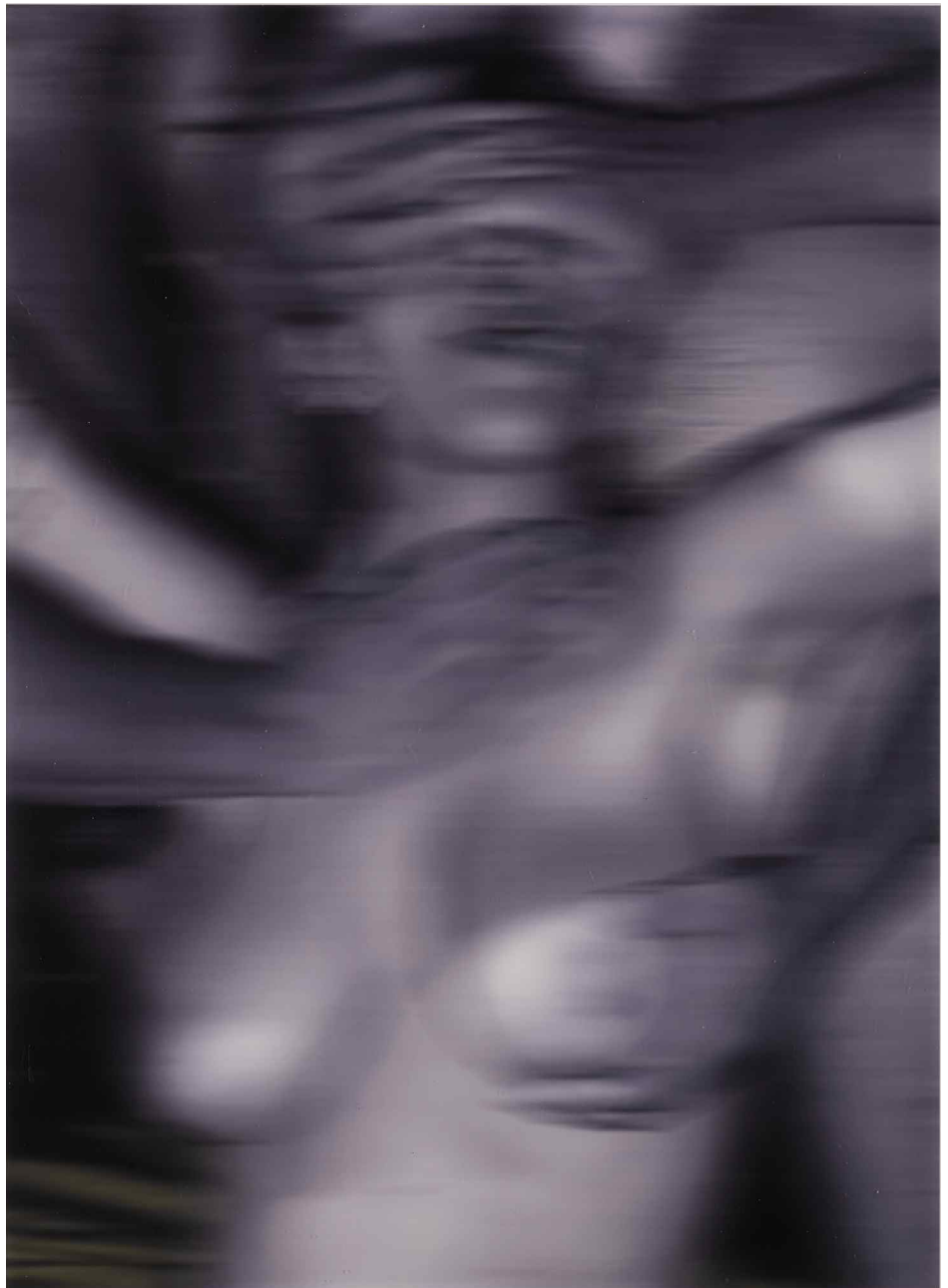
### EXHIBITED

Salamanca, The University of Salamanca,  
*Thomas Struth - New Pictures from Paradise*,  
February - April 2002, p. 12, illustrated in color  
(edition no. unknown)

### LITERATURE

Hans Rudolf Reust, Nigel Pitman and Jana-Maria  
Hartmann, Eds., *Thomas Struth New Pictures  
from Paradise*, Munich 2017, pp. 16-17, illustrated  
in color

**\$ 40,000-60,000**



27

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**THOMAS RUFF**

b. 1958

**Nudes wr28**

signed, dated 2000 and numbered 1/5 on the reverse

laserchrome print mounted to Diasec  
47½ by 35½ in. 120.7 by 90.2 cm.

**PROVENANCE**

David Zwirner, New York  
Acquired from the above by the present owner in  
May 2000

**EXHIBITED**

New York, David Zwirner, *Thomas Ruff: Nudes*,  
April - May 2000 (another example exhibited)

**\$ 20,000-30,000**





28

28

## CANDIDA HÖFER

b. 1944

'Kunsthistorisches Museum Wien  
(Franz West) 1'

signed, titled, dated, and editioned 2/6 in pencil  
on the reverse, framed, signed in ink on the  
reverse

chromogenic print

image: 15 by 19 $\frac{1}{8}$  in. 38.1 by 23.2 cm.

Executed in 1990, this work is number 2 from an  
edition of 6.

### PROVENANCE

Produzentengalerie Hamburg, Hamburg

Acquired from the above by the present owner

**\$ 12,000-18,000**

29



29

## CANDIDA HÖFER

b. 1944

Hotel Philadelphia 1

framed, signed in ink on the reverse

chromogenic print, flush-mounted

image: 33 $\frac{1}{2}$  by 33 $\frac{1}{2}$  in. 85.1 by 95.1 cm.

Executed in 2000, this work is number 2 from an  
edition of 6.

### PROVENANCE

Sonnabend Gallery, New York

Acquired from the above by the present owner  
in 2001

### LITERATURE

Michael Krüger, *Candida Höfer A Monograph*,  
Munich 2002, pl. 48, illustrated in color

**\$ 6,000-9,000**

## CANDIDA HÖFER

b. 1944

### Festspielhausen Recklinghausen VII

signed in ink on the reverse of the mount, framed chromogenic print, flush-mounted  
 image: 47¼ by 47½ in. 120.7 by 120.7 cm.  
 Executed in 1997, this work is number 2 from an edition of 6.

#### PROVENANCE

Sonnabend Gallery, New York  
 Acquired from the above by the present owner in 2001

#### LITERATURE

Michael Krüger, *Candida Höfer A Monograph*, Munich 2002, pl. 43, illustrated in color

\$ 8,000-12,000



30

## CARSTEN HÖLLER

b. 1961

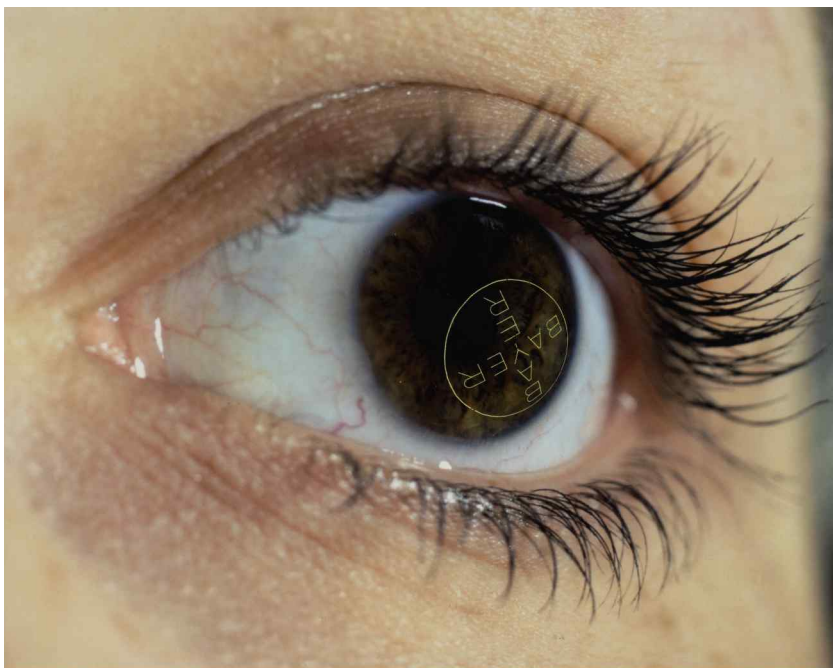
### Braunes Bayer-Auge

photojet print  
 25 by 30¾ in. 63.5 by 77.1 cm.  
 Executed in 2004, this work is number 1 from an edition of 5, plus 2 artist's proofs.

#### PROVENANCE

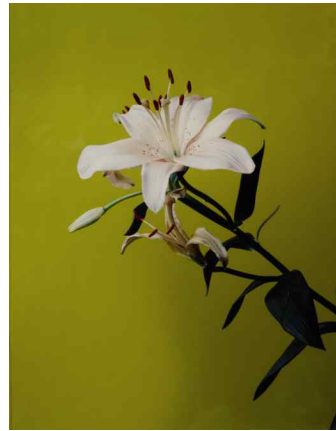
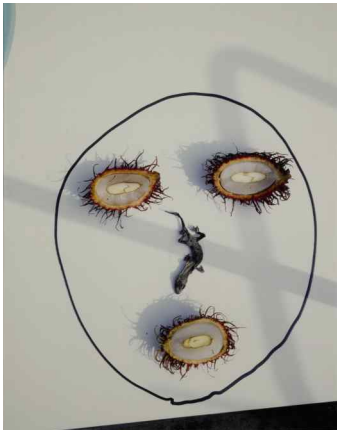
Schipper & Krome, Berlin  
 Acquired from the above by the present owner in July 2004

\$ 2,000-3,000



31





32

## NOBUYOSHI ARAKI

b. 1940

### Selected Images from Colorscapes

each: framed, signed in ink on the reverse and with a Taka Ishii Gallery, Tokyo, label

18 chromogenic prints, each flush-mounted to aluminum  
each image: 23½ by 18⅝ in. 59.7 by 18.6 cm.

Executed in 1991, printed in 2005.

#### PROVENANCE

Taka Ishii Gallery, Tokyo

Acquired from the above by the present owner

#### LITERATURE

Nobuyoshi Araki, *Araki*, London 2007, cover, pp. 25, 28-32, illustrated in color

**\$ 50,000-70,000**







33

## MICHELANGELO PISTOLETTO

b. 1933

### Self-Portrait

screenprint on nickel-plated copper

19¾ by 13⅞ in. 50.2 by 35.2 cm.

Executed in 1970, this work is number 34 from an edition of 100.

#### PROVENANCE

De Primi Fine Art SA, Lugano

Acquired from the above by the present owner

**\$ 6,000-8,000**

## MICHELANGELO PISTOLETTO

b. 1933

### Scimmia in gabbia

signed in ink and numbered 60/200 on the verso

screenprint in colors on polished stainless steel

overall: 100 by 70 cm. 39⅞ by 27½ in.

Executed in 1962-1973, this work is number 60 from an edition of 200.

#### PROVENANCE

De Primi Fine Art, Lugano

Acquired from the above by the present owner

**\$ 3,000-5,000**

34



35

## GIUSEPPE PENONE

b. 1947

### Trappola di Luce

black and white photograph mounted on panel  
and cast glass, in 2 parts

Overall: 27¼ by 39 by 18¼ in.

69.2 by 99.1 by 46.4 cm.

Executed in 1995.

#### PROVENANCE

Galerie Paul Andriessse, Amsterdam

Acquired from the above by the present owner

"Testing the limit and situations of contact  
between his own body and nature, experimenting  
with the threshold between his own limbs and  
his native Piedmontese countryside, Penone  
found himself in an encounter with the world."  
(Gianfranco Maraniello in "Introduction,"  
*Giuseppe Penone: Writings, 1968-2008*, Bologna,  
n.p)

**\$ 40,000-60,000**





36

## LORETTA LUX

b. 1969

Boy in a Blue Raincoat 1; The Blue Dress; The Red Ball 1; and Lois 2 [Four Works]

each: signed, titled, dated, and editioned respectively 14/20, 19/20, 18/20, and 13/20 in pencil on the reverse, framed, a Yossi Milo Gallery label on the reverse  
4 Ilfochrome prints  
each image: 9 by 9 in. 22.9 by 22.9 cm.  
Executed in 2000-2001, these works are each from an edition of 20.

### PROVENANCE

Yossi Milo Gallery, New York  
Acquired from the above by the present owner in 2004

### LITERATURE

*Loretta Lux*, New York 2005, pp. 15, 21, 23 and 51, illustrated in color

**\$ 10,000-15,000**



36

37

## LORETTA LUX

b. 1969

'Maria 1' and 'Maria 2'

each: signed, titled, dated, and editioned 20/20 in pencil on the reverse, framed  
2 Ilfochrome prints  
each image: 9 by 9 in. 22.9 by 22.9 cm.  
Executed in 2001, these works are each number 20 from an edition of 20.

### PROVENANCE

Yossi Milo Gallery, New York  
Acquired from the above by the present owner in 2004

**\$ 6,000-9,000**



37



38

**RINEKE DIJKSTRA**

b. 1959

Accra, Ghana, Africa, March 1, 1996

chromogenic print

61½ by 51¾ in. 156.2 by 131¼ cm.

Executed in 1996, this work is from an edition of 6.

**PROVENANCE**

Galerie Bob van Orsouw, Zurich

Acquired from the above by the present owner

**\$ 12,000-18,000**





39

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**PHILIP-LORCA DICORCIA**

b. 1951

Eric Hutsell, 27 Years Old, Southern California, \$20

signed and editioned 10/25 in ink on the reverse, framed  
 chromogenic print  
 image: 15<sup>3</sup>/<sub>8</sub> by 23 in. 39.1 by 58.4 cm.  
 Executed in 1994, this work is number 10 in an edition of 25.

**PROVENANCE**

Jack Hanley Gallery, San Francisco  
 Phillips, de Pury & Luxembourg, New York, 15 May 2001, Lot 315  
 Acquired from the above sale by the present owner

**\$ 3,000-5,000**

40

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**PHILIP-LORCA DICORCIA**

b. 1951

Head #4

framed, signed in ink on a label on the reverse  
 digital chromogenic print, flush-mounted  
 image: 48 by 60 in. 121.9 by 152.4 cm.  
 Executed in 2000, this work is from an edition of 10.

**PROVENANCE**

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

**EXHIBITED**

New York, PaceWildenstein Chelsea, *Philip-Lorca diCorcia: heads*, September - October 2001, p. 27, pl. 12, illustrated in color (edition no. unknown)

**\$ 8,000-12,000**

## ROSÂNGELA RENNÓ

b. 1962

### Scar and Double Crown from 'Vulgo' Series [Two Works]

each signed, titled and dated 98 on the reverse  
chromogenic print laminated with archival film  
mounted on board

i. 65 by 46¾ in. 165.1 by 118.7 cm.

ii. 65¼ by 47 in. 165.7 by 119.4 cm.

Each work is number 1 from an edition of 3.

#### PROVENANCE

Lombard Freid Fine Arts, New York

Acquired from the above by the present owner  
in 1999

**\$ 10,000-15,000**



41

## DAVID GOLDBLATT

b. 1930

### Holding money under her blanket, a young woman goes to the trading store, near Flagstaff, Transkei

signed, partially titled and dated 1975 on the  
reverse

gelatin silver print

20 by 20 in. 50.8 by 50.8 cm.

Executed in 1975, this work is from an edition of  
15.

#### PROVENANCE

Howard Greenberg Gallery, New York

Acquired from the above by the present owner in  
December 2009

**\$ 3,000-5,000**



42





43



43

## MARIKO MORI

b. 1967

### Empty Dream

a sequence of 6 laminated Cibachrome prints, box-mounted to aluminum with smoked aluminum sides and wood panels on the reverse

each panel approximately: 107½ by 48 in. 273.1 by 121.9 cm.  
overall: 107½ by 288 in. 273.1 by 731.5 cm.

Executed in 1995, this work is number 2 from an edition of 3.

#### PROVENANCE

Deitch Projects, New York  
Acquired from the above by the present owner in 1996

#### EXHIBITED

New York, Brooklyn Museum, *Mariko Mori: Empty Dream*, April - August 1999 (the present example exhibited)  
Water Mill, Parrish Art Museum, *Sand: Memory, Meaning and Metaphor*, June - September 2008 (the present example exhibited)

\$ 15,000-25,000

44

## YASUMASA MORIMURA

b. 1951

### Doublannage (Portraits A and D) [Two Works]

each: framed, signed and editioned 3/10 (Portrait A) and 1/10 (Portrait D) on an artist's label on the reverse

2 chromogenic prints, each flush-mounted  
each image: 47¼ by 47¼ in. 120 by 120 cm.

Executed in 1988, these works are each from an edition of 10.

#### PROVENANCE

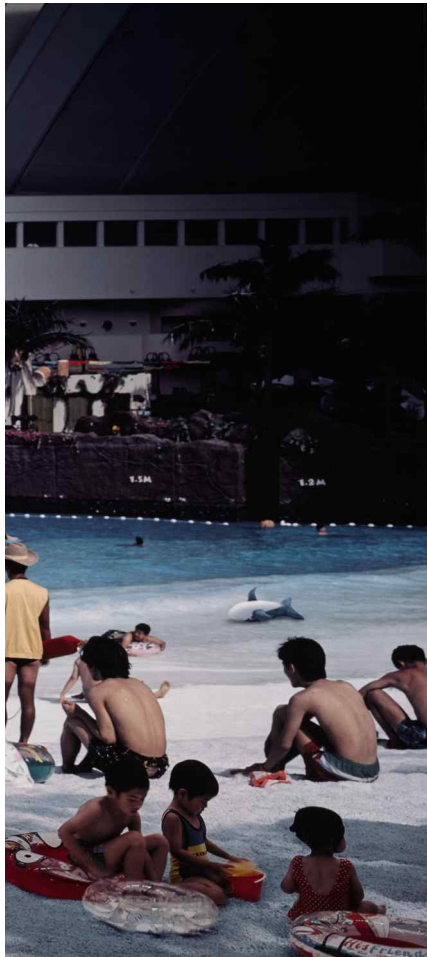
*Doublannage (Portrait A)*: Christie's, New York, Contemporary Art Day Auction, 17 November 1999, Lot 316; Acquired from the above sale by the present owner

*Doublannage (Portrait D)*: Luhring Augustine, New York; Acquired from the above by the present owner in 2002

#### EXHIBITED

*Doublannage (Portrait A)*: Washington, D. C., Hirshhorn Museum and Sculpture Garden, *Culture and Commentary: An Eighties Perspective*, February - April 1990 (the present example exhibited)

\$ 6,000-8,000







45

45

## DAWOUD BEY

b. 1953

### Obama

signed, dated 2008 and numbered 6/50 on the reverse  
archival pigment print  
sheet: 29¾ by 24 in. 75.6 by 61 cm.

#### PROVENANCE

Acquired directly from the artist by the present owner in  
October 2008

**\$ 5,000-7,000**

46

## PETER COFFIN

b. 1972

### Untitled (Hand Waving to the Wind/Dream Recall)

silkscreen on nylon and grommets  
46½ by 64 in. 118.1 by 162.6 cm.  
Executed in 2007, this work is number 4 from an edition of 6.

#### PROVENANCE

Andrew Kreps Gallery, New York  
Acquired from the above by the present owner in November  
2007

**\$ 7,000-10,000**



46



47

47

## ALLORA & CALZADILLA

b. 1974 & b. 1971

### U.N. Top Burner

laser-cut steel and single-burner hot plate  
 8<sup>5</sup>/<sub>8</sub> by 9<sup>7</sup>/<sub>8</sub> by 4<sup>1</sup>/<sub>8</sub> in. 21.9 by 25.1 by 10.5 cm.  
 Executed in 2005, this work is number 17 from an edition of 20.  
 This work is accompanied by a certificate of authenticity signed by the artists.

#### PROVENANCE

Art In General, New York  
 Acquired from the above by the present owner in March 2005

\$ 7,000-10,000

48

## HANS HAACKE

b. 1936

### Mobil: On the Right Track

screenprint in colors with collage of photographs on wove paper, framed  
 sheet: 60 by 43 in. 153 by 109 cm.  
 Executed in 1980, this work is from an edition of 3.

#### PROVENANCE

John Weber Gallery, New York  
 Private Collection  
 Sotheby's, London, 26 October 2000, Lot 25  
 Acquired from the above sale by the present owner

\$ 5,000-7,000

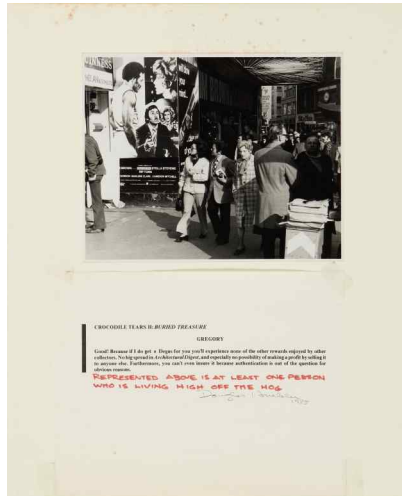


48





49



49

i.

**CROCODILE TEARS II: BURIED TREASURE**  
**INTERIOR, BUREAU ON WALKER BEACH**  
 THORNTON cannot hide his impatience when ALEX GREGORY remains silent.

THORNTON

I don't take me for a fool! I've done my homework and I know that many great works of art have been in the possession of a single family for so many generations without having been seen by anybody. That alone is one of the reasons that these manuscripts are critical. I've used to read a name — Mr. Palmer — who number hundred that I have been anxious to buy a Diego, without having to pay auction price. I'm prepared to pay the appropriate fee to you. No, and ask no questions!

GREGORY  
 (Sitting him up)

— You better ask questions! You're talking bullshit as you better know how we play the game before (over) you want to! You better be ready to connect yourself with some pretty tough physics. We better to get checks, correct, you, museum officials, and one occasionally, several members of the diplomatic community. I might like the price that a high digitized state which is willing to deal very hardily with anyone who gets out of line. Am I clear enough?

THORNTON

You're perfectly clear! Gregory, listen to what I'm saying! My wife just loves Diego!

GREGORY

Local! Because if I do get a Diego for you you'll experience more of the research enjoyed by other collectors. No big special in architectural design, and especially no possibility of making profit by selling it to anyone else. Furthermore, you will only have to become accustomed to all of the questions for the museum.

THORNTON

Palmer told me —

GREGORY

— There's no need to be concerned about that anyway! The man who owns the Diego I have in mind recently had substantiated by a world renowned authority on 19th Century art who just happens to be one of our people. Incidentally, I have other associates who, as experts on our subject, are able to enter areas closed to the world at large.

THORNTON

Yes, yes! They tell you when the treasure are buried! Palmer also told me about all of your conditions and I can be prepared to agree to everything! Before me, Mr. Thornton and I are quite accustomed to keeping things to ourselves.

GREGORY

I'm quite convinced of that! All right, Thornton, go on home and tell Mr. Thornton that the Diego has been in the course.

LATER

INTERIOR, LARGE LEFT SPACE, FOUR ARTISTS STAND PAINTING AT THREE EASELS.  
 Gregory strides in.

GREGORY  
 (Sounding breathily)

Good as me, Dave! Another Diego for you! And, Palmer! He's about some good news from 1902! Tell me that the Palmer's finished! Give up most of house to bring them to have by a Chairman!

ii.

49

## DOUGLAS HUEBLER

1924 - 1997

### Crocodile Tears II: Buried Treasure (Monet)

i. signed and dated 1985

oil on canvas, gelatin silver print and printed text on paper

text: 20 by 16 in. 50.8 by 40.6 cm

gelatin silver print: 20 by 16 in. 50.8 by 40.6 cm.

canvas: 37¼ by 26 in. 94.6 by 66 cm.

#### PROVENANCE

Private Collection (acquired directly from the artist)

Christie's, New York, 17 May 2000, Lot 194

Acquired from the above sale by the present owner

**\$ 12,000-18,000**

50

## ERIK SCHMIDT

b. 1968

### There's enough to go around

signed and dated 2012 on the overlap

oil on canvas

87 by 59 in. 221 by 149.9 cm.

#### PROVENANCE

carlier | gebauer, Berlin

Acquired from the above by the present owner in June 2012

**\$ 5,000-7,000**



50



51



52

51

## KEN LUM

b. 1956

### McGill and Son Paper and Printing

signed on a label affixed to the reverse  
 enamel, glue, plastic letters and Plexiglas, in artist's frame  
 Framed: 48 by 120 in. 121.9 by 304.8 cm.  
 Executed in 2001, this work is number 1 from an edition of 2.

#### PROVENANCE

Andrea Rosen Gallery, New York  
 Acquired from the above by the present owner in June 2001

#### EXHIBITED

New York, Andrea Rosen Gallery, *Ken Lum*, May - June 2001  
 Vancouver Art Gallery, *Ken Lum*, February - September 2011

\$ 8,000-12,000

52

## PETER FEND

b. 1950

### Global Warming

illuminated lightbox  
 36¼ by 258 by 10 in. 92 by 655.3 by 25.4 cm.  
 Executed in 1999.

#### PROVENANCE

American Fine Arts, Co. / Colin de Land Fine Art, New York  
 Acquired from the above by the present owner

#### EXHIBITED

New York, Chelsea Exxon Mobile Station/Nikolai Fine  
 Art Gallery, *Global Warming: A Rapid Response Remark*,  
 November 1999

\$ 10,000-15,000





53

53

## MARCOS RAMÍREZ ERRE

b. 1961

Los ojos de la libertad miran hacia adentro (The Eyes of Freedom Look Within) #1, from the series Crossroads

stainless steel and painted aluminum elements with vinyl lettering

133 by 40 by 40 in. 337.8 by 101.6 by 101.6 cm.  
Executed in 2000.

This work is accompanied by a certificate of authenticity signed by Ana Teresa Iturralde and dated *March 12, 2001*.

### PROVENANCE

Iturralde Gallery, Los Angeles  
Acquired from the above by the present owner in 2001

### EXHIBITED

Havana, *VII Bienal de La Habana*, November, 2000

\$ 15,000-20,000



54

54

## MARCOS RAMÍREZ ERRE

b. 1961

Los ojos de la libertad miran hacia adentro (The Eyes of Freedom Look Within) #2, from the series Crossroads

stainless steel and painted aluminum elements with vinyl lettering

133 by 40 by 40 in. 337.8 by 101.6 by 101.6 cm.  
Executed in 2000.

This work is accompanied by a certificate of authenticity signed by Ana Teresa Iturralde and dated *March 12, 2001*.

### PROVENANCE

Iturralde Gallery, Los Angeles  
Acquired from the above by the present owner in 2001

### EXHIBITED

Havana, *VII Bienal de La Habana*, November, 2000

\$ 15,000-20,000

## WILLIAM EGGLESTON

b. 1939

## Memphis, Krystal

signed and editioned *1 of 3* in ink on the reverse, framed chromogenic print

image: 19 by 12¾ in. 48.3 by 32.4 cm.

Executed in 1984-1985, this work is number one from an edition of 3.

## PROVENANCE

Private Collection, New York

Phillips, de Pury & Luxembourg, New York, 26 October 2002,

Lot 137 (consigned from the above)

Acquired from the above sale by the present owner

## LITERATURE

William Eggleston, *The Democratic Forrest*, New York 1989,

p. 57, illustrated in color

**\$ 5,000-7,000**



55

## WILLIAM EGGLESTON

b. 1939

## Untitled

the Eggleston Artistic Trust stamp, signed in ink, and with annotations in ink on the reverse, framed chromogenic print

image: 3⅛ by 4⅝ in. 7.9 by 11.7 cm.

Executed in the early 1970s.

## PROVENANCE

Robert Miller Gallery, New York

Private Collection, New York (acquired from the above)

Phillips, de Pury & Luxembourg, New York, 26 October 2002,

Lot 135 (consigned by the above)

Acquired from the above sale by the present owner

**\$ 3,000-5,000**



56



**CARLOS GARAICOA**

b. 1967

**La habitación de mi negatividad  
(The Room of My Negativity)**

39 drawings: ink and pencil on Japanese rice paper;  
thirty-nine wooden elements with thread and plastic  
Dimensions variable.

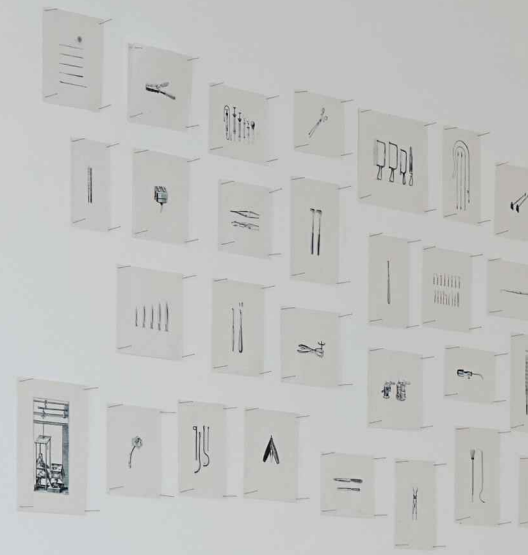
Executed in 2003.

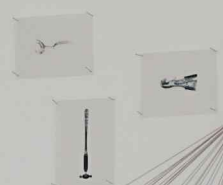
This work is accompanied by a certificate of  
authenticity signed by the artist and dated  
15/09/2005.

**PROVENANCE**

Galleria Continua, San Gimignano

Acquired from the above by the present owner in  
2005

**EXHIBITED**Havana, *VIII Bienal de La Habana*, November 2003**\$ 20,000-30,000**





## MARK DION

b. 1961

### Babel

ii. signed, titled and dated 2001

i. & iii. TVs, computers, VCR, tape players, radios, keyboards and megaphones

ii. colored pencil on paper  
sculpture: 144 by 36 by 30 in.

365.8 by 91.4 by 76.2 cm.

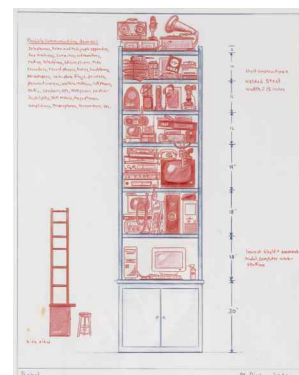
drawing: 14 by 11 in. 35.6 by 27.9 cm.

Executed in 2001-2002.

### PROVENANCE

American Fine Arts, Co./Colin de Land, New York  
Acquired from the above by the present owner

**\$ 10,000-15,000**





59



## MARK DION

b. 1961

### The Great Chain of Being

ii. signed, titled and dated 98

i. wooden cabinet, botanical and zoological specimens, butterflies, insects, rocks, crystals, shells, coral, fungi, books, sand, taxidermy animals, preserved reptiles and amphibians, plastic fruits and vegetables, and pine cones

ii. colored pencil and graphite on paper

sculpture: 114 by 114 by 16 in.  
289.6 by 289.6 by 40.6 cm.

drawing: 13½ by 17½ in. 34.3 by 44.5 cm.

Executed in 1998.

#### PROVENANCE

American Fine Arts, Co./Colin de Land, New York  
Acquired from the above by the present owner

#### EXHIBITED

New York, Museum of Modern Art; Los Angeles,  
Museum of Contemporary Art, *The Museum as Muse: Artists Reflect*, March - January 2000

**\$ 15,000-20,000**





60

## PETER COFFIN

b. 1972

### Untitled

drum, wooden stool, headphones, contact microphone, amplifier, effects pedal, heating pad, string lights and jumping beans  
16 by 36 by 16 in. 40.6 by 91.4 by 40.6 cm.  
Executed in 2003.

#### PROVENANCE

Andrew Kreps, New York  
Acquired from the above by the present owner in February 2004

\$ 7,000-10,000

## DAMIÁN ORTEGA

b. 1967

### Margin of Accident/Running Gag II

wood construction  
33 $\frac{3}{8}$  by 50 by 16 $\frac{1}{4}$  in. 84.8 by 127 by 41.3 cm.  
Executed in 2005, this work is unique.

#### PROVENANCE

kurimanzutto, Mexico City  
Acquired from the above by the present owner in 2005

\$ 30,000-40,000



61

## EDWARD KIENHOLZ

1927 - 1994

I'm Not a Fig-Plucker, Nor a Fig  
Plucker's Son, but I'll Pluck Your  
Figs 'til a Fig Plucker Comes

canvas chair, medicine ball, resin, brown tape &  
metal door handle assemblage  
38¼ by 34½ by 30½ in. 97.2 by 87.6 by 77.5 cm.  
Executed in 1963.

## PROVENANCE

Private Collection  
Christie's New York, 15 May 2001, Lot 56  
Acquired from the above sale by the present  
owner

## EXHIBITED

Los Angeles, Dwan Gallery, *Edward Kienholz*, June  
1963, illustrated  
Los Angeles County Museum of Art, *Edward  
Kienholz*, March - May 1966, pp. 15 & 41,  
illustrated

\$ 30,000-40,000



62

## EDWARD KIENHOLZ

1927 - 1994

## Drawing for The State Hospital

signed and dated 1966  
ink, graphite and varnish on paper, laid down  
on clipboard in wood box with metal bars and  
stripping  
23¾ by 17½ by 4½ in. 59.4 by 44.5 by 11.4 cm.  
Executed in 1966.

## PROVENANCE

Estate of Arnold Newman, New York (acquired  
directly from the artist)  
Acquired from the above by the present owner  
in 2006

## EXHIBITED

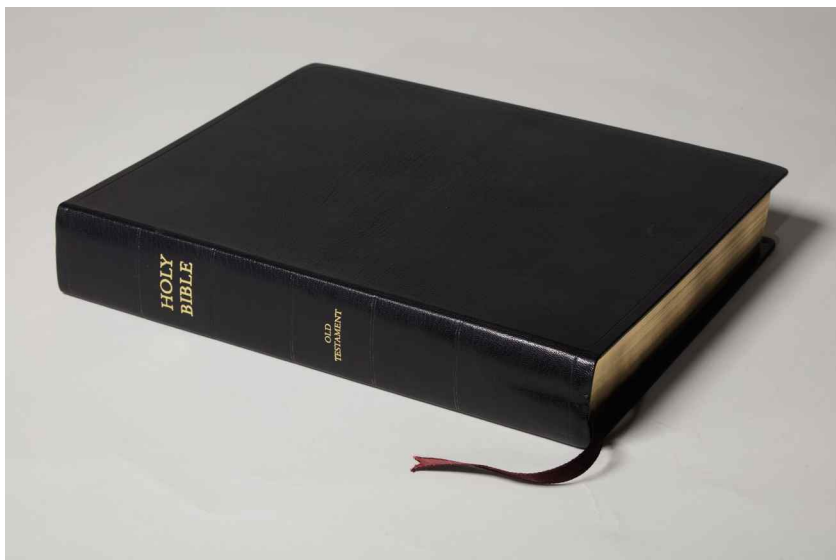
Houston, The Menil Collection; Paris, École des  
Beaux-Arts; Frankfurt, Stadel Museum, *Fifty  
Years of American Drawings: 1930-1980*, May  
1985 - January 1986, cat. no. 97

\$ 8,000-12,000



63





64

## DAVID HAMMONS

b. 1943

### The Holy Bible, Old Testament

leather bound artist's book  
 10¾ by 2½ by 13½ in. 27.3 by 6.4 by 34.3 cm.  
 Executed in 2002, this work is number 39 from an edition of 165.

#### PROVENANCE

Salon 94, New York  
 Acquired from the above by the present owner in February 2006

\$ 5,000-7,000



65

## PALOMA VARGA WEISZ

b. 1966

### The Cabinet

wood barrel, coat hanger, coat, wire and limewood  
 50½ by 70 by 72 in.  
 128.27 by 177.8 by 182.88 cm.

#### PROVENANCE

Gladstone Gallery, Brussels  
 Acquired from the above by the present owner

Π \$ 25,000-35,000

## JOSEPH BEUYS

1921 - 1986

### Das Schweigen (The Silence)

five 35mm film reels galvanized and dipped in ink accompanied by original case  
8½ by 17 by 16½ in. 21.6 by 43.2 by 41.9 cm.  
Executed in 1973, this work is number 37 from an edition of 50.

#### PROVENANCE

Gitte Galerie Weise, Berlin  
Acquired from the above by the present owner in 2001

#### EXHIBITED

Berlin, Martin-Gropius-Bau, *Joseph Beuys: Skulpturen und Objekte*, 1988, p. 210, cat. no. 66, another example illustrated  
Stuttgart, Staatsgalerie & Württembergischer Kunstverein; Tübingen, Kunsthalle; Hamburg, Deichtorhallen and Vienna, Bank Austria Kunstforum, *Sammlungsblöcke: Stiftung Froehlich*, 1996-1997, p. 249, cat. no. 87, another example illustrated  
Karlsruhe, ZKM, *Iconoclasm: Beyond the Image Wars in Science, Religion and Art*, 2002, p. 650, another example illustrated

#### LITERATURE

Jörg Schellmann, Ed., *Joseph Beuys: Multiples, Catalogue Raisonné of Multiples and Prints 1965-85*, Munich 1985, cat. no. 80 (another example illustrated)  
Jörg Schellmann, Ed., *Joseph Beuys: Die Multiples, Werkverzeichnis der Auflagenobjekte und Druckgraphik 1965-86*, Munich 1992, p. 117, cat. no. 80 (another example illustrated)  
Exh. Cat., London, Tate Gallery, *The Froehlich Collection: German and American Art from Beuys and Warhol*, 1996, p. 249, cat. no. 87 (another example illustrated)

\$ 40,000-60,000









68



69

70

## SYLVIE FLEURY

b. 1962

### Slim-Fast [Eight Works]

each signed and numbered  
silkscreen on wood

Each: 6 by 7 by 4 in. 15.2 by 17.8 by 10.2 cm.

Executed in 1993, each work is from an edition of 250.

#### PROVENANCE

Art & Public, Geneva

Acquired from the above by the present owner in December 1998

#### EXHIBITED

Zurich, Migros Museum, *Sylvie Fleury*, November 1998 -  
January 1999, another example exhibited

#### LITERATURE

Exh. Cat., New York, The Museum of Modern Art, *Eye on Europe: Prints, Books & Multiples/1960 to Now*, 2006 - 2007,  
p. 208, another example illustrated in color

\$ 4,000-6,000



70





71

71

## NAOKI KOIDE

b. 1968

### A Couple

ii. signed, dated 2004 and numbered 1/3 on the underside  
 fiberglass, acrylic, lacquer and urethane, in 2 parts  
 i. 64½ by 15½ by 11½ in. 163.8 by 39.4 by 29.2 cm.  
 ii. 46 by 19 by 25 in. 116.8 by 48.3 by 63.5 cm.  
 Executed in 2004, this work is number 1 from an edition of 3,  
 plus 1 artist's proof.

#### PROVENANCE

Tomio Koyama Gallery, Tokyo  
 Acquired from the above by the present owner

**\$ 8,000-12,000**



72

72

## NAOKI KOIDE

b. 1968

### Like a Hippopotamus

signed, dated 2004 and numbered 2/3 on the underside  
 fiberglass, acrylic, lacquer and urethane  
 40 by 22 by 19½ in. 101.6 by 55.9 by 49.5 cm.  
 Executed in 2004, this work is number 2 from an edition of 3,  
 plus 1 artist's proof.

#### PROVENANCE

Tomio Koyama Gallery, Tokyo  
 Acquired from the above by the present owner

**\$ 4,000-6,000**



73

## TAMARA KOSTIANOVSKY

b. 1974

### Motherland (Tierra Madre)

artist's clothing, embroidery, floss, batting wire and metal hook  
 56 by 15 by 25½ in. 142.2 by 38.1 by 64.8 cm.  
 Executed in 2007.

#### PROVENANCE

Private Collection  
 Acquired from the above by the present owner

\$ 5,000-7,000

74

## TAMARA KOSTIANOVSKY

b.1974

### Second Skin

artist's clothing, embroidery, floss, batting wire and metal hook  
 41½ by 20 by 11½ in. 105.4 by 50.8 by 29.2 cm.  
 Executed in 2007.

#### PROVENANCE

Private Collection  
 Acquired from the above by the present owner

\$ 5,000-7,000

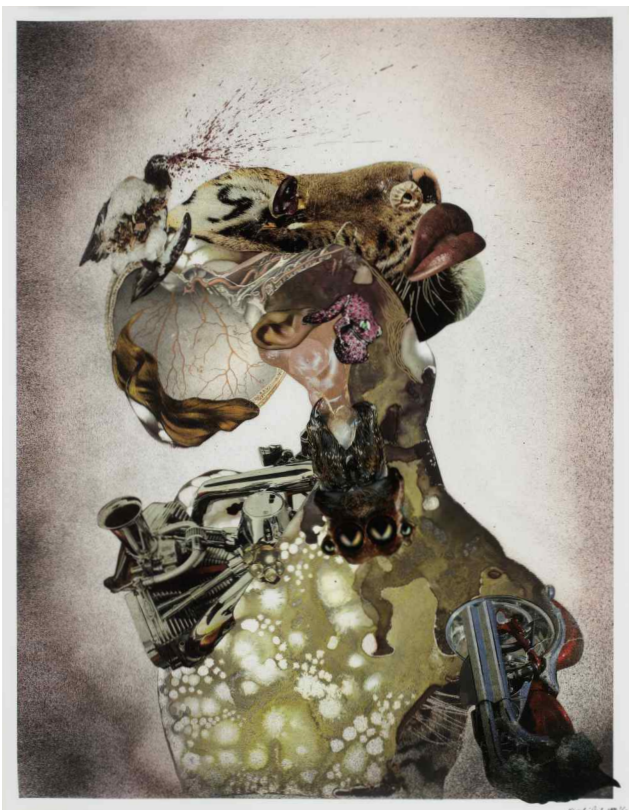












76

## WANGECHI MUTU

b. 1972

### Homeward Bound

signed, dated 2010 and numbered 1/45  
 archival pigment print with screenprint in colors on archival  
 paper  
 25 by 19½ in. 63.5 by 49.5 cm.  
 Executed in 2009, this work is number 1 from an edition of 45,  
 plus 20 artist's proofs printed by Jacob Samuel.

#### PROVENANCE

Women Artist's Collective, New Orleans  
 Acquired from the above by the present owner in December  
 2015

\$ 3,000-5,000

77

## WANGECHI MUTU

b. 1972

### Bedroom Masks [Four Works]

each signed with the artist's initials and dated 2011  
 printed paper collage on postcard  
 each image: 6½ by 4¾ in. 16.5 by 12.1 cm.

#### PROVENANCE

Private Collection  
 Acquired from the above by the present owner

\$ 10,000-15,000



77



78

## WANGECHI MUTU

b. 1972

### The Histology of the Different Classes of Uterine Tumors

each signed, titled, dated 2006 and numbered 1/25 on the reverse

mixed media collage on digital print, in 12 parts

Each: 22¾ by 17 in. 58 by 43.2 cm.

Executed in 2006, this work is number 1 from an edition of 25.

#### PROVENANCE

Sikkema Jenkins & Co., New York

Acquired from the above by the present owner in December 2006

\$ 20,000-30,000





79

79

## MARLENE DUMAS

b. 1953

### Overexposure

titled

ink and pastel on 2 joined sheets of paper

9 by 6¼ in. 22.9 by 15.9 cm.

Executed circa 1991.

#### PROVENANCE

Galerie Paul Andriess, Amsterdam

Acquired from the above by the present owner in October 1996

#### EXHIBITED

Eindhoven, Van Abbemuseum, *Marlene Dumas: Miss Interpreted*, March - May 1992

\$ 6,000-8,000

80

## MARLENE DUMAS

b. 1953

### The Black Man, the Jew and the Girl

signed in pencil, inscribed *The Black man is tired - The Jewish nose doesn't exist - The girl can't help it.*, dated 1993 and numbered 8/60

blockprint and transfer lithograph in colors with hand additions on folded Arches wove paper, framed sheet: 10 by 24⅞ in. 25.5 by 63 cm.

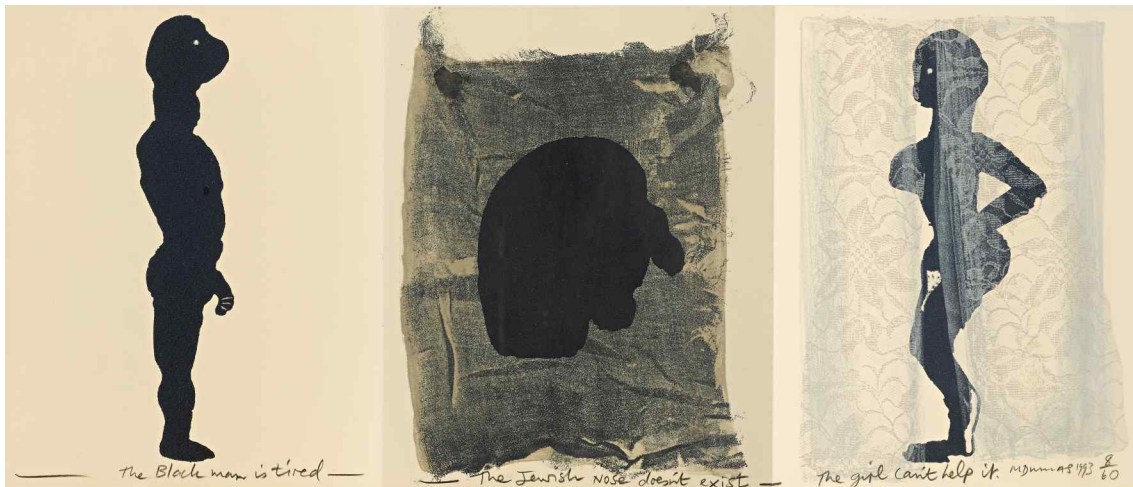
Executed in 1993, this work is number 8 from an edition of 60, printed by Marcel Kalksma, Amsterdam and published for *Parkett*, Volume 38.

#### PROVENANCE

Galerie Paul Andriess, Amsterdam

Acquired from the above by the present owner

\$ 2,000-3,000



80

## MARLENE DUMAS

b. 1953

## The Model as a Little Girl

signed with the artist's initials, titled and dated '91; signed on the reverse  
 acrylic, watercolor, ink and graphite on paper  
 7 $\frac{7}{8}$  by 12 $\frac{5}{8}$  in. 19.4 by 32.1 cm.

## PROVENANCE

Marc Jancou, New York  
 Acquired from the above by the present owner

**\$ 15,000-20,000**



81

## MARLENE DUMAS

b. 1953

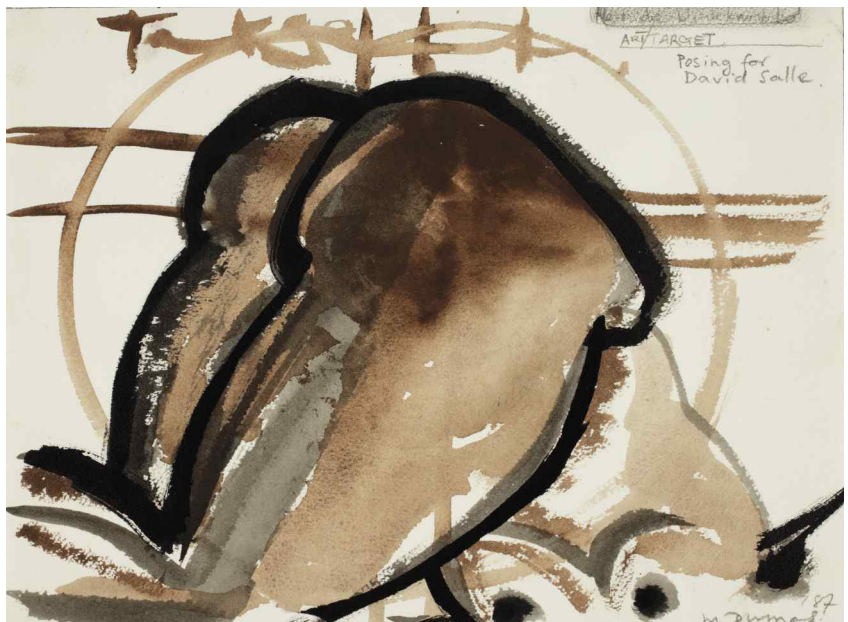
## Art/Target Posing for David Salle

signed, titled and dated '87  
 watercolor, ink and graphite on paper  
 9 by 12 $\frac{1}{8}$  in. 22.9 by 31 cm.

## PROVENANCE

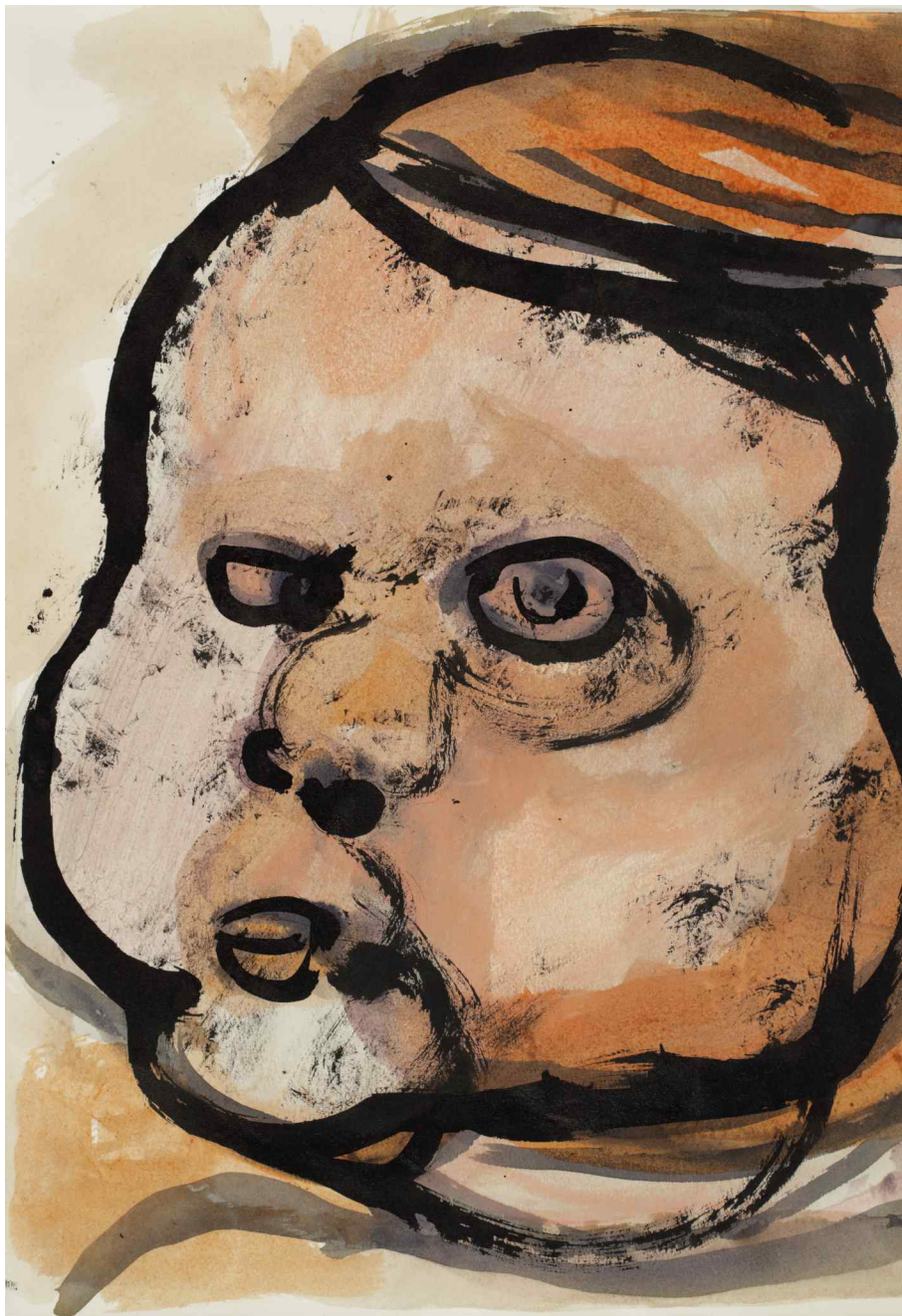
Marc Jancou, New York  
 Acquired from the above by the present owner

**\$ 8,000-12,000**



82





83

**MARLENE DUMAS**

b. 1953

**Untitled (Child's Head)**

signed on the reverse; signed on a label affixed to the reverse of the backing board  
watercolor and ink on paper  
12 $\frac{3}{8}$  by 8 $\frac{5}{8}$  in. 31.4 by 21.9 cm.  
Executed circa 1992.

**PROVENANCE**

Mark Jancou, New York  
Acquired from the above by the present owner

**EXHIBITED**

Hamburg, Produzentengalerie, *Land of Milk and Honey*, April - May 1993

**\$ 20,000-30,000**



84

## MARLENE DUMAS

b. 1953

### No Body

titled; signed and dated 1993 on the overlap  
oil on canvas  
9½ by 7⅞ in. 24.1 by 18.1 cm.

#### PROVENANCE

Andrew Kreps, New York  
Acquired from the above by the present owner

#### EXHIBITED

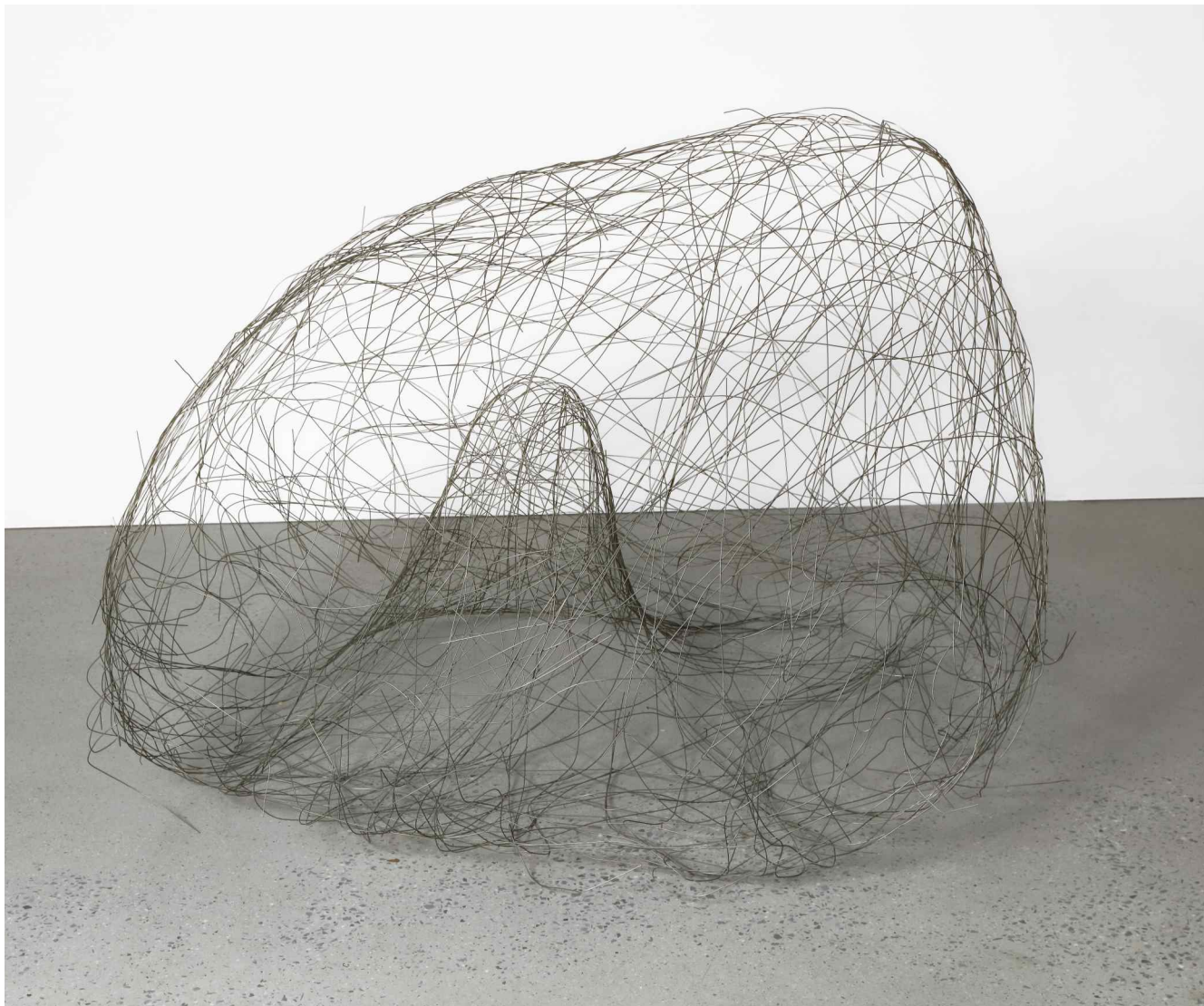
Hamburg, Produzentengalerie, *Marlene Dumas: Land of Milk and Honey*, April - May 1993, p. 15, illustrated  
Philadelphia, Moore College of Art and Design; The Arts Club of Chicago; Toronto, Art Gallery of York University, *Marlene Dumas*, November 1993 - May 1994  
Philadelphia, Institute of Contemporary Art, *Marlene Dumas: Miss Interpreted*, November 1993 - January 1994

#### LITERATURE

Exh. Cat., Bonn, Bonner Kunstverein, *Über-Leben*, 1993, p. 21, illustrated  
Marina Warner, Anna Tilroe, Ingrid Schaffner and Ulrich Looock, Eds., *Ross Bleckner and Marlene Dumas*, Parkett 38, December 1993, p. 76-120  
Carol Laing, Ed., *Marlene Dumas: Art Gallery of York University, North York, Parachute 76*, October - December 1994, pp. 61-62

**\$ 60,000-80,000**





85

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**ALAN SARET**

b. 1944

**ING**

nickel wire

36 by 40 by 50 in. 91.4 by 101.6 by 127 cm.

Executed in 1983.

**PROVENANCE**

James Cohan Gallery, New York

Acquired from the above by the present owner in

June 2006

**EXHIBITED**

Buffalo, Albright-Knox Art Gallery, *Had Heaven:  
Phase III*, January - March 1983

**\$ 15,000-20,000**

## SONIA GOMES

b. 1948

### Sem título (Untitled)

i. signed, dated 2004, numbered I and indistinctly inscribed on the reverse

ii. numbered II on the reverse

acrylic, metallic paint, nails and thread on wood, in 2 parts

i. 39 $\frac{5}{8}$  by 10 in. 100.6 by 25.4 cm.

ii. 39 $\frac{1}{2}$  by 8 in. 100.3 by 20.3 cm.

This work is accompanied by a certificate of authenticity from Mendes Wood with archive number MW.SGM.P.045.00.00.

#### PROVENANCE

Mendes Wood, São Paulo

Acquired from the above by the present owner in 2013

**\$ 18,000-25,000**

87

## YINKA SHONIBARE

b. 1962

### Dreamscape

signed, dated 2002 and numbered 40/40 on the reverse

chromogenic print

20 $\frac{1}{4}$  by 24 in. 51.4 by 61 cm.

Executed in 2002, this work is number 40 from an edition of 40, plus 10 artist's proofs.

#### PROVENANCE

Stephen Friedman Gallery, London

Acquired from the above by the present owner in April 2004

**\$ 4,000-6,000**



86



87



**WANGECHI MUTU**

b. 1972

**Throne**

wooden chair, wood, leather, wine, glass bottle  
and rubber stopper

110 by 45 by 36 in. 279.4 by 114.3 by 91.4 cm.  
Executed in 2006.

**PROVENANCE**

Sikkema Jenkins & Co., New York

Private Collection, New York

Sotheby's, New York, 24 September 2014, Lot  
248

Acquired from the above sale by the present  
owner

**\$ 20,000-30,000**





89

## ANISH KAPOOR

b. 1954

### Untitled Nos. 17, 18, 20 and 21 (Gourds) [Four Works]

acrylic and pigment on gourd  
smallest: 14 by 13½ by 12⅞ in.  
35.6 by 34.3 by 32.7 cm.  
largest: 9 by 44 by 9¼ in.  
22.9 by 112 by 23.5 cm.

Executed in 1995-1999, these works are unique. These works are accompanied by an instructional video describing Anish Kapoor's gourd project.

#### PROVENANCE

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

**\$ 60,000-80,000**

*birds eye view*  
Please visit [sothebys.com](http://sothebys.com) for more images of this lot





90



91

90

## KIM JONES

b. 1944

### Untitled (Doll)

signed and dated 2004 on the backside  
wood, plastic, synthetic hair, pantyhose, acrylic and thread  
assemblage  
45½ by 21 by 15¼ in. 115.6 by 53.3 by 38.7 cm.

#### PROVENANCE

Zeno X Gallery, Antwerp  
Acquired from the above by the present owner

**\$ 3,000-4,000**

91

## KIM JONES

b. 1944

### Rat Box

acrylic, ink, graphite and rubber rat, in artist's made box  
16½ by 19 by 13½ in. 41.9 by 48.3 by 34.3 cm.  
Executed in 2004, 2009 and 2010.

#### PROVENANCE

Zeno X Gallery, Antwerp  
Acquired from the above by the present owner

**\$ 3,000-4,000**

**ZHENG GUOGU**

b. 1970

**Calligraphy Waterfall**

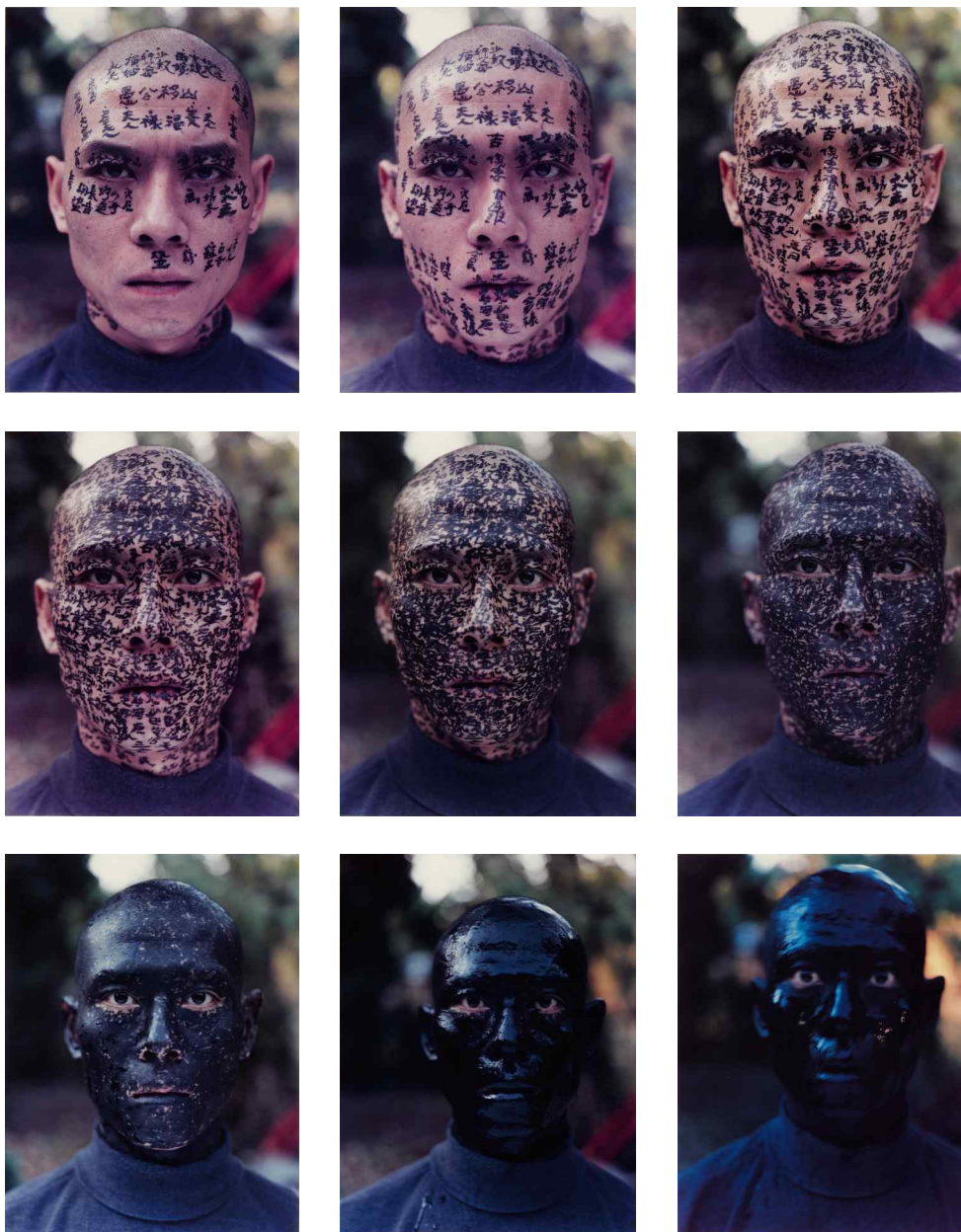
wax, newspaper and printed paper assemblage  
63 by 54½ by 54 in. 160 by 138.4 by 137.2 cm.  
Executed in 2006.

**PROVENANCE**

Vitamin Creative Space, Guangzhou China  
Acquired from the above by the present owner

**\$ 40,000-60,000**





93

## ZHANG HUAN

b. 1965

### Family Tree

each: signed in Chinese, annotated NY in English, and editioned 21/25 in ink on the reverse, each framed separately  
 a sequence of 9 chromogenic prints  
 each image: 22 by 16¾ in. 55.9 by 42.5 cm.  
 Executed in 2000, this work is number 21 from an edition of 25.

### PROVENANCE

Sotheby's, Hong Kong, 31 October 2004, Lot 304  
 Acquired from the above sale by the present owner

### EXHIBITED

Hamburg, Kunstverein, *Zhang Huan*, November 2002 - February 2003, front and back covers and p. 108 (in installation at Kunstverein), illustrated in color (edition no. unknown)  
 New York, The Metropolitan Museum of Art, *Ink Art: Past as Present in Contemporary China*, December 2013 - April 2014, front and back covers and p. 67, illustrated in color (edition no. unknown)

New York, The Asia Society and the International Centre of Photography, *Between Past and Future: New Photography and Video from China*, June - September 2004, p. 140, illustrated in color (edition no. unknown)

### LITERATURE

Kelly Grovier, *Art Since 1989*, London 2015, p. 185, pl. 165, illustrated in color  
 Paris, Centre Georges Pompidou, *Collection Photographies*, Paris 2007, illustrated in color on the cover

**\$ 40,000-60,000**



94

94

**Ji Yun-Fei**

b. 1963

**Pleasures of the Party Boss**

watercolor and ink on Xuan paper mounted on silk

17¾ by 57¼ in. 45.1 by 145.4 cm.

Executed in 2009.

**PROVENANCE**

James Cohan Gallery, New York  
Acquired from the above by the present owner in March 2010

**EXHIBITED**

Shanghai, James Cohan Gallery, *Ghosts and Men From Badong - Ji Yun-Fei Solo Exhibition*, July - August 2010

**\$ 12,000-18,000**

95

**Huang Yong Ping**

b. 1954

**Shed Snake Skin**

signed and dated 2009.4

tempera on silk

139 by 34½ in. 353.1 by 87.6 cm.

**PROVENANCE**

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

**\$ 60,000-80,000**



95



## HUANG YONG PING

b. 1954

### Long Drawing of the Bat Project

watercolor on paper

13 by 220½ in. 33 by 560 cm.

Executed in 2003.

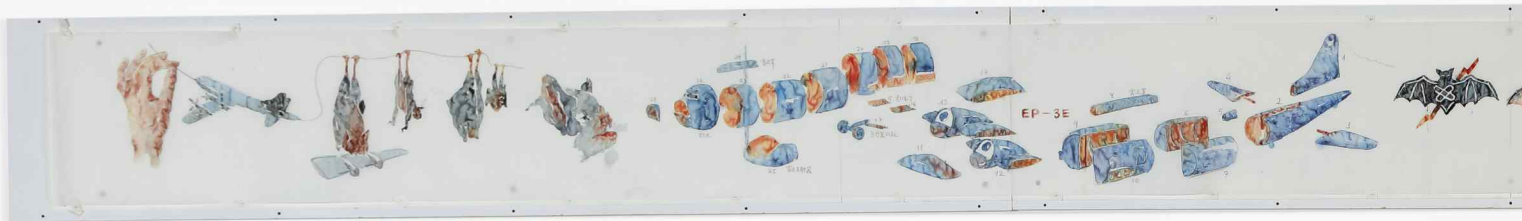
#### PROVENANCE

beaumontpublic + konigbloc, Luxembourg  
Acquired from the above by the present owner  
in 2006

#### EXHIBITED

Minneapolis, Walker Art Center; North Adams,  
MASS MOCA; Vancouver Art Gallery; Beijing,  
Ullens Center for Contemporary Art, *House  
of Oracles: A Huang Yong Ping Retrospective*,  
October 2005 - June 2006

**\$ 80,000-120,000**







## CARLOS GARAICOA

b. 1967

- i. Dos cabezas (Grafitti con niño)
- ii. Quijote [Two Works]

i. signed and inscribed *A/P Edition of 3* on the reverse

ii. signed and inscribed *4/10 Edición* on the reverse

color photographs on Duraflex paper

i. Image: 18½ by 18¼ in. 47 by 46.4 cm.

Sheet: 24⅞ by 20 in. 61.3 by 50.8 cm.;

ii. Image: 18¾ by 23¾ in. 47.6 by 60.3 cm.

Sheet: 20 by 25 in. 50.8 by 63.5 cm.

i. Executed in 1996-1997, this work is an artist proof from an edition of 5, plus 3 artist proofs.

ii. Executed in 1996, this work is number 4 from an edition of 10.

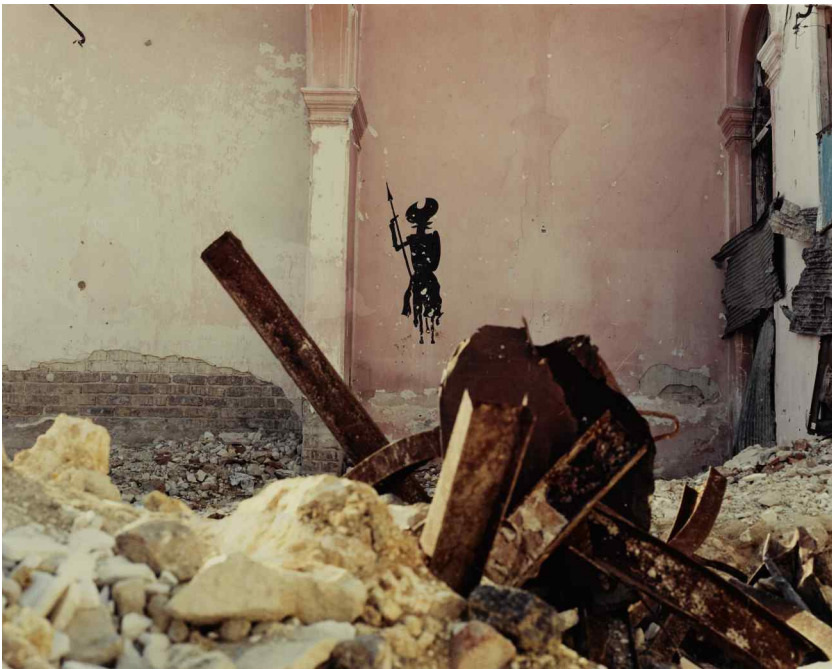
**PROVENANCE**

Acquired directly from the artist by the present owner in 2001

\$ 5,000-7,000



i.



ii.

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**NATE LOWMAN**

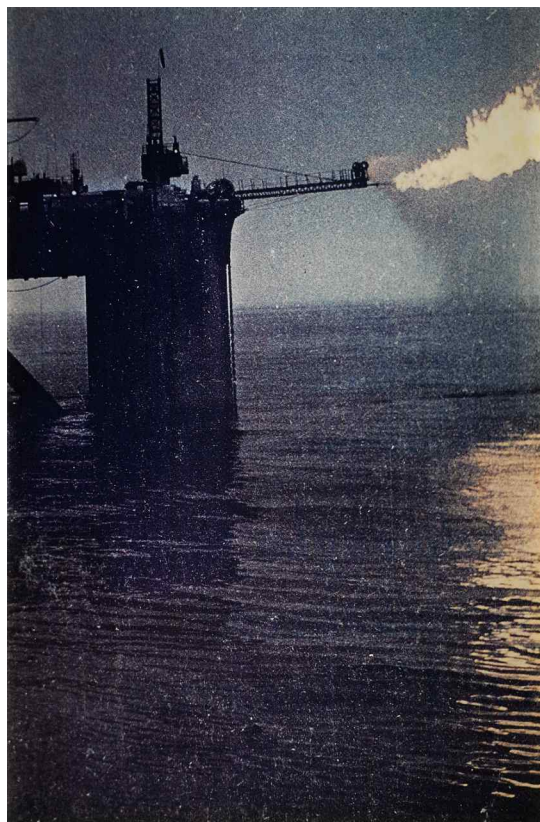
b. 1979

**Fallon**

framed, accompanied by a certificate of authenticity  
 digital chromogenic print, flush-mounted  
 sight: 69½ by 46¼ in. 176.5 by 117.5 cm.  
 Executed in 2005, this work is artist's proof  
 number 1 from an edition of 3 plus 2 artist's  
 proofs.

**PROVENANCE**

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

**\$ 10,000-15,000**

98

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**ERIK SCHMIDT**

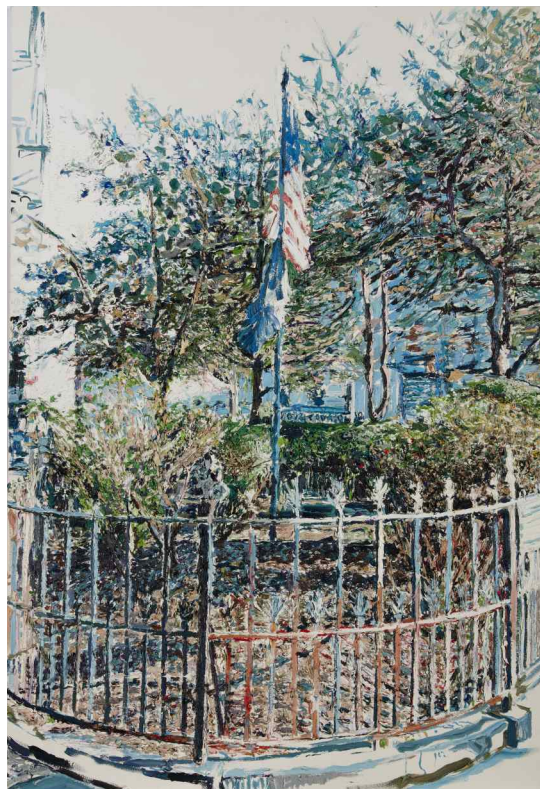
b. 1968

**Open to Public**

signed, titled and dated 2012 on the overlap  
 oil on canvas  
 75 by 51 in. 190.5 by 129.5 cm.

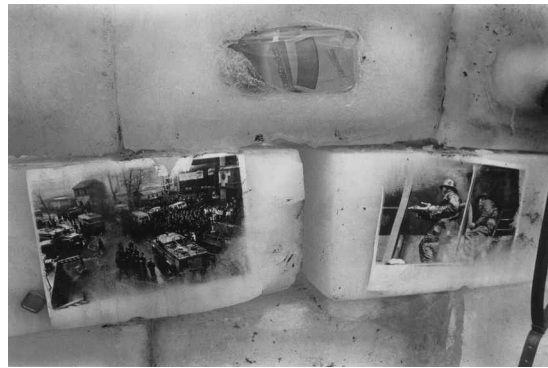
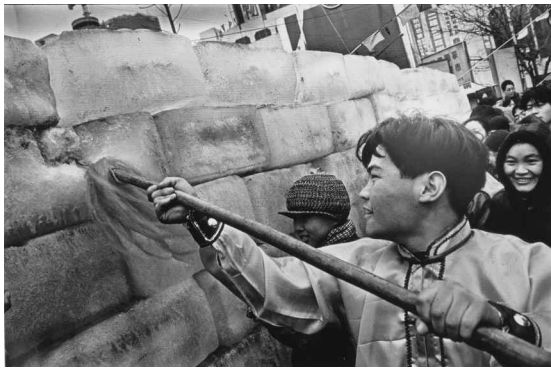
**PROVENANCE**

Galerie Krinzinger, Austria  
 Acquired from the above by the present owner in  
 January 2014

**\$ 4,000-6,000**

99





100

**WANG JIN**

b. 1962

**Ice - 96 Central Plains (Henan Ice Performance)**

each: signed, titled, dated, and editioned 3/15 in pencil and with the artist's embossed signature in the margin, framed a sequence of 7 gelatin silver prints, each flush-mounted

each image approximately: 30<sup>3</sup>/<sub>8</sub> by 45<sup>1</sup>/<sub>4</sub> in. 77.2 by 114.9 cm. Executed in 1996, this work is number 3 from an edition of 15.

**PROVENANCE**

Friedman Benda, New York  
Acquired from the above by the present owner in 2008

**LITERATURE**

*Contemporary Chinese Art: Primary Documents*, New York 2010, p. 215, illustrated  
Richard Vine, *New China, New Art*, Munich 2008, p. 98, illustrated  
Jie Lu, *China's Literary and Cultural Scenes at the Turn of the 21st Century*, London/New York 2008, pp. 259-260, illustrated

**\$ 12,000-18,000**



101

## WANG JIN

b. 1962

### 'To Marry a Mule'

signed, titled, dated, editioned 5/10 and annotated with location in pencil in the margin, framed, a Friedman Benda label on the reverse chromogenic print  
 image: 45¼ by 30½ in. 114.9 by 77.5 cm.  
 Executed in 1995, this work in number 5 from an edition of 10.

#### PROVENANCE

Friedman Benda, New York  
 Acquired from the above by the present owner in 2008

#### LITERATURE

*Contemporary Chinese Art: Primary Documents*, New York 2010, p. 355, illustrated in black and white  
*Action-Camera: Beijing Performance Photography*, Vancouver 2009, p. 5, illustrated in color

Richard Vine, *New China, New Art*, Munich 2008, p. 97, illustrated in color  
 Lu Hong and Sun Zhenhua, *China Performance Art*, Shijiazhuang 2006, p. 120, illustrated in color  
 Zhu Qi, ed., *Chinese Avant-Garde Photography since 1990*, Changsha 2004, p. 105, illustrated in color

**\$ 5,000-7,000**



## HUANG YONG PING

b. 1954

### Chapeau à huit pattes

signed and dated 2000 on the interior of the hat  
mesh hat, acrylic, watercolor, ink, wood and wire birds, in 5  
parts  
Each Bird: 21 by 11½ by 3½ in. 53.3 by 29.2 by 8.9 cm.; Hat: 7  
by 13½ by 13½ in. 17.8 by 34.3 by 34.3 cm.

#### PROVENANCE

Jack Tilton Gallery, New York  
Acquired from the above by the present owner

#### EXHIBITED

Minneapolis, Walker Art Center; North Adams, MASS MOCA;  
Vancouver Art Gallery; Beijing, Ullens Center for Contemporary  
Art, *House of Oracles: A Huang Yong Ping Retrospective*,  
October 2005 - June 2006

**\$ 80,000-120,000**





103

## ANN-SOFI SIDÉN

b. 1962

### Fidei Commissum

inscribed with the artist's name on the lower left  
bronze

39¼ by 23½ by 27½ in. 99.7 by 59.7 by 69.9 cm.  
Executed in 1999, this work is number 2 from an  
edition of 6, plus 2 artist's proofs.

#### PROVENANCE

Galerie Nordenhake

Acquired from the above by the present owner

**\$ 25,000-35,000**





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STEPHEN BALKENHOL

b. 1957

Man and Woman

painted Wawa wood

62½ by 12 by 11¼ in. 158.8 by 30.5 by 28.6 cm.

Executed *circa* 1990.

**PROVENANCE**

Galerie Rüdiger Schöttle, Munich

Acquired from the above by the present owner

**\$ 40,000-60,000**







105



106

105

## PETER SARKISIAN

b. 1965

### Puddle 8

signed, titled, and dated 2001 on the underside of the puddle element

projector, DVD player and resin on board  
63¼ by 18 by 18 in. 160.7 by 45.72 by 45.72 cm.  
Executed in 2002, this work is a unique variant from a series of 10.

#### PROVENANCE

The New Museum, New York  
Acquired from the above by the present owner in 2002

*Please visit [Sothebys.com](http://Sothebys.com) for more images of this video installation.*

**\$ 3,000-4,000**

106

## GAVIN TURK

b. 1967

### Apple

signed with the artist's initials and dated 06 on the underside  
painted bronze  
¾ by 2⅞ by ⅞ in. 1.9 by 5.4 by 2.2 cm.

#### PROVENANCE

Galerie Krinzinger, Vienna  
Acquired from the above by the present owner in January 2007

**\$ 1,000-2,000**

107

## AKIRA KITO

b. 1925

### Hundertwasser et Youko

signed; signed, titled and dated 1964-1965 on the reverse  
oil on canvas  
39¼ by 28¾ in. 99.7 by 73 cm.

#### PROVENANCE

Friedensreich Hundertwasser, Austria  
Acquired from the above by the present owner

**\$ 8,000-12,000**



107

108

## OLEG KULIK

b. 1961

### Alice vs. Lolita (Nr. 1)

chromogenic print, face-mounted to acrylic,  
flush-mounted to aluminum  
diameter: 46 in. 116.8 cm.  
Executed in 2000, this work is from an edition  
of 10.

#### PROVENANCE

Galerie Krinzinger, Vienna  
Acquired from the above by the present owner  
in 2005

**\$ 4,000-6,000**



108

109 No Lot





110

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## LUCAS SAMARAS

b. 1936

### Pragmata (XI)

stamped with the artist's name and inscribed with the artist's initials, partial title and date 93 on the underside

bronze

5 $\frac{1}{8}$  by 3 $\frac{7}{8}$  by 4 in. 13 by 9.8 by 10.2 cm.

#### **PROVENANCE**

The Pace Gallery, New York

Acquired from the above by the present owner in October 1994

**\$ 2,000-3,000**



111

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## RODNEY GRAHAM

b. 1949

### 'Oak Trees, Red Bluff (2)'

an Angles Gallery, Santa Monica, label on the reverse of the mount, framed gelatin silver print, flush-mounted image: 30 by 39 in. 76.2 by 99.1 cm. Executed in 1993, this work is from an edition of 6, plus 1 artist's proof.

#### PROVENANCE

Angles Gallery, Santa Monica  
Acquired from the above by the present owner in 2000

**\$ 8,000-12,000**







## MENASHE KADISHMAN

1932 - 2015

### The Forest

aluminum panels, in 19 parts  
Each: 72 by 36 in. 183 by 91.4 cm.  
Overall: dimensions variable  
Executed in 1970.

This work is being offered for sale from the catalogue. Prospective buyers may contact Sotheby's Contemporary Art Department with inquiries or for an appointment to view the work.

Π \$ 40,000-60,000

### PROVENANCE

Acquired directly from the artist by the present owner

### EXHIBITED

Jacob Baal-Teshuva, Ed., *Menashe Kadishman*, Munich 2008, p. 54 (text)  
Montevideo, Uruguay, Montevideo National Museum of Art, *International Sculpture Symposium*, 1969  
New York, The Jewish Museum, *Menashe Kadishman, The Forest*, exhibited in Central Park (Part 3 of the Jewish Museum Exhibition, *Using Walls*, curated by Susan Tumarkin Goodman, 1970  
Krefeld, Germany, Mueum Haus Lange, *The Forest*, 1972.  
Karl Katz, *The Exhibitionist: Living Museums, Loving Museums*, New York 2016, n.p. illustrated

Menashe Kadishman was an important exponent in the late 1960s and early 1970s of the Environmental Art or Land Art movement. A friend of Robert Rauschenberg, Andy Warhol and Christo, his seminal work *The Forest* presaged Christo's *Gates in Central Park* by some 35 years.

"Kadishman attached rectangular yellow metal plates to stems of trees in order to create "a forest within a forest" as he has put it. The organic forms, the eucalyptus trees and the man-made angular technological forms, intermingled to define "an artistic space" within the given space of nature. The straight-angled metal plates painted in industrially pigmented yellow seemed as if they had come out of a Mondrian painting in order to hover in three dimensions within the colors of nature." Amnon Barzel, 'From Art to Nature-as-Art,' in Jacob Baal-Teshuva, ed., *Menashe Kadishman*, 2008, p. 54







113

## TIM WHITE SOBIESKI

b. 1961

### Lab Party (from Before They Were Beatles)

laminated chromogenic print, flush-mounted to acrylic

image: 72 by 95½ in. 182.9 by 242.6 cm.

Executed in 2004, printed in 2006, this work is number 3 from an edition of 8.

#### PROVENANCE

Galerie Ernst Hilger, Vienna  
Acquired from the above by the present owner  
in 2007

**\$ 10,000-15,000**



114

## CHOI SO YOUNG

b. 1980

### Untitled

denim, printed label and metal hardware collage  
on board

31¾ by 62¾ in. 80.6 by 159.4 cm.

Executed in 2004.

### PROVENANCE

Cais Gallery, Seoul

Acquired from the above by the present owner in  
December 2004

**\$ 40,000-60,000**



## BEATE GÜTSCHOW

b. 1970

## S #1

signed and numbered 03/05 on the reverse  
digital photograph  
68¾ by 58 in. 174.6 by 147.3 cm.  
Executed in 2004, this work is number 3 from an  
edition of 5.

## PROVENANCE

Produzentengalerie, Hamburg  
Acquired from the above by the present owner in  
March 2005

## EXHIBITED

Poughkeepsie, Vassar College, Frances  
Lehman Loeb Art Center, *Utopian Mirage:  
Social Metaphors in Contemporary Photography  
and Film*, May - July 2007 (another example  
exhibited)

\$ 5,000-7,000



115

## POL BURY

1922 - 2005

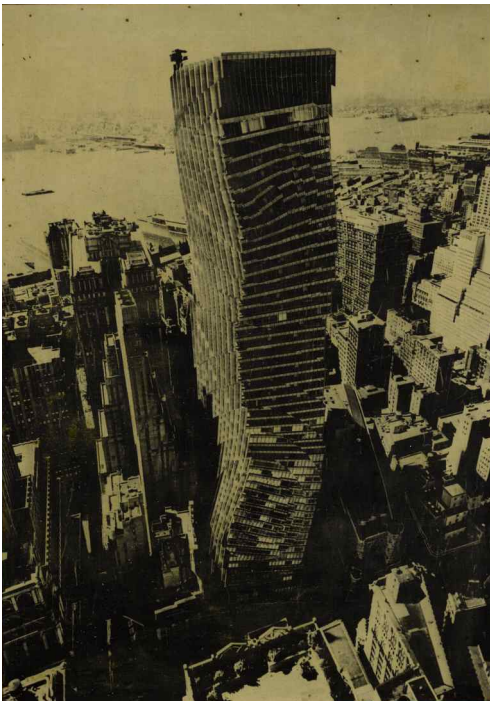
Chase Manhattan Building; Chase  
Manhattan Building Photo Used  
for the Larger Chase Manhattan  
Building [Two Works]

i. silkscreen decoupage  
ii. black and white photograph  
i. 43 by 30¾ in. 109.2 by 78.1 cm.;  
ii. 10 by 8 in. 25.4 by 20.3 cm.  
Executed in 1965.

## PROVENANCE

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

\$ 4,000-6,000



116

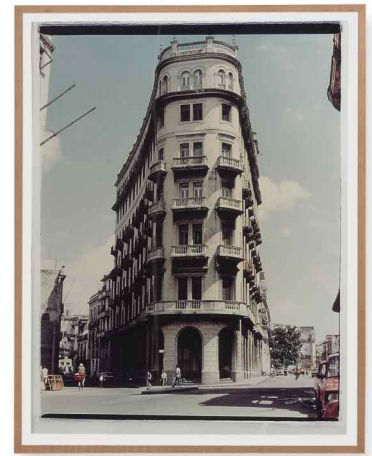
i.



ii.



We live on an island. We are surrounded by people who wander around as if they were lost, wishing their world would change. We live on an island, but in addition to that, we are forced to be here and never to be absent. We are destined never to fall unless they want us to. We are of stone, we endure, and above all we are virtuous. It is because we have lost interest with the passing of time.



117

## CARLOS GARAICOA

b. 1967

### Declaration (Flat Iron: New York - Havana)

- i. signed and numbered *A/P Edition* on the reverse
  - ii. signed, dated 1996 and numbered *A/P Edition* on the reverse
- chromogenic print, in two parts, with vinyl lettering

- i. Sheet: 24 by 19¾ in. 61 by 50.2 cm.  
Image: 23 by 18½ in. 58.5 by 47 cm.
  - ii. Sheet: 25 by 19½ in. 63.5 by 49.5 cm.  
Image: 24¼ by 18½ in. 61.6 by 47 cm.
- This work is an artist's proof from an edition of 5.

#### PROVENANCE

Acquired directly from the artist by the present owner 2001

**\$ 4,000-6,000**



**FRANK THIEL**

b. 1966

**'Stadt 9/31/D (Berlin)'**

framed, signed, titled, dated, and editioned  
04/04 in ink on the reverse  
chromogenic print, face-mounted to Plexiglas  
image: 105½ by 51¼ in. 268 by 130.2 cm.  
Executed in 2001, printed in 2003, this work is  
number 4 from an edition of 4.

**PROVENANCE**

Galerie Krinzinger, Vienna  
Acquired from the above by the present owner  
in 2003

**\$ 5,000-7,000**



119

## CARLOS GARAICOA

b.1967

### Sin título (Untitled)

gelatin silver print mounted on board with pins  
and colored thread

69¼ by 49¼ in. 175.9 by 125.1 cm.

Executed in 2003.

This lot is accompanied by a certificate of  
authenticity signed by the artist and dated  
23/02/2006.

### PROVENANCE

Galleria Continua, San Gimignano

Acquired from the above by the present owner  
in 2006

**\$ 15,000-20,000**



WANG JIN

b. 1962

Installation People's Republic of  
China, Passport No. 125109

each inscribed No.1295109  
sculpted stone, in 8 parts  
overall dimensions variable  
smallest: 30 by 22 by 20 in.  
76.2 by 55.9 by 50.8 cm.;  
largest: 60 by 36 by 30 in.  
152.4 by 91.4 by 76.2 cm.  
Executed in 2004.

PROVENANCE

Friedman Benda, New York  
Acquired from the above by the present owner

EXHIBITED

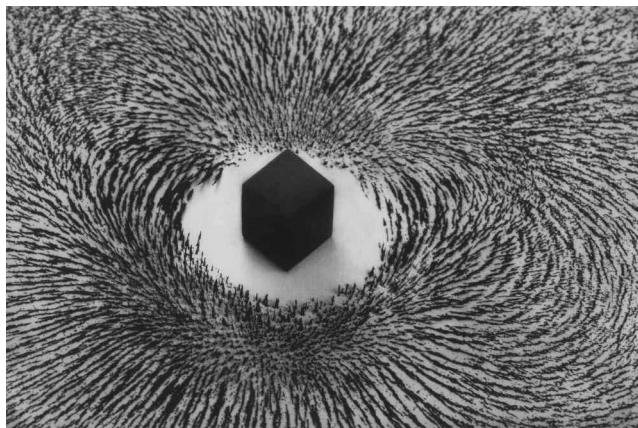
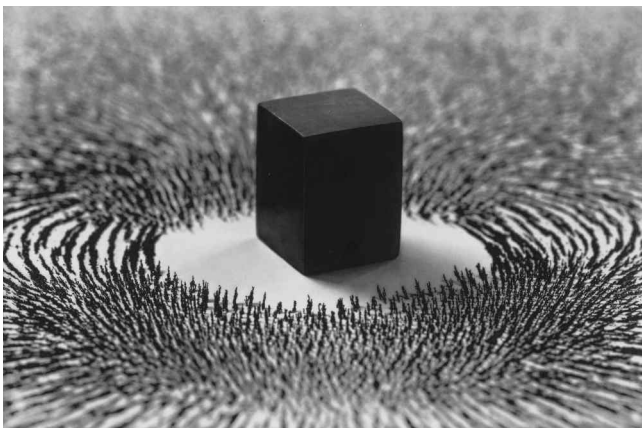
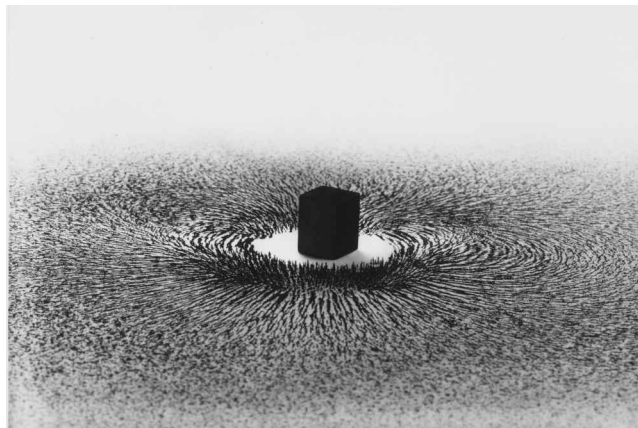
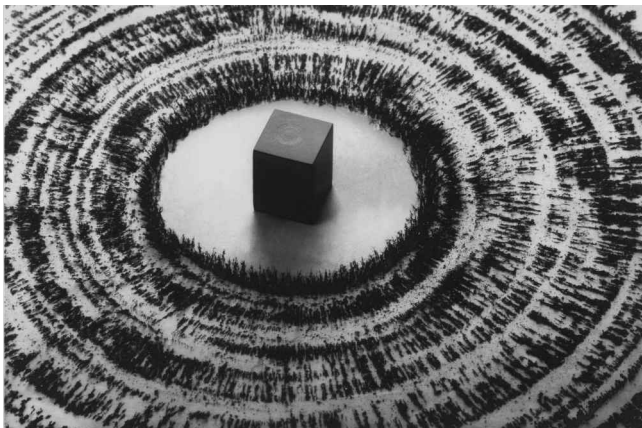
The Hague, Museum Beelden aan Zee, *Xianfeng!  
Chinese Avant-Garde Sculpture*, June - December  
2005  
The Newark Museum, *The Quiet Gesture: Recent  
Chinese Art*, June - September 2007

II \$ 40,000-60,000









121



122

121

## AHMED MATER

b. 1979

### Magnetism Portfolio

a portfolio of 4 photogravures, each signed, titled, dated, numbered sequentially, and editioned 19/45 in pencil in the margin; together with the printed title and colophon, signed, dated, and editioned 19 in pencil. Double elephant folio, black linen clamshell box with embossed title and credit, each framed

a portfolio of 4 photogravures  
 each image: 16½ by 24¾ in. 41.9 by 62.9 cm.  
 Executed in 2012, this work is number 19 from an edition of 45, plus 5 artists proofs

#### PROVENANCE

Galerie Krinzinger, Vienna  
 Acquired from the above by the present owner in 2012

Mater was commissioned to produce this portfolio for the British Museum's *Hajj, Journey to the Heart of Islam* exhibition in 2012.

\$ 6,000-9,000



123

122

## NOBUYOSHI ARAKI

b. 1940

### Erotos

signed in pencil on the reverse, framed, accompanied by a Certificate of Authenticity, signed and dated 2005 by Takayuki Ishii, the artist's representative, and a label from Taka Ishii Gallery

gelatin silver print

image: 17¼ by 22¾ in. 43.8 by 57.8 cm.

Executed in 1993, printed in 2004.

#### PROVENANCE

Taka Ishii Gallery, Tokyo

Acquired from the above by the present owner in 2006

#### LITERATURE

Nobuyoshi Araki, *Araki*, London 2007, p. 370, illustrated

**\$ 5,000-7,000**

123

## VIK MUNIZ

b. 1961

After Robert Morris, *Untitled (L-Beams)*, 1965, Installed at the Whitney Museum in "American Sculpture: Gifts of Howard and Jean Lipman," April 15-June 15, 1980

cibachrome print

48 by 64 in. 121.9 by 162.5 cm

Executed in 2000, this work is number 1 from an edition of 10, plus 5 artist's proofs.

This work is accompanied by a certificate of authenticity signed and stamped by the artist and dated *January 5, 2018*.

#### PROVENANCE

Brent Sikkema Gallery, New York

Acquired from the above by the present owner in 2001

#### LITERATURE

Pedro Corrêa do Lago, et al., Eds., *Vik Muniz: Obra Completa, 1987-2009. Catálogo Raisoné*, 2009, Rio de Janeiro, p. 394, illustrated in color  
Exh. Cat., 49th Venice Biennale, *BrasilConnects Venice: Vik Muniz Ernesto Neto*, 2001, n.p., another edition illustrated in color

**\$ 14,000-18,000**



## CANDIDA HÖFER

b. 1944

'Kunsthistorisches Museum Wien  
(Franz West) 2'signed, titled, dated, and editioned 2/6 in pencil  
on the reverse, framed, signed in ink on the  
reverse

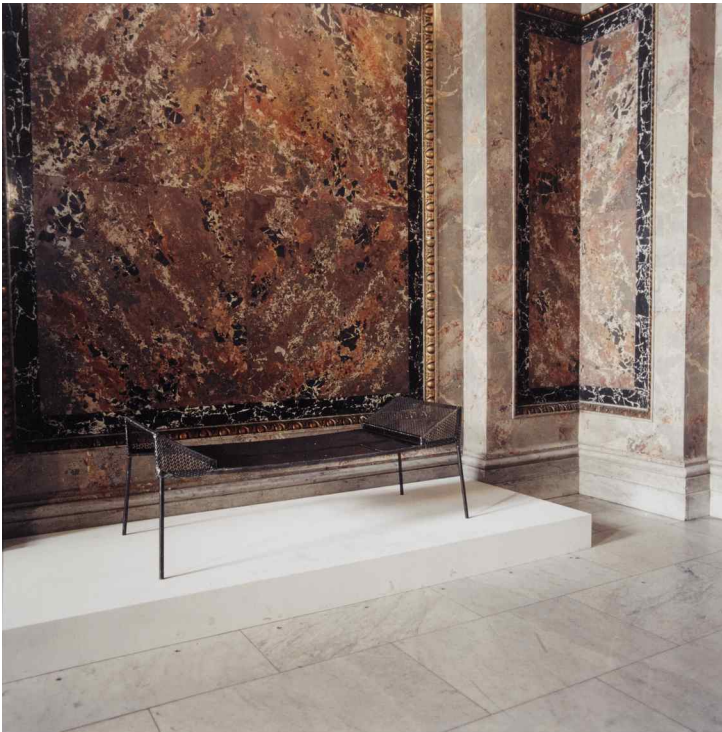
chromogenic print

image: 15 by 15 in. 38.1 by 38.1 cm.

Executed in 1990, this work is number 2 from an  
edition of 6.**PROVENANCE**

Produzentengalerie Hamburg

Acquired from the above by the present owner

**\$ 3,000-5,000**

124



125



126

125

## CANDIDA HÖFER

b. 1944

Les 'Heures Claires' Spa I; Natural History Museum London VI; Schloss Mirabell Salzburg IV; and Naturkundemuseum Tilburg III [Four Works]

each: signed, titled, dated, and editioned respectively 3/6, 5/6, 2/6, and 1/6 in pencil on the reverse, framed  
a group of 4 chromogenic prints  
each image various sizes to: 17 by 22½ in. 43.2 by 57.2 cm.  
Executed in 1989-1996, these works are each from an edition of 6.

### PROVENANCE

Sonnabend Gallery, New York  
Acquired from the above by the present owner circa 2001

### LITERATURE

Michael Krüger, *Candida Höfer A Monograph*, Munich 2002, pls. 28 ('Natural History Museum London VI,' 1993) and 226 ('Schloss Mirabell Salzburg IV,' 1996), illustrated in color

**\$ 8,000-12,000**

126

## THOMAS DEMAND

b. 1964

Detail V (Salon)

signed, dated, and editioned 5/5 in marker, and with a Galería OMR label on the wooden stretcher bar on the reverse, accompanied by a Certificate of Authenticity  
chromogenic print, Diasec-mounted  
image: 30⅜ by 36¼ in. 76.5 by 92.1 cm.  
Executed in 2000, this work is number 5 from an edition of 5.

### PROVENANCE

Galería OMR, Mexico City  
Acquired from the above by the present owner in 2005

**\$ 25,000-35,000**





127



128



129

127

## CATHERINE OPIE

b. 1961

### 'Ship and Whale'

signed, titled, dated 2006, and editioned 4/10 in ink on the reverse, framed a diptych of chromogenic prints, flush-mounted overall: 10 by 25¾ in. 25.4 by 65.4 cm. Executed in 2006, this work is number 4 from an edition of 10.

**\$ 4,000-6,000**

128

## CATHERINE OPIE

b. 1961

### 'Surfers'

signed, titled, dated 2003, and editioned 24/75 in ink on the reverse, framed chromogenic print image: 19 by 15 in. 48.3 by 38.1 cm. Executed in 2003, this work is number 24 from an edition of 75.

**\$ 3,000-5,000**

129

## DAMIÁN ORTEGA

b. 1967

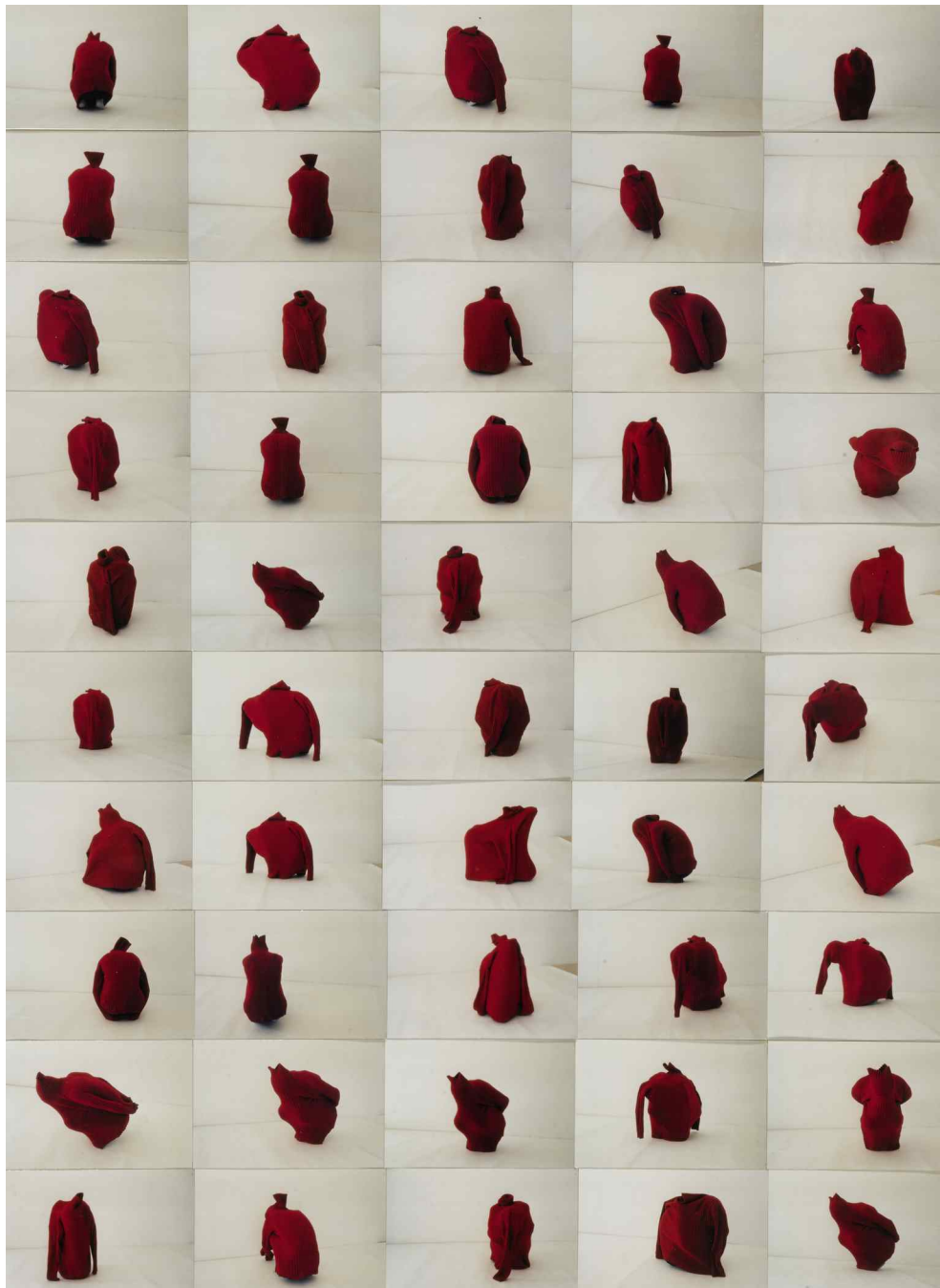
### Elote clasificado

chromogenic print on *Fujicolor Crystal Archive* paper, in 4 parts Each: 13⅞ by 11⅞ in. 35.3 by 28.2 cm. Executed in 2005, this work is number 2 from an edition of 5 with 2 APs.

#### PROVENANCE

kurimanzutto, Mexico City  
Acquired from the above by the present owner in 2005

**\$ 6,000-8,000**



130

## ERWIN WURM

b. 1954

### Ohne Titel (Red Sweaters From One Minute Sculptures)

framed together, signed, dated 2000/03 in ink on an Aurel Scheibler gallery label on the reverse a unique collage of 50 chromogenic prints, flush-mounted

overall: 34½ by 25¼ in. 87.6 by 64.1 cm.  
Executed in 2000-2003, this work is unique.

#### PROVENANCE

Aurel Scheibler, Cologne  
Acquired from the above by the present owner in 2004

**\$ 10,000-15,000**





131

131

## OLAFUR ELIASSON

b. 1967

### Untitled (from the Iceland Series) [Four Works]

each signed on a label affixed to the reverse  
color photograph

Each: 23 $\frac{5}{8}$  by 35 $\frac{1}{2}$  in. 60 by 90.2 cm.

Executed in 2000.

#### PROVENANCE

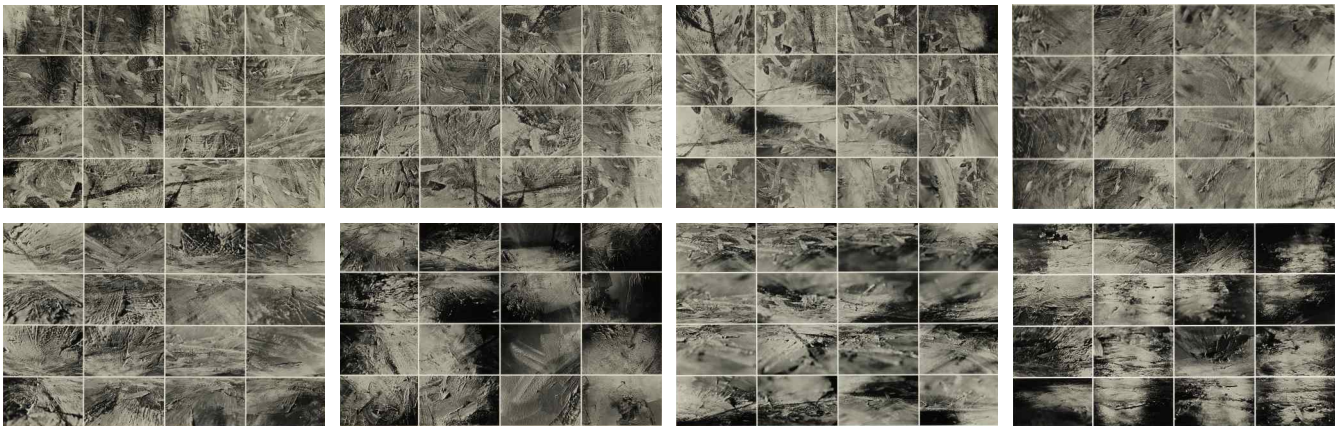
Bonakdar Jancou Gallery, New York

Acquired from the above by the present owner

#### EXHIBITED

Houston, The Menil Collection, *Olafur Eliasson: Photographs*, May - September 2004 (another example exhibited)

**\$ 10,000-15,000**



132

132

## GERHARD RICHTER

b. 1932

### 128 Fotos von einem Bild (Halifax 1978), II

signed in pencil, dated '98 and numbered 25/60  
on the colophon, each sheet numbered 25-[1-8]  
on the verso

eight offset lithographs on Phoenix Imperial white  
paper with varnish, with title and colophon page  
and original dark blue cloth-covered boards  
sheets approx.: 25 $\frac{1}{4}$  by 39 $\frac{1}{2}$  in. 64 by 100 cm.  
Executed in 1998, this portfolio, comprising eight  
offset lithographs, is number 25 from an edition  
of 60, plus six in Roman numerals.

#### PROVENANCE

Kaiser Wilhelm Museum, Krefeld, Germany

Phillips de Pury & Company, New York, 12

November, 2004, Lot 297

Acquired from the above sale by the present  
owner

#### LITERATURE

Hubertus Butin, Stefan Gronert, the Dallas  
Museum of Art, Eds. *Gerhard Richter Editions  
1965 - 2004: Catalogue Raisonné*, Ostfildern-  
Ruit, Germany, 2004, cat. no. 99, p. 248-249,  
illustrated (another impression)

**\$ 10,000-15,000**

## LYNN DAVIS

b. 1944

Iceberg No. 30, Disko Bay,  
Greenland

signed, dated, annotated #30, and editioned 1/10  
in ink, and with the photographer's credit and  
copyright stamps on the reverse of the mount,  
framed  
selenium-toned gelatin silver print, flush-mounted  
image: 40 by 40 in. 101.6 by 101.6 cm.  
Executed in 2000 and printed in 2001, this work  
is number 1 from an edition of 10.

**PROVENANCE**

Galerie Karsten Greve, Paris  
Acquired from the above by the present owner  
in 2002

**\$ 5,000-7,000**

133

## OLAFUR ELIASSON

b. 1967

## Untitled [Five Works]

photogravure in color  
i-iii. 14 by 14 in. 35.6 by 35.6 cm.  
iv. 9 by 13 in. 22.9 by 33 cm.  
v. 9¼ by 12¼ in. 23.5 by 31.1 cm.  
Executed in 1996, this work is number 5 from an  
edition of 18.

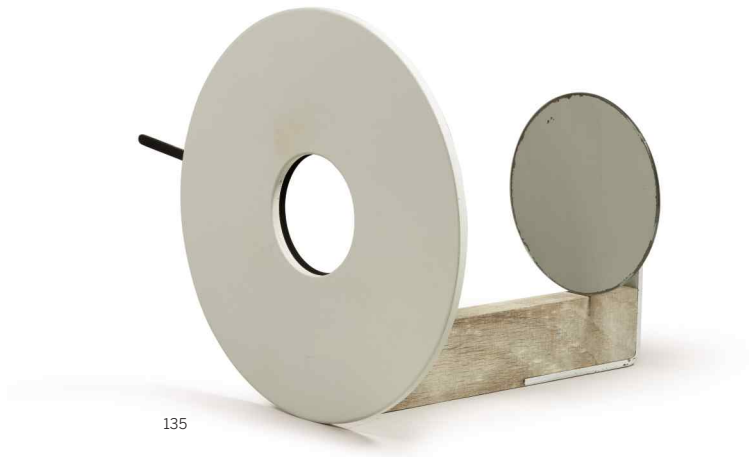
**PROVENANCE**

Bonakdar Jancou Gallery, New York  
Acquired from the above by the present owner in  
November 2000

**\$ 10,000-15,000**

134





135



136

135

## OLAFUR ELIASSON

b. 1967

### Eye, eye

signed in ink, dated 2002, and numbered 63/70  
wood, concave mirror (detached), iris diaphragm  
and metal multiple  
overall: 8 $\frac{7}{8}$  by 8 $\frac{7}{8}$  by 10 $\frac{1}{4}$  in. 22 by 22 by 26 cm.  
Executed in 2002, this work is number 63 from an  
edition of 70, published for *Parkett*, Volume 64.

#### PROVENANCE

Acquired directly from the publisher by the  
present owner

**\$ 2,000-4,000**

136

## ANNIE COGGAN

### "Loveseat for Reading Poetry" (for Virginia and Lytton Strachey)

enameled steel  
32 $\frac{3}{4}$  by 72 by 20 $\frac{1}{4}$  in. 83.2 by 182.9 by 51.4 cm  
Executed 2001, this work is from an edition of one  
plus one artist proof

#### EXHIBITED

Brooklyn, A: D/B Project, *Loveseats for Virginia  
Woolf*, February - March, 2002

**\$ 3,000-5,000**

137

## SIMON STARLING

b. 1967

### Home-Made Eames (Formers, Jigs and Molds)

chromogenic prints  
each: 30 by 37 $\frac{1}{4}$  in. 76.2 by 18.4 cm.  
Executed in 2002, this work is number 3 from an  
edition of 10.

#### PROVENANCE

Casey Kaplan, New York  
Acquired from the above by the present owner in  
July 2003

**\$ 2,000-3,000**

## SCOTT BURTON

1939 - 1989

### A Unique Pair of Cubes

laminated and lacquered plywood

20 by 19¾ by 19¾ in. 50.8 by 50.2 x 50.2 cm

Executed in 1980.

#### PROVENANCE

Max Protetch Gallery, New York

Christie's, New York, November 17, 1999, lot 167

Acquired from the above by the present owner

#### EXHIBITED

*Scott Burton*, Baltimore Museum of Art,

December, 1986 - February, 1987

*24 Cubes*, University of Massachusetts Art

Gallery, Amherst, September - October 1988

#### LITERATURE

Brenda Richardson, Eds., *Scott Burton*, Exh. Cat.,

The Baltimore Museum of Art, Baltimore 1986,

p. 40 (for the present lot illustrated)

Jiri Svestka, Ed., *Scott Burton: Skulpturen 1980-*

*89*, Düsseldorf 1989, p. 74 (for the present lot

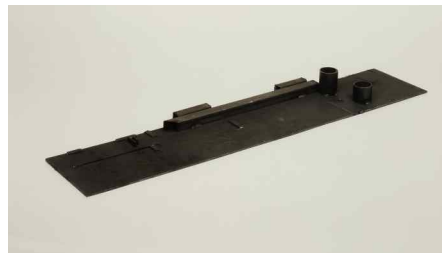
illustrated)

*Scott Burton*, Exh. Cat., Institut Valencià d'Art

Modern, Valencia 2004, p. 153 (for the present lot

illustrated)

\$ 8,000-12,000



137



138





139

**WALTER NIEDERMAYR**

b. 1952

'Ghiacciaio della Marmolada II'

each: framed, signed, titled, dated 1995, editioned 4/6, and with sequence map in ink and Robert Miller Gallery labels on the reverse

a sequence of 9 chromogenic prints, each mounted  
 each image: 33½ by 40½ in. 85.1 by 102.9 cm.;

overall: 166⅞ by 101⅞ in. 423.9 by 258.1 cm.

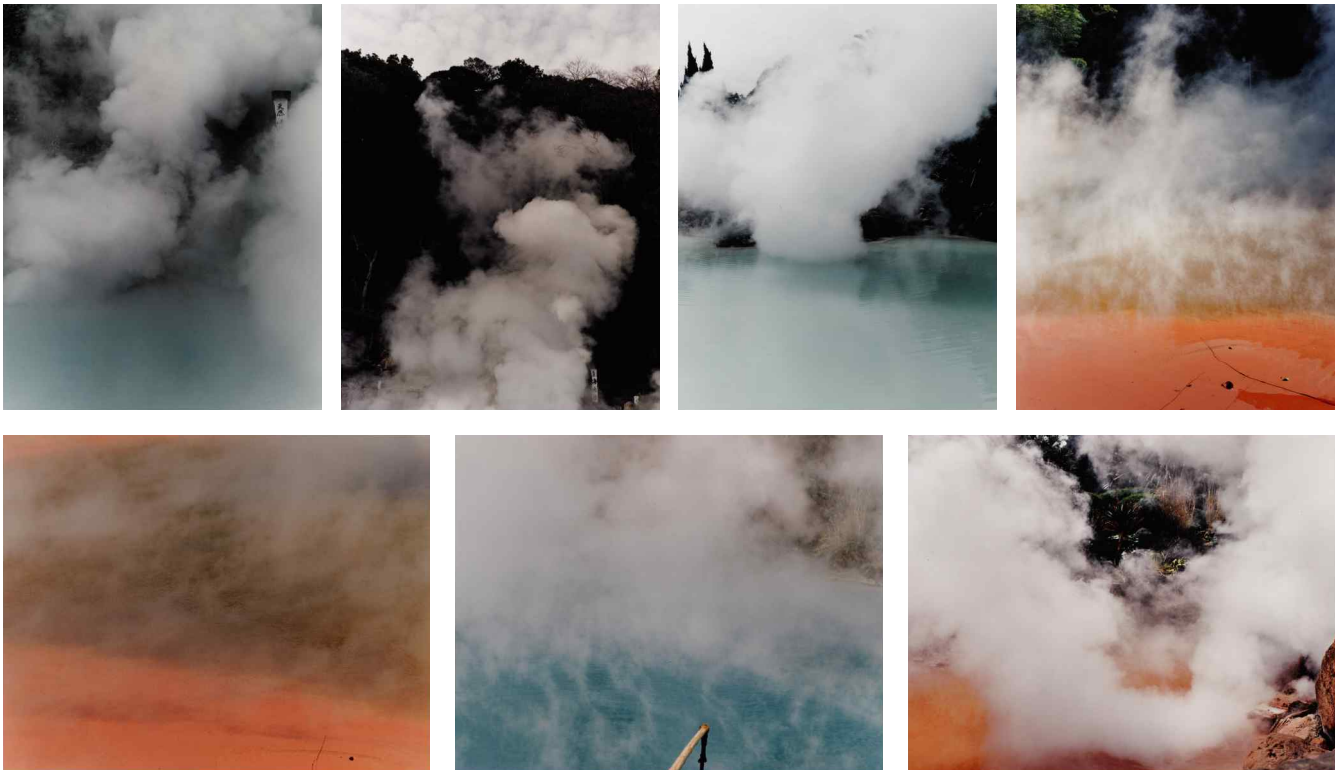
Executed in 1995, this work is number 4 from an edition of 6.

**PROVENANCE**

Robert Miller Gallery, New York

Acquired from the above by the present owner in 1999

**\$ 8,000-12,000**



140

## LIZ DESCHENES

b. 1966

'Beppu' (Nos. 1, 3, 5, 7, 9, 10, and 19)

each: signed, titled, dated 1995-1997, four editioned 4/6, two editioned 3/6, and one editioned 5/6 in ink on the reverse of the mount

a group of 7 laminated Fujiflex prints, each flush-mounted to aluminum

each: 19½ by 15½ in. 49.5 by 39.4 cm. or the reverse

Executed in 1996-1997, these works are each from an edition of 6.

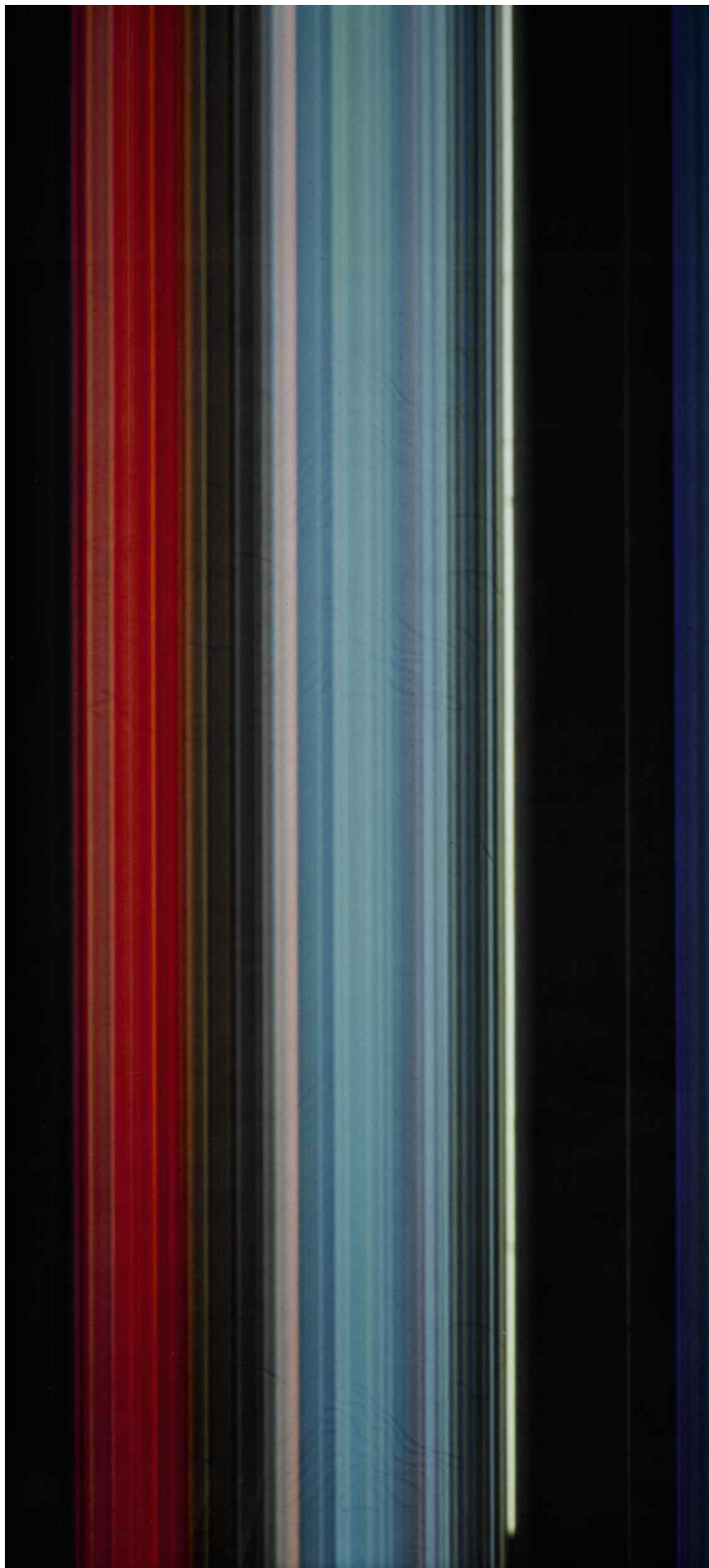
### PROVENANCE

Miguel Abreu Gallery, New York

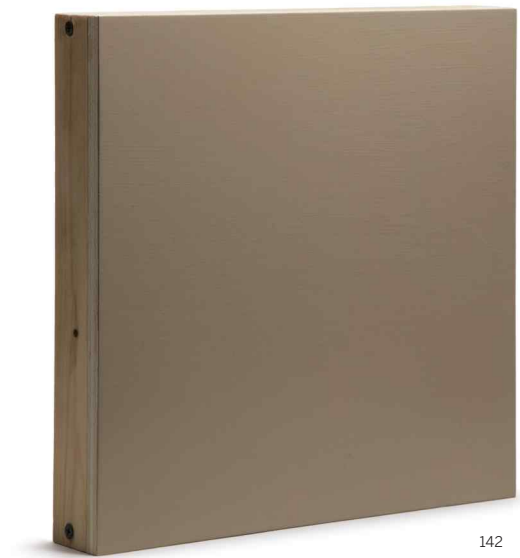
Acquired from the above by the present owner

**\$ 5,000-7,000**





141



142

141

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## MICHAEL WESELY

b. 1963

### Square Meals (from New York series)

with a Galerie Walter Storms postcard on the reverse of the mount, framed, credit, title, and date 1996 engraved

a unique Cibachrome print, flush-mounted to aluminum

overall: 99 by 48 $\frac{3}{4}$  in. 251.5 by 123.8 cm.

Executed in 1996, this work is unique.

#### PROVENANCE

Walter Storms Galerie, Munich

Acquired from the above by the present owner circa 2001

**\$ 8,000-12,000**

142

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## MARCIA HAFIF

b. 1929

### Sandrift

signed, titled and dated 1993 on the reverse enamel on wood

11 $\frac{7}{8}$  by 11 $\frac{7}{8}$  by 2 in. 30.2 by 30.2 by 5.1 cm.

#### PROVENANCE

Private Collection

Acquired from the above by the present owner

**\$ 4,000-6,000**

143

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## ROMAN SIGNER

b. 1938

### Progression of Brown Paper [Four Works]

each signed, dated *81* and numbered *5/10* on the reverse

gelatin silver print on Baryta paper, in 4 parts

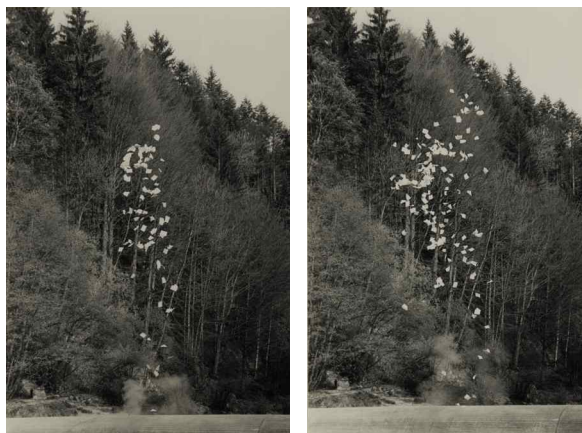
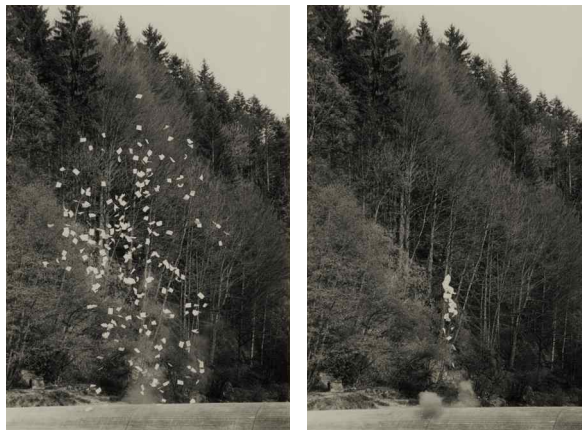
Each: 14 $\frac{1}{8}$  by 9 $\frac{1}{2}$  in. 35.9 by 24.1 cm.

#### PROVENANCE

Private Collection

Acquired from the above by the present owner

**\$ 1,000-1,500**



143

144

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## FRANZ WEST

1947 - 2012

### Untitled

signed on the reverse

acrylic on canvas mounted to panel

20 $\frac{3}{8}$  by 21 $\frac{7}{8}$  in. 51.8 by 55.6 cm.

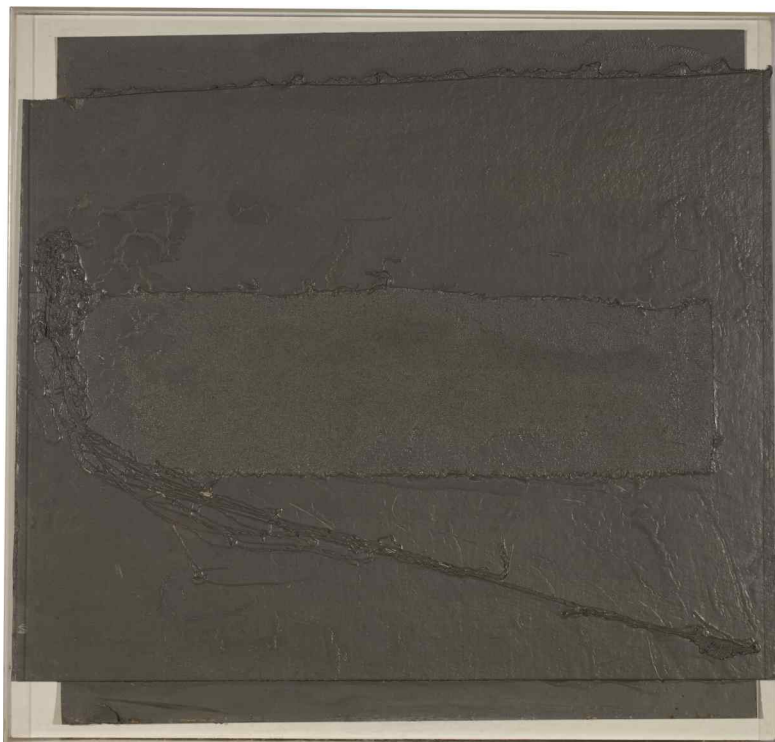
Executed in 1970.

#### PROVENANCE

Galerie Krinzinger, Vienna

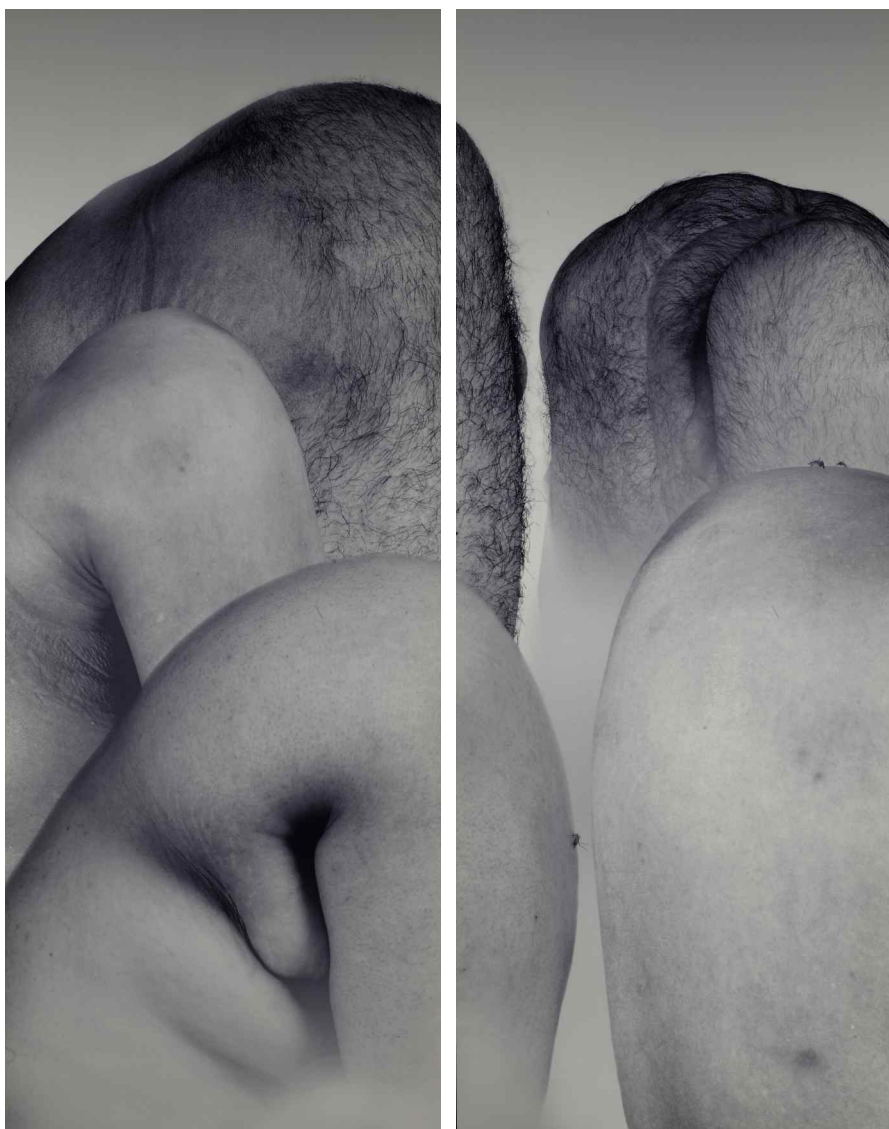
Acquired from the above by the present owner

**\$ 15,000-20,000**



144





145

## LIU WEI

b. 1972

### Landscape - Celestial Mountain

a sequence of 5 laminated gelatin silver prints, each flush-mounted

each panel: 119½ by 48 in. 303.5 by 121.9 cm.

overall: 119½ by 240 in. 305.5 by 609.6 cm.

Executed in 2004.

#### PROVENANCE

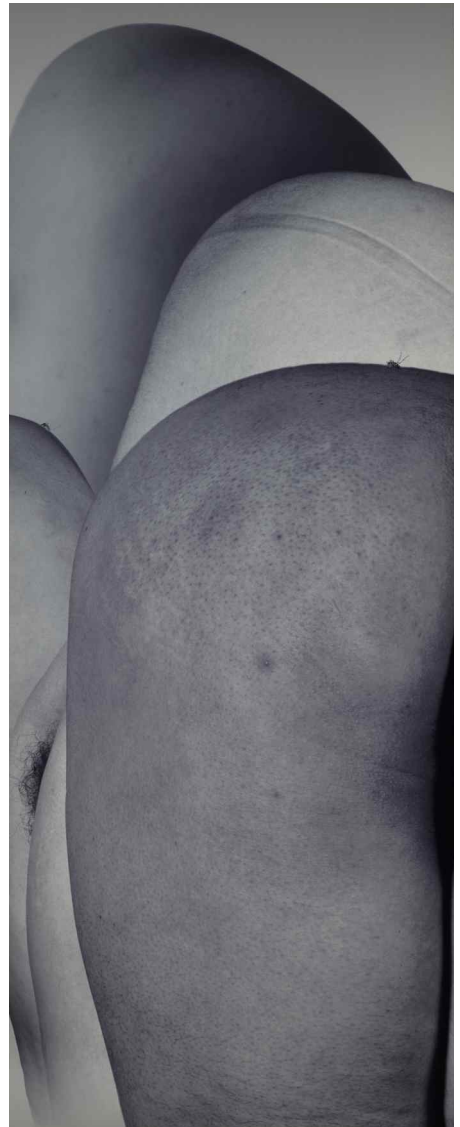
Galerie Loft, Paris

Private Collection (acquired from the above)

Sotheby's, New York, 20 September 2006, Lot 289 (consigned by the above)

Acquired from the above sale by the present owner

**\$ 50,000-70,000**







146

146

## ROMAN SIGNER

b. 1938

### Large Forest with Bullet

signed, dated 78 and numbered 3/3 on the reverse  
gelatin silver print  
19¾ by 27¾ in. 50.2 by 69.5 cm.

#### PROVENANCE

Private Collection  
Acquired from the above by the present owner

**\$ 1,000-1,500**

147

## BALTHASAR BURKHARD

1944 - 2010

### Namibia (Desert)

framed, accompanied by a Certificate of Authenticity, signed in ink  
gelatin silver print  
sight: 48¼ by 97½ in. 122.6 by 254.7 cm.  
Executed in 2000, this work is from an edition of 5.

#### PROVENANCE

Galerie Tschudi, Glarus  
Acquired from the above by the present owner in 2004

**\$ 8,000-12,000**

148

## BAE BIEN-U

b. 1950

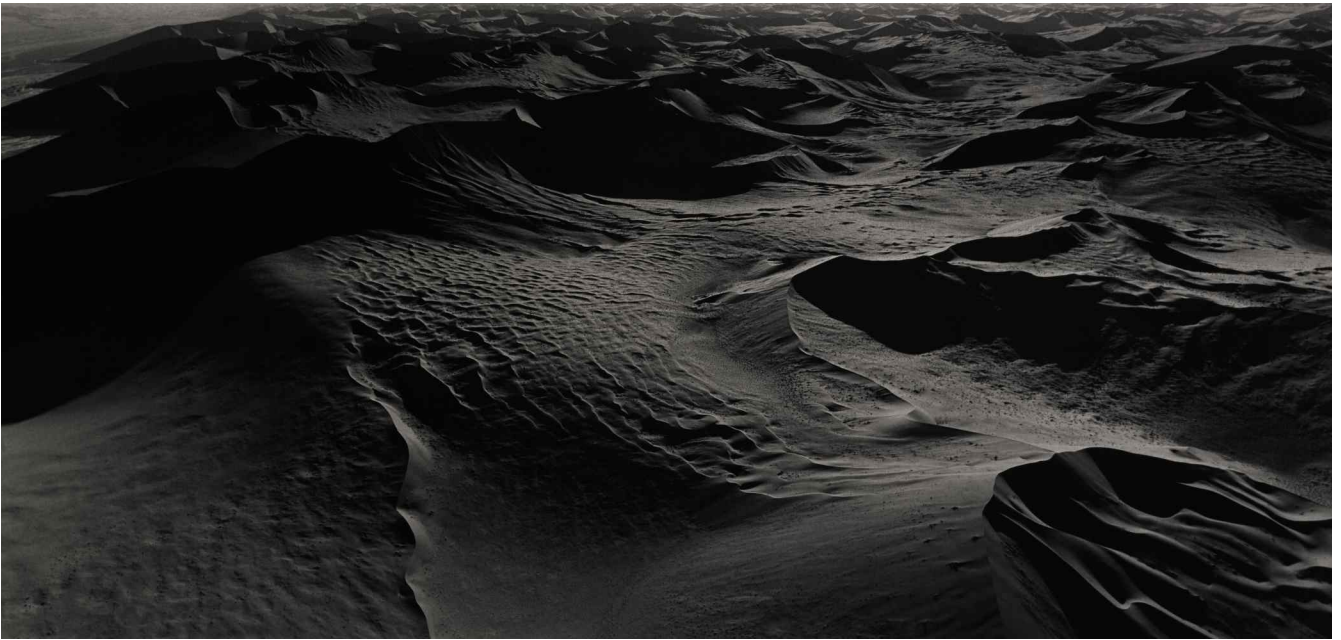
### SNM1A - 006HC

signed and titled on a label accompanying the work  
chromogenic print  
49⅞ by 98⅜ in. 125 by 250 cm.  
Executed in 2006, this work is number 4 from an edition of 5.

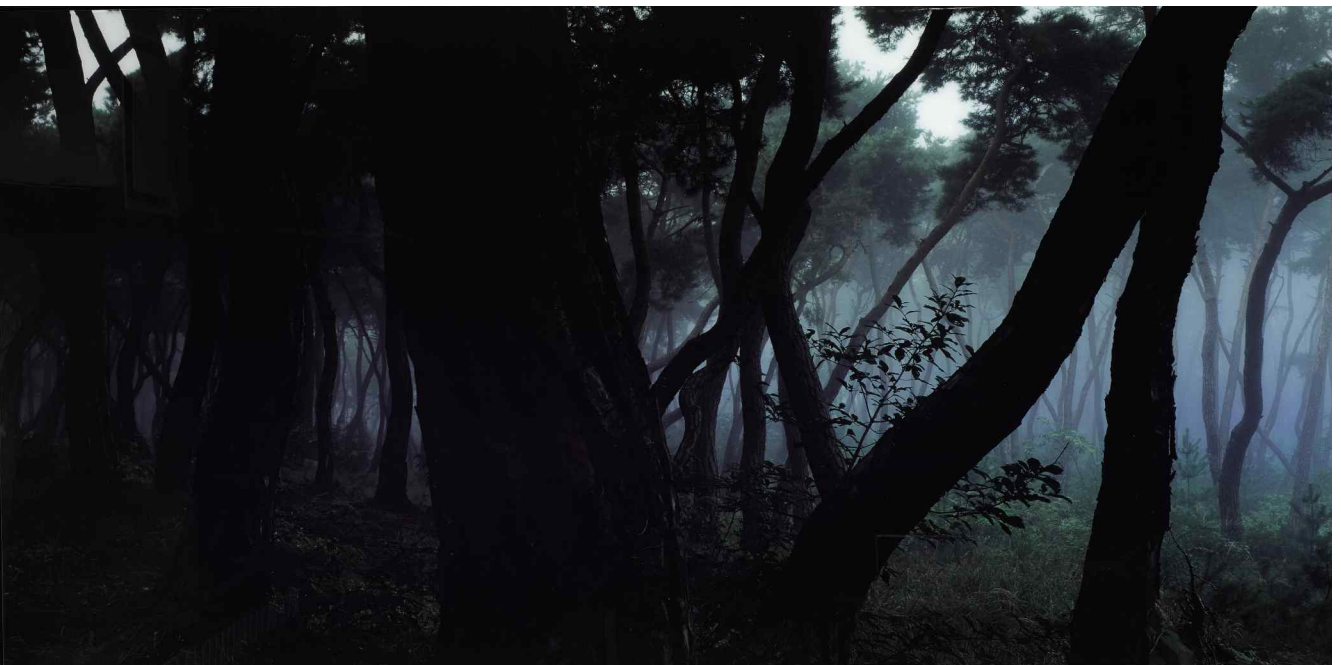
#### PROVENANCE

Galerie Poller, Frankfurt  
Acquired from the above by the present owner in May 2006

**\$ 20,000-30,000**



147



148



## MARK DION

b. 1961

## Waterfowl "duck, duck, goose"

birds, plants and tar on found wooden crate  
 76 by 34¼ by 35½ in. 193 by 87.5 by 90 cm  
 Executed in 2002.

## PROVENANCE

Tanya Bonakdar Gallery, New York  
 Acquired from the above by the present owner in  
 November 2002

\$ 5,000-7,000





150

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## WOLFGANG LAIB

b. 1950

### Rice House

inscribed with the artist's name and date 90 on  
the underside

sealing wax, wood and rice

8½ by 8 by 44⅞ in. 21.6 by 20.3 by 112.2 cm.

### PROVENANCE

Sperone Westwater, New York

Acquired from the above by the present owner

**\$ 20,000-30,000**





151



152

151

## ZADOK BEN-DAVID

b. 1949

### The Lizard and the Leaf

stamped with the artist's initials and date 1988  
on the base

iron and concrete

157 by 44 by 44 in. 399 by 111.8 by 111.8 cm.

Executed in 1988, this work is unique.

This work is being offered for sale from the catalogue. Prospective buyers may contact Sotheby's Contemporary Art Department with inquiries or for an appointment to view the work.

#### PROVENANCE

Acquired directly from the artist by the present owner in 1988

Π \$ 15,000-20,000

152

## ZADOK BEN-DAVID

b. 1949

### Another Sunny Morning

stamped with the artist's initials and date 1988  
on the base

iron and concrete

143 by 45 by 45 in. 363.2 by 114.3 by 114.3 cm.

Executed in 1988, this work is unique.

This work is being offered for sale from the catalogue. Prospective buyers may contact Sotheby's Contemporary Art Department with inquiries or for an appointment to view the work.

#### PROVENANCE

Acquired directly from the artist by the present owner in 1988

Π \$ 15,000-20,000

MENASHE KADISHMAN

1932 - 2015

Om

stainless steel, in 2 parts

192 by 240 by 60 in. 487.7 by 609.6 by 152.4 cm.

Executed in 1969.

This work is being offered for sale from the catalogue. Prospective buyers may contact Sotheby's Contemporary Art Department with inquiries or for an appointment to view the work.

**PROVENANCE**

Acquired directly from the artist by the present owner

Π \$ 40,000-60,000





WOLFGANG WINTER AND  
BERTHOLD HÖRBELT

Est. 1992

Cratehouse 843.13 (Pavilion)

822 mineral water crates, 16 stools, leather, PVC,  
wood and metal

Overall: 216½ by 216½ by 177⅞ in.

550 by 550 by 450 cm.

Executed in 2001.

This work is being offered for sale from the  
catalogue. Prospective buyers may contact  
Sotheby's Contemporary Art Department with  
inquiries or for an appointment to view the work.

**PROVENANCE**

Acquired directly from the artist by the present  
owner

Π \$ 15,000-20,000









155



155

## SERGE SPITZER

b. 1951

### Untitled (Quiogue)

Cor-Ten steel and rubber mats  
300 by 276 in. 762 by 701 cm.  
Executed in 1994.

This work is being offered for sale from the catalogue. Prospective buyers may contact Sotheby's Contemporary Art Department with inquiries or for an appointment to view the work.

#### PROVENANCE

Acquired directly from the artist by the present owner

Π \$ 20,000-30,000

156

## LESLEY DILL

b. 1950

### Woman with Threads (I Took the Power in My Hand)

signed and dated 95 on the reverse  
oil, tea and thread on photograph  
19¾ by 15¾ in. 50.2 by 40 cm.

#### PROVENANCE

Frumkin/Adams Gallery, New York  
Acquired from the above by the present owner

\$ 1,500-2,000

157

## SERGE SPITZER

b. 1951

### Uniform Color Mixing (II) "The Color as a Limit of Knowledge"

Duratrans light boxes  
40 by 95½ by 5¼ in. 101.6 by 242.6 by 13.3 cm.  
Executed in 1976.

#### PROVENANCE

Acquired directly from the artist by the present owner

\$ 6,000-8,000



156



157

END OF SALE



**Sotheby's** EST. 1744

Collectors gather here.

WILLIAM KENTRIDGE  
Drawing for Stereoscope,  
Drawing #6425, 1999  
Estimate \$70,000–90,000



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**Sotheby's** EST. 1744

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NANDIPHA MNTAMBO  
Zeus  
Estimate £10,000–15,000



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ANDY WARHOL. \$(4), 1982

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Collectors gather here.

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8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.



9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

## BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

### 1. SYMBOL KEY

#### □ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

#### ○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

#### △ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an

economic interest in the lot equivalent to an ownership interest.

#### ⊗ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### √ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

#### ⊙ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

#### ⌈ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

#### 🏆 Premium Lot

In order to bid on "Premium Lots" (🏆 in print catalogue or 🏆 in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

## 2. BEFORE THE AUCTION

**The Catalogue** A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

**Estimates** Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

**Specialist Advice** Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

**The Exhibition** An exhibition of the auction property will be held the week prior

to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

**Salesroom Notices** Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

**Registration** Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

## 3. DURING THE AUCTION

**The Auction** Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that 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 responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

**Bidding in Person** If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name

and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

**Absentee Bidding** If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

**Telephone Bidding** In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

**Online Bidding** If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see [www.sothebys.com](http://www.sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://www.invaluable.com/invaluable/help.cfm). Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**Employee Bidding** Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other

restrictions on importation or exportation.

**Hammer Price and the Buyer's Premium** For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

**Currency Board** As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

**Results** Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at [sothebys.com](http://sothebys.com).

**International Auctions** If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

#### 4. AFTER THE AUCTION

**Payment** If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

**Payment by Cash** It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash

payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

**Payment by Credit Cards** Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

**Payment by Check** Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

**Payment by Wire Transfer** To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

**Sales and Use Tax** New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

**Collection and Delivery**  
Post Sale Services  
+ 1 212 606 7444  
FAX: + 1 212 606 7043  
[uspostsaleservices@sothebys.com](mailto:uspostsaleservices@sothebys.com)

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

**Shipping Services** Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer

please contact us.

**Collecting your Property** As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

**Endangered Species** Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. 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. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

**The Art Loss Register** As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property,



Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at [artloss@artloss.com](mailto:artloss@artloss.com). The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

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## SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

**Property Evaluation** There are three general ways evaluation of property can be conducted:

**(1) In our galleries**

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

**(2) By photograph**

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

**(3) In your home**

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other

charges, auction venue, shipping and any further services you may require.

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## SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at [sothebys.com](http://sothebys.com).

**Valuations and Appraisals** Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

**Financial Services** Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

**Museum Services** Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

**Corporate Art Services** Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

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## INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

**Why Sotheby's Collects Sales Tax** Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices.

In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

**Where Sotheby's Collects Sales Tax**

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

**Sotheby's Arranged Shipping** If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

**Client Arranged Shipping** Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

**Where Sotheby's is Not Required**

**to Collect Sales Tax** Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

**Restoration and Other Services**

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

**Certain Exemptions** Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

**Local Tax Advisors** As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

**Photography:**

Scott Elam  
Bonnie Morrison  
Pauline Shapiro  
Paul Shima  
Glenn Steigelman  
Ellen Warfield

# WORLDWIDE CONTEMPORARY ART DIVISION

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Lisa Dennison  
Bame Fierro March  
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Eliza Howe  
Madeline Hurst  
Courtney Kremers  
Isabella Lauria  
Kelsey Leonard  
Andie Levinson  
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Jessica Manchester  
Meghan McDonald  
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## INDEX

- Allora and Calzadilla 47  
Appelt, Dieter 11  
Araki, Nobuyoshi 32, 122
- Balkenhol, Stephan 104  
Ben-David, Zadok 151, 152  
Bertozzi & Casoni 68  
Beuys, Joseph 66  
Bey, Dawoud 45  
Bien-u, Bae 148  
Blume, Anna and Bernhard 21, 22  
Breder, Hans 17  
Burckhard, Balthasar 147  
Bury, Pol 116
- Coffin, Peter 46, 60  
Coplans, John 13, 15, 18
- Davey, Moyra and Jason Simon 67  
Davis, Lynn 133  
Demand, Thomas 23, 126  
Deschenes, Liz 140  
diCorcia, Philip-Lorca 39, 40  
Dijkstra, Rineke 38  
Dill, Lesley 156  
Dion, Mark 58, 59, 149  
Dumas, Marlene 7, 8, 9, 10, 79, 80, 81, 82, 83, 84  
Dunham, Carroll 1, 2, 3
- Eggleston, William 55, 56  
Eliasson, Olafur 131, 135
- Fend, Peter 52  
Fleury, Sylvie 70
- Garaicoa, Carlos 57, 97, 117, 119  
Goldblatt 42  
Gomes, Sonia 86  
Gordon, Douglas 14  
Graham, Rodney 111  
Guogu, Zheng 92  
Gursky, Andreas 25  
Gütschow, Beate 115
- Haacke, Hans 48  
Hafif, Marcia 142  
Hammons, David 64  
Huan, Zhang 93  
Huebler, Douglas 49  
Höfer, Candida 28, 29, 30, 124, 125  
Höller, Carsten 31
- Jin, Wang 101, 120  
Jones, Kim 4, 5, 90, 91
- Kadishman, Menashe 112, 153  
Kapoor, Anish 89  
Kienholz, Edward 62, 63  
Koide, Naoki 71, 72  
Koons, Jeff 69  
Kostianovsky, Tamara 73, 74  
Kulik, Oleg 108
- Laib, Wolfgang 150  
Liu Wei 145  
Lowman, Nate 98  
Lum, Ken 51  
Lux, Loretta 36, 37
- Mater, Ahmed 121  
Michals, Duane 19  
Mori, Mariko 43  
Morimura, Yasumasa 44  
Muniz, Vik 123  
Mutu, Wangechi 76, 77, 78, 88
- Niedermayr, Walter 139
- Odermatt, Arnold 16  
Opie, Catherine 127, 128  
Oppenheim, Dennis 12  
Ortega, Damián 61, 129
- Penone, Giuseppe 35  
Pistoletto, Michelangelo 33, 34
- Ramírez Erre, Marcos 53, 54  
Rennó, Rosángela 41  
Richter, Gerhard 132  
Ruff, Thomas 27
- Samaras, Lucas 110  
Saret, Alan 85  
Schmidt, Erik 50, 99  
Shonibare, Yinka 87  
Sidén, Ann-Sofi 103  
Signer, Roman 143, 146  
Spitzer, Serge 6, 75, 155, 157  
Starling, Simon 137  
Struth, Thomas 26
- Thiel, Frank 118  
Tillmans, Wolfgang 24
- Varga Weisz, Paloma 65
- Wang, Jin 100  
Warhol, Andy 20  
Wesely, Michael 141  
West, Franz 144  
White Sobieski, Tim 113  
Wolfgang Winter and Berthold Hörbelt 154  
Wurm, Erwin 130
- Yong Ping, Huang 95, 102  
Yun-Fei Ji 94

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