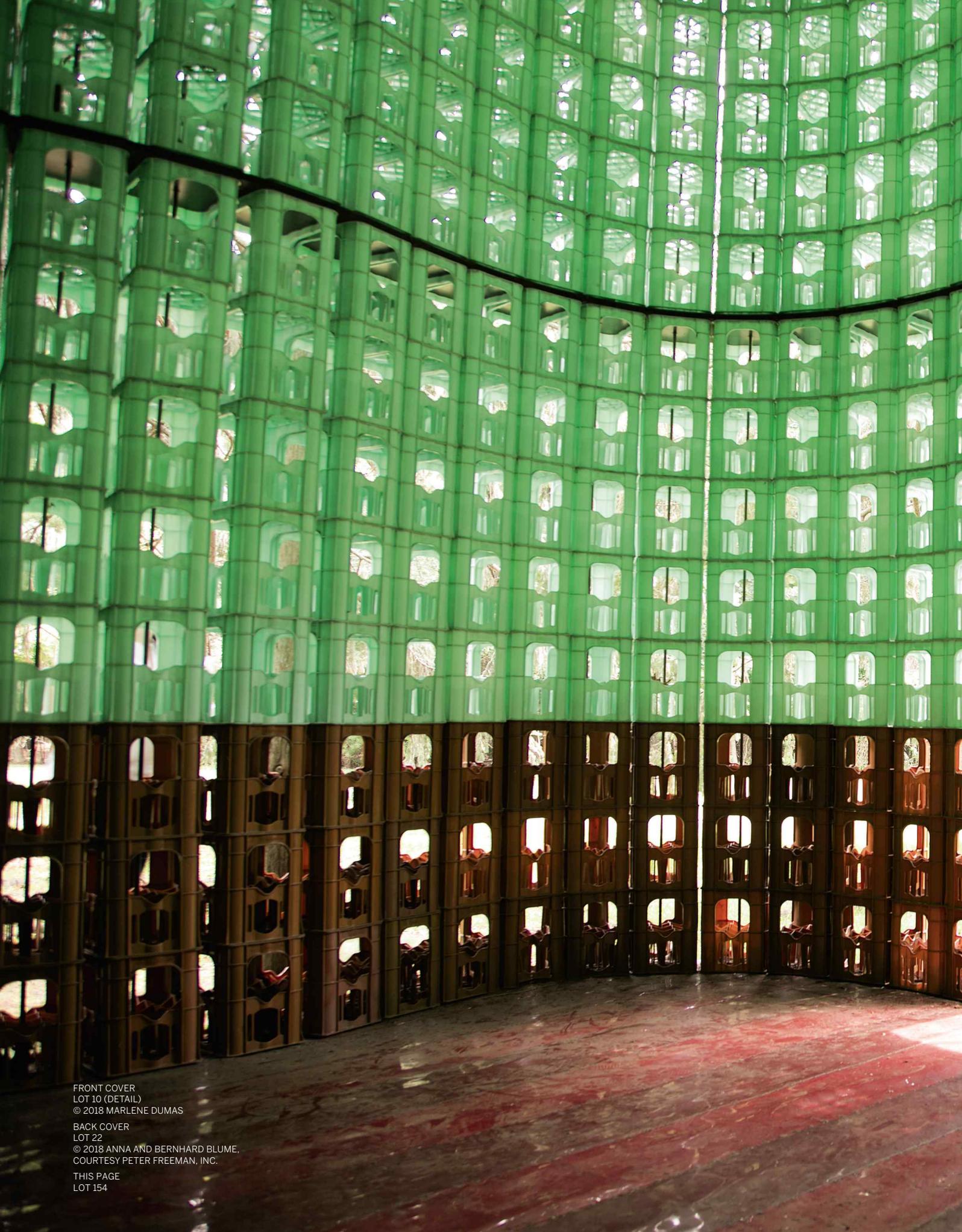


**TO
LIVE WITH
ART** PROPERTY FROM
THE JEROME & ELLEN
STERN COLLECTION

NEW YORK 5 MARCH 2018

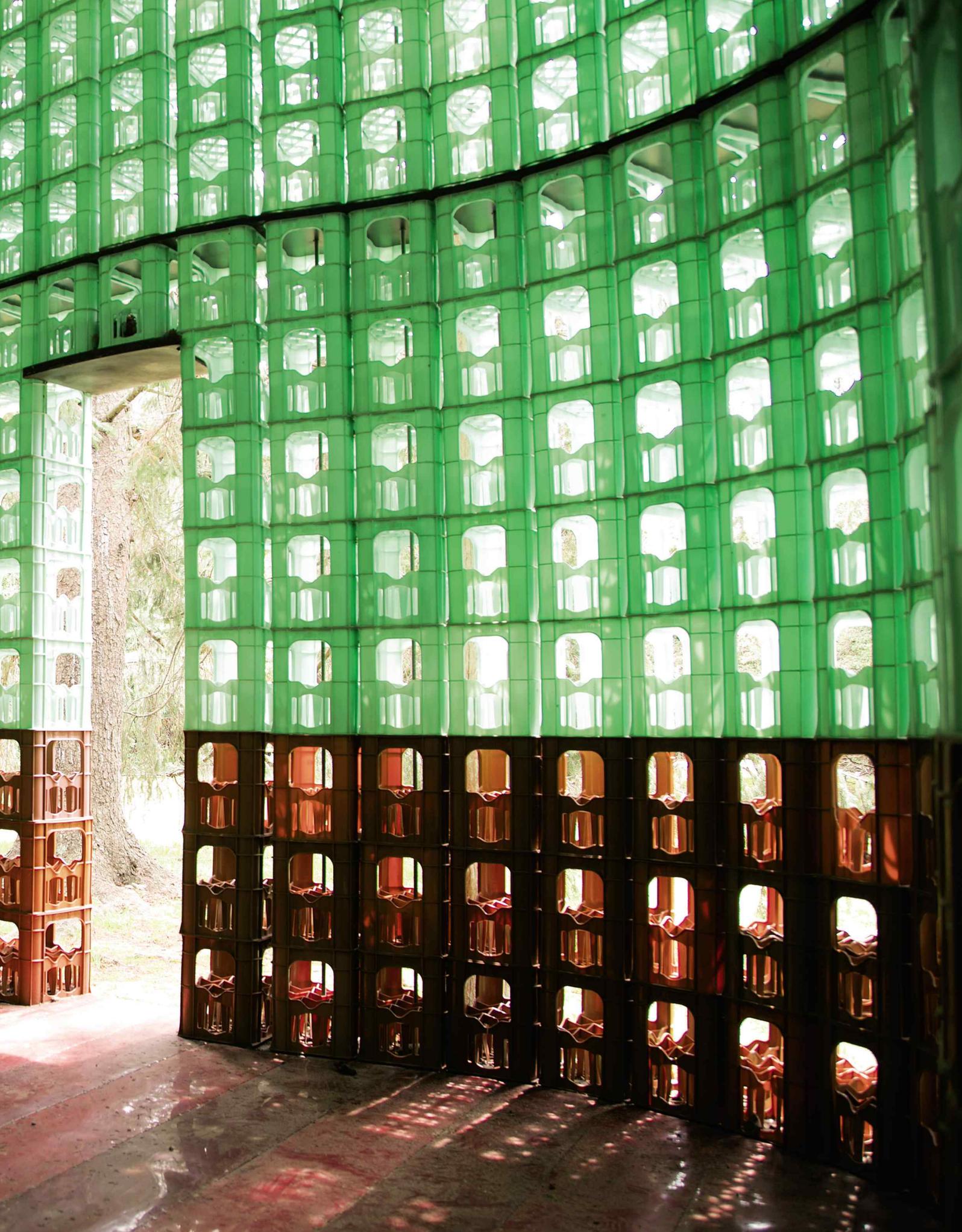
Sotheby's EST. 1744



FRONT COVER
LOT 10 (DETAIL)
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BACK COVER
LOT 22
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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)



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For further information on lots in this auction please contact any of the specialists listed below.

GLOBAL FINE ARTS

Amy Cappellazzo
Executive Vice President, Chairman
amy.cappellazzo@sothebys.com

Allan Schwartzman
Executive Vice President, Chairman
allan.schwartzman@sothebys.com

+1 212 606 7877

CONTEMPORARY ART

Elizabeth Webb
*Vice President
Specialist
Head of Sale*
elizabeth.webb@sothebys.com

+1 212 606 7254

Hannah O'Leary
Director, Head of Modern African Art
hannah.oleary@sothebys.com

+44 20 7293 5696

20TH CENTURY DESIGN

Katherine Wallace
Associate Cataloguer
katherine.wallace@sothebys.com

+1 212 606 7170

ISRAELI ART

Jennifer Roth
*Senior Vice President,
Senior International Specialist*
jennifer.roth@sothebys.com

+1 212 894 1592

Rivka Saker
Chairman, Israel
rivka.saker@sothebys.com

Sigal Mordechai
Senior Director, Managing Director, Israel
sigal.mordechai@sothebys.com

+972 3 560 1666

LATIN AMERICAN ART

Andrea Zorrillia
*Assistant Vice President
Specialist*
andrea.zorrillia@sothebys.com

+1 212 606 7513

PHOTOGRAPHS

Aimee Pflieger
Specialist
aimee.pflieger@sothebys.com

Hermione Sharp
Associate Cataloguer
hermione.sharp@sothebys.com

+1 212 894 1149

PRINTS

Hadley Newton
Associate Cataloguer
hadley.newton@sothebys.com

+1 212 606 7117

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PRIVATE CLIENT GROUP

Brad Bentoff
Carolyn Floersheimer
Olivia de Grelle
Geraldine Nager
Alejandra Rossetti
Lily Snyder
+1 212 894 1796

ASIA CLIENT LIAISON

Yin Zhao
+1 212 894 1685
yin.zhao@sothebys.com

SALE ADMINISTRATOR

Molly Kinsley
molly.kinsley@sothebys.com
+1 212 894 7257
FAX +1 212 606 7011

POST SALE SERVICES

Emily Domiano
Post Sale Manager
emily.domiano@sothebys.com
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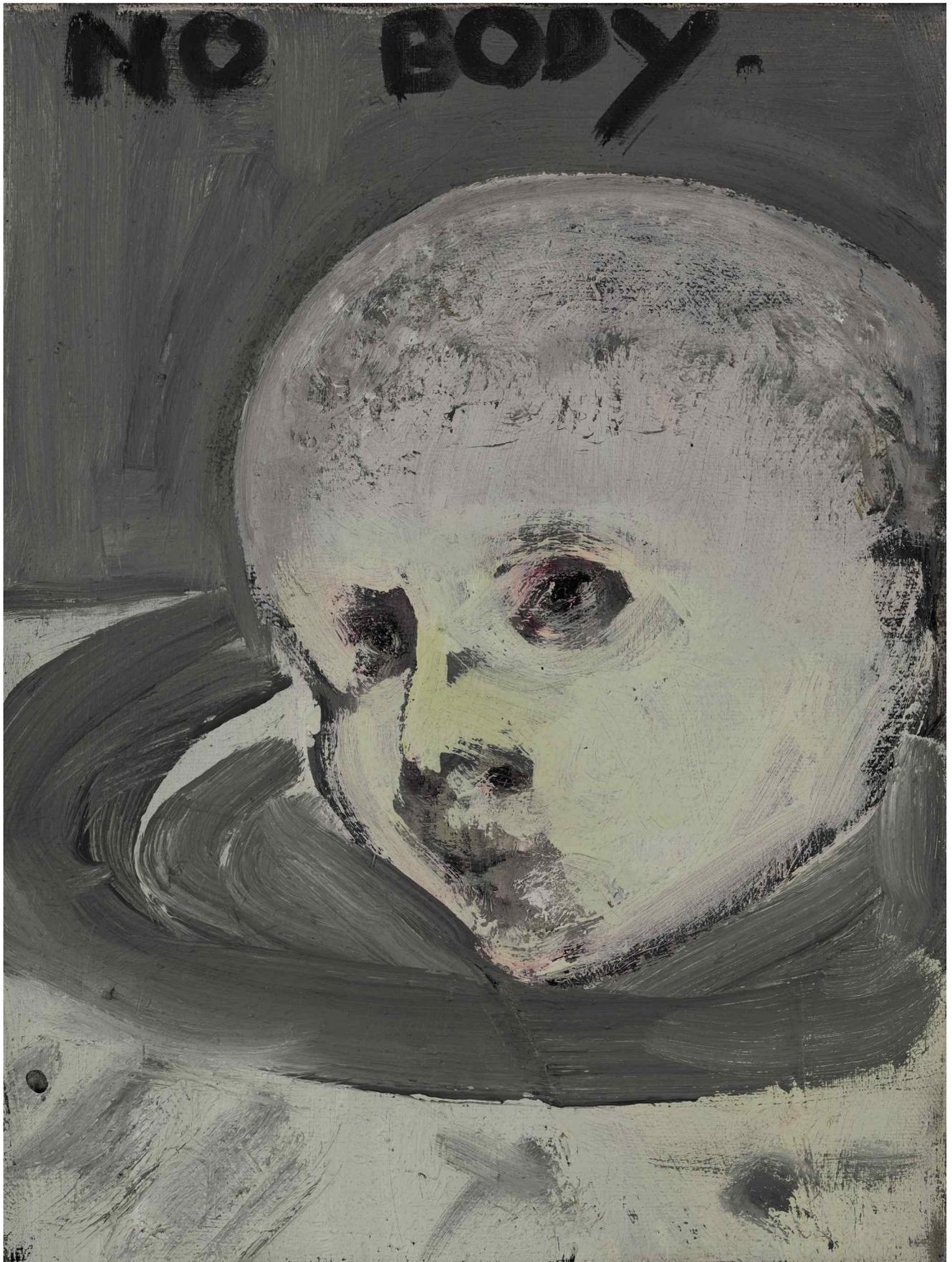
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CATALOGUE PRICE

\$45 at the gallery

FOR SUBSCRIPTIONS CALL

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for UK & Europe



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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

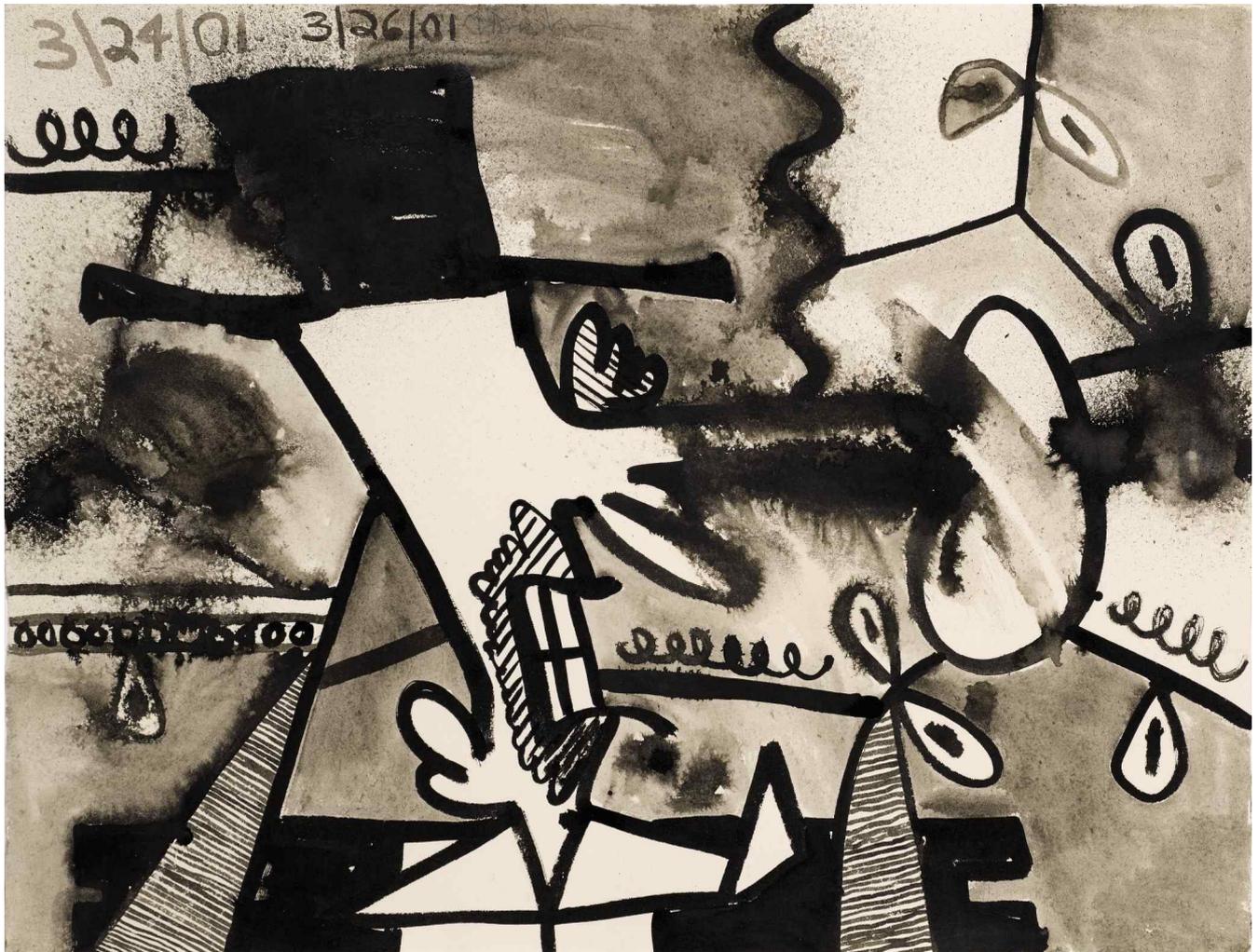
intense intellectual curiosity. Although many pieces are thought-provoking and at times even political, their collection also features the rare quality of humor. Each piece evidences Jerome and Ellen's emotional connection to the collection.

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 $\frac{1}{8}$ by 26 $\frac{1}{8}$ 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)

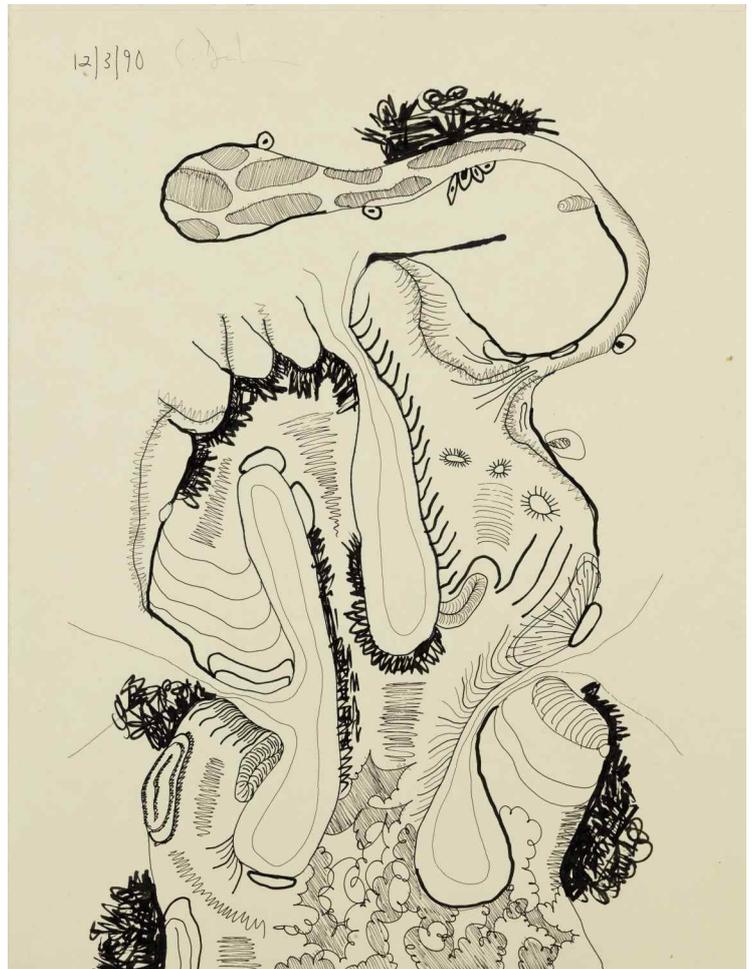
signed and dated 12/3/90
 graphite and ink on paper
 16⁷/₈ by 12⁷/₈ in. 42.9 by 32.7 cm.

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)

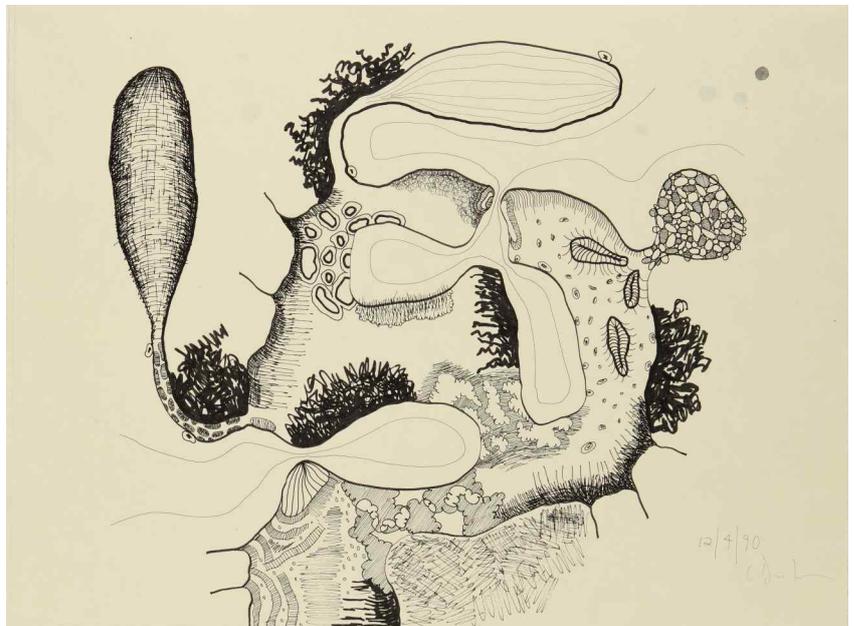
signed and dated 12.4.90
 graphite and ink on paper
 14 by 18¹/₂ in. 35.6 by 47 cm.

PROVENANCE

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

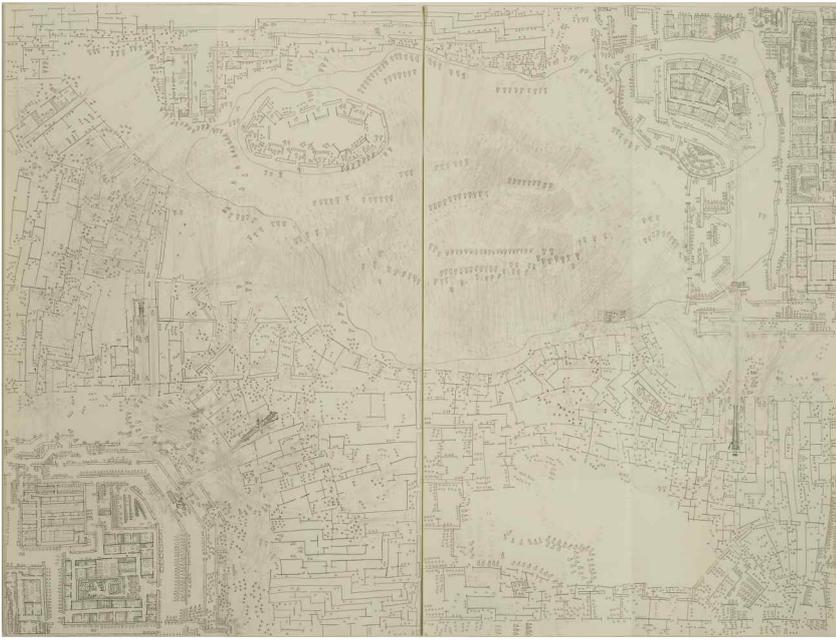
EXHIBITED

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

\$ 5,000-7,000

3

4



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

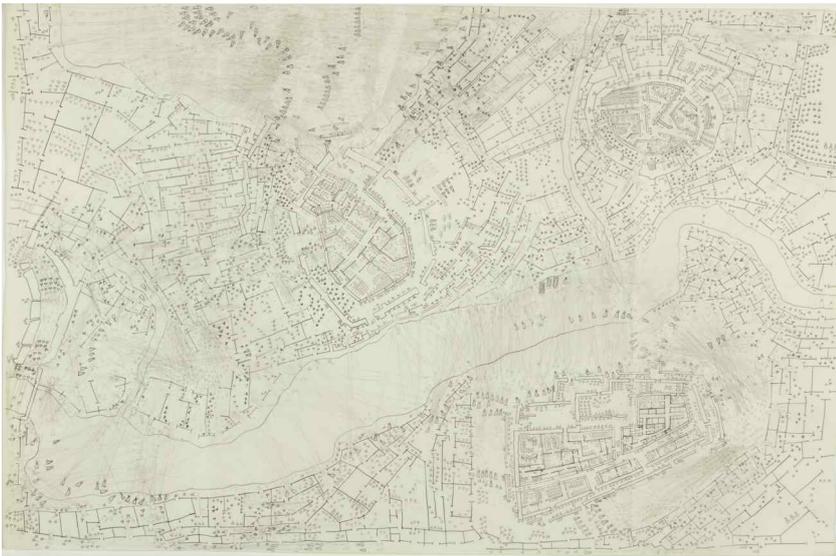
AC Project Room, New York
Acquired from the above by the present owner

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



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.

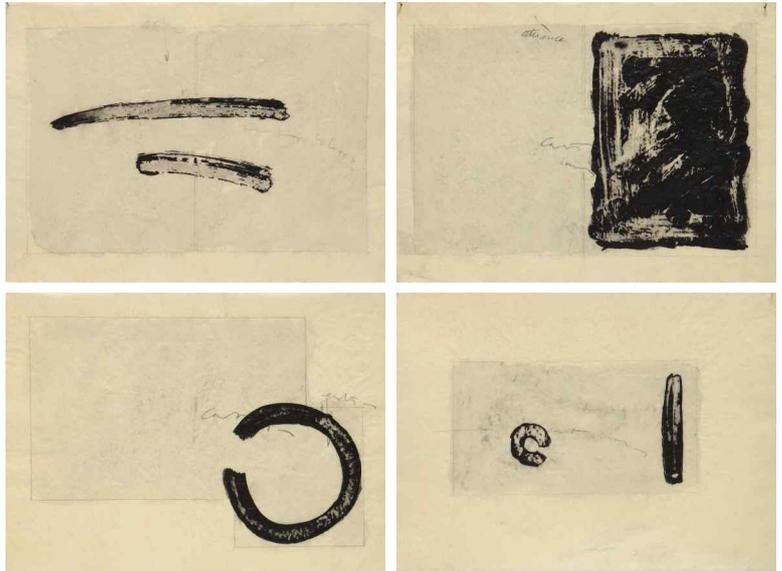
PROVENANCE

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

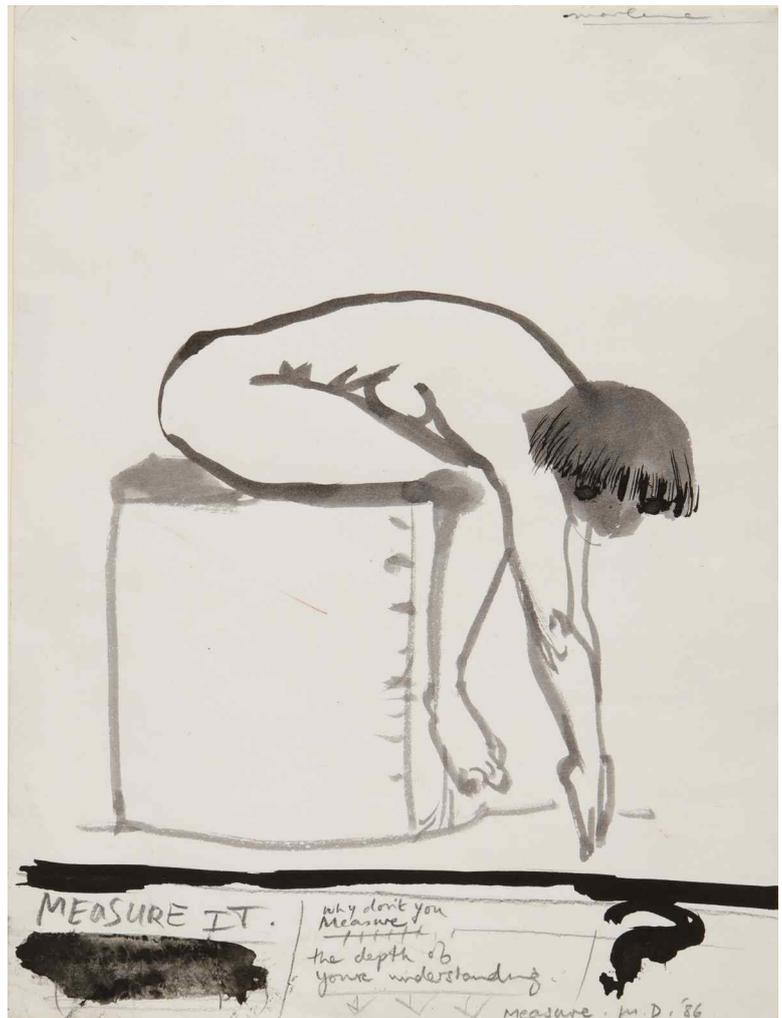
Measure It

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.

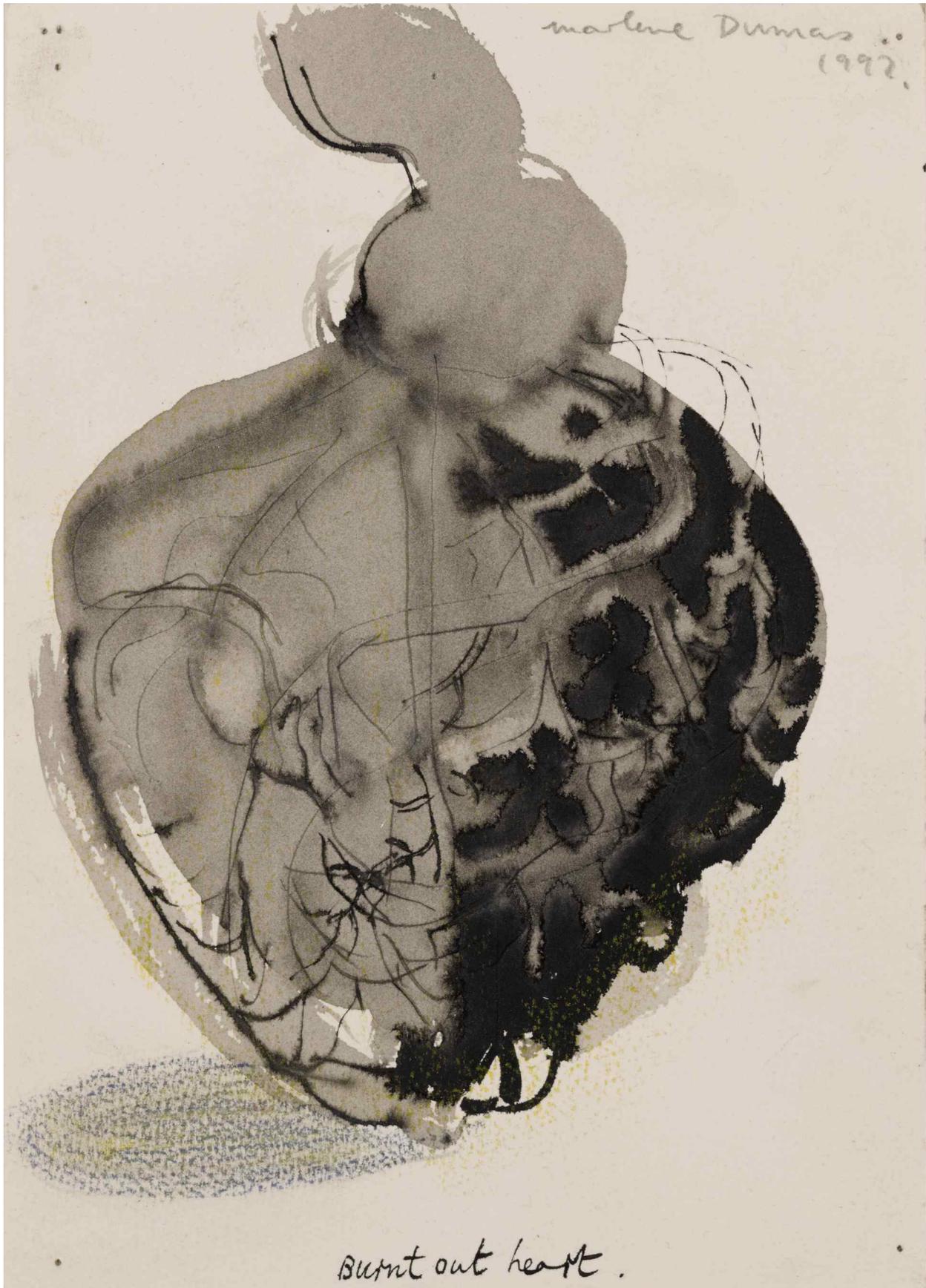
PROVENANCE

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

\$ 6,000-8,000



7



marlene Dumas ..
(1992)

Burnt out heart .



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 Andriesse, 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

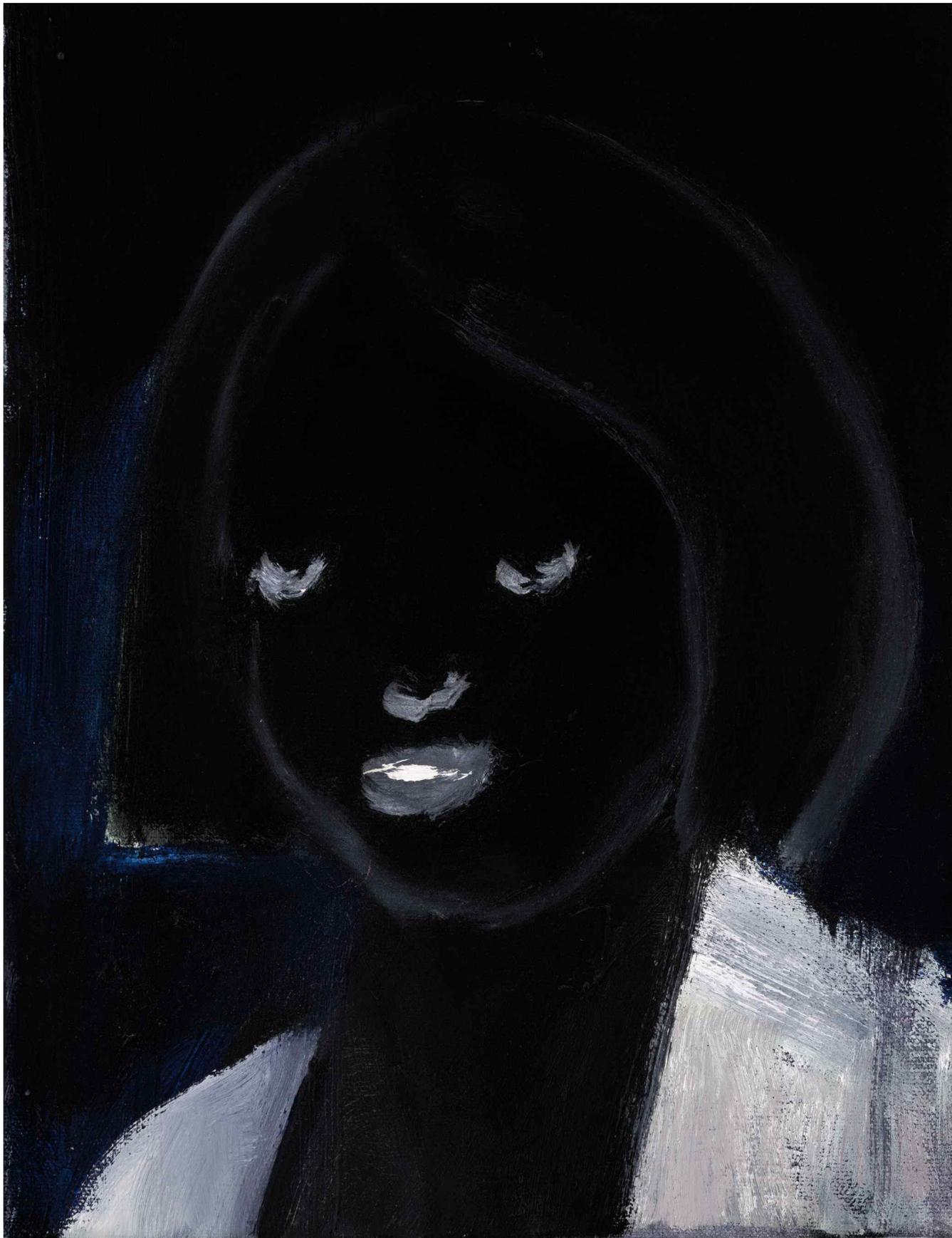
Galerie Paul Andriessse, Amsterdam

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.

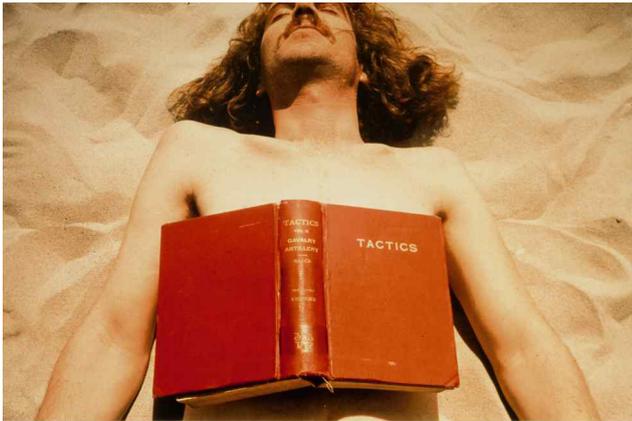
PROVENANCE

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

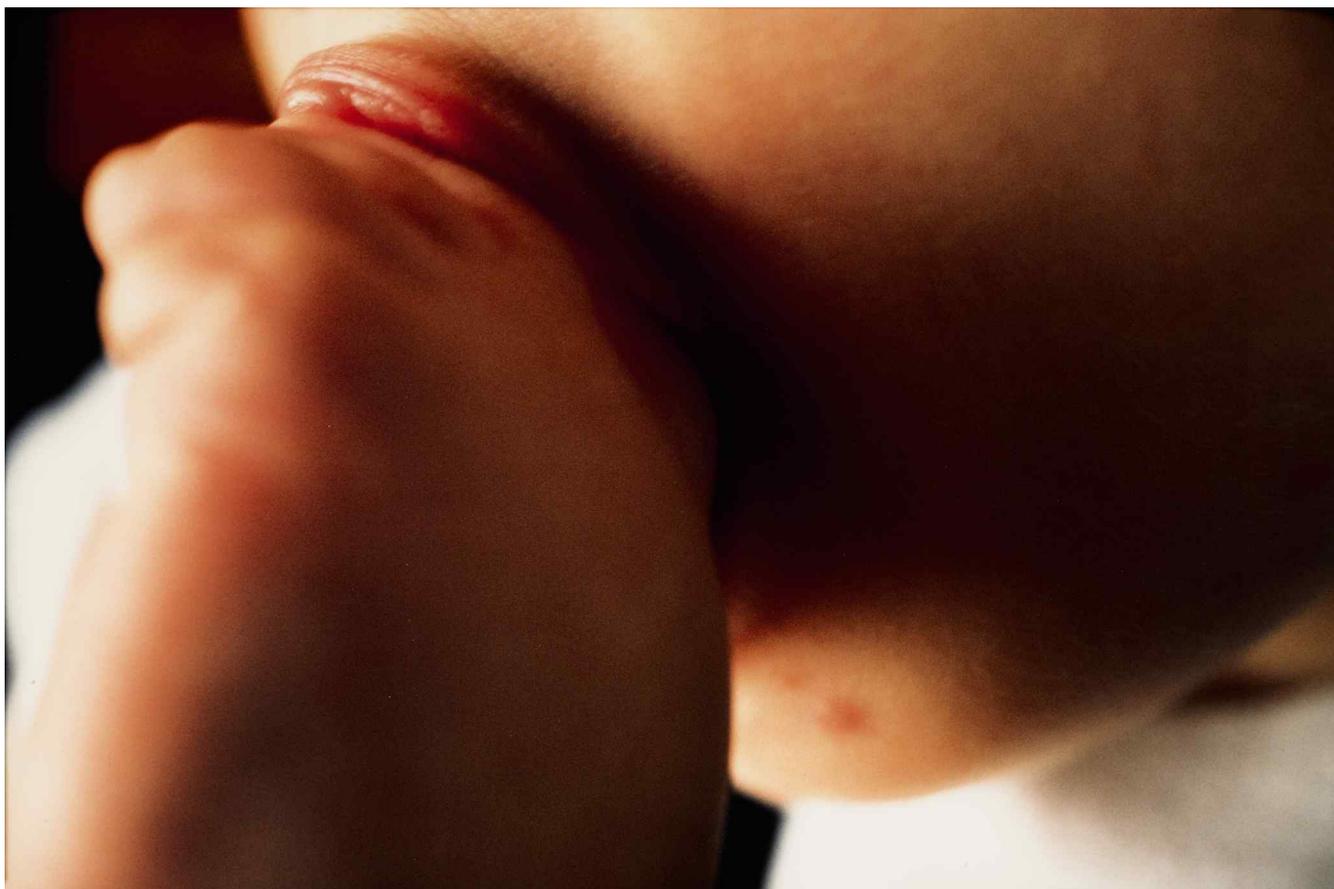
'Self Portrait: Crossed Fingers' (Nos. 1-7)

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

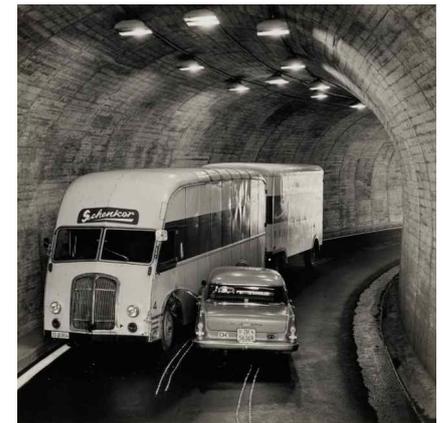
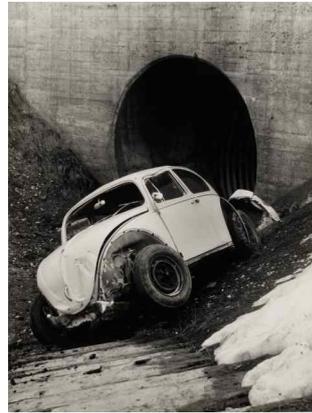
each: signed, dated, annotated with the location, and variously editioned in pencil on the reverse, framed
25 gelatin silver prints

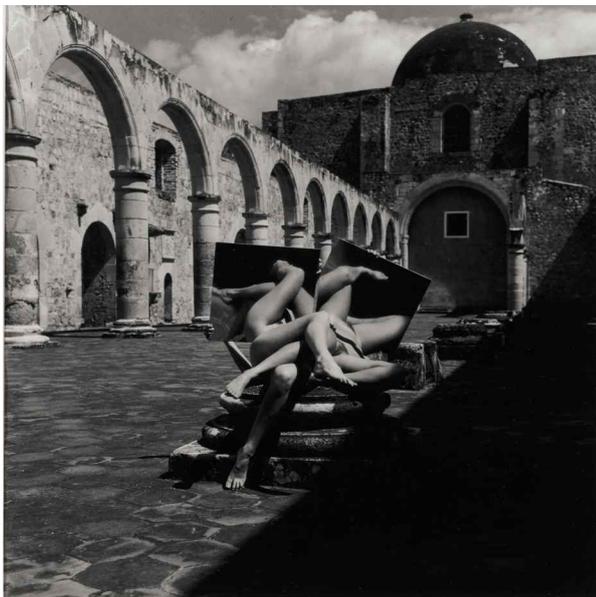
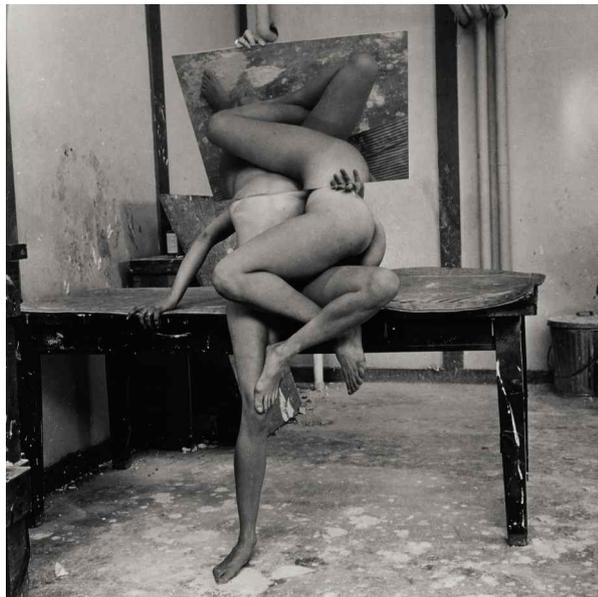
the largest image: 11¾ by 15⅝ in. 29.8 by 39.7 cm.
Executed in the 1950s-60s, printed later, these works are each from an edition of 8.

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 $\frac{7}{8}$ 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

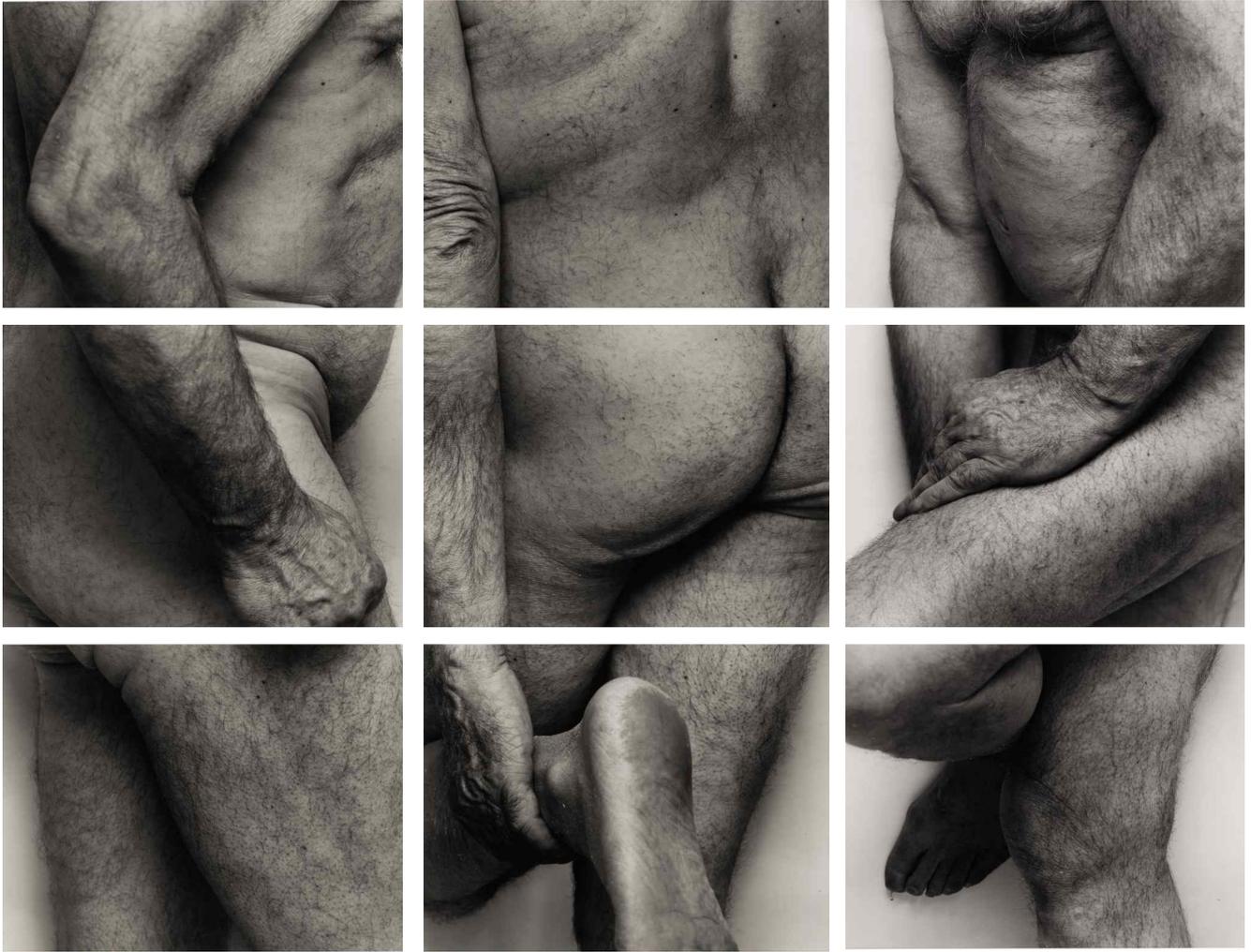
Mitchell Alguo Gallery, New York

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: 6⁷/₈ by 4⁵/₈ 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

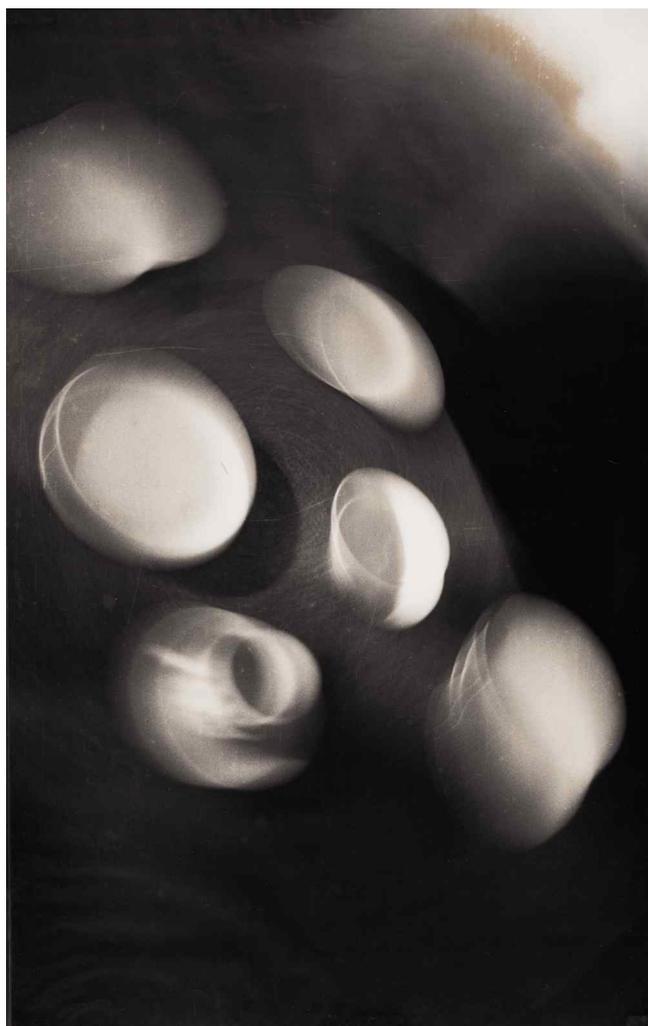
each image: 4¼ by 3⅜ in. 10.8 by 8.6 cm.

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

ANNA AND BERNHARD BLUME

b. 1936 and 1937 - 2011

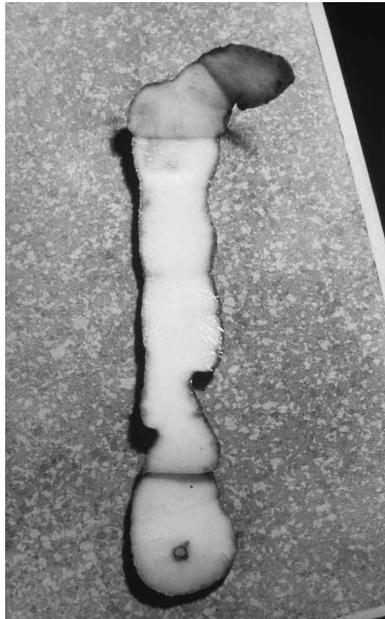
Tellertraum (Dish Dream)

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

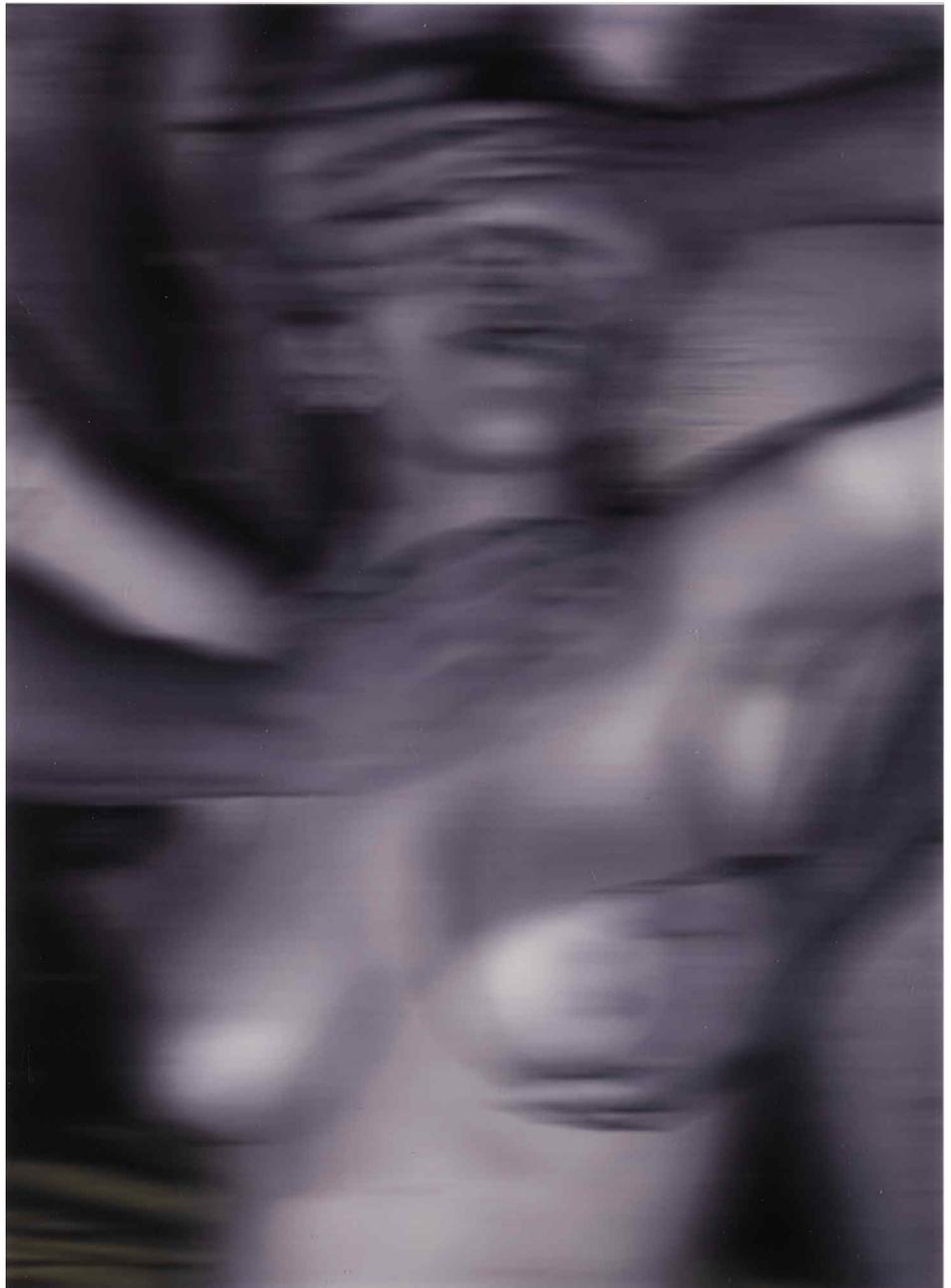
EXHIBITED

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

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.

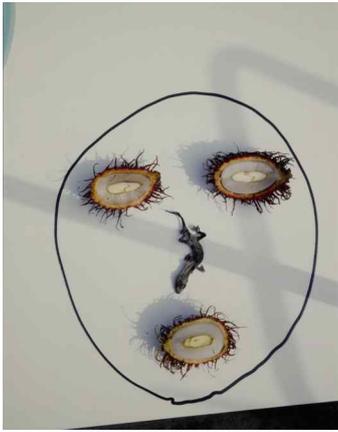
PROVENANCE

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

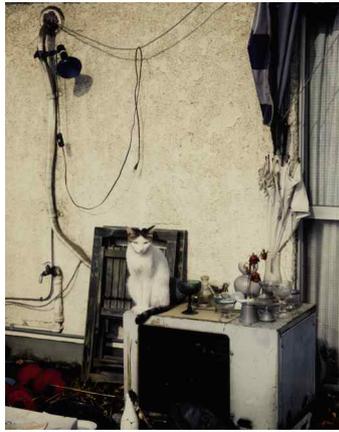
Taka Ishii Gallery, Tokyo

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



MICHELANGELO PISTOLETTO

b. 1933

Self-Portrait

screenprint on nickel-plated copper

19¾ by 13⅞ in. 50.2 by 35.2 cm.

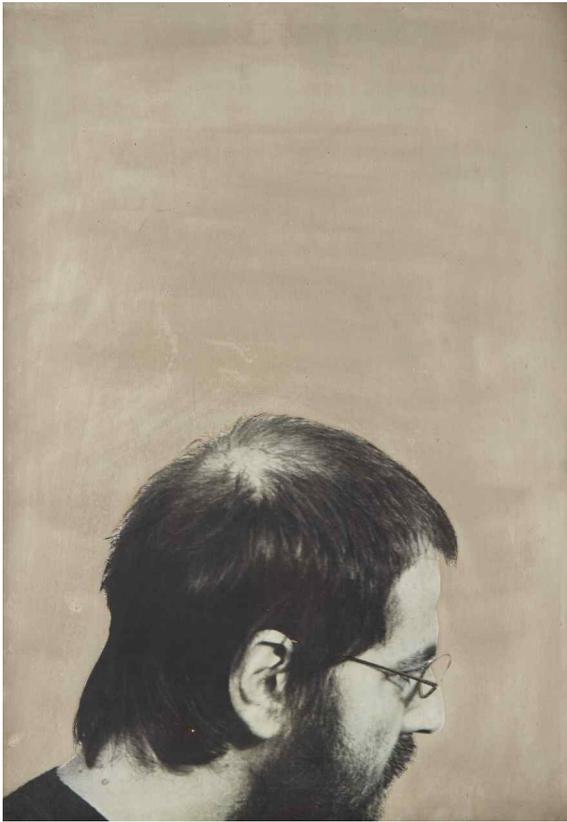
Executed in 1970, this work is number 34 from an edition of 100.

PROVENANCE

De Primi Fine Art SA, Lugano

Acquired from the above by the present owner

\$ 6,000-8,000



33

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

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

37



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



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

39

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: 15³/₈ 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

40

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

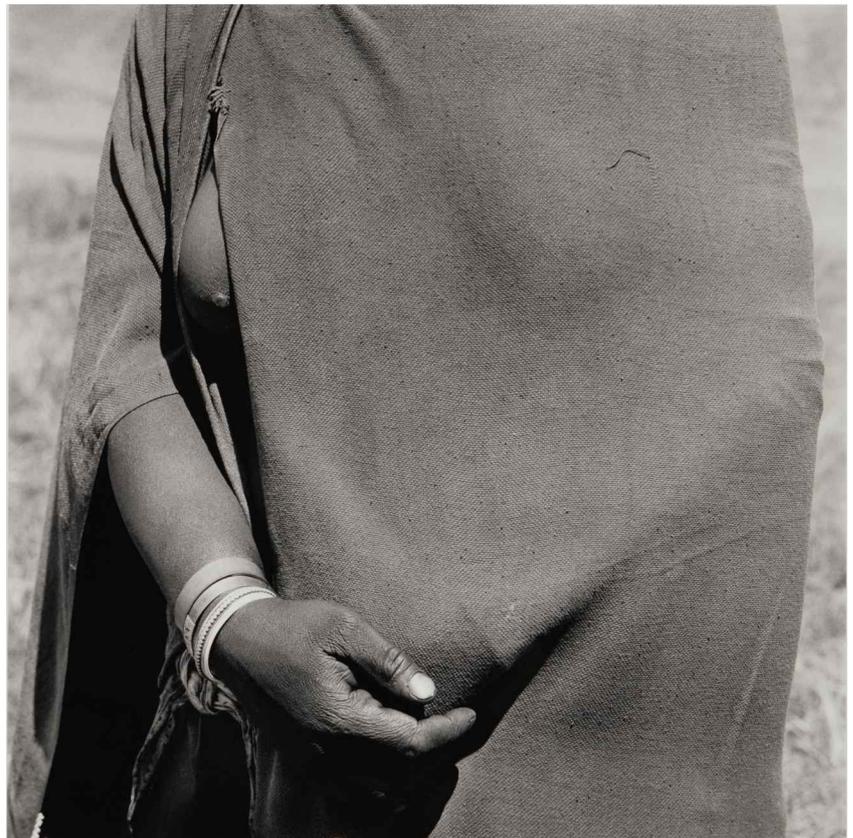
20 by 20 in. 50.8 by 50.8 cm.

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

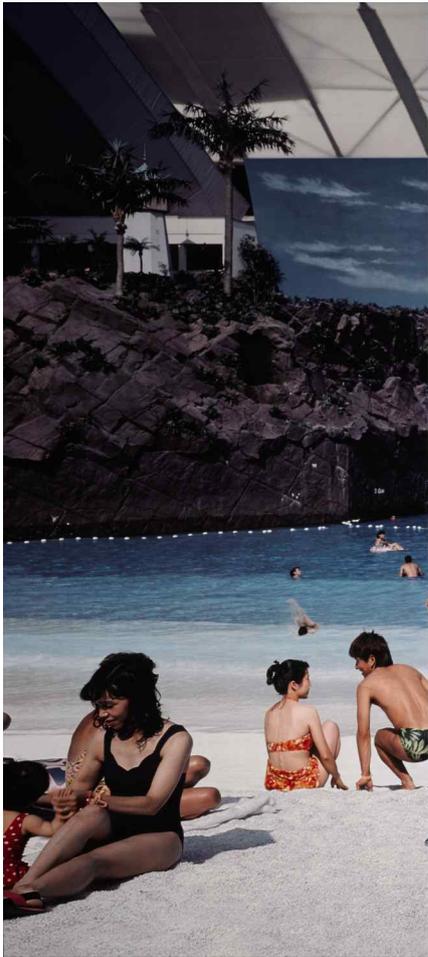
PROVENANCE

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

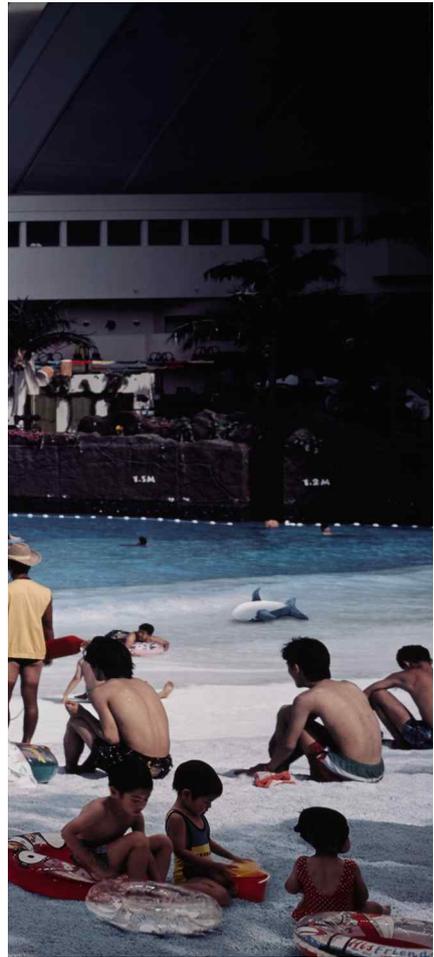
Doublannage (Portrait A): Christie's, New York, Contemporary Art Day Auction, 17 November 1999, Lot 316; Acquired from the above sale by the present owner

Doublannage (Portrait D): Luhning 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
 8⁵/₈ by 9⁷/₈ by 4¹/₈ 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

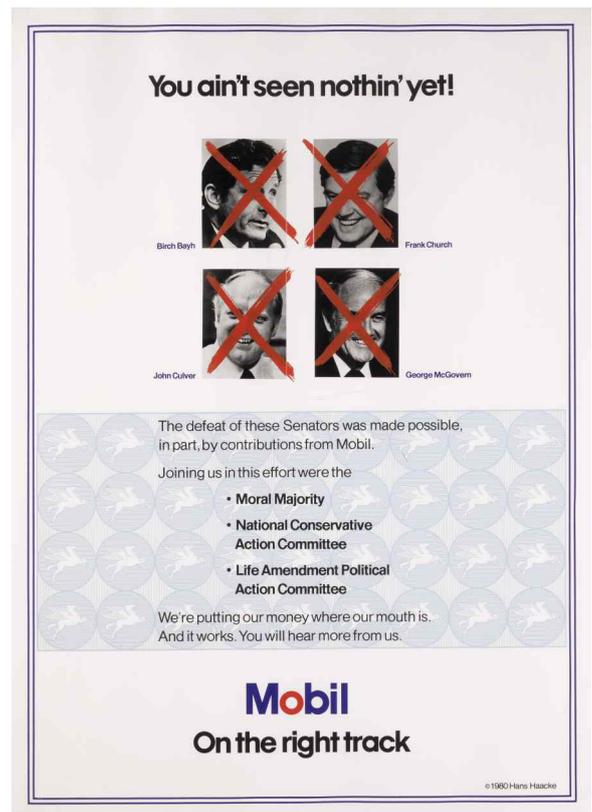
Mobil: On the Right Track

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.

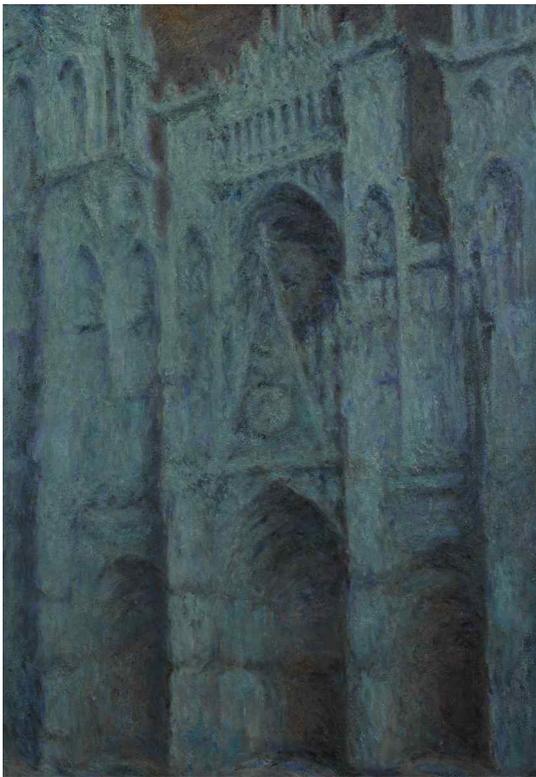
PROVENANCE

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

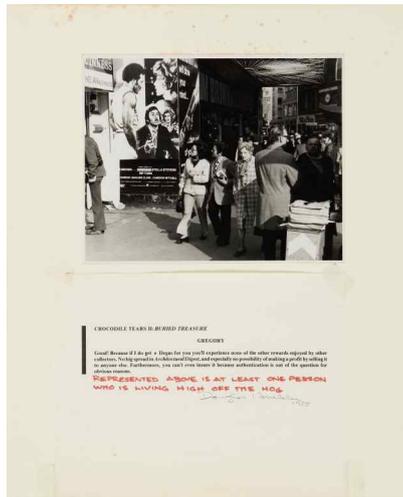
\$ 5,000-7,000



48

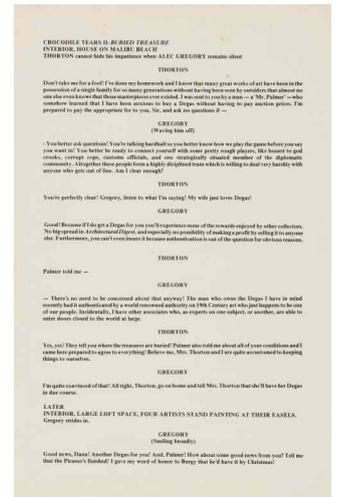


49



49

i.



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

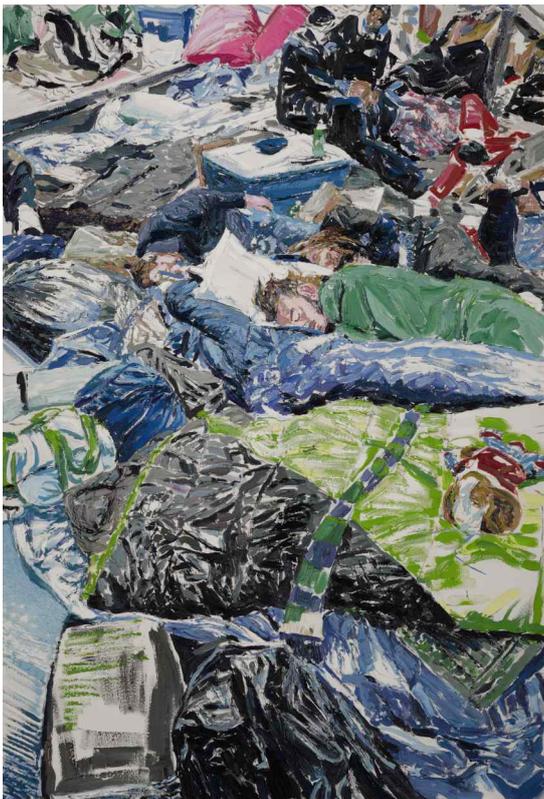
87 by 59 in. 221 by 149.9 cm.

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

SOTHEBY'S



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

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



MARK DION

b. 1961

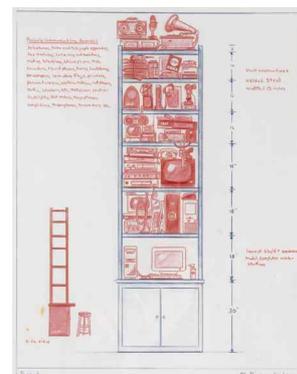
Babel

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

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

60



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

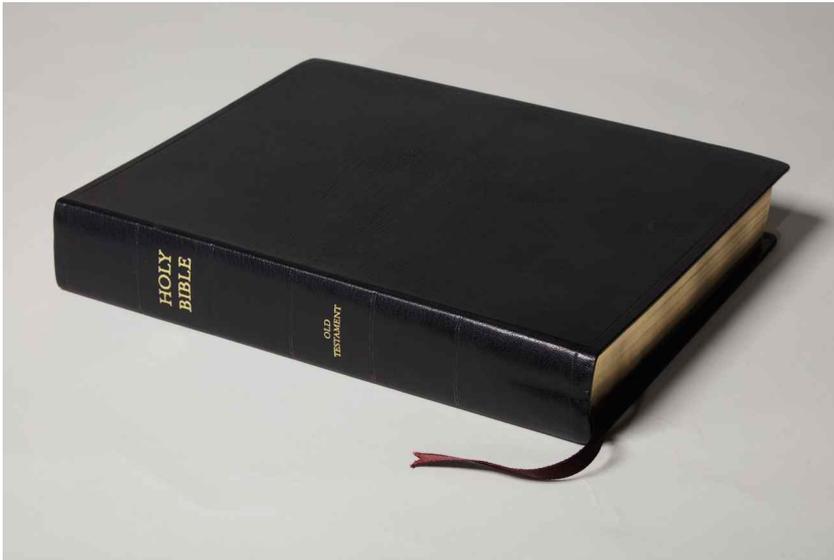
EXHIBITED

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

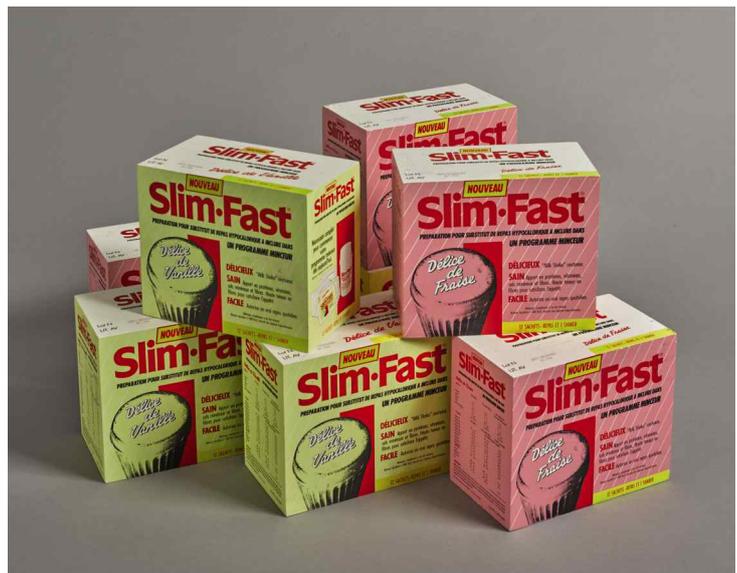
EXHIBITED

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



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

WANGECHI MUTU

b. 1972

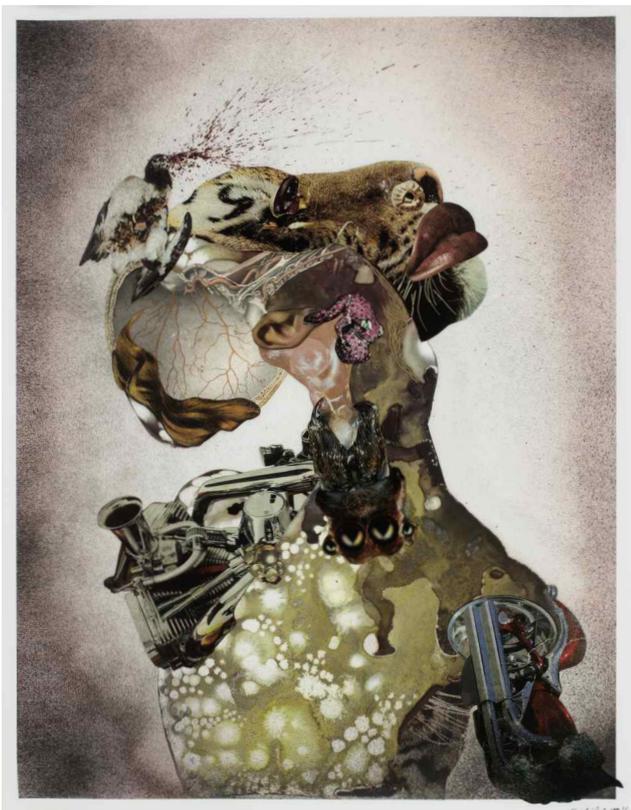
Bedroom Masks [Four Works]

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.

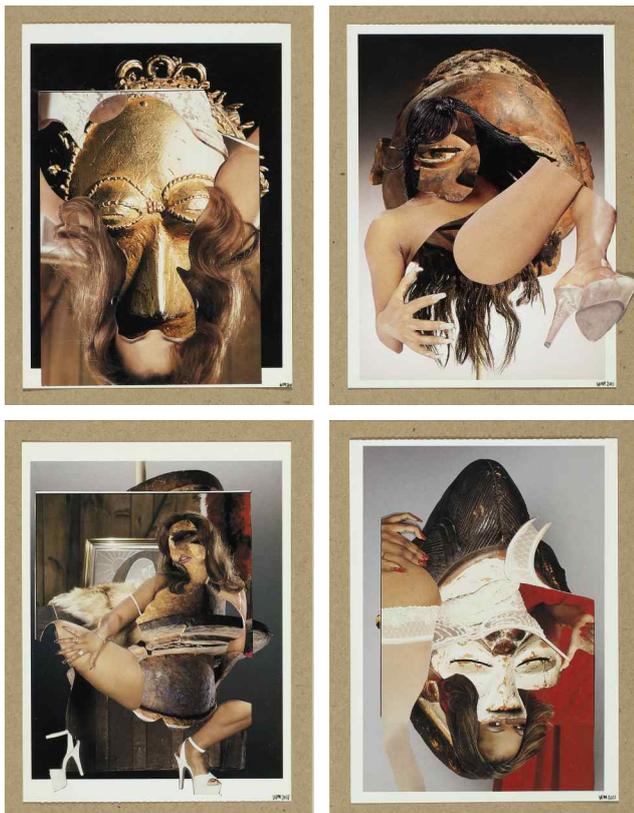
PROVENANCE

Private Collection
 Acquired from the above by the present owner

\$ 10,000-15,000



76



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

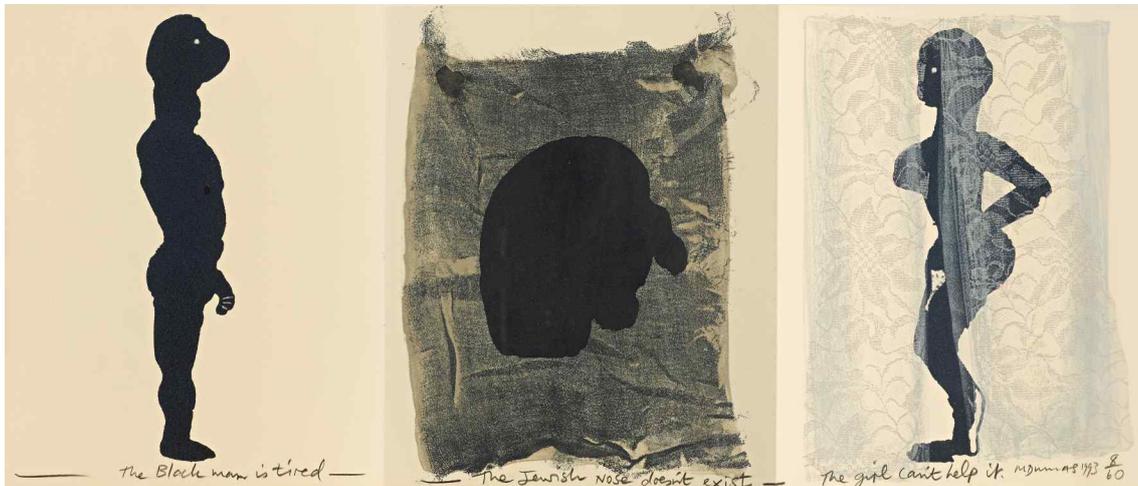
The Black Man, the Jew and the Girl

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.

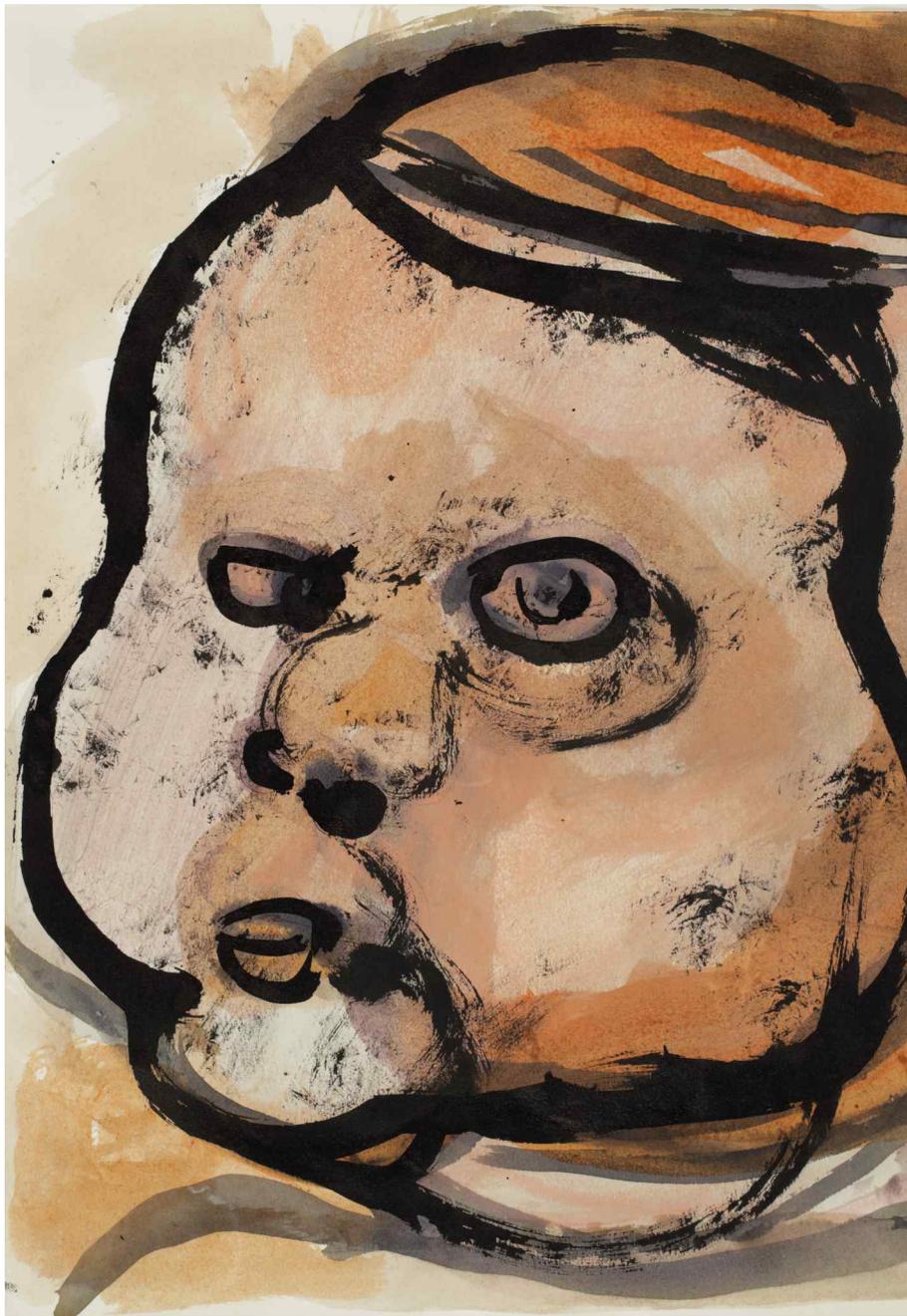
PROVENANCE

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

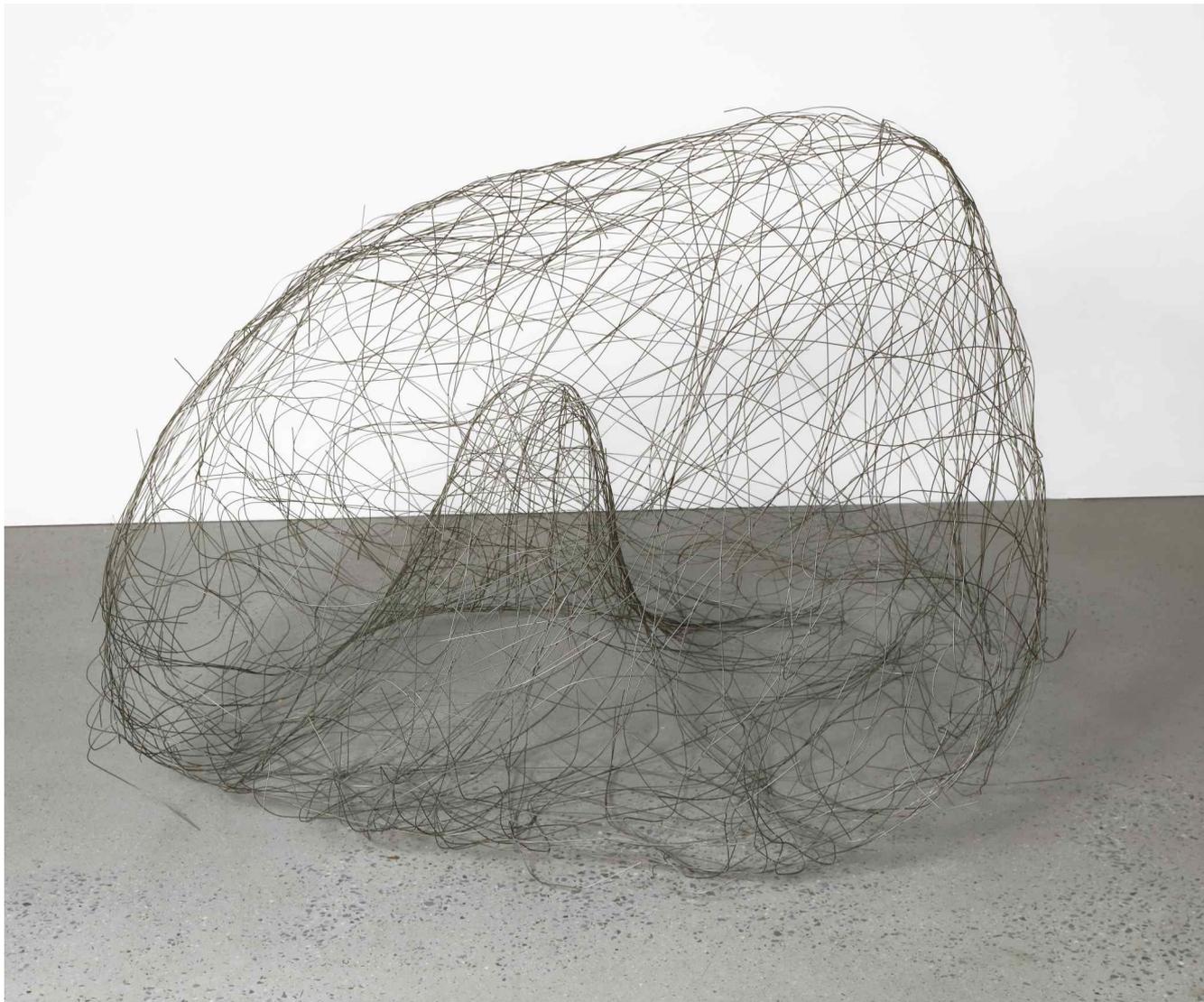
EXHIBITED

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

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



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



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 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

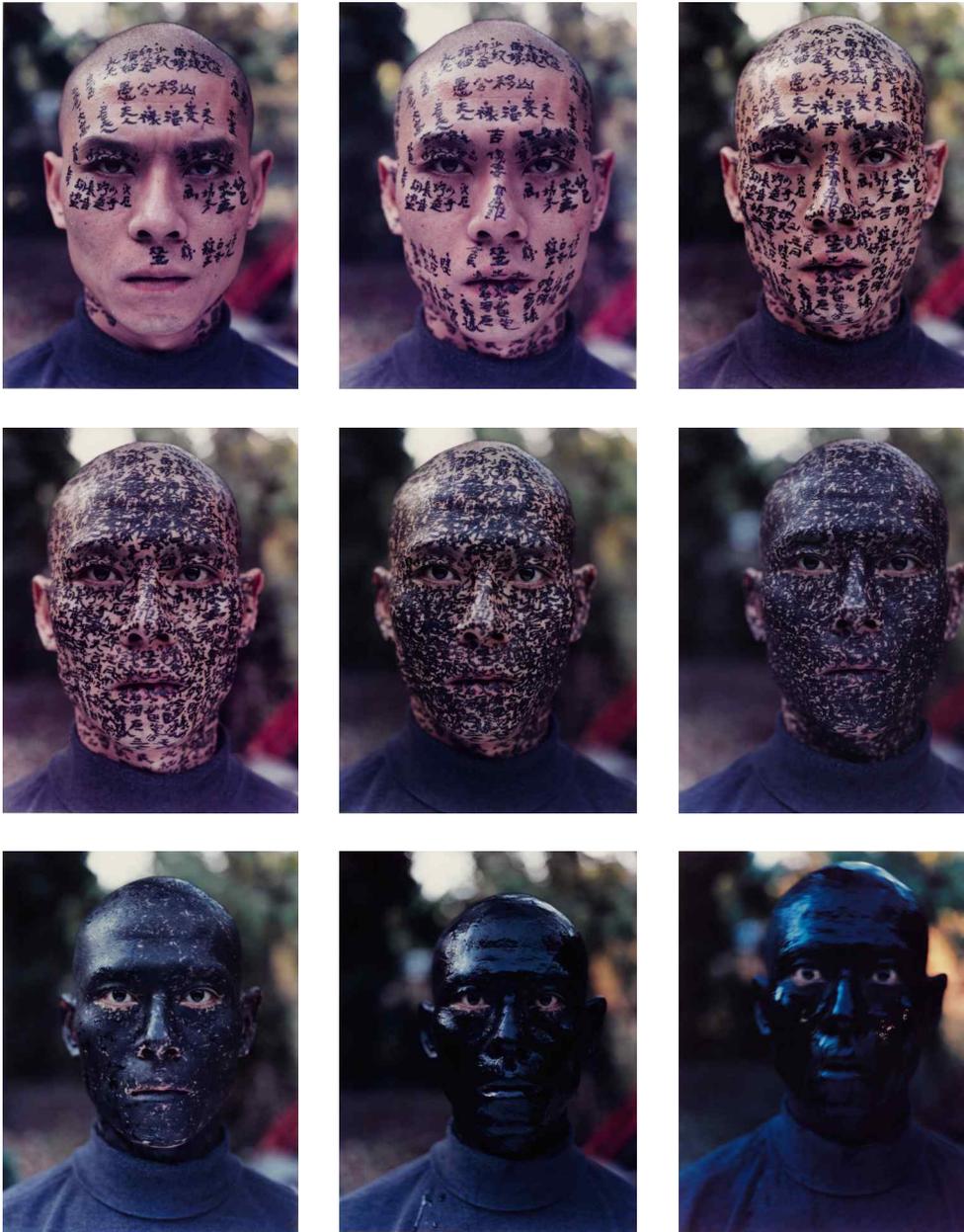
Calligraphy Waterfall

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.

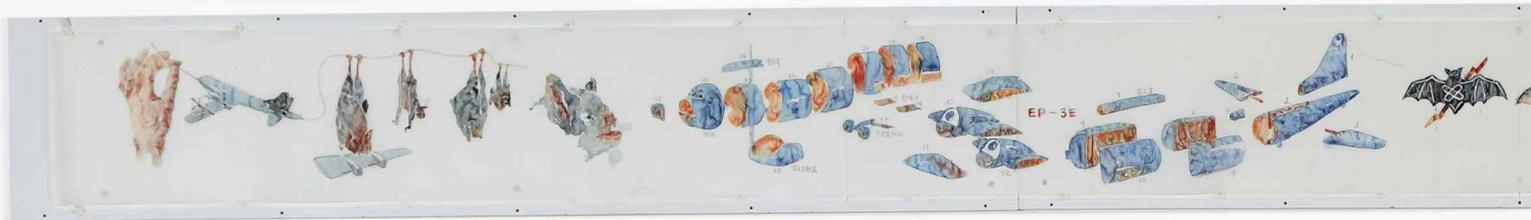
Executed in 2003.

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.

NATE LOWMAN

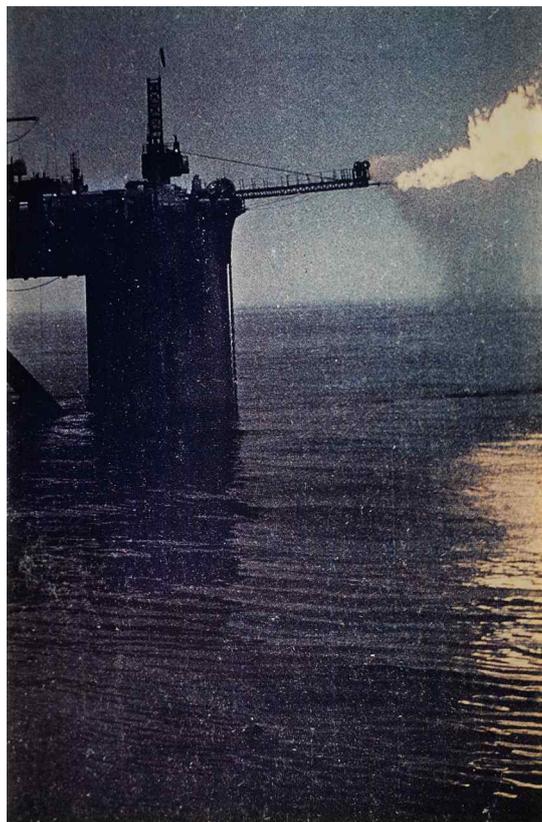
b. 1979

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

ERIK SCHMIDT

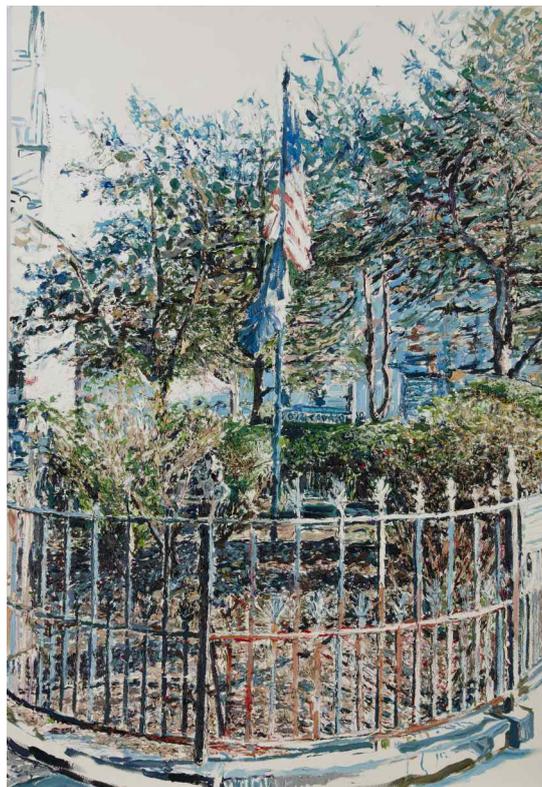
b. 1968

Open to Public

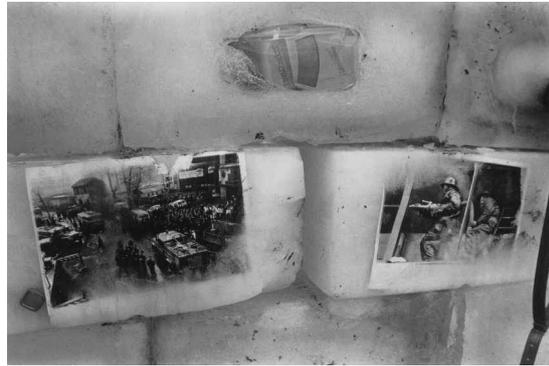
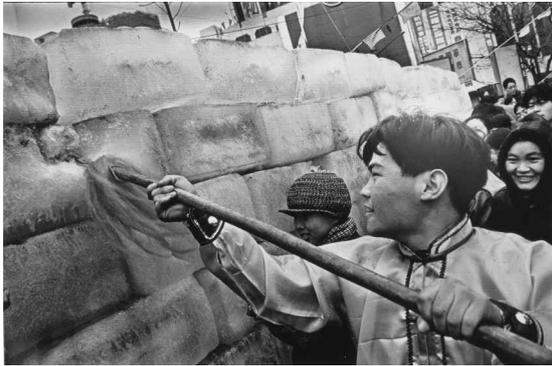
signed, titled and dated 2012 on the overlap
 oil on canvas
 75 by 51 in. 190.5 by 129.5 cm.

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: 30³/₈ by 45¹/₄ 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



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 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

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

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



115

115

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

116

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 30¾in. 109.2 by 78.1 cm.;

ii. 10 by 8 in. 25.4 by 20.3 cm.

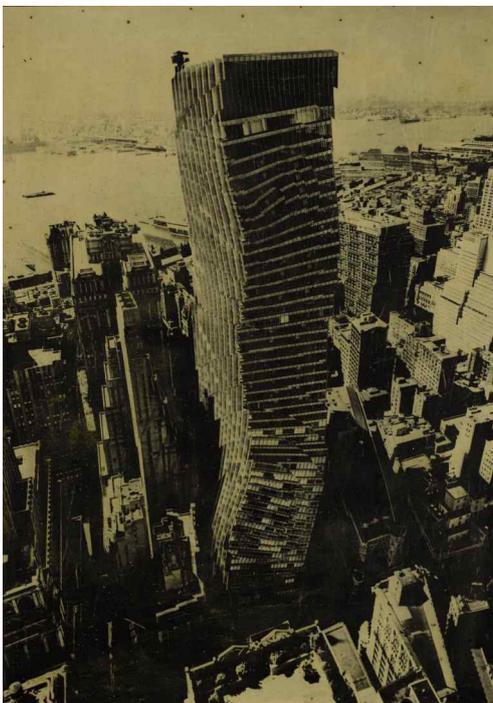
Executed in 1965.

PROVENANCE

Lefebvre 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 19 $\frac{3}{4}$ in. 61 by 50.2 cm.
Image: 23 by 18 $\frac{1}{2}$ in. 58.5 by 47 cm.
 - ii. Sheet: 25 by 19 $\frac{1}{2}$ in. 63.5 by 49.5 cm.
Image: 24 $\frac{1}{4}$ by 18 $\frac{1}{2}$ 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



120

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

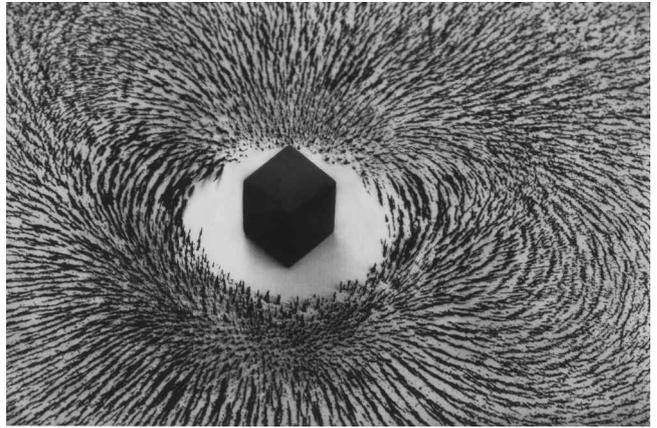
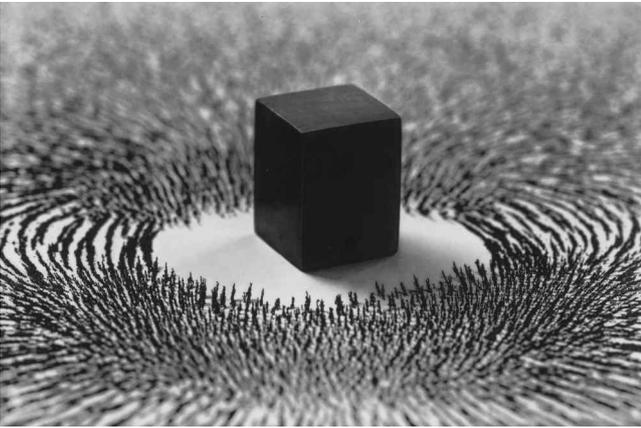
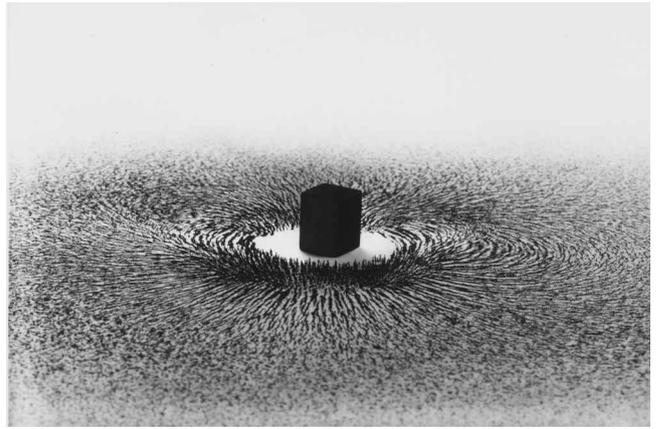
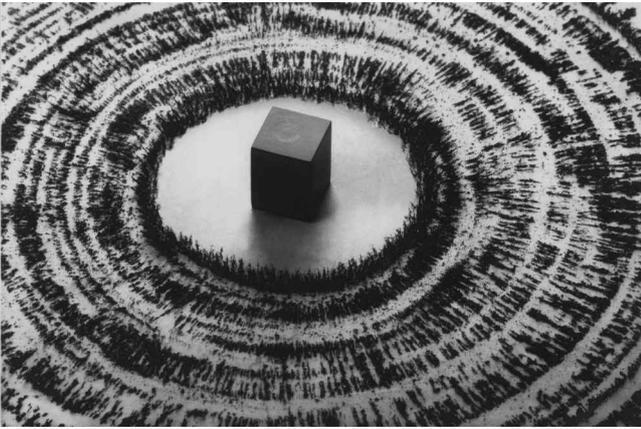
Friedman Benda, New York
Acquired from the above by the present owner

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

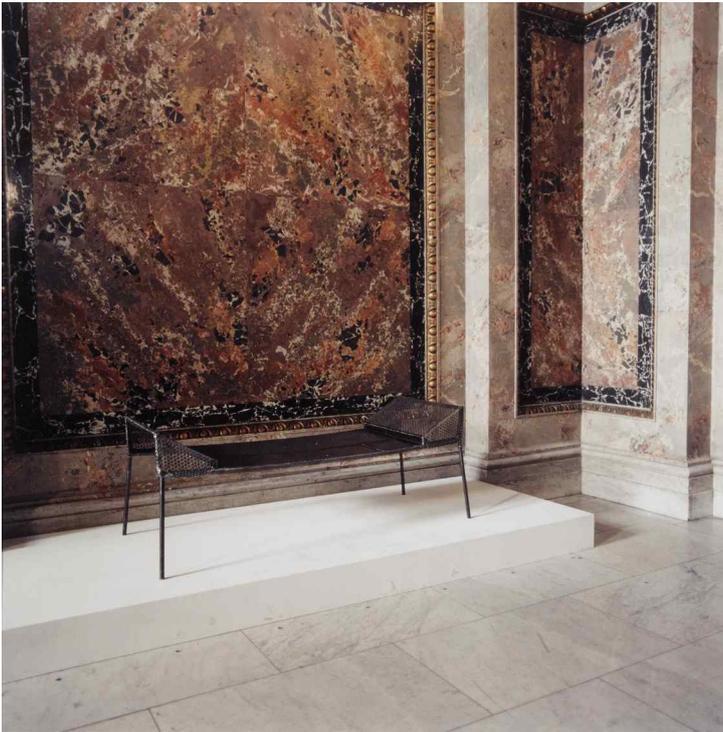
chromogenic print

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

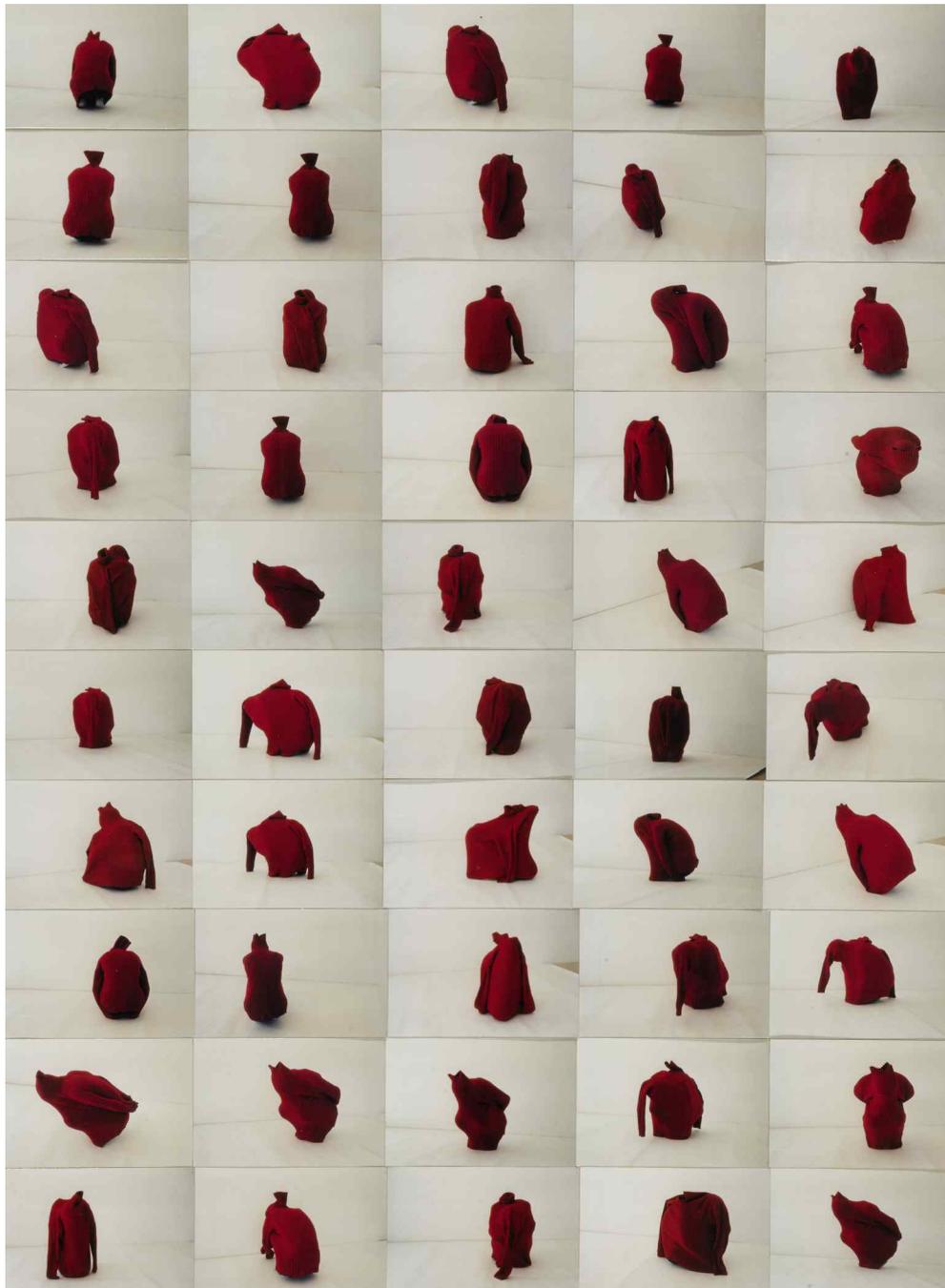
Elote clasificado

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

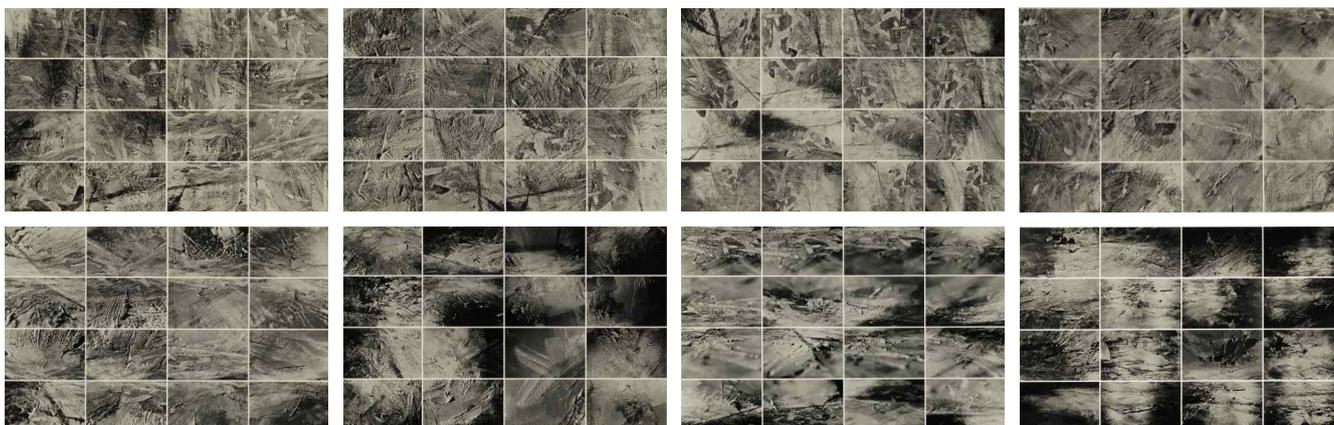
Bonakdar Jancou Gallery, New York

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

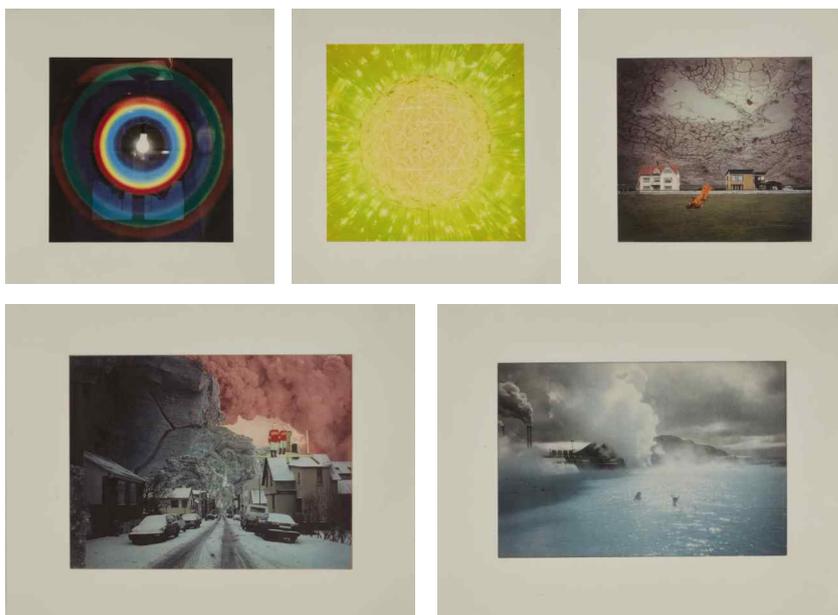
b. 1967

Untitled [Five Works]

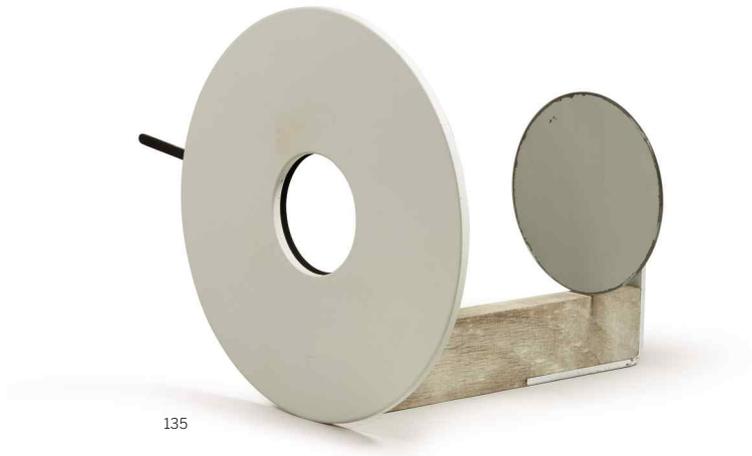
photogravure in color
i-iii. 14 by 14 in. 35.6 by 35.6 cm.
iv. 9 by 13 in. 22.9 by 33 cm.
v. 9¼ by 12¼ in. 23.5 by 31.1 cm.
Executed in 1996, this work is number 5 from an
edition of 18.

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

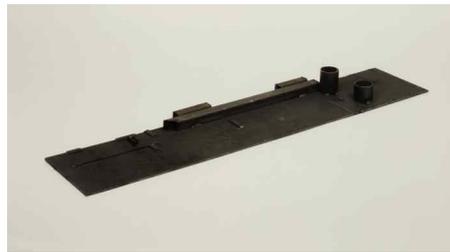
EXHIBITED

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.

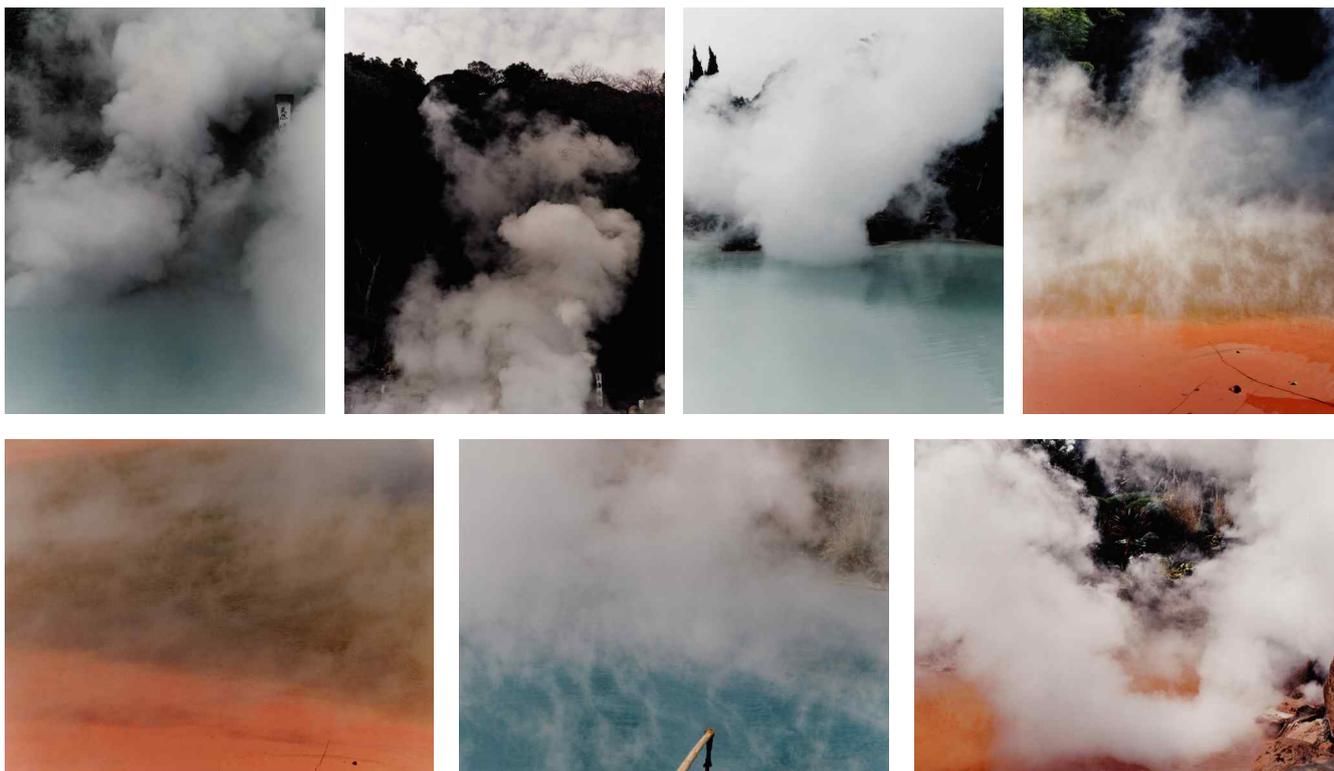
Executed in 1995, this work is number 4 from an edition of 6.

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

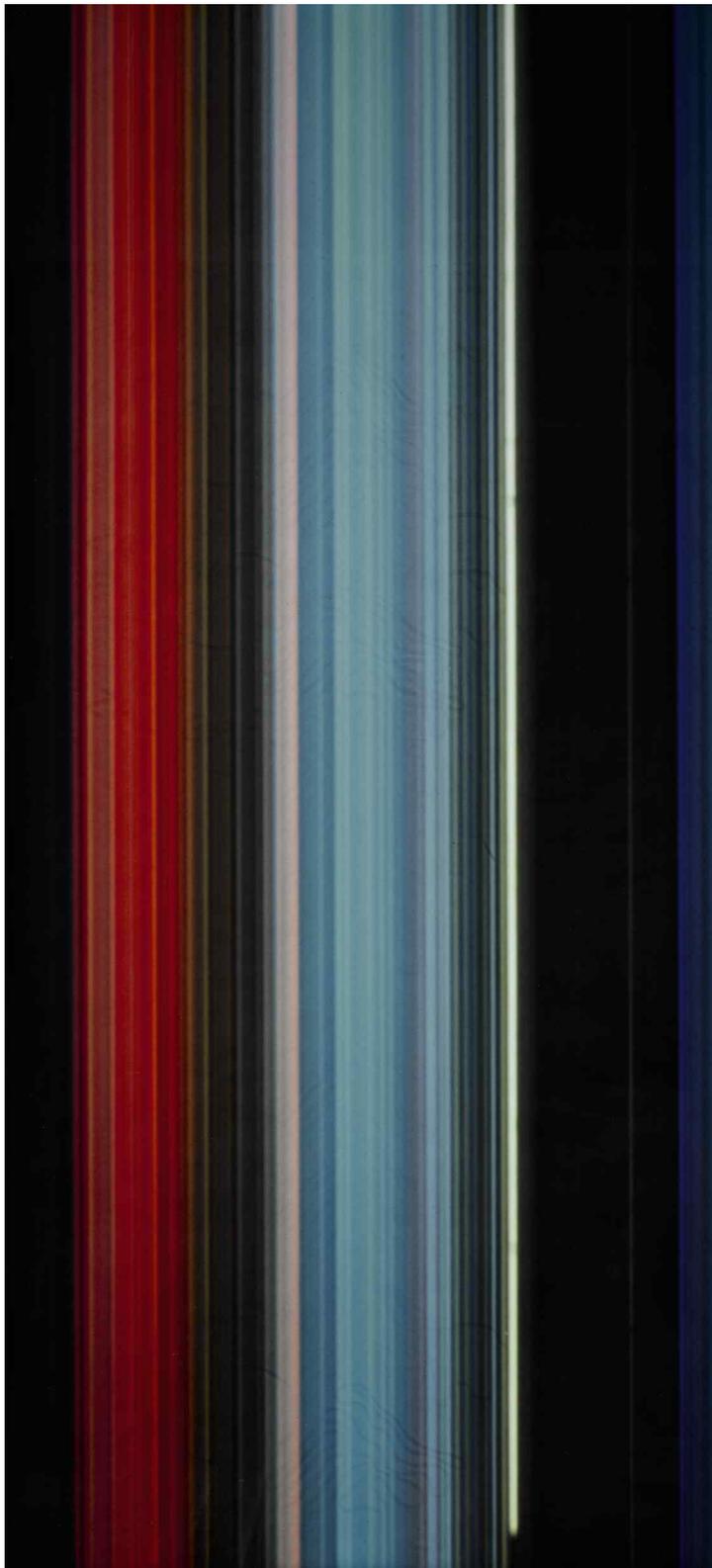
Executed in 1996-1997, these works are each from an edition of 6.

PROVENANCE

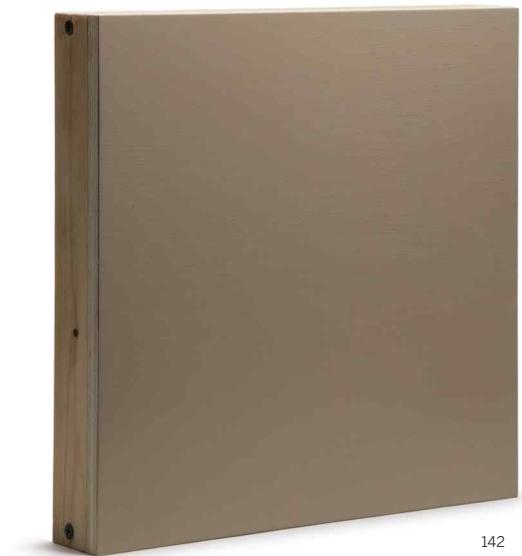
Miguel Abreu Gallery, New York

Acquired from the above by the present owner

\$ 5,000-7,000



141



142

141

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

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

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

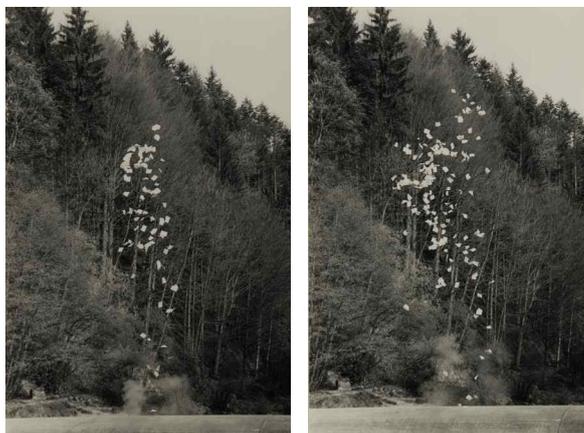
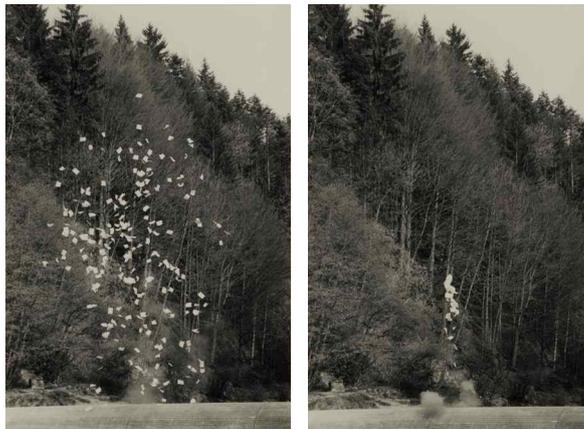
Each: 14 $\frac{1}{8}$ by 9 $\frac{1}{2}$ in. 35.9 by 24.1 cm.

PROVENANCE

Private Collection

Acquired from the above by the present owner

\$ 1,000-1,500



143

144

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.

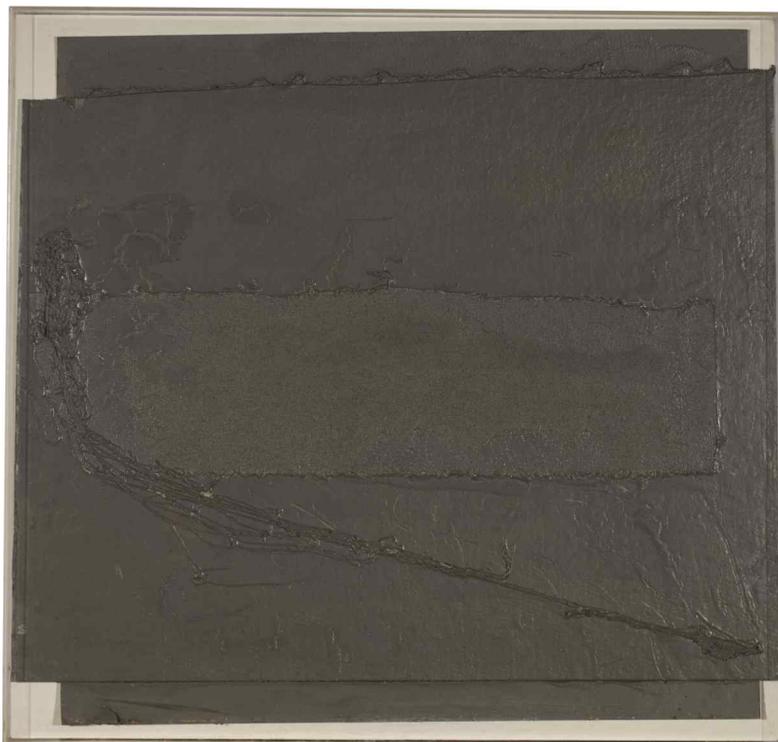
Executed in 1970.

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

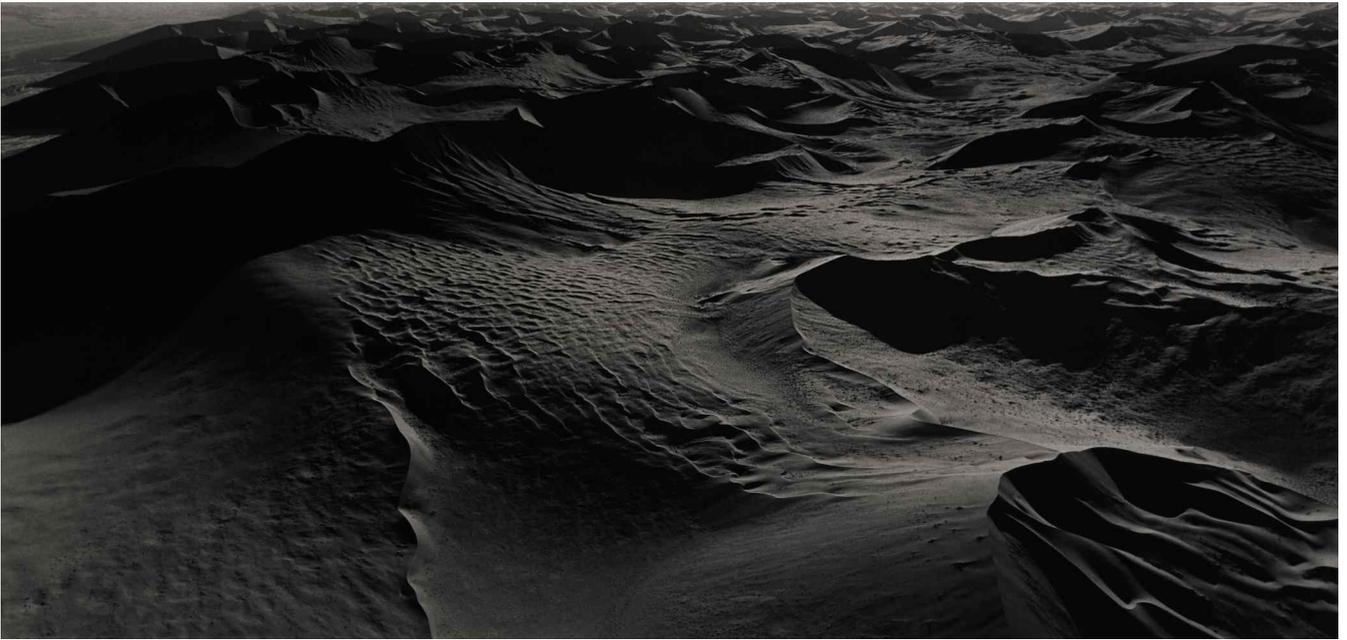
SNM1A - 006HC

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

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

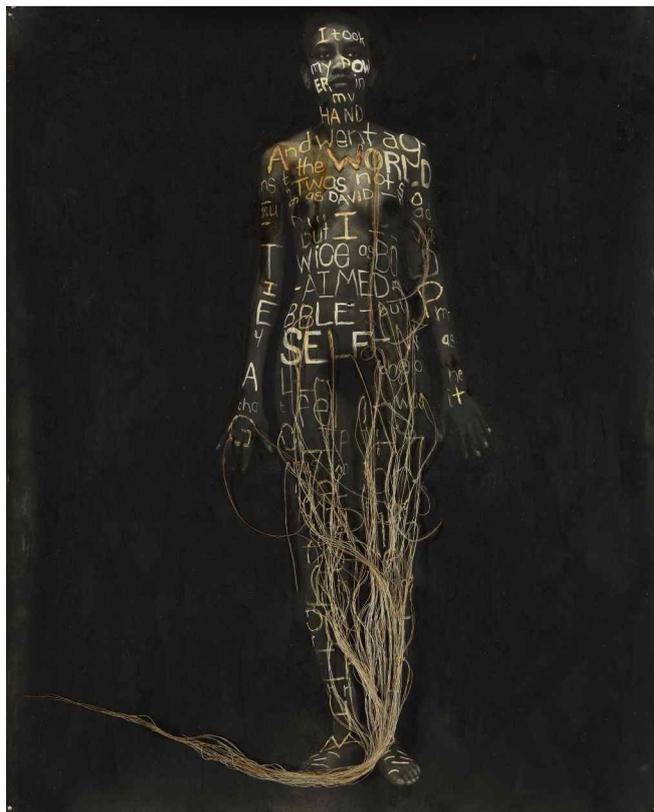
Uniform Color Mixing (II) "The Color as a Limit of Knowledge"

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

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Collectors gather here.

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



Contemporary Curated
Auction New York 2 March 2018

Viewing 23 February–1 March

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



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ANDY WARHOL. \$(4), 1982

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Financial Services

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CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. As Is Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. Inspection Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. Buyer's Premium 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 is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$3,000,000, and 12.9% of any amount in excess of \$3,000,000.

4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Per Lot Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged

by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. 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 may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any

defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our

affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased

and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the

successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

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. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see 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.

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

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. 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.

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.

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.

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.

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

NORTH AMERICA

NEW YORK

Edouard Benveniste
Grégoire Billault
Amy Cappellazzo
Nicholas Cinque
Lisa Dennison
Bame Fierro March
David Galperin
Emma Hart
Eliza Howe
Madeline Hurst
Courtney Kremers
Isabella Lauria
Kelsey Leonard
Andie Levinson
Michael Macaulay
Jessica Manchester
Meghan McDonald
Maximilian Moore
Saara Pritchard
Leslie Prouty
Eliza Ravelle-Chapuis
David Rothschild
Nicole Schloss
David Schrader
Allan Schwartzman
Eric Shiner
Gail Skelly
Harrison Tenzer
Charlotte Van Dercook
Elizabeth Webb
+1 212 606 7254

CHICAGO

Helyn Goldenberg ‡
Gary Metzner
+1 312 475 7900

LOS ANGELES

Andrea Fiuczynski
Peter Kloman
Jacqueline Wachter
+1 310 274 0340

MEXICO CITY

Lulu Creel
+52 55 5281 2100

EUROPE

LONDON

Emma Baker
Oliver Barker
Alex Branczik
Bianca Chu
Hugo Cobb
Boris Cornelissen

Nick Deimel
Tom Eddison
Antonia Gardner
Martin Klosterfelde
Celina Langen-Smeeth
Darren Leak
Bastienne Leuthe
Nick Mackay
Frances Monro
George O'Dell
Isabelle Paagman
Marina Ruiz Colomer
James Sevier
Joanna Steingold
Clémence Tasiaux
Olivia Thornton
+44 (0)20 7293 6276

AMSTERDAM

Sasha Stone
+31 20 550 2006

BRUSSELS

Valerie Delfosse
Virginie Devillez
+32 (0)2 627 7186

BERLIN

Joelle Romba
+49 30 45 30 5070

COLOGNE

Nadia Abbas
+49 221 20 7170

FRANKFURT

Nina Buhne
+49 69 74 0787

HAMBURG

Dr. Katharina Prinzessin
zu Sayn-Wittgenstein
+49 40 44 4080

MUNICH

Nicola Keglevich
+49 89 29 131 51

ISTANBUL

Oya Delahaye
+90 212 373 96 44

MILAN

Raphaëlle Blanga
Claudia Dwek
+39 02 2950 0250

ROME

Flaminia Allvin
+39 06 6994 1791

TURIN

Laura Russo ‡
+39 0 11 54 4898

PARIS

Cyrille Cohen
Olivier Fau
Stefano Moreni
+33 1 5305 5338

MONACO

Mark Armstrong
+37 7 9330 8880

COPENHAGEN

Nina Wedell-Wedellsborg
+45 33 135 556

OSLO

Ingeborg Astrup ‡
+47 22 147 282

STOCKHOLM

Peder Isacson
+46 8679 5478

MADRID

Alexandra Schader
Aurora Zubillaga
+34 91 576 5714

GENEVA

Greg Bergner
Caroline Lang
+41 22 908 4800

ZURICH

Stefan Puttaert
+41 44 226 2200

TEL AVIV

Sigal Mordechai
Rivka Saker
+972 3560 1666

VIENNA

Andrea Jungmann
+43 1 512 4772

ASIA

HONG KONG

Jasmine Chen
Kevin Ching
Jacky Ho
Yuki Terase
Jonathan Wong
Patti Wong
+852 2822 8134

SHANGHAI

Rachel Shen
+86 21 6288 7500

BEIJING

Ying Wang
+86 10 6408 8890

JAKARTA

Jasmine Prasetyo
+62 21 5797 3603

SINGAPORE

Esther Seet
+65 6732 8239

KUALA LUMPUR

Walter Cheah ‡
+60 3 2070 0319

THAILAND

Wannida Saeetio
+66 2286 0788

TAIPEI

Wendy Lin
+886 2 2757 6689

TOKYO

Ryoichi Hirano
+81 3 3230 2755

PHILIPPINES

Angela Hsu ‡
+63 917 815 0075

MIDDLE EAST

Roxane Zand
+44 20 7293 6200

MOSCOW

Irina Stepanova
+7 495 772 7751

CONTEMPORARY ART / AFRICAN

Hannah O'Leary
+44 20 7293 5696

CONTEMPORARY ART / ARAB & IRANIAN

Ashkan Baghestani
+44 20 7293 5154

CONTEMPORARY ART / DESIGN

Jodi Pollack
+1 212 894 1039

CONTEMPORARY ART / GREEK

Constantine Frangos
+44 20 7293 5704

CONTEMPORARY ART / INDIAN

Yamini Mehta
+44 20 7293 5906
Anu Ghosh-Mazumdar
+1 212 894 1102

CONTEMPORARY ART / RUSSIAN

Jo Vickery
+44 20 7293 5597

CONTEMPORARY ART / TURKISH

Elif Bayoglu ‡
+44 20 7293 5714

Consultant ‡

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