



**(RED)<sup>®</sup>**  
**AUCTION**

**MIAMI 5 DECEMBER 2018**

**Sotheby's** EST. 1744  
**GAGOSIAN**



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# (RED)<sup>®</sup> AUCTION

**MIAMI 5 DECEMBER 2018**  
**7 PM**  
**BY TICKET ONLY**

**ALL EXHIBITIONS FREE  
AND OPEN TO THE PUBLIC**

Saturday 1 December  
10am – 6pm

Sunday 2 December  
10am – 6pm

Monday 3 December  
10am – 6pm

Tuesday 4 December  
10am – 8pm

Wednesday 5 December  
10am – 3pm

Thursday 6 December  
10am – 8pm

Friday 7 December  
10am – 6pm

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SALE PROPERTY**

Please note that all works offered in both the (RED-LIVE) and (RED-ONLINE) auctions will remain on exhibition through December 7. Purchases will be available for shipment or collection beginning December 12 at Gander and White Shipping, Inc., 2206 Mercer Avenue, West Palm Beach, FL 33401. Normal hours of operation for collection of property are 9:00am – 4:00pm Monday-Friday. All property must be paid in full before collection or release from Gander and White Shipping. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment should not be made to and will not be accepted by Gander and White Shipping. Please contact Sotheby's Post Sale Services with any questions.

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**GAGOSIAN**









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# A Decade of (RED) Auctions

**OLIVER BARKER**

Ten years ago, Bono had the idea to stage a charity auction to raise money for (RED), which he had founded just two years before. He approached Damien Hirst to help put it together, and even though the artist was already deeply immersed in the biggest project of his career to date – the “Beautiful Inside My Head Forever” auction – he immediately got on board, with one stipulation: Sotheby’s had to be their auction house partner. Since I had collaborated closely with Damien on his “Pharmacy” sale in 2004, and was now planning “Beautiful” with him, I entered into the project, too. It was a life-changing event for all of us.

Damien is truly an alchemist, with no shortage of vision or ambition. As soon as he signed on to (RED), his aspiration for the auction became huge. He came up with a brilliant theme – all of the works in the auction would be inspired by the color red and the concept of love – and committed to personally approach the world’s leading artists. Damien appealed to all of the donating artists and only wanted first-rate works. But he also understood that if you don’t

give yourself, you will get nothing in return. And so he led by example, contributing seven incredible art works to the auction himself. It was thrilling to be the auctioneer that evening, and the event was an incredible success; we raised \$42 million for the fight against AIDS, setting 17 artist records along the way.

Five years later, Bono brought in Sir Jony Ive and Marc Newson – arguably the two most influential contemporary designers in the world – for a second edition. They brought an encyclopaedic knowledge of their field to the enterprise, along with impish humour and nerdish enthusiasm. They curated a once-in-a-lifetime exhibition of design objects that paid homage to their heroes and revealed the multi-layered inspirations behind their own practices. And, like Damien, they were personally generous as donors: the desk they designed together for the auction is, in my opinion, one of the great design works of the last 20 years. The auction was magical – especially when Bono interrupted the proceedings to sing two songs as Chris Martin



played a Steinway that brought \$1.9 million. We added another \$26 million, including a match from the Bill and Melinda Gates Foundation, to the AIDS fight that night.

And now we are in the final stages of preparation for a third (RED) auction. For this one, Bono has brought together two geniuses from complementary fields: artist Theaster Gates and architect Sir David Adjaye, who are united by a reverence for light and for social good. Theaster and David have an uncommon ability to look beneath the carpet of social and corporate greed as they champion those who are ill or oppressed. They've also contributed some smashing unique works, and inspired donations from an incredible list of international artists.

Uniting this decade-long journey has been Bono, whose outsized vision is only matched by his determination. He's a Svengali figure and an

enabler, leading one of the most important fights of our time while retaining an almost-childlike capacity for amazement and delight. Like so many others, I would never say 'no' to Bono when he asks for help.

Larry Gagosian is another thread that unites the first auction with this one. He is a natural collaborator, who has elevated these auctions through his amazing roster of contemporary talent, and as in 2008, is generously hosting the (RED) exhibition in Miami.

Ultimately, the success of these auctions have relied on our clients, who have been so amazingly generous in the auction room. Like all of us, they recognize that this is an emergency that needs urgent action. I am so looking forward to raising the gavel in Miami this December, and once again uniting the art world to do all that we can.





# Foreword

BY BONO

There's a little chapel in Vence, in the South of France, that transports me in a way that the airplane hangars of even a wondrous cathedral can't quite manage. It's designed by Matisse. When I visit, which is as often as possible, I can't stop my voice from singing. But the real show in Vence, the real performance, is not what you hear, but what you see... what Matisse called "the music of the light reflections," playing on the white Carrara marble floors. Even when you look down you feel uplifted.

This comes to mind as I think about and lose myself in the work of Theaster Gates and Sir David Adjaye. Theaster, of Chicago's South Side, and Sir David, of London by way of Accra, traffic in the heaviest, most solid materials—steel, slate, marble, wood—but one of the most important elements in their work is actually something immaterial: light. Which brings something transcendent: illumination.

Light, by design, finds and floods its way through screens and skylights into Sir David's buildings: in the patterned reflections on the interior walls of the Stephen Lawrence Trust Centre in London; in what he calls "light chimneys" that bring the brightness down along paths he learned in North Africa. Theaster, in his work, is thinking not just

about light but its absence, about communities and cultures that have been overlooked and unseen. 'If blackness has something to do with the absence of light,' he says, 'then I've been telling younger artists to do things in the absence of light. Be black about it; do things in the absence of light, so that when the light comes you can be strong enough to say yes.'

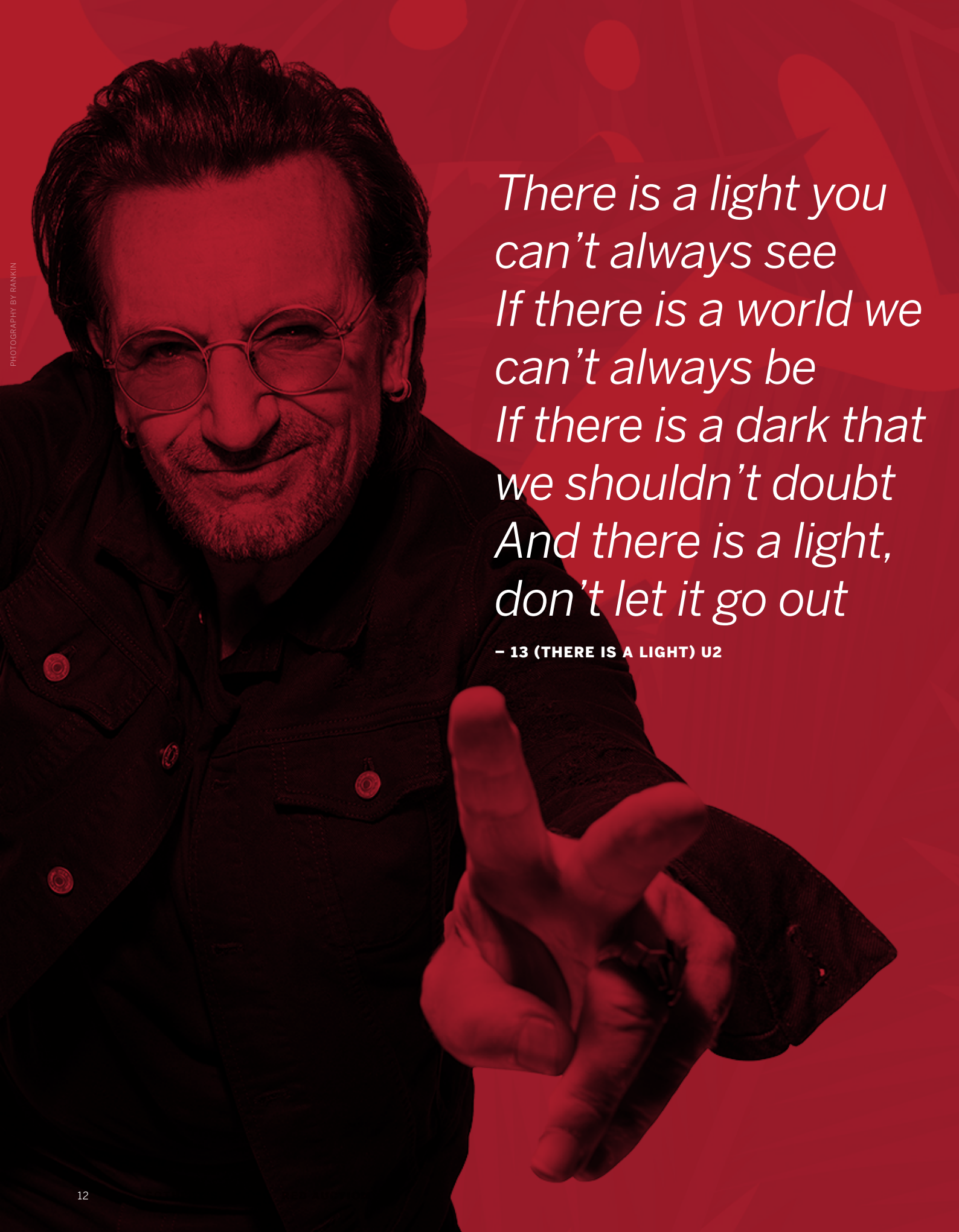
Hope can thrive in the absence of light but other things can, too, not all of them good; some do their deadliest work in the shadows. The AIDS virus is one. In the earliest days of the crisis, in places like the US and Europe, the stigma on gay men and their 'gay disease' forced them to live, and die, in darkness and despair... If society, politicians, the press saw these victims at all it was to look down on them and then, again, look away.

So isn't it miraculous, in a science-based sort of way, that thirty years later we can talk credibly about ridding the planet of this virus, about writing the ending chapter in this greatest health crisis of the last 600 years? That possibility is one of the reasons that Sir David and Theaster have teamed up with (RED), Sotheby's, Gagosian and rockstars (all of us, it is clear, are art and architectural groupies). But there's another reason they've come on board, which is that these two artists and all the

*Hope can thrive in  
the absence of light  
but other things  
can, too, not all of  
them good; some do  
their deadliest work  
in the shadows*

**BONO**





*There is a light you  
can't always see  
If there is a world we  
can't always be  
If there is a dark that  
we shouldn't doubt  
And there is a light,  
don't let it go out*

**- 13 (THERE IS A LIGHT) U2**

others whose pieces will be sold in this auction share a sense of jeopardy; they see as I do the perverse irony that as we've gotten closer to the end of this story, the world's interest in it is slackening, and with that its support. The world is investing 20 percent less than what's needed to end the AIDS crisis by 2030. Some of these countries have stopped even making excuses.

The light these artists emit, Theaster and Sir David, can help stop AIDS from slipping back into the shadows, whether in a place like Chicago or in sub-Saharan Africa. They'll be shining that light (and giving the proceeds to the Global Fund and the Rebuild Foundation) on treatments that work, anti-retroviral treatments that save millions of lives, but need to save millions more, starting with the 15 million who are infected with HIV, who need ARVs, but cannot get them because they cannot afford them.

To reckon with this will take a ruthless creativity, paired with public-mindedness, that both these men have in abundance. Indeed for all his erudition and the 'Sir' affixed to his name, David Adjaye is drawn to brutal themes, tough themes, tough love, practical solutions. He builds affordable housing, throws in a museum for kids that is really an art workshop that is really a gateway to opportunity. David Adjaye is not shy about his ambition to turn public buildings into sacred objects, to create work that

'enhances the public life,' and why should he be.

Meanwhile Theaster is approached by his city of Chicago—that magnificent if troubled city where he was born; a city where he once was (and will always be) an urban planner; a city he has seen more sides of than there are sides. And he's approached by the city because ash trees are dying by the thousands, killed by beetles; is there anything you can do with these, Theaster? And his answer is this: let's build a sawmill. Let's train people in woodworking. And let's make big heavy furniture to go in neighborhoods where lives are heavy... public furniture, which is also art, a fixture on the block, too heavy to steal.

Of course this is a man who has said that 'the craziness' in Chicago 'made my art problem bigger' and he welcomed that; it 'made the work need to do more.' And it does, in his buildings, repurposing what was once condemned, filling it with mysteries, meditations, illumination. This is a man strong enough to say yes.

Are we, though, you and me?

Not every song is a protest song, and not every work of art shouts its politics from the stoop. But every piece in this catalogue is here because their creators and curators were willing to join the fight, to bring an end to AIDS, to let in the light and make its music be heard.

# The Conjurors

## THEASTER GATES & SIR DAVID ADJAYE

**THEASTER GATES** lives and works in Chicago. Gates creates work that focuses on space theory and land development, sculpture and performance. Drawing on his interest and training in urban planning and preservation, Gates redeems spaces that have been left behind.

Known for his recirculation of art-world capital, Gates creates work with a focus on the possibility of “life within things.” Gates smartly upturns art values, land values, and human values. In all aspects of his work, he contends with the notion of Black space as a formal

exercise – one defined by collective desire, artistic agency, and the tactics of a pragmatist.

Gates has exhibited and performed at the National Gallery of Art, Washington D.C., USA (2017); Art Gallery of Ontario, Canada (2016); Fondazione Prada, Milan, Italy (2016); Whitechapel Gallery, London, UK (2013); Punta della Dogana, Venice, Italy (2013) and dOCUMENTA (13), Kassel, Germany (2012). He was the winner of the Artes Mundi 6 prize and the Nasher Prize for Sculpture 2018 and is the recent recipient of the Légion d'Honneur, awarded 2017.



PHOTOGRAPHY BY RANKIN





PHOTOGRAPHY BY RANKIN

**SIR DAVID ADJAYE** is the principal and founder of Adjaye Associates. Born in Tanzania to Ghanaian parents, his broadly ranging influences, ingenious use of materials and sculptural ability have established him as an architect with an artist's sensibility and vision. His largest project to date, the \$540 million Smithsonian Institution

National Museum of African American History and Culture, opened on the National Mall in Washington DC in fall of 2016 and was named Cultural Event of the Year by the New York Times. In 2017, he was knighted by Queen Elizabeth II and was recognized as one of the 100 most influential people of the year by TIME magazine.

# Interview

**BY THELMA GOLDEN**

**T**helma Golden has led a long and celebrated career in the arts, from her pathbreaking work as a curator at the Whitney Museum of American Art to her public advocacy of the role of art as a force for cultural change. Since 2005, Golden has been the Director and Chief Curator of The Studio Museum in Harlem. Her leadership has strengthened the Museum's reputation as "one of New York City's most consistently stimulating and innovative art institutions," in the words of Holland Cotter of the New York Times.

Golden is currently guiding the Studio Museum through a substantial expansion—into a new facility that is being designed by Adjaye Associates and Cooper Robertson. Recently, Golden had a conversation with Sir David Adjaye and Theaster Gates about their work—including their collaboration on behalf of (RED).

## **THELMA GOLDEN**

What drew you to this project? What inspired your involvement?

## **THEASTER GATES**

There is an urgency to create better health options for black people around the world who are struggling with AIDS. And part of that urgency is because not everybody in the world cares. I've never known what I could do to help that besides trying to be mindful about my body and the bodies of my friends. But RED provides me this opportunity to be an ally for a cause that I really believe in.

## **SIR DAVID ADJAYE**

When Theaster asked me to join him on this adventure, I became fascinated by the impact that AIDS has had on the continent. Even though the antiretroviral drugs are much, much cheaper than they used to be, they're still out of reach for a lot of families, and there's still a lot of

work to be done toward eradicating this disease. So it felt like I could help to put a light on that conversation.

## **THELMA GOLDEN**

The auction in 2008 focused on contemporary art, and the auction in 2013 focused on design. Can you talk about why you wanted to combine art and design for this year's auction?

## **THEASTER GATES**

Well, part of it was that David and I have such cool friends that kind of cross over. There is a way in which art and design are so steeped in my life and in our lives, and our friends' lives. I'm also feeling more borderless these days. We need to seek allies across disciplines and across fields that can pick up causes together. So this became an opportunity where David and I, acting as kind of ambassadors or diplomats, could ask a wider body of participants to join us.

**THELMA GOLDEN**

David, how does the relationship between your architectural practice and this incredibly important social service and philanthropic work come together for you when you think about Africa?

**SIR DAVID ADJAYE**

I am working extensively in Africa. And one of the difficulties facing the continent is the huge disparity between the top and the bottom. This idea of working across all the agencies—commercial, governmental, philanthropic—is critical to the way I think. So when Theaster and (RED) came to me, it just felt like it was the first of a kind of engagement that I have already been rehearsing.

**THELMA GOLDEN**

Theaster, your work has been characterized by your ability to work across multiple genres and different spaces, which has reinvented definitions of art-making. Where does this auction fit within your practice?

**THEASTER GATES**

One of the things that I've come to understand over time is that change happens when the world can see that there's tremendous effort toward a cause, and that effort moves people to join the cause. And before you know it, a thing that was started by two people has 20, and then 20,000, and then 2 million.

People could easily think that the AIDS virus is an '80s issue or a '90s issue or that it's resolved. What I find is that when you put energy in it, it helps people realize that there's still a very acute problem in other parts of the world. So the auction is an opportunity to create energy that then creates knowledge, which creates or continues a movement.

Within my own practice, the renovation of my buildings in Chicago is only a small part of the influence that has happened in the world as a result of demonstrating that black people can impact black lives ourselves and that we don't have to wait for a government. We don't have to wait for an NGO. There are things that we can do to transform the world that we live in.



# Interview

**BY THELMA GOLDEN**

**THELMA GOLDEN**

I want you both to talk about your curatorial process—how you selected this incredibly rich and diverse group of participants for this auction.

**THEASTER GATES**

I think we were both sensitive to what would be a topic or an idea that could cover many kinds of practices and maybe even get our friends who are artists and designers to think differently about their own practice. And so light became our topic. We wanted to kind of play with this idea of light—the implications of light in both art and artistic practices. But for me, it was also about shining light on a subject or area that needed more understanding, that needed less stigma, that needed more dignity, that needed more information for the general public. The issue of AIDS needs light shone on it again and again.... until it's over.

**SIR DAVID ADJAYE**

We very quickly aligned on this idea of light—light as a key motif in both of our work, but also light to illuminate the agenda of giving people access. Then we wanted to look at artists that, in different ways, seem to be operating within that medium. It felt like light was an umbrella that

could actually deal with a lot of discourse, but also kind of give a particular direction.

**THELMA GOLDEN**

What do you hope the impact of the auction will be?

**SIR DAVID ADJAYE**

I'm hoping that we reach another generation that maybe was not very present when (RED) was being discussed initially—a different audience that maybe has not been connected to the issues. We see ourselves being able to bring a different set of awareness. We're the first designers of color to host this, so I think that's a very important thing. And it really is talking about the idea that the (RED) agenda is a universal agenda, it's not just a specific narrative. We want to help bring a freshness to the story that might need a reboot.

**THEASTER GATES**

When you think about what happens when great artists and architects get together with great platforms, it means that more change can happen faster. And so I just feel humbled that David said yes and that these amazing platforms are around so that we can kind of get on with the work.

It's easy to be critical of the art market when it feels like all we're up to is the kind of gentle passing of luxury goods. But the truth is the platform of the art market is a neutral platform. And we can use it to do any of the things that we want to do. It could be used for greed or it could be used for the redistribution of resources so that greater impact happens.

#### **THELMA GOLDEN**

Both of you exist within a tradition of artists who understand their role as public intellectuals and engaged citizens. You have both defined a model of what that looks like—a seamless existence between art and architectural practice and social change. You've shown that engaging in social and cultural change-making is not separate from art-making, but part of the process.

#### **THEASTER GATES**

To choose to be a painter and commit to that idea is already a complicated and noble task. But for those of us who feel political duty, social duty, I feel fortunate that there are moments when my art practice and my passion for people converge, though I wouldn't say that they're one thing.

There are other times when my practice is only interested in formalistic things of art, and that is okay, too. I feel like I'm able to come to a cause with so much more vigor because I've had time in the shed being creative, just making my creative muscles stronger.

#### **SIR DAVID ADJAYE**

I think that great projects always have in them the ability to call people to action. They're not just things to awe at or just look at. They actually ask questions and cause change. If we do it right, the work has an effect in the world. You can be conscious about it or you can be self-conscious about it, but I think that's what great work does: it moves things on.

#### **THEASTER GATES**

There's a choice. What I love is that we have a choice and that this is an opportunity for us to be invested. We want to compel other people not out of obligation, but because they understand clearly the issues at hand and then make the choice to be generous, the choice to be present.









**( LIVE ) RED**

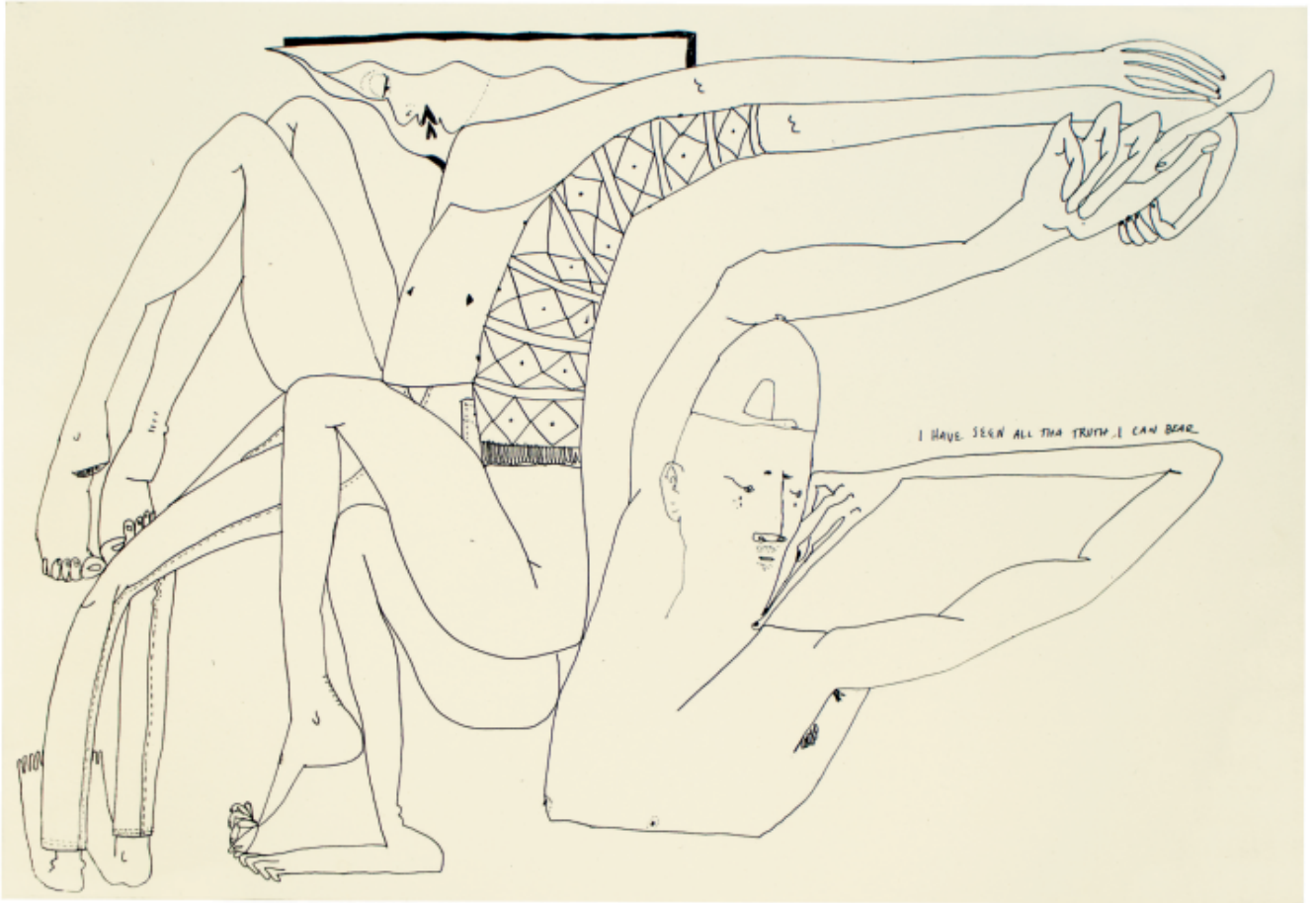
**LOTS 1-33**



1  
Christina Quarles  
Untitled (All tha truth)

partially titled  
ink on paper  
13 by 19 in. 33 by 48.3 cm.  
Executed in 2018.  
\$ 4,000-6,000

My work is informed by my daily experience with ambiguity and seeks to dismantle assumptions of our fixed subjectivity through images that challenge the viewer to contend with the disorganized body in a state of excess. Phonetic text, often utilizing puns and double entendre, is incorporated in the drawings in order to anchor the figures to shared language that is, nevertheless, interpreted in a specific way by the individual viewing the work, locating the figures in both the public and private sphere, in both a psychological and physical space.





2

## Jennifer Guidi

Energy of Love (Painted Universe  
Mandala SF #4F, Red, Natural Ground)

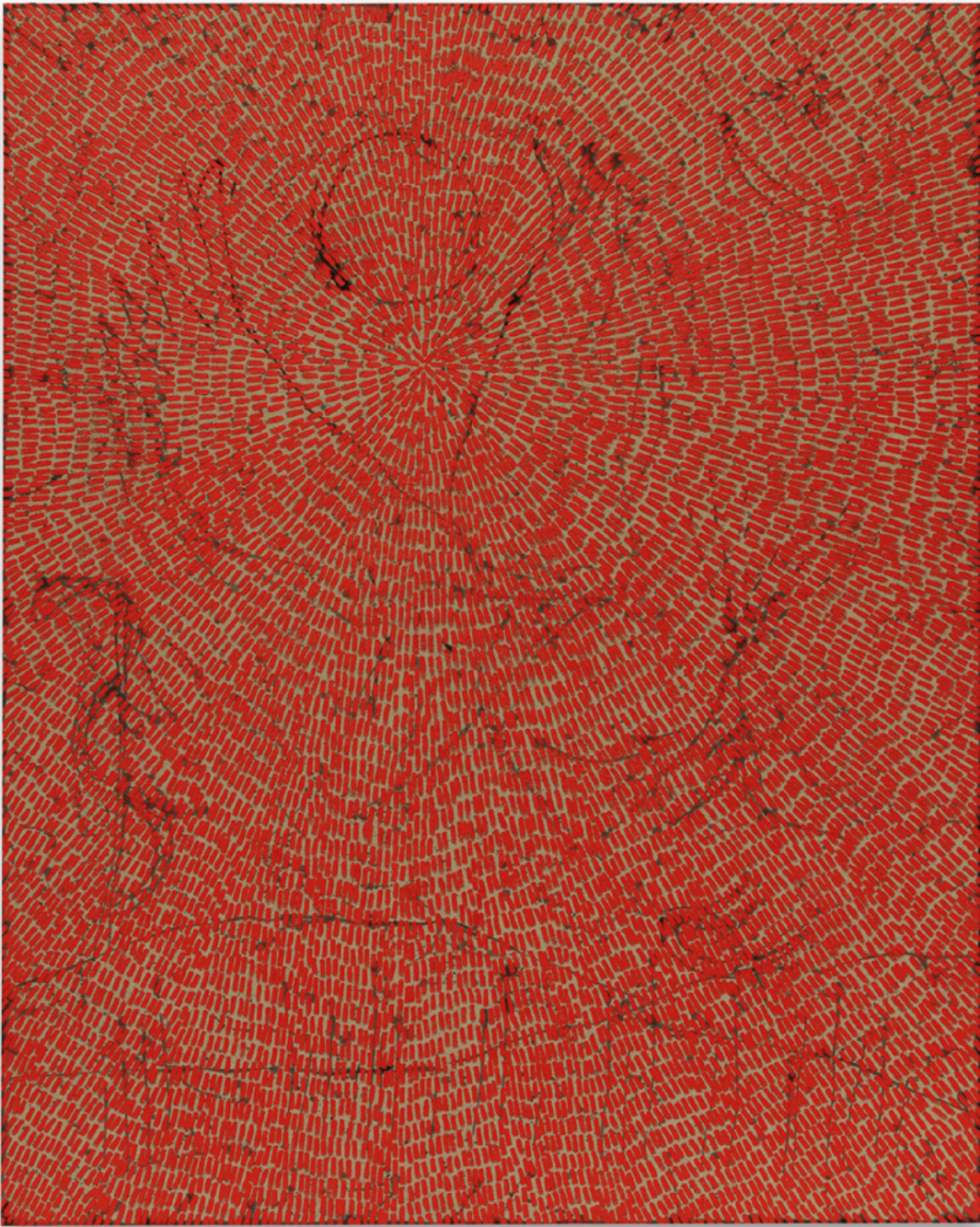
oil, acrylic and sand on linen

92 by 74 in. 233.7 by 188 cm.

Executed in 2018. This work was donated to the (RED) Auction by the Artist, Gagosian Gallery, David Kordansky Gallery and Massimo De Carlo.

\$ 120,000-150,000

The technique for Jennifer Guidi's *Universe Mandala* series begins with the application of a drawing to a flat surface of sand derived from various sources such as maps, constellations, ancient depictions and the artist's imagination. The drawing is then covered with an oil paint mandala, leaving a trace to be detected underneath, allowing the drawing in the sand to come in and out of focus and prompting the viewer to explore the pure sensory experience of color, texture, luminosity and form. Guidi provokes a contemporary version of the sublime, one in which the smallest details are of no less consequence than the totality of the big picture.



### 3 Ebony G. Patterson

...bearing witness...

signed on the reverse

Archival dyes on jacquard, with embroidery, hand-knotted threads and assorted embellishments

52 by 69 in. 132.1 by 175.3 cm.

Executed in 2017, this work is artist's proof number 5 from a series of 10 unique variants, plus 5 artist's proofs.

\$ 15,000-20,000

*...bearing witness...* is from the P.4 Limited Edition Series produced by Prospect New Orleans in honor of Prospect 4: The Lotus in Spite of the Swamp.

Patterson's multilayered work employs the opulence of its hand-embellished surface to seduce the viewer into confronting social realities. Indeed, a powerful message exists beneath the ornate web of threading and rhinestones that makes up the work's large-scale composition, a call to action partially obscured, but no less clear: "See Me". With this, the artist commands the viewer to look past the façade – of the work's rich formal characteristics, of the fabricated fantasies increasingly traded in our consumer and social media-centric culture – and to acknowledge the realities of those not touched by the glitter and gold. Patterson's aesthetic pulls the viewer in and forces them to bear witness to the violence and social injustices imposed upon those deemed invisible. The paradoxical means the artist uses to convey this message only emphasizes its urgency and weight.







4

## Lorna Simpson

Here and Now

signed on the reverse

ink and screenprint on gessoed fiberglass, in 2 parts

Each: 67 by 50 by 1<sup>3</sup>/<sub>8</sub> in. 170.2 by 127 by 3.5 cm.

Overall: 67 by 100 by 1<sup>3</sup>/<sub>8</sub> in. 170.2 by 254 by 3.5 cm.

Executed in 2018.

\$ 120,000-180,000









## 6 Hank Willis Thomas

### Jet People

acrylic and gouache on canvas, in artist's chosen frame

37¼ by 97 in. 94.6 by 246.4 cm.

Executed in 2013, this work is a unique variant from a series of 3 in varying sizes.

\$ 15,000-20,000



“ Part of advertising’s success is based on its ability to reinforce generalizations developed around race, gender and ethnicity which are generally false, but [these generalizations] can sometimes be entertaining, sometimes true, and sometimes horrifying. ”

– HANK WILLIS THOMAS



people

7

Marc Quinn

(RED) Eclipse

oil on canvas

Diameter: 78<sup>3</sup>/<sub>8</sub> in. 199 cm.

Executed in 2018.

\$ 150,000-200,000

Quinn's circular *Anthropocene* paintings of eclipses relate to his earlier series of iris paintings (*We Share Our Chemistry With the Stars*) and similarly use forms found within nature. These works derive their compositions from scientific photographs of various total and partial solar eclipses around the world. They are also taken at different times throughout the past 100 years, the earliest being from 1907. By using such a diverse timescale the artist shows the seeming immutability of cosmic cycles in comparison to the finite nature of human time.

The word Anthropocene is relating to or denoting the current geological age, viewed as the period

during which human activity has been the dominant influence on climate and the environment. In the iris series the artist found cosmic resonances within the inner world of the human physiology. Within the *Anthropocene* series, the artist is showing the way in which we find ourselves reflected in the outer world. In an age in which we have the ability to affect the future of the planet to see ourselves in the outer world can help us to take more responsibility in protecting our planet.

This painting was especially created to reflect the theme of this year's auction - (RED) and Light.





# 8 Olafur Eliasson

## Love Sphere

stainless steel, red silvered colored glass and LED light construction

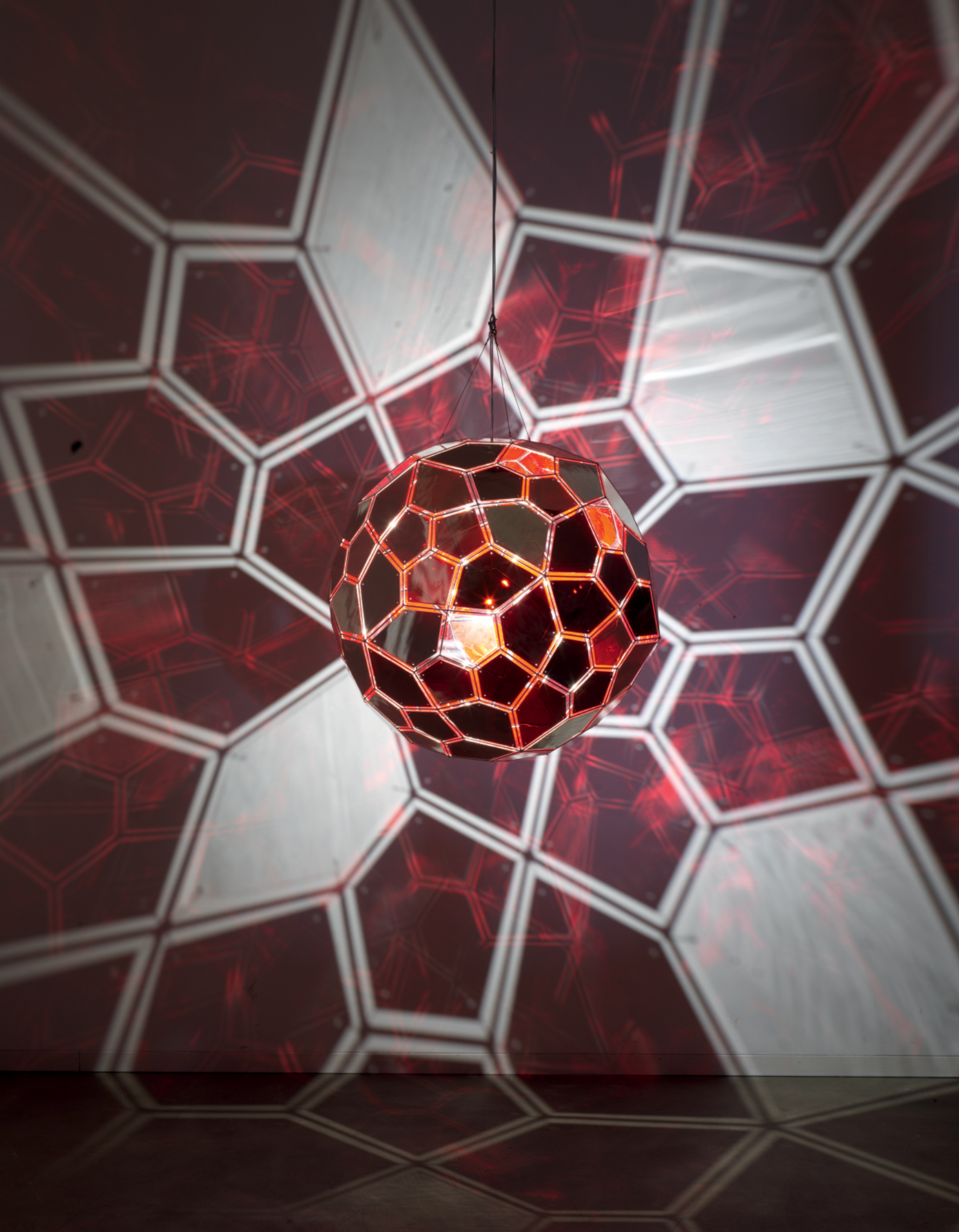
Diameter: 29½ in. 75 cm.

Executed in 2018.

\$ 70,000-90,000

*Love Sphere's* numerous irregular pentagonal panes of silvered hand-blown glass, attached to a steel framework, form the outer shell of a dynamic polyhedron. Glimpses of the polyhedron's vivid red interior can be seen through narrow gaps between the mirrored panes and the steel frame; the light that emerges casts the pattern formed by the work's geometry onto the surroundings.













# 10 Sir David Adjaye

## Washington Skeleton™ (RED) Side Chair [Set of Four]

signed and stamped on a plate on the underside of each chair  
die-cast aluminum with mortise and tenon joint connections,  
chrome and red lacquered finish

Each: 32½ by 18 by 20¼ in. 82.6 by 45.7 by 51.4 cm.

Executed in 2013, these works are unique and designed by David Adjaye for Knoll Inc exclusively for the (RED) Auction. This work was donated to the (RED) Auction by Knoll, Inc.

\$ 20,000-30,000

Designed by Sir David Adjaye for Knoll, Inc. exclusively for the (RED) auction is a unique metallic red version of the Washington Skeleton™ Side Chairs. The chairs reflect Sir David Adjaye's distinctive architectural and sculptural vision, translated into furniture form. Of the collection, Sir David states "The Washington Collection is an investigation into form, materials, balance and weight. I wanted to create furniture that is both playful and beautiful – appearing light yet also expressing monumentality."

The Washington Collection draws on many elements of Sir David Adjaye's design for The Smithsonian National Museum of African American History and Culture. The chairs are constructed in die-cast aluminum and are sprayed with a reflective chrome-like base coat, topped with a Red tinted clear coat.







# 11

## Sir David Adjaye

### Washington Corona™ (RED) Coffee Table

signed on one of the legs

Tabletop: optically clear glass with a jewel-polished, chamfered edge

Base: four die-cast aluminum panels with internal chrome and red lacquered finish, connected by aluminum plates and stainless steel hardware

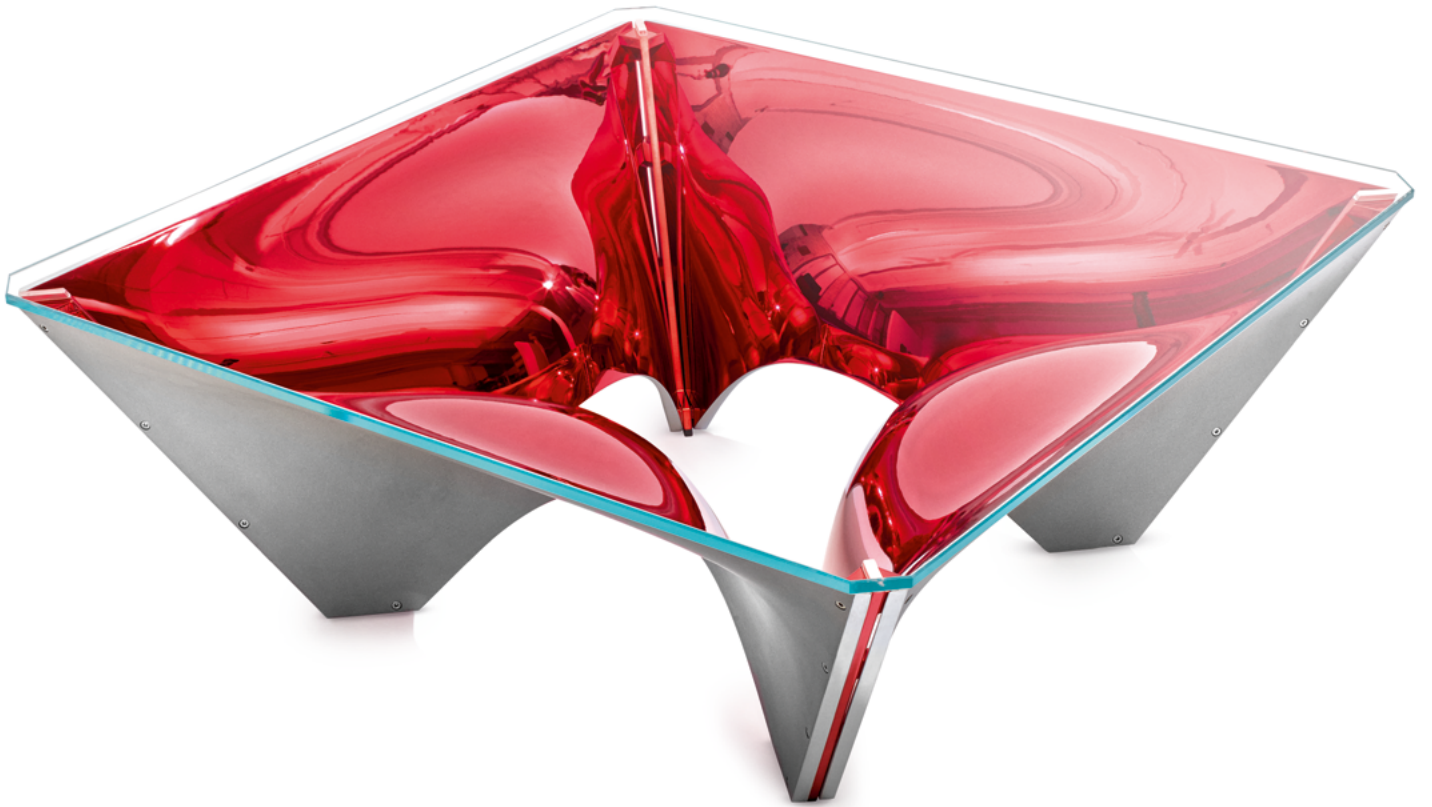
40¾ by 40¾ by 15¾ in. 103.5 by 103.5 by 40 cm.

Executed in 2013, this work is unique and designed by David Adjaye for Knoll, Inc. exclusively for the (RED) Auction. This work was donated to the (RED) Auction by Knoll, Inc.

\$ 40,000-60,000

Designed by Sir David Adjaye for Knoll, Inc. exclusively for the RED auction is a unique metallic red version of the Washington Corona™ Coffee Table. The table reflects Sir David Adjaye's distinctive architectural and sculptural vision, translated into furniture form. Of the collection, David states "The Washington Collection is an investigation into form, materials, balance and weight. I wanted to create furniture that is both playful and beautiful – appearing light yet also expressing monumentality."

The Washington Collection draws on many elements of Sir David Adjaye's design for The Smithsonian National Museum of African American History and Culture. The table is constructed from four die-cast aluminum panels, connected by aluminum connector plates and stainless steel hardware and is sprayed with a reflective chrome-like base coat, topped with a Red tinted clear coat.



# 12 Theaster Gates

## A Flag For The Least of Them

decommissioned fire hose  
59 $\frac{7}{8}$  by 84 $\frac{5}{8}$  in. 152 by 215 cm.  
Executed in 2018.  
\$ 450,000-500,000

*A Flag For The Least of Them* is part of Theaster Gates' *Civil Rights Tapestries* series, which are made from colorful strips of decommissioned fire hose, that are tonally arranged and stitched together. Reflecting Gates's interest in the poetics of re-purposed and salvaged materials, the series was originally influenced by a darker chapter in American history and the events of the 1963 riots in Birmingham, Alabama when water cannons were used against civil rights demonstrators. A number of works from this series were shown in Gates's 2012 exhibition at White Cube Bermondsey, entitled *My Labor Is My Protest*.

The deep burgundy strips of fire hose in *A Flag For The Least of Them* are affixed to a wooden board, and formed into a linear, geometric pattern. The colors vary subtly in shade, presenting a wealth of histories and uses, but the finished, formal composition of Gates' painting presents itself as a new flag for those

who are not represented by the official American flag. Rendered devoid of the medium's original function and instead presented for visual consideration, *A Flag For The Least of Them* references both the language of the readymade, and the aesthetic of 1960s abstract American painting.

In Lisa Yun Lee's essay, *Everything and the Burden is Beautiful*, written for Gates's 2015 Phaidon publication, Lee aptly describes the duality of the Civil Rights series: "A signature of Gates's works is his ability to embrace the hybridity of cultural signifiers, thereby ensuring that no single set of meanings is exhausted. He moves between the powerful historical referent that is often part of the weightiness of black history, and a formal reference that is more often than not part of a mostly white art history. Through this interchange, the two become inextricably braided, complicit with one another." (pg. 56)





13

Ai Weiwei

Hanging Man in Porcelain

signed and dated 2009

silver and porcelain, in artist's wooden frame

19<sup>5</sup>/<sub>8</sub> by 16<sup>7</sup>/<sub>8</sub> by 1<sup>1</sup>/<sub>8</sub> in. 50 by 43 by 3 cm.

Executed in 2009.

\$ 90,000-120,000

*Hanging Man in Porcelain* represents several key aspects of Ai Weiwei's work, including the use of finely-crafted woodwork and porcelain, as well as conceptual references to Marcel Duchamp. This particular piece relates to Ai Weiwei's 1985 portrait of Duchamp, which was crafted out of a bent wire hanger. In this work from 2009, Ai Weiwei alludes to his 1985 portrait of Duchamp, however this time the hanger is crafted in silver and glazed on top of porcelain.

PLEASE NOTE THAT BY BIDDING ON THIS LOT, THE SUCCESSFUL PURCHASER AGREES THAT THIS WORK WILL NOT BE REOFFERED AT AUCTION FOR A PERIOD OF FIVE YEARS AFTER THE SUCCESSFUL PURCHASE IN THE (RED) AUCTION.









15

## Sean Scully

Red

signed on the reverse

oil on aluminum

28 by 32 in. 71.1 by 81.2 cm.

Executed in 2018.

\$ 350,000-450,000

“ Sean Scully re-imagines the history of abstraction as an art rooted in experience, one that seeks to purify how we encounter the world— “something felt and something seen,” as he has said. To this end, his work stages an intense dialogue between colour and form, but colour that is always rooted in a particular place, and form that manifests the self. ”

– JOANNA KLEINBERG AND BRETT LITTMAN, ED., SEAN SCULLY:  
CHANGE AND HORIZONTALS, NEW YORK 2013, P.29





16

## Christo

### Wrapped Volkswagen (Project for 1961 Volkswagen Beetle Saloon)

signed and dated 2013

screenprint and collage on paper

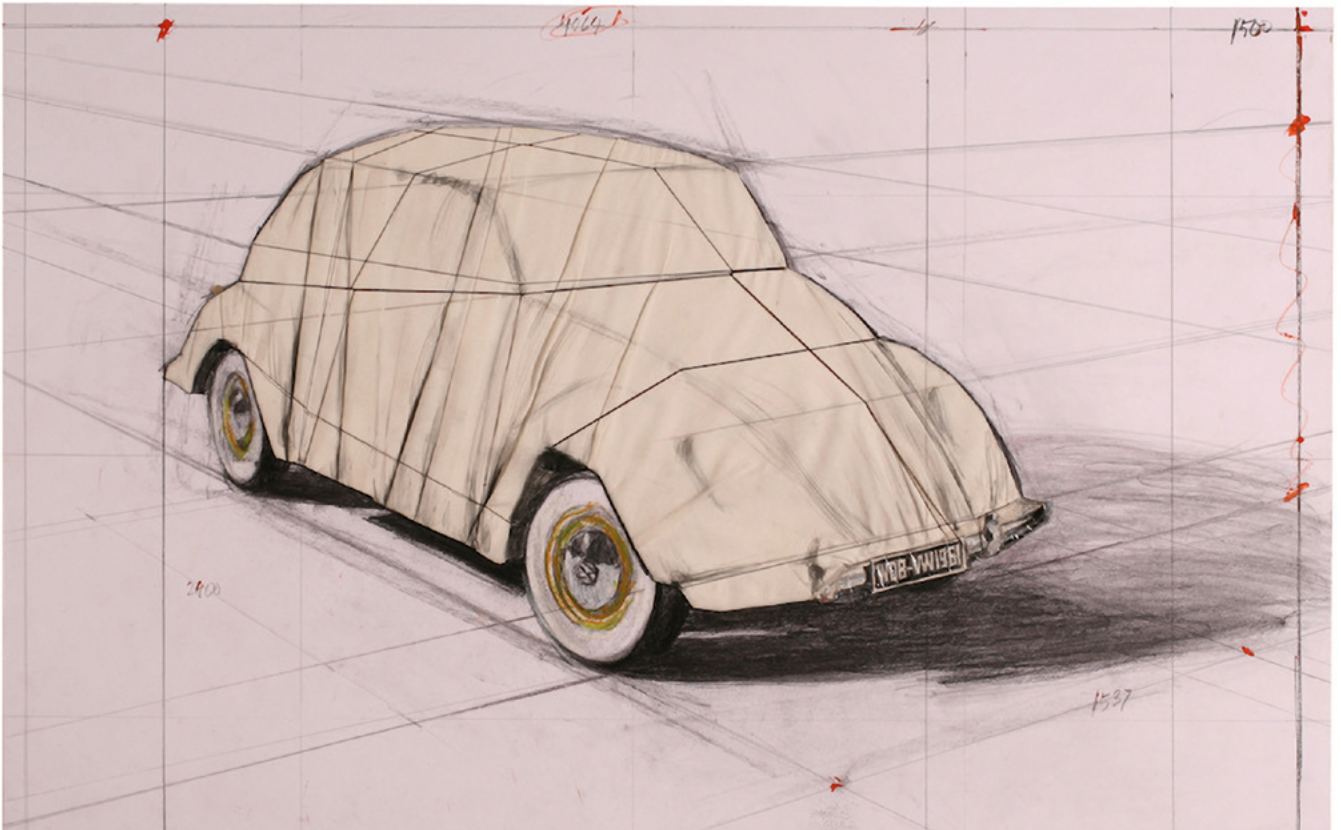
22 by 28 in. 55.9 by 71.1 cm.

Executed in 2013, this work is artist's proof number 36 from an edition of 160 in Arabic numerals, 90 in Roman numerals, 10 hors de commerce, plus 50 artist's proofs and 8 printer's proofs.

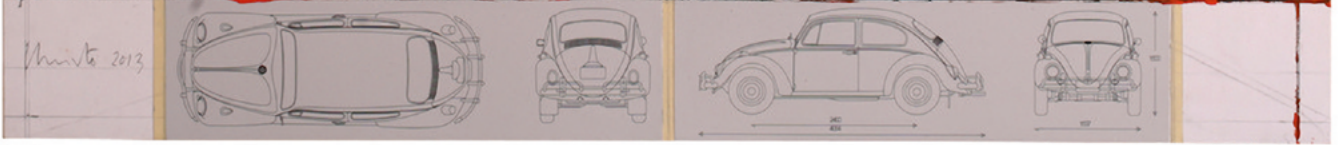
\$ 10,000-15,000

Christo's *Wrapped Objects* explore the transformative effect fabric and tactile surfaces have when wrapped around familiar objects. The concealment caused by the fabric challenges the viewer to reappraise the objects beneath and the space in which it exists. For those *Wrapped Objects* that are packaged in translucent polyethylene, little is left to the imagination, but the material gives the everyday objects an additional sculptural quality.

**PLEASE NOTE: THE ARTIST HAS REQUESTED THAT THE PURCHASER'S NAME BE REMITTED TO THE FOUNDATION.**



Wagen mit Volkswagen (Projekt von 1961 Volkswagen Beetle Saloon) engine: rare rod, long cylinder, low stroke, horizontally opposed, two valve head, valves





17

## Richard Diebenkorn

### Blue Surround

signed with the artist's initials, dated 82 and numbered 17/35

color aquatint with etching and drypoint on Rives BFK woven paper

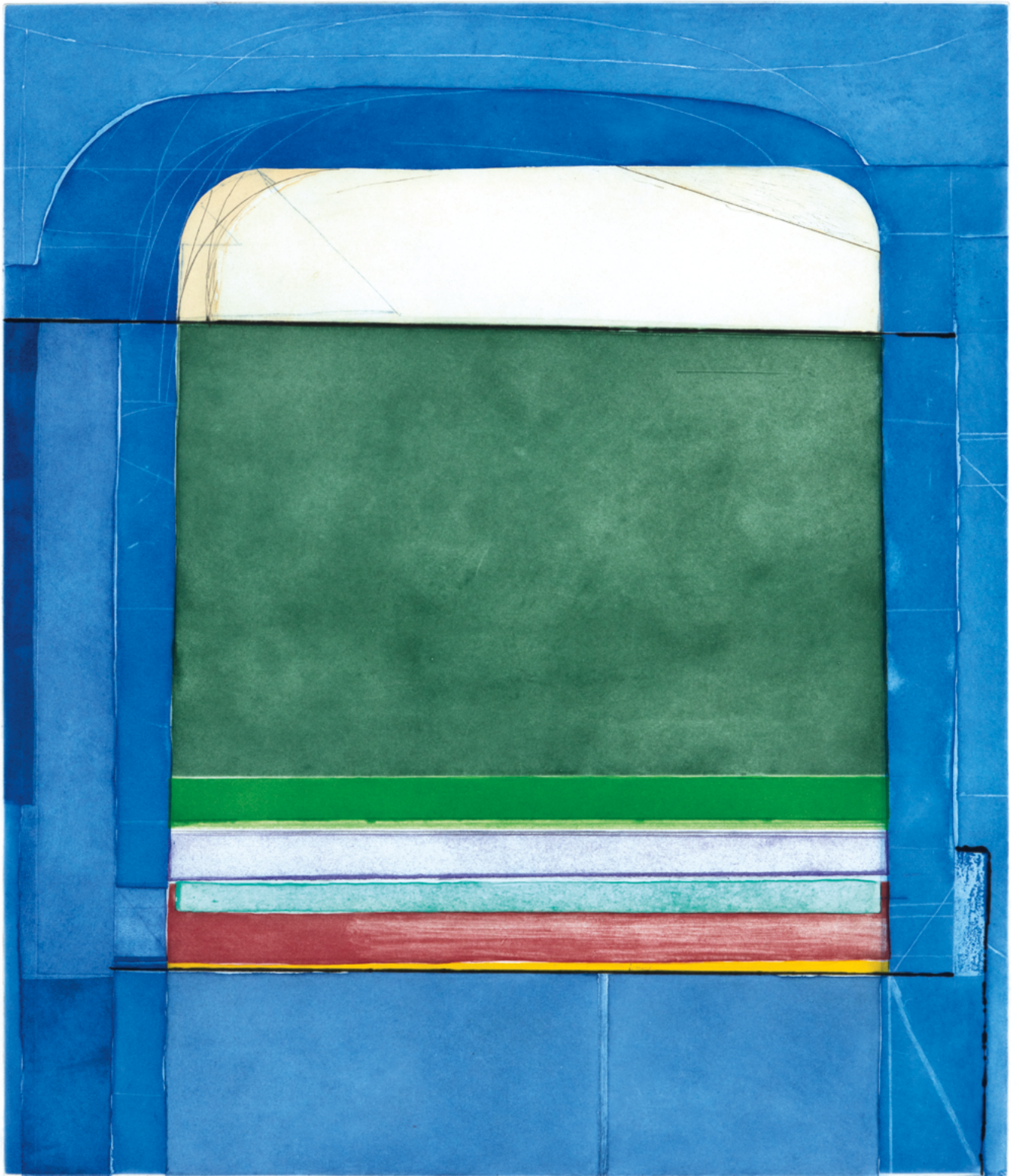
35 by 26¼ in. 88.9 by 66.7 cm.

Executed in 1982, this work is number 17 from an edition of 35, plus 10 artist's proofs. This work was donated to the (RED) Auction by Bank of America.

\$ 100,000-150,000

Richard Diebenkorn was one of the key figures in a transformation that took place in the 1950s: the rise of California Art to rival New York Abstract Expressionism. Diebenkorn developed a unique form of Northern California realism, now referred to as the Bay Area Figurative School. But it was in the late 1960s until his death in 1993 that he worked in a uniquely expressed form inspired by the light-filled landscape of Southern California; The Ocean Park series of paintings and prints.

His colors and surfaces formed an elegant balance between geometric planes and the order of the natural environment. His structured compositions never lost the sense of fluid space nor the mood that humanized abstraction. *Blue Surround* shows broad bands of color that stretch across the surface of the paper evoking the beach, air and light of Diebenkorn's California space.



17/35

RD82

18

## Bernar Venet

83.5° Arc x 10

Cor-ten steel

77½ by 42½ by 27½ in. 197 by 108 by 70 cm.

Executed in 2018, this work is unique, registered in the artist's archives under inventory number *bv18s13* and is eligible for a certificate of authenticity signed by the artist.

\$ 180,000-220,000

“ “ My work is self-generated. Nothing around me serves as a particular inspiration,” Venet said of his art. “I work, and I make discoveries while remaining open-minded to anything that might present a new possibility in the context of my work; this framework looks to enlarge its scope as a result of new formal and conceptual discoveries. ” ”







(LIVE) RED

19  
Chef prepared dinner for 10  
persons with Theaster Gates  
and Sir David Adjaye at  
Adam Lindemann's home in  
New York City.

\$ 10,000-15,000







KOONS

GUGGENHEIM



## 20 The Bruce High Quality Foundation

Olympia

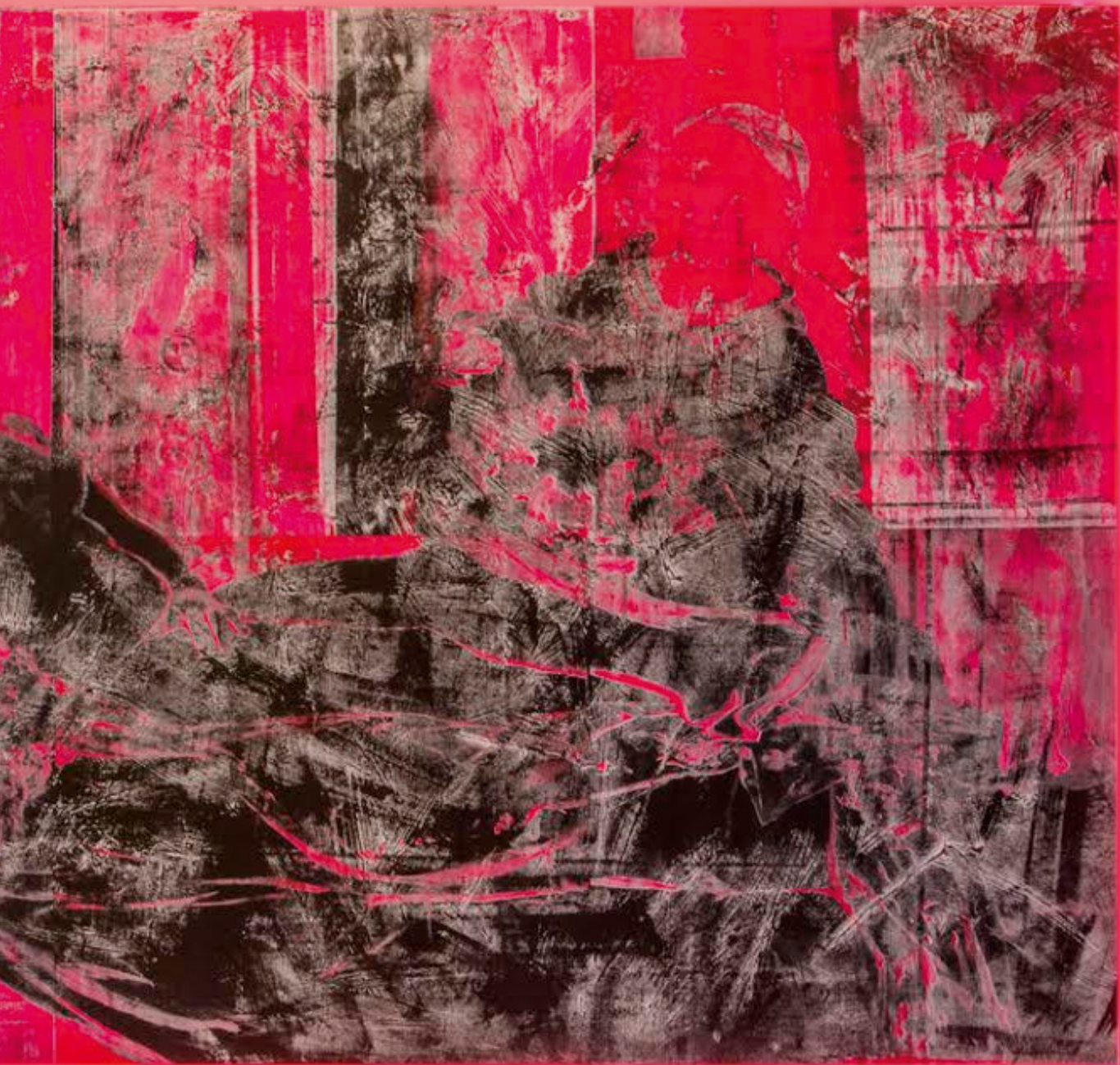
signed and dated 2015 on the overlap  
silkscreen and acrylic on canvas with neon frame  
72 by 108 in. 183 by 274.3 cm.  
Executed in 2015.

\$ 80,000-120,000

It is 1865. You are on the threshold of a small room  
somewhere with floral wallpaper. You've opened  
the door and scared the cat. The maid doesn't  
acknowledge you, but she does. She looks you over,  
sizes you up, demands payment.







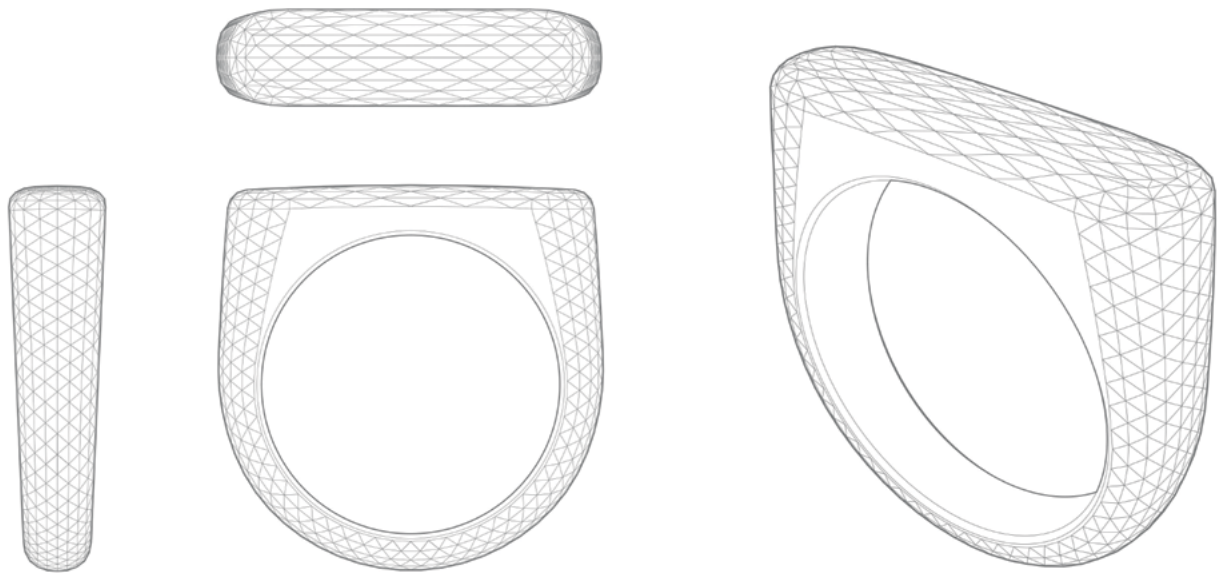




Beautiful for Kings  
Beautiful for Kings  
Beautiful for Kings  
Beautiful for Kings



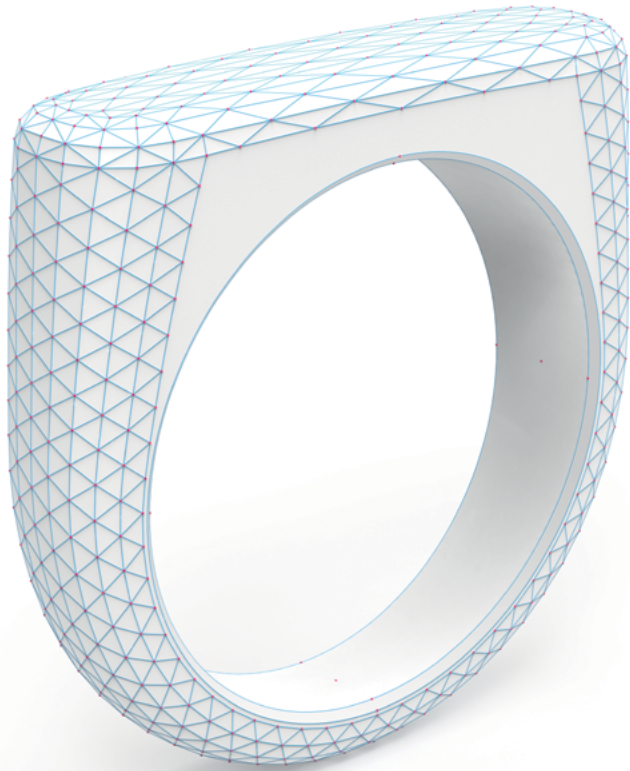
## Sir Jony Ive and Marc Newson: from idea to design to creation



Sir Jony Ive, Apple's Chief Design Officer, and renowned industrial designer Marc Newson - having curated the (RED) auction five years ago - have, this year, designed a unique ring, made exclusively for (RED) by Diamond Foundry®. Consistent with their mutual obsession with transforming raw material into objects of value, Ive & Newson's design is singular, clear and un-compromised by the traditional metal settings and bands that have previously been required to create 'diamond rings'. Theirs will be created by removing material rather than adding - an ambition made possible by the extraordinary scale of the stone

which will enable the ring to be completely made of this material.

*Creating a ring-shaped diamond is no small feat; the diamond block will be faceted with several thousand facets, some of which are as small as several hundred micrometers. The interior ring will be cylindrically cut out for the desired smoothness using a micrometer thick water jet inside which a laser beam is cast. The finished ring will have between 2000-3000 facets which has never been seen before on a single piece.*





## 22 Sir Jony Ive and Marc Newson

The (RED) DIAMOND RING, a Diamond Foundry® created diamond

This bespoke ring, created exclusively for the (RED) Auction, will be made to fit the buyer (up to a size 5).

\$ 150,000-250,000

The gemstone will be created by Diamond Foundry®, the certified carbon neutral diamond producer who has pioneered and developed the proprietary technology to form diamonds safely and sustainably.





## 23 Zaha Hadid

### Liquid Glacial Colour Coffee Table

acrylic

15¾ by 106¼ by 35⅜ in. 40 by 270 by 92.5 cm.

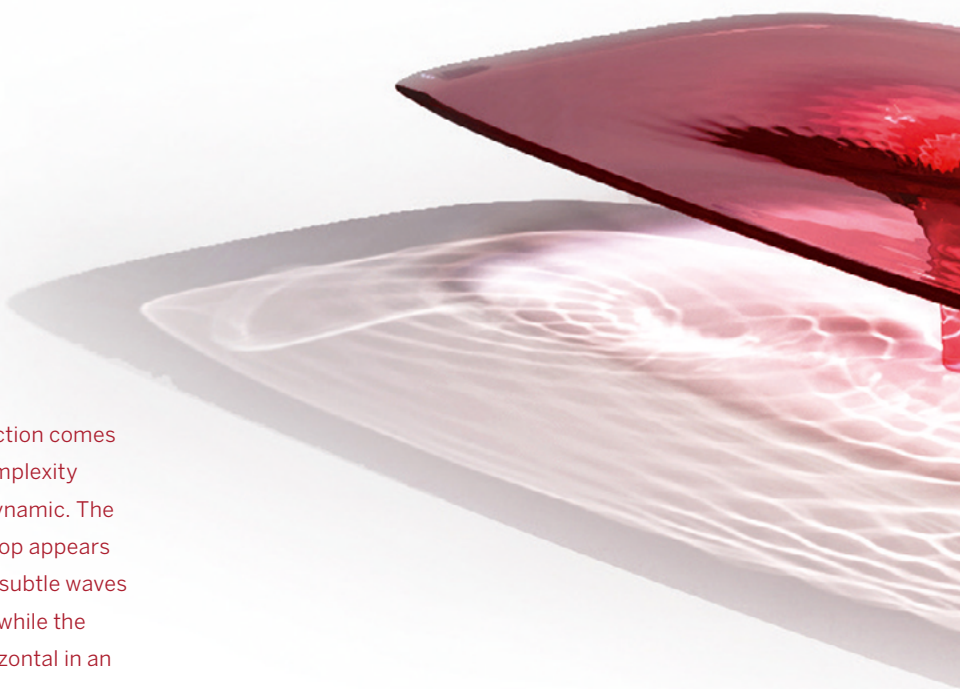
Executed in 2012, this work is a unique red version aside from an edition of 8, plus 2 printer's proofs and 2 artist's proofs.

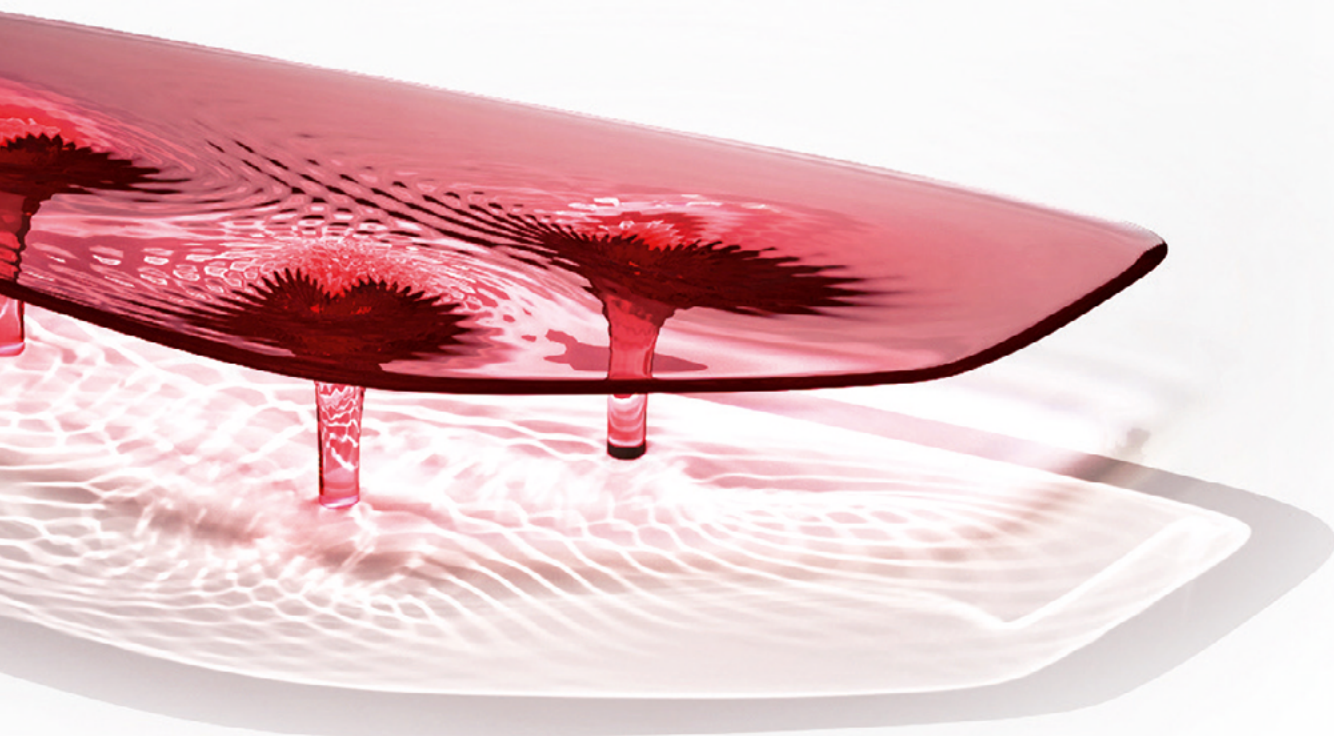
\$ 100,000-150,000

From Zaha Hadid's *Liquid Glacial* Collection comes this design embedded with surface complexity and refraction within a startling fluid dynamic. The elementary geometry of the flat table top appears transformed from static to fluid by the subtle waves and ripples evident below the surface, while the table's legs seem to pour from the horizontal in an intense vortex of water frozen in time.

Together, pieces from the collection have been featured in exhibitions at: Serpentine Gallery, Tokyo Opera City Gallery, Seoul Design Foundation, Museum of Arts and Design, the Wilhelm Wagenfeld Foundation, and the Museum of Applied Arts and Sciences, Australia.

The (RED) *Liquid Glacial Colour Coffee Table* will be the only table in red from the colour edition, and made exclusively for the (RED) Auction.







# 25 Jeff Koons

## Girl with Lobster

signed, dated *1 14* and numbered *27/40*  
archival pigmented inkjet with silkscreen on hot  
pressed natural paper  
Sheet: 54¼ by 45 in. 138 by 114.3 cm.  
Framed: 57 by 48 by 2 in. 144.8 by 121.9 by 5 cm.  
Executed in 2014, this work is number 27 from an  
edition of 40, plus 10 artist's proofs.

\$ 35,000-45,000

Jeff Koons directed and shot a seven-image portfolio of the actress Gretchen Mol as Bettie Page for The New York Times in the March 12, 2006 issue. Referencing this portfolio, *Girl with Lobster*, 2014, is a limited-edition print by Jeff Koons that features Gretchen Mol, the star of *The Notorious Bettie Page*, aside his iconic lobster inflatable with a reflective silver line drawing in the foreground that for the artist references fertility, Mother Nature, and the painting *The Origin of the World* by Gustave Courbet.





26

## Marilyn Minter

Indigo

dye-sub photograph framed under Perspex

60 by 45 in. 152.4 by 114.3 cm.

Executed in 2018, this work is artist's proof number 1  
from an edition of 5, plus 2 artist's proofs.

\$ 20,000-30,000





27

## Jeff Koons

### Girl with Dolphin and Monkey

signed, dated 1 14 and numbered 36/40  
archival pigmented inkjet on hot pressed natural  
paper

Sheet: 43 $\frac{7}{8}$  by 61 in. 111.5 by 154.9 cm.

Framed: 47 by 64 by 2 in. 119.4 by 162.6 by 5 cm.

Executed in 2014, this work is number 36 from an  
edition of 40, plus 10 artist's proofs.

\$ 35,000-45,000

Jeff Koons directed and shot a seven-image portfolio of the actress Gretchen Mol as Bettie Page for The New York Times in the March 12, 2006 issue. Referencing this portfolio, *Girl with Dolphin and Monkey*, 2014, is a limited-edition print by Jeff Koons that features Gretchen Mol, the star of *The Notorious Bettie Page*, on the inflatable dolphin holding the inflatable toy monkey became a reoccurring motif within Koons's *Hulk Elvis* and *Antiquity* series.





## 28 Iké Udé

### Unique Commissioned Photograph Portrait

pigment on German satin rag paper  
40 by 36 in. 101.6 by 91.4 cm.

The present work is an example of the artist's unique commissioned photograph portraits titled *Benjamin Harris Milstein (as Sargent's Dr. Pozzi)*.

\$ 20,000-30,000

**THE SUCCESSFUL PURCHASER OF THIS LOT WILL BE PHOTOGRAPHED BY IKÉ UDÉ IN NEW YORK AND RECEIVE A UNIQUE COMMISSIONED PHOTOGRAPH PORTRAIT BY THE ARTIST.**

This work will be a unique commissioned portrait photograph taken by renowned artist Iké Udé in his unique, celebrated style. The photograph commission will need to be conducted in New York either in the successful purchaser's home or in the artist's studio. Iké Udé requires time to speak with his subject prior to the portrait, which would take between 1-3 hours.





(LIVE)<sup>RED</sup>

29

## Tadao Ando

i. ANDO X ANDO - Photographs,  
RED Version

ii. Amazing Grace

i. signed on the interior of portfolio;

ii. signed and dated 2018/10/10

i. 10 Platinum palladium prints and one exclusive  
drawing scroll, in artist's box

ii. colored pencil and washi on paper

i. Each: 15 by 24 in. 38.1 by 61 cm.

ii. 23<sup>5</sup>/<sub>8</sub> by 14<sup>3</sup>/<sub>4</sub> in. 60 by 37.5 cm.

i. Executed in 2015, this work is from an edition  
of 10.

ii. Executed in 2018, this work is unique.

\$ 40,000-60,000





i.



ii.

Faith in the Light:

To me, architecture is a means by which I can express my ideas and intentions as space; that is, a communication device which I can engage in a dialogue with the society.

Architecture is however, rooted to the ground and cannot be moved.

Through what medium then could I convey its existence to the society? Among the diverse options available today, I believe that photography, from the age of mechanical reproduction, is still the most supreme medium. Certainly, it is no match for digital imaging techniques in terms of the volume of information it can convey, and it cannot beat three-dimensional mediums such as models in terms of physical presence. Yet, photography possesses a strength that arises from the sense of tension while capturing the architecture at a certain moment. It is powerful for its timelessness as it enables the photographic subject to continue existing, frozen in time, regardless of how it may weather in reality.

The 10 photographs presented here under the title ANDO×ANDO are photographs of my architecture taken by myself. They only show fragments of the architecture; they are not intended to elucidate the forms and spaces of my work. Indeed, they carry essentially no information. However, these captured moments do directly expose my audacious endeavor to open the door to a new world of architecture, with my own design methodology based on the composition of the basic elements of nature, geometry, and material. What can be seen in the photographs are the bare traces of my thoughts, resulted from my pursuit to create spaces that are simplest, yet richest in meaning, by entrusting my faith in light. It is my wish that these 10 prints will stand the test of time for 1,000 years.

- Tadao Ando



# 30

## Frank Gehry

### (RED) Pavilion Model

foamcore, plywood and paper construction

27 by 24 by 11 in. 68.6 by 61 by 27.9 cm.

Executed in 2018.

\$ 15,000-20,000

The (RED) pavilion was designed as a temporary “pop-up” retail store and event space. The project was designed to be mobile in anticipation of a promotional tour for the Project (RED) campaign, which teams with global brands to help fund HIV/AIDS programs in Africa and raise awareness of the crisis. The first site for the installation is anticipated to be in New York City, but its exact location has not yet been determined.

The program has two components: 2,000 square feet of event space and 1,000 square feet of back of house/storage space, which will be located offsite. The onsite pavilion includes a store to showcase the (RED) products and partners, functioning as a salon where artists and members of the community can hold events such as readings and musical performances, as an interactive space for participants with kiosks and film viewing areas, and as mobile counters for retail sales and displays.

The design for the pavilion, which arose from two primary considerations – construction utility and the meaning of Project (RED) – is an assembly of “puzzle pieces.” The panels would be fabricated

with a plywood rib structure with plywood cladding. Like a billboard, large-scale images and graphics can be applied to convey a specific message or theme at each location.

The modular construction of the puzzle shapes lends itself to ease of reassembly and multiple configurations. This flexibility is necessary to accommodate the different sites upon which the pavilion will be erected.

The design began with the idea of old medicine trucks that would arrive in neighborhoods and transform into storefronts with moveable panels. In the preliminary designs, this concept of moveable panels and structural members holding up giant billboards assumed a larger scale, taking on the qualities of old stage sets: rough, ad hoc construction and the display of scene-setting imagery.

At the same time, Frank Gehry considered how to represent the meaning of (RED) and its aims to help fight aids. In considering HIV/ AIDS, and (RED)’s mission to educate the public about the global epidemic, Frank said, “AIDS is still a puzzle that needs to be solved.”



“ AIDS is still a puzzle that needs to be solved. ”

- FRANK GEHRY



# 31 Guillermo Kuitca

Carnegie Hall

signed

mixed media on paper

58½ by 58½ in. 149 by 149 cm.

Executed in 2004, this work is unique.

\$ 30,000-40,000

“ I’ve been working with seating plans of theatre houses, creating more drama in the audience area than on stage. Instead of being generic or architectural, it’s very dynamic, moveable. Metaphorically not a passive viewing but a very active one. ”

– GUILLERMO KUITCA



# 32

## Christian Louboutin

### Bespoke Women's Sneakers

This work was designed exclusively for the (RED) Auction and will be made to size for the successful purchaser.

\$ 3,000-5,000

A unique creation for the (RED) Auction, Christian Louboutin imagined two bespoke versions of his exclusive couture sneakers: a thigh high sneaker boot with dramatic embroideries and a chunky low top sneaker for men. Both designs will be offered in a brilliant shade of red, featuring a combination of luxurious and technical fabrics, hand-decorated with shell inspired-studs. Following the auction, the custom-made styles will be crafted in the Paris Atelier to fit the winning bidder's size.





## 32A Christian Louboutin Bespoke Men's Sneakers

This work was designed exclusively for the (RED) Auction and will be made to size for the successful purchaser.

\$ 2,000-3,000

A unique creation for the (RED) Auction, Christian Louboutin imagined two bespoke versions of his exclusive couture sneakers: a thigh high sneaker boot with dramatic embroideries and a chunky low top sneaker for men. Both designs will be offered in a brilliant shade of red, featuring a combination of luxurious and technical fabrics, hand-decorated with shell inspired-studs. Following the auction, the custom-made styles will be crafted in the Paris Atelier to fit the winning bidder's size.





# 33

## Pierre Jeanneret

### Pigeonhole Desk

teak, leather and aluminum

30% by 48 by 33 in. 78.5 by 122 by 84 cm.

Executed *circa* 1957-58, this work is from a limited edition. This work was donated to the (RED) Auction by Galerie Patrick Seguin.

\$ 20,000-30,000

The *Pigeonhole Desk* was designed during the famous Chandigarh project in India for the Secretariat and various administrative buildings in Chandigarh, India. When India gained independence in 1947, Nehru decided to commission a contemporary architect for the creation of the new capital of the Punjab region, which would become Chandigarh. Le Corbusier's project was designed to illustrate the bright future of the new country. The commission also included the creation of all the furniture for administrative buildings and housing. For the design of the furniture, Le Corbusier chose Pierre Jeanneret, his cousin and lifelong collaborator. Both of these architects-designers' styles remained eminently modern, while respectful of Indian savoir-faire and craftsmanship.









**(ONLINE) RED**

**LOTS 34-52**



# 34 Tomm El-Saieh

## Greek to Me

acrylic on canvas on aluminum strainer

72 by 48 in. 182.9 by 121.9 cm.

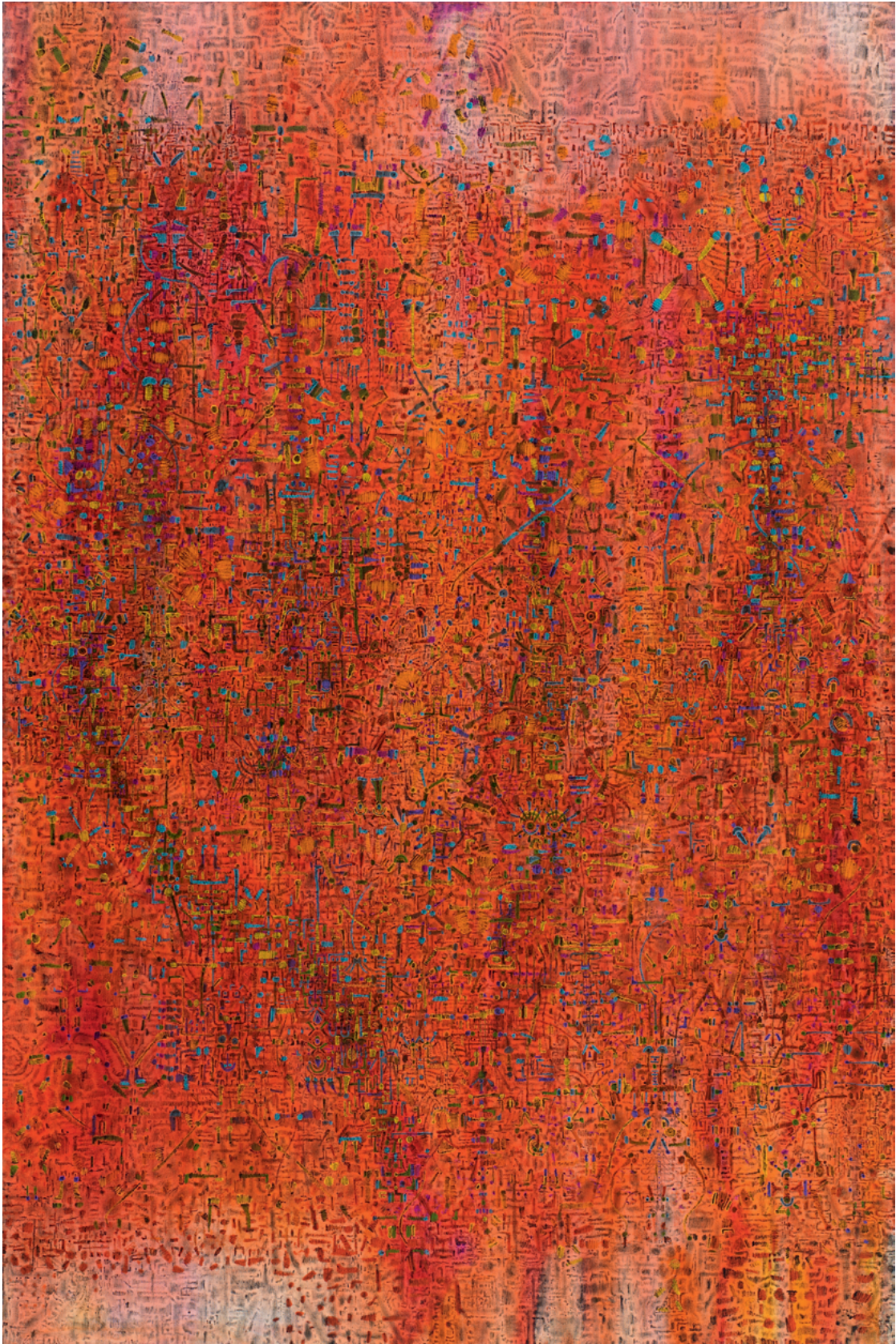
Executed in 2018.

\$ 10,000-15,000

*Greek To Me* addresses the multiple possibilities for painting. It emphasizes painting's capacity to transcend language, grammar, nationalities and subjectivities. The title alludes to the notion of Greeking, which is a style of displaying or rendering text or symbols, emphasizing form, by displaying placeholders for content.

Painting is addressed as the *place* where all sorts of marks, colors, transparencies and opacities are deposited, generating planes that go beyond the notion of space, territories, and identities; converging in a ground where the subjective is always the political.





# 35 Ti-A Thuy Nguyen

## Scarlet Mist

oil on canvas

63 by 63 in. 160 by 160 cm.

Executed in 2018.

\$ 10,000-15,000

Scarlet Mist

Clouds are natural wonder that can be seen all over the world - whether in a dry desert, or frozen arctic, they circle us everywhere in their pure white form.

Sometimes they can come across in different shades - Violet at dawn, peach at dusk.

Scarlet at poisoned ground.

They are beautiful, calming to us in their grateful swirls. Yet they are illusions.

Beyond them lies the unknown, a world that we cannot begin to imagine.

And so lies a scarlet dust, a vortex of red beauty, wonderful and mystifying.

And delusional. Concealing.

Of a world that thrives on pain, struggles to survive, breathes toxic air. We cannot see this world.

But the clouds can.

- Ti-A Thuy Nguyen





36  
Rashid Johnson  
Untitled Bust

kiln-fired clay with glazing  
9 by 6 by 5¾ in. 22.9 by 15.2 by 14.6 cm.  
Executed in 2018, this work is unique.

\$ 5,000-7,000





37

Kendell Geers

Masking Tradition DXIII

signed on the reverse

acrylic on canvas

53½ by 33 in. 135 by 84 cm.

Executed in 2017.

\$ 15,000-20,000

*Masking Tradition* takes as its starting point the moment in 1907 when Picasso walked into the Trocadero in Paris and first encountered African Art. As a white African artist however, Kendell Geers, considers himself to be connected to the histories of both Europe and Africa. As such, he puts the mask back on and looks right back at Picasso from an African perspective. The Afro-Futurist mask is held in place by a web of golden threads that resemble a border fence across a constructivist pattern. It is not clear whether the mask is looking from the Colonial past through Post Colonial present towards the viewer in an abstract future or the other way around. *Masking Tradition* can be read as a portrait of the artist's struggle with identity, history, faith and form through the prism of opposites shaped through the power of imagination into the fabric of art.





38  
Stephen Buckley  
Hawk

acrylic on canvas on plywood

78¾ by 28¾ by 7 in. 200 by 72 by 18 cm.

Executed in 1989. This work was donated to the (RED) Auction by Sir Terence Conran C.H.

\$ 3,000-5,000





39

## Wangechi Mutu

Heeler XVI

red soil, acrylic shoes, paper pulp,  
wood glue, rocks and wood  
17 by 4½ by 10 in. 43.2 by 11.4 by  
25.4 cm.

Executed in 2016, this work is  
unique.

\$ 10,000-15,000

Wangechi Mutu's *Heeler* series, is a group of objects that continues the artist's longstanding interest in the re-configurations of everyday objects. Her experimentation with organic mixtures fused together with objects known for their pop relevance points a feminist eye at distinct human desires and despairs and ecological mindfulness and recklessness. *Heeler XVI* is composed of an acrylic high heel encased in volcanic red soil, rocks, and wooden branches. This

symbol of female sexuality and abuse takes on a distinct anthropomorphic quality, in which natural and manufactured materials combine to highlight their painful function and their sculptural allure. Through this process of sculptural collage, these objects of sexual enhancement and commodification seem to arrive from an alternate reality or an otherworldly tribe where they might be looked at for their emancipatory potential.





**(ONLINE)**<sup>RED</sup>

40

Kiki Smith

Open

signed and dated *1987-2018*

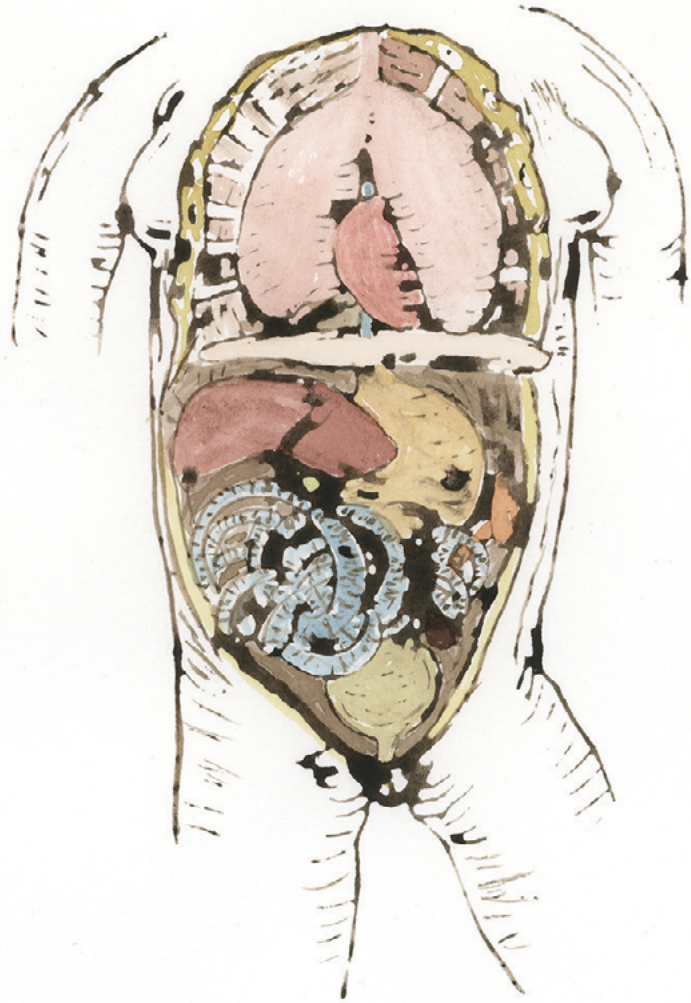
ink, watercolor and graphite on paper

11½ by 8 in. 29.2 by 20.3 cm.

Executed in 1987-2010, this work is a  
unique variant from an open edition.

\$ 1,750-2,500





K.K. Seth  
1987 - 2018

41

## Teresita Fernández

### Burned Landscape (Puerto Rico)

aquatint with photogravure on Hahnemuhle Copper Plate

24½ by 31 in. 62.2 by 78.7 cm.

Executed in 2018, this work is artist's proof number 5 from an edition of 25, plus 5 artist's proofs.

\$ 8,000-12,000

Fernández seeks to revise our notion of the “American landscape” and who gets to define it. *Burned Landscape (Puerto Rico)* depicts a ghost-like, faded image of El Yunque, a tropical rainforest in northeastern Puerto Rico decimated by Hurricane Maria. She is interested in visualizing erased, warped, and invisible landscape narratives that are often omitted or deliberately obscured in our perception of what and who we think of as “American.”





55

Banned Landscape (Castillo)

Jeff Kessler 2018

42

## Wolfgang Volz

Surrounded Islands, Biscayne Bay,  
Greater Miami, Florida, 1980-83

each signed

Portfolio with 4 dye-transfer photographs with swatch  
of fabric from the project

Each print: 23 ½ by 19 ½ in. 59.7 by 49.5 cm.

Executed in 1984, this work is number 47 from an  
edition of 100.

\$ 5,000-7,000

Illustrated on this page are 2 of the 4 dye-transfer  
photographs pertaining to the portfolio. The  
successful purchaser will receive the full portfolio of 4  
dye-transfer photographs with a swatch of fabric from  
the project.

*Surrounded Islands* was a project undertaken in  
1983 in which Christo and Jeanne-Claude surrounded  
11 of the islands situated in the Biscayne Bay of  
Greater Miami with 6.5 million square feet of floating  
woven polypropylene fabric, covering the surface of  
the water and extending out from each island into  
the bay. This photograph is from a limited edition and  
each is signed by Christo and project photographer,  
Wolfgang Volz. The prints are presented in a blue  
cloth-covered portfolio box with two title pages and a  
mounted copy of the official press release sent out on  
completion of the installation.









43

## Edward Burtynsky

Salt Pan #25, Little Rann of Kutch,  
Gujarat, India

archival pigment print on Epson  
premium lustre photo paper  
58½ by 78 in. 148.6 by 198.1 cm.  
Executed in 2016, this work is  
number 2 from an edition of 3.

\$ 30,000-50,000

In Salt Pans, Burtynsky conveys both the sublime aesthetic qualities of the industrialized landscape and the unsettling reality of depleting resources on the planet, through a series of geometric compositions photographed high above the Little Rann of Kutch in Gujarat, India.

The Little Rann of Kutch is home to more than 100,000 salt workers, presently extracting around one million tonnes of salt per year from the floodwaters of the nearby Arabian Sea. With a future currently under threat from receding groundwater levels and declining market values, the salt pans are likely to disappear without trace, along with a traditional way of life that has been sustained for the past four hundred years.

Burtynsky's images of the salt pans are composed from a topographical perspective, with a dizzying

frontal aspect that flattens the grid-like network of wells, pans and vehicle tracks into equally weighted pictorial elements of line, form and space. Possessing distinctly painterly qualities, the photographs explore subtle modulations of tone and compositional balance, structured by a calligraphic network of vehicle tracks running across the horizontal and vertical aspects of the picture plane.

Through their documentation of a disappearing landscape, the photographs are palimpsests, tracing evidence of former pans as they eventually dry out and leave fading scars. Both formalist and elegiac, they explore, as Burtynsky sees it, an "ancient method of providing one of the most basic elements of our diet; as primitive industry and as abstract, two-dimensional human marks upon the landscape."



44

## James Casebere

Classroom, Casa del Fascio

dye destruction print

46½ by 58¾ in. 118.1 by 149.2 cm.

Executed in 2005, this work is

number 2 from an edition of 5, plus 2

artist's proofs.

\$ 15,000-20,000

*Classroom* was inspired by a room at the Casa del Fascio (Fascist Party Headquarters) 1928-1941, which later became the Ministry of Education in Asmara, the capital city of Eritrea, on the Red Sea. Built almost entirely in the 1930s by Italians, Asmara contains one of the highest concentrations of Modernist architecture anywhere in the world. The city and its remarkable architecture have been preserved almost completely intact as a result of its escape from subsequent development and the ravages of war.

“ Desperate to build quickly, the colonial government of the time allowed radical architectural experimentation that would not have found favour in the more conservative European environment. Asmara therefore became the world's prime building ground for architectural innovation during the Modern Movement. ”

— (ASMARA, AFRICA'S SECRET MODERNIST CITY, BY EDWARD DENISON, GUANG YU REN, AND NAIGZY GEBREMEDHIM, 2003, MERRILL PUBLISHERS LIMITED, LONDON, AND NY).





# 45

## Pierre Jeanneret

### Library Chair

teak and wicker

30¾ by 17⅞ by 19½ in. 78 by 45.5 by 49.5 cm.

Executed *circa* 1959-60, this work is from a limited edition.

This work was donated to the (RED) Auction by Galerie Patrick Seguin.

\$ 5,000-7,000

The *Library Chair* was designed during the famous Chandigarh project in India for the Library of the University of Punjab, Chandigarh, India. When India gained independence in 1947, Nehru decided to commission a contemporary architect for the creation of the new capital of the Punjab region, which would become Chandigarh. Le Corbusier's project was designed to illustrate the bright future of the new

country. The commission also included the creation of all the furniture for administrative buildings and housing. For the design of the furniture, Le Corbusier chose Pierre Jeanneret, his cousin and lifelong collaborator. Both of these architects-designers' styles remained eminently modern, while respectful of Indian savoir-faire and craftsmanship.







46

## Stephen Burks

### Material Composition #7 (Anwar's Beads)

electroplated copper, steel and LED lighting  
components

59 by 23<sup>5</sup>/<sub>8</sub> by 23<sup>5</sup>/<sub>8</sub> in. 150 by 60 by 60 cm.

Executed in 2018, this work is unique.

\$ 5,000-7,000

*Material Composition #7 (Anwar's Beads)* is a study in balance and repetition. Five Parachilna Anwar lamps are chained together and stacked to startling effect appearing perfectly balanced yet in tension at the same time. The weight of each torqued electroplated copper volume is lightened by their warm reflected glow and myriad of cast shadows.



47

## Master and Dynamic x Sir David Adjaye

MA770 Wireless Speaker

concrete composite, titanium kevlar

15¼ by 17½ by 9 in. 38.7 by 44.5 by 23 cm.

Executed in 2018, this work was made exclusively  
in red for the (RED) Auction.

\$ 3,500-5,500

“ This speaker is not about the traditional idea of making boxes, but about a directional form. I became fascinated with the idea of using triangles to break down the mass of the box, and to see if we could dissolve the sense of volume through sculptural detail. We created a new geometry for this speaker. A new geometry of sound. ”

– SIR DAVID ADJAYE

First launched in 2017, Master & Dynamic's MA770 Wireless Speaker, a CES Innovation Awards Honoree, redefined the sound experience. Now, this limited-edition Product (RED) MA770 can be used to reimagine your favorite music and more. The MA770 Wireless Speaker features Chromecast enabled applications including: Spotify, Tidal, Pandora, Soundcloud and Deezer, among others. Designed with world-renowned architect Sir David Adjaye, the

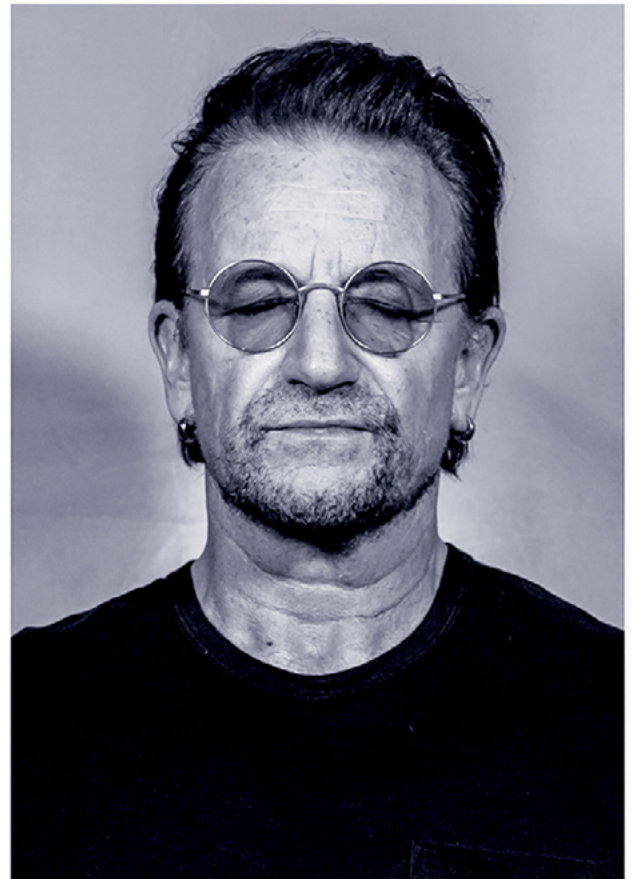
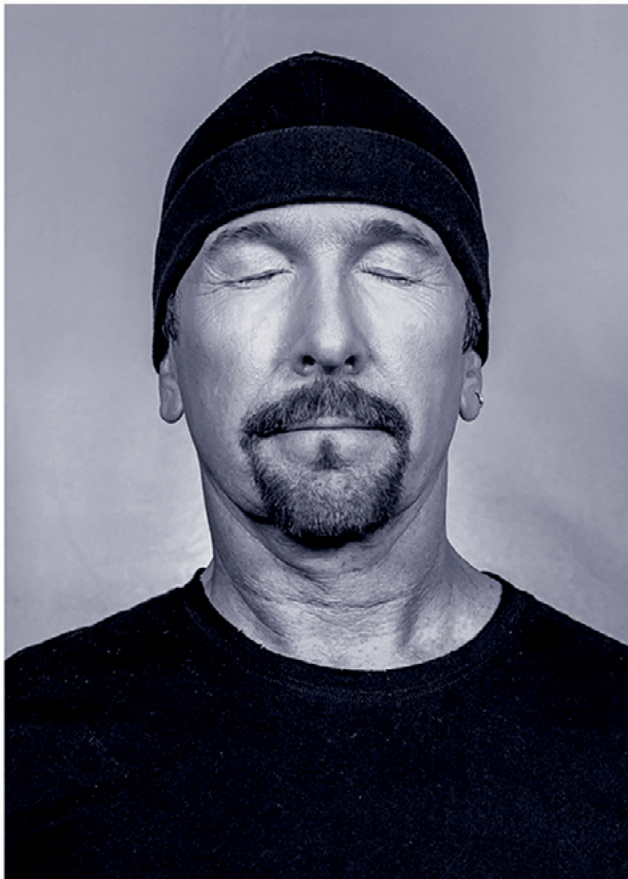
WiFi or Bluetooth-connected speaker is made of an acoustically superior proprietary concrete composite. Audio componentry incorporates efficient dual 4" woven Kevlar long throw woofers and a 1.5" titanium tweeter which are tuned to provide a rich, detailed and expansive sound that perfectly fills the home, office or studio. A magnetically attached stainless steel grille is removable for those that prefer the look of the exposed components and hand-finished concrete.

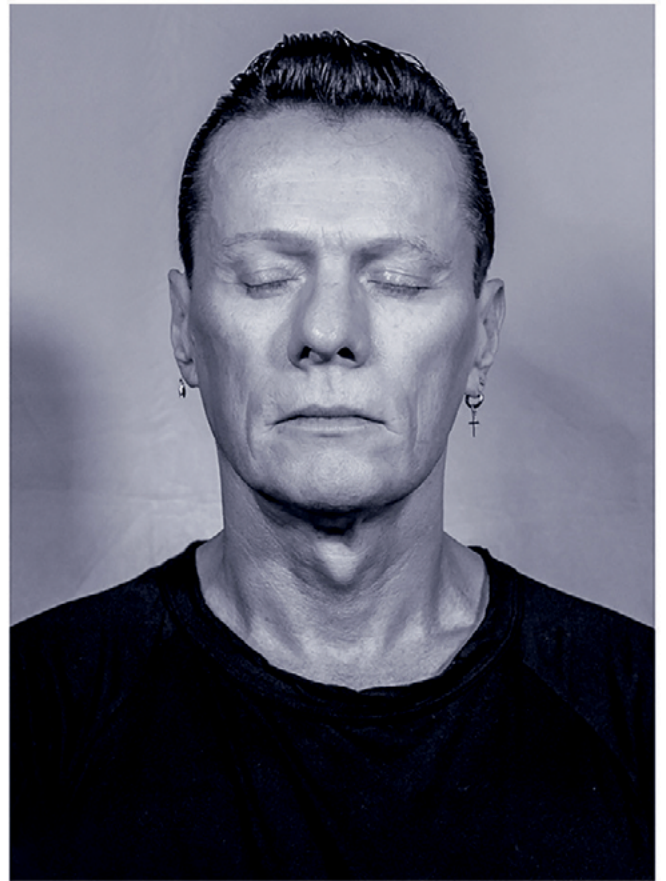
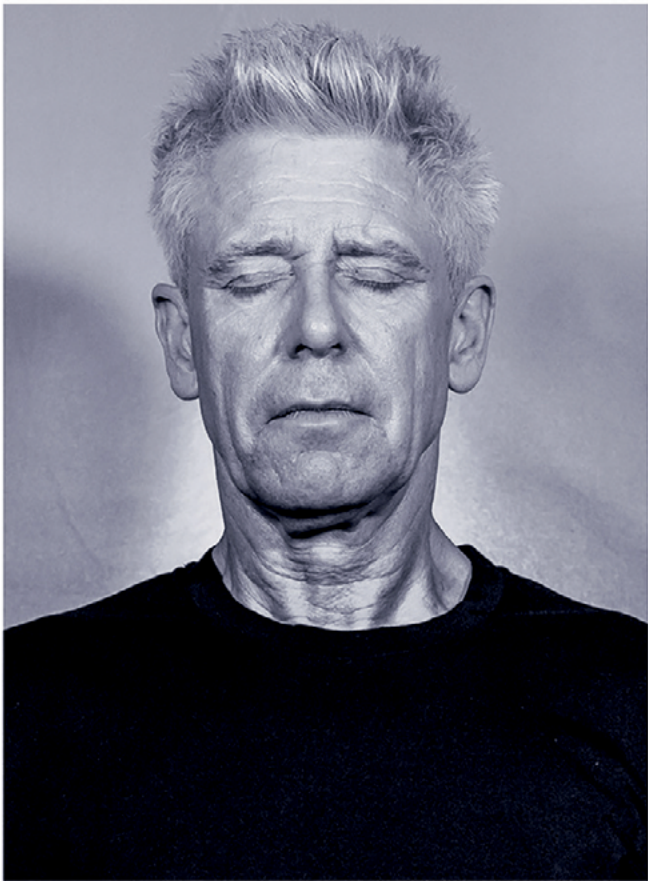




48  
Chris Levine  
U2 at One

Lenticular print, in 4 parts  
Each: 29½ by 29½ in. 75 by 55 cm.  
Executed in 2017, this work is  
number 2 from an edition of 10, plus  
1 artist's proof.  
\$ 20,000-30,000







(ONLINE)<sup>RED</sup>

49

David Bailey

U2

archival inkjet print on paper

31½ by 26¾ in. 80 by 67 cm.

Executed in 2001, this work is from an open edition.

This photograph was taken in 2001 for *The Sunday Times* Culture section.

\$ 6,000-8,000











51

## Deborah Willis

### Hortense's Red Dress

signed and titled on the reverse of the

backing board

digital c-print

40 by 30 in. 101.6 by 76.2 cm.

Executed in 2017, this work is unique.

\$ 7,000-9,000

*The Red Dress in Hortense's Closet* explores the ways in which the concept of beauty and desire has been represented in a historical and contemporary context through the intimate space of the closet. Throughout the history of art and image-making, beauty as an aesthetic impulse has been simultaneously idealized and challenged, and the relationship between beauty and identity has become increasingly complex within contemporary art and popular culture. My work challenges the relationship between beauty and desire by examining the representation of fashion

and reinvention. Beauty as an act is fraught with meanings and attitudes about class, race, gender, and aesthetics. My project focuses on framing *Hortense's Closets* as reinvention of the New Woman at the turn of the 20th century through the 1930s. Hortense Mitchell (1871-1962), daughter of a Chicago banker married Arthur Acton, artist and art dealer, in 1903. In 1907, Hortense bought Villa La Pietra from a family who owned the property since 1546. This project is a new way of looking at women as consumers of fashion and art through the personal safe space of the closet.







52  
Rogers Stirk Harbour +  
Partners

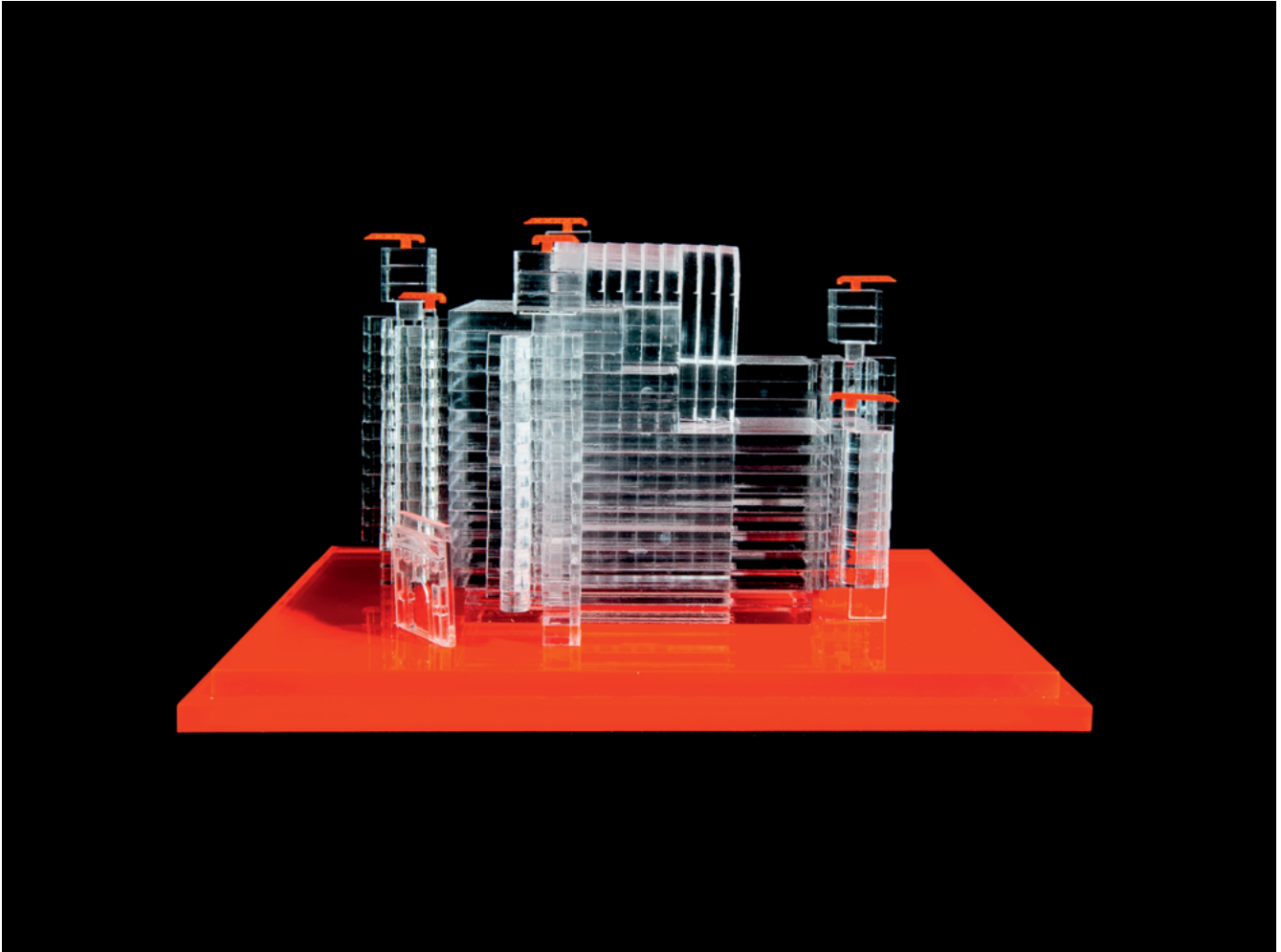
Lloyd's of London 1:1000

acrylic

4¾ by 4¾ by 6½ in. 12 by 12 by 16.5 cm.

Executed in 2018, this work is unique.

\$ 1,000-2,000





# Artists

## BIOGRAPHIES

### **SIR DAVID ADJAYE OBE**

Sir David Adjaye OBE is the principal and founder of Adjaye Associates. Born in Tanzania to Ghanaian parents, his broadly ranging influences, ingenious use of materials and sculptural ability have established him as an architect with an artist's sensibility and vision. His largest project to date, the \$540 million Smithsonian Institution National Museum of African American History and Culture, opened on the National Mall in Washington DC in fall of 2016 and was named Cultural Event of the Year by the New York Times. In 2017, he was knighted by Queen Elizabeth II and was recognized as one of the 100 most influential people of the year by TIME magazine.

### **TADAO ANDO**

Tadao Ando, born in 1941 is one of the most renowned contemporary Japanese architects. Characteristics of his work include large expanses of unadorned architectural concrete walls combined with wooden or stone floors and large windows. Active natural elements, like sun light, water, and wind are a distinctive inclusion to his style.

### **DAVID BAILEY**

David Bailey was born on 2 January 1938 in North Leyton, East London. He left school at fifteen and was conscripted to the Royal Air Force in 1956. Whilst posted in Singapore he bought his first camera and was inspired to be a photographer after seeing Cartier Bresson's photograph,

'Kashmir'. In 1959 he joined John French the fashion photographer as his assistant. He left soon after to strike out his own career. Discarding the rigid rules of a previous generation of portrait and fashion photographers, he channeled the energy of London's newly informal street culture into his work. In 1965 he published David Bailey's Box of Pin-Ups, which is now seen as defining an era and shaped the future of photography. Bailey's career has been varied, and in the early 60s he began to direct the first of hundreds of commercials. He has been recognized internationally for his skills as a filmmaker. He has travelled extensively, and although best known for his fashion and portraiture, his interests are varied, extending beyond photography to TV commercials, film, painting and sculpture.

COURTESY DAVID BAILEY

### **STEPHEN BUCKLEY**

Born in Leicester in 1944, Stephen Buckley studied Fine Art at Kings College, Durham University under Richard Hamilton (1962-67) where he was involved in the reconstruction of Duchamp's Large Glass and then at the University of Reading (1967-9) under Terry Frost and Claude Rodgers. He has taught variously at Canterbury College of Art, Chelsea School of Art, The Royal College of Art and was Artist in Residence at Kings College, Cambridge (1972-4). He was appointed Professor of Fine Art at the University of Reading in 1994, and Professor Emeritus in 2009. He has held over fifty solo exhibitions worldwide and is represented

in many national collections. For more than forty years Buckley has concerned himself with addressing the major themes of the twentieth century through a personal style oscillating between the matiere of Schwitters, the dandyism of Picabia and the intellectual rigor of Duchamp by deconstruction and reconstruction. Eventually self-reference was inevitable and there is now a large portfolio of themes, references, motifs and symbols, which are continually reworked and reinvented. Scale has always been significant from the 20 foot La Manche (1974) to a great number of 'carry on' sized works over a period of years.

### **STEPHEN BURKS**

Stephen Burks believes in a pluralistic vision of design inclusive of all cultural perspectives. For his efforts with artisan groups around the world, he has been called a design activist. His ongoing Man Made project bridges the gap between authentic developing world production, industrial manufacturing, and contemporary design. Independently and through association with the nonprofits Aid To Artisans, Artesanias de Colombia, the Clinton Global Initiative, Design Network Africa, and the Nature Conservancy, Burks has consulted on product development with artisan communities throughout the world. In addition, leading manufacturers have commissioned his studio, Stephen Burks Man Made, to develop lifestyle collections that engage hand production as a strategy for innovation. In 2015, Burks was awarded the National Design

Award in product design and in 2018, the Harvard Loeb Fellowship.

### **EDWARD BURTYNSKY**

Edward Burtynsky is regarded as one of the world's most accomplished contemporary photographers whose works are included in the collections of over 60 major museums around the world. Major (touring) exhibitions include: Anthropocene (2018), Water (2013) organized by the New Orleans Museum of Art & Contemporary Art Center, Louisiana; Oil (2009) at the Corcoran Gallery of Art in Washington D.C.; China (2005 five-year tour); Manufactured Landscapes (2003), National Gallery of Canada; and Breaking Ground, Canadian Museum of Contemporary Photography. Film collaborations include Jennifer Baichwal's Manufactured Landscapes (2006); Watermark (2013); and the third film in the trilogy, ANTHROPOCENE: The Human Epoch which opened in theatres across Canada in October 2018. Burtynsky's distinctions include the inaugural TED Prize in 2005, which he shared with Bono and Robert Fischell; the Governor General's Awards in Visual and Media Arts; The Outreach award at the Rencontres d'Arles; the Roloff Beny Book award; and the Rogers Best Canadian Film Award. Most recently he was named Photo London's 2018 Master of Photography and the Mosaic Institute's 2018 Peace Patron. He currently holds eight honorary degrees.

# Artists

## BIOGRAPHIES

### **JAMES CASEBERE**

James Casebere (born 1953) grew up outside of Detroit, studied with Siah Armajani as an undergrad at the Minneapolis College of Art and Design, and John Baldessari as a graduate student at Cal Arts. For over 40 years Casebere has built and photographed architecturally based models exploring relationships between sculpture, photography, architecture and film. Starting with Sonsbeek '86, in Arnhem, Holland and through 1992 Casebere made large scale sculpture installations. His work is in the collections of and has been shown at major museums around the world including the Museum of Modern Art, NY, the Guggenheim Museum, the Whitney Museum, the Tate Gallery, the LA County Museum, and many others. He has had solo shows at the Musée d' Art Contemporain, Montreal, Quebec, Centro Galego de Arte Contemporánea, Santiago de Compostella, Oxford, MOMA, the Cleveland Museum of Contemporary Art, the Indianapolis Museum of Fine Arts, and other museums. His work was the subject of a major retrospective at the Haus der Kunst in Munich, Germany in 2016 and has been included in exhibitions highlighting the work of what is now widely regarded as the Pictures Generation, the title of a 2009 exhibition at the Metropolitan Museum of Art in New York. Casebere is the recipient of three fellowships from the National Endowment for the Arts, three from the New York Foundation for the Arts and one from the Guggenheim Foundation.

COURTESY THE ARTIST AND SEAN KELLY, NEW YORK

### **CHRISTO**

Christo (b. 1935, Gabrovo, Bulgaria; lives in New York) with his late partner Jeanne-Claude (b. 1935, Casablanca, Morocco; d. 2009, New York) are among the most celebrated artists of our time. Major outdoor projects include The London Mastaba, Serpentine Lake, Hyde Park, 2016–18; The Floating Piers, Lake Iseo, Italy, 2014–16; The Gates, Central Park, New York City, USA, 1979–2005; Wrapped Reichstag, Berlin, Germany, 1971–95; The Pont Neuf Wrapped, Paris, France, 1975–85; Running Fence, Sonoma and Marin Counties, California, 1972–76; and Wrapped Coast, Sydney, Australia, 1968–69. Exhibitions of the work of Christo and Jeanne-Claude have been presented internationally at dozens of venues including, most recently, Serpentine Galleries, London; ING, Brussels, Belgium; Fondation Maeght, Saint Paul de Vence, France; and the Museum of Contemporary Art San Diego in La Jolla, California.

COURTESY ANDRE GROSSMANN

### **LE CORBUSIER**

Charles-Edouard Jeanneret, who chose to be known as Le Corbusier, was born in Switzerland in 1887. As architect, urban planner, painter, writer, designer and theorist, he was active mostly in France. In 1922, Le Corbusier and his cousin Pierre Jeanneret opened an architectural studio in Paris at 35 rue de Sèvres, a partnership that would last until 1940. Le Corbusier placed systems of harmony and proportion at



the center of his design philosophy. His faith in the mathematical order of the universe was closely bound to the golden section, which he explicitly used in his Modulor system for the scale of architectural proportion. In the 1950s, a unique opportunity to translate his architectural concept on a grand scale presented itself in the construction of Chandigarh, India, upon which he embarked with Pierre Jeanneret, who designed the furniture for the city.

### **RICHARD DIEBENKORN**

Richard Diebenkorn (1922-1993) was born in Portland, Oregon in 1922, and attended school in Berkeley, California. He went to New York in the 1940's, where he met William Baziotes and Robert Motherwell, immersing himself in the Abstract Expressionist milieu. In the 1950's, Diebenkorn painted abstractions marked by strong compositions and gestural brushwork. His work alternated between abstraction and figuration, but always with vibrant colors defining planar compositions. The figurative work is composed of large areas of color to form spaces into which Diebenkorn placed a simplified standing or seated figure. In the mid-1960's, Diebenkorn turned away from imagery to the abstract Ocean Park series. These paintings are vertical, geometric abstractions of subtle line with visible evidence of reworking, reminders of the previous permutations of each work. The canvases are suffused with California light and color, and with coastal allusions

to sky, ocean, seaside and sun. Each work is a self-contained chromatic universe, although every painting in the series is connected through color and compositional similarities.

COURTESY RICHARD DIEBENKORN FOUNDATION

### **OLAFUR ELIASSON**

Artist Olafur Eliasson (IS/DK), born in 1967, works in a wide range of media, including installation, painting, sculpture, photography, and film.

Since 1997, his solo shows have appeared in major museums around the world. Eliasson's projects in public space include The New York City Waterfalls in 2008, and Ice Watch, shown in Copenhagen in 2014 and Paris in 2015.

Established in 1995, his studio today numbers over one hundred craftsmen, architects, archivists, researchers, administrators, and cooks. In 2014, Eliasson and architect Sebastian Behmann founded Studio Other Spaces, an office for art and architecture focusing on interdisciplinary and experimental building projects and works in public space. Together with engineer Frederik Ottesen, Eliasson started the social business Little Sun in 2012 to produce and distribute solar lamps for use in off-grid communities and spread awareness about the need to expand access to clean, sustainable energy.

PHOTO: JENS ZIEHE  
COURTESY OF THE ARTIST; NEUGERRIEMSCHEIDER, BERLIN;  
TANYA BONAKDAR GALLERY, NEW YORK / LOS ANGELES

# Artists

## BIOGRAPHIES

### **TOMM EL-SAIEH**

Tomm El-Saieh was born in Port-au-Prince in 1984. He trained as a painter in his home, surrounded by artists who are now considered historic painters, like Andre Pierre. There, El-Saieh absorbed the tradition of Haitian painting and its codes: Economy in paint application, emphasis on rhythm and patterns, repetition. He then took out every element of figuration, arriving to Abstraction. Although there have been tendencies towards abstraction in painting, there has never been a fully abstract painter in his country. El-Saieh divided the canon, it established a before-and-after moment in a painterly tradition: His is not work that deals with narratives, the religious, political scenes, voodoo scenes, etc. His work emerges from a global perspective, abstracted from, and yet, part of his national history, re-defining it, pictorially. He has held his first solo Museum exhibition at the ICA Miami in 2017, and participated in the New Museum Triennial in 2018.

COURTESY ARMANDO VAQUER

### **RACHEL FEINSTEIN**

Rachel Feinstein was born in 1971 in Fort Defiance, Arizona and lives in New York. She studied at Columbia University, New York and Skowhegan School of Painting and Sculpture, Madison, Maine. Institutional exhibitions include "Tropical Rodeo," Le Consortium, Dijon, France (2006); "Rachel Feinstein: The Snow Queen," Lever House, New York (2011); and "Folly," Madison Square Park, New York (2014).

### **TERESITA FERNÁNDEZ**

Teresita Fernández's work is characterized by an interest in perception and the psychology of looking. Her experiential, large-scale works are often inspired by a rethinking of the meaning of landscape and place, as well as by diverse historical and cultural references. Often inspired by the natural world, Fernández frequently places importance in her choice of medium, employing gold, graphite, and other minerals that have complicated histories often tied to colonialism.

### **THEASTER GATES**

Theaster Gates lives and works in Chicago. Gates creates work that focuses on space theory and land development, sculpture and performance. Drawing on his interest and training in urban planning and preservation, Gates redeems spaces that have been left behind. Known for his recirculation of art-world capital, Gates creates work with a focus on the possibility of "life within things." Gates smartly upturns art values, land values, and human values. In all aspects of his work, he contends with the notion of Black space as a formal exercise – one defined by collective desire, artistic agency, and the tactics of a pragmatist. Gates has exhibited and performed at the National Gallery of Art, Washington D.C., USA (2017); Art Gallery of Ontario, Canada (2016); Fondazione Prada, Milan, Italy (2016); Whitechapel Gallery, London, UK (2013); Punta della Dogana, Venice, Italy (2013) and dOCUMENTA (13), Kassel,

Germany (2012). He was the winner of the Artes Mundi 6 prize and the Nasher Prize for Sculpture 2018 and is the recent recipient of the Légion d'Honneur, awarded 2017.

COURTESY THEASTER GATES STUDIO

### **KENDELL GEERS**

Born into a working-class Afrikaans family during the height of Apartheid, Kendell Geers quickly found himself fighting a Crime Against Humanity on the front lines of activism and protest. From his strong experiences as a revolutionary, he developed a psycho-social-political practice that held ethics and aesthetics to be opposite sides of the very same coin, spinning upon the tables of history. In his hands, the discourse of art history is interrogated, languages of power and ideological codes subverted, expectations smashed and belief systems transformed into aesthetic codes. Describing himself as an AniMystikAktivist, Kendell Geers' work embodies a syncretic approach that weaves together diverse Afro-European traditions from Animism and Activism, to Alchemy, Mysticism and Ritual Magick. His strategies are without compromise because he believes that "Art changes the world - one perception at a time."

### **FRANK GEHRY**

Raised in Toronto, Canada, Frank Gehry moved with his family to Los Angeles in 1947. Mr. Gehry received his Bachelor of Architecture degree from the University of Southern California in 1954, and he studied City Planning at the Harvard University

Graduate School of Design. In subsequent years, Mr. Gehry has built an architectural career that has spanned over five decades and produced public and private buildings in America, Europe and Asia. His work has earned Mr. Gehry several of the most significant awards in the architectural field, including the Pritzker Prize. Notable projects include Guggenheim Museum in Bilbao, Spain; Walt Disney Concert Hall in Los Angeles, California; Eight Spruce Street Residential Tower located in New York City; Opus Hong Kong Residential; Foundation Louis Vuitton Museum in Paris, France; and the Dr. Chau Chak Wing Building for the University of Technology, in Sydney; Australia.

### **JENNIFER GUIDI**

Jennifer Guidi (b. 1972, Redondo Beach, California) received a BFA from Boston University and an MFA from the School of the Art Institute of Chicago. Guidi's work is included in many public and private collections worldwide. Recent solo exhibitions include Heliocentric at Gagosian, Hong Kong (2018); Visible Light/Luce Visibile, Museo d'Arte Contemporanea Villa Croce, Genoa, Italy (2017); and More Life, David Kordansky Gallery, Los Angeles (2017). Selected group exhibitions include One Day at a Time: Manny Farber and Termite Art, MOCA, Los Angeles (2018); Generations: Female Artists in Dialogue, Part 1, Sammlung Goetz, Haus der Kunst, Munich (2018); Unpacking: The Marciano Collection, Marciano Art Foundation, Los Angeles (2017); No Man's Land: Women Artists



# Artists

## BIOGRAPHIES

from the Rubell Family Collection, Rubell Family Collection, Miami (2015, traveled to the National Museum of Women in the Arts, Washington, DC, through 2016); and The Afghan Carpet Project, Hammer Museum, Los Angeles (2015). Guidi lives and works in Los Angeles.

COURTESY BRICA WILCOX

### ZAHA HADID

Born in Baghdad, Iraq in 1950, Hadid moved to London in 1972 to attend the Architectural Association (AA) School where she was awarded the Diploma Prize in 1977. She founded Zaha Hadid Architects in 1979. Hadid taught at the AA School until 1987 and has since held numerous chairs and guest professorships at universities including Columbia, Harvard, Yale and the University of Applied Arts in Vienna. The MAXXI Museum in Rome, the London Aquatics Centre and the Heydar Aliyev Centre in Baku are built manifestos of Hadid's quest for complex, fluid space. Zaha Hadid was awarded the Pritzker Architecture Prize in 2004. She was made a Dame Commander of the Order of the British Empire in 2012, and in February 2016 received the Royal Gold Medal. Zaha Hadid passed away on the 31st of March 2016, and her legacy endures within the DNA of the design studio she created.

COURTESY DAVID GILL GALLERY

### PIERRE JEANNERET

Swiss-born architect and furniture designer Pierre Jeanneret (1896-1967) worked for most of his life alongside his cousin Le Corbusier. Jeanneret's contribution to the partnership was considerable, he stimulated and provoked his cousin's imagination or moderated it with his own realism, frequently drawing the first sketches for plans that they refined and reworked together. In the early fifties Le Corbusier and Jeanneret set out for an urban planning project in Chandigarh, India, designing and producing low cost buildings for the community. Le Corbusier left the project mid-way and Jeanneret became the Chief Architect and Urban Planning Designer. He stayed in Chandigarh for fifteen years and the city evolved into a landmark of modern architecture.

COURTESY PATRICK SEGUIN

### RASHID JOHNSON

Born in Chicago in 1977, Rashid Johnson is among an influential cadre of contemporary American artists whose work employs a wide range of media to explore themes of art history, individual and shared cultural identities, personal narratives, literature, philosophy, materiality, and critical history. After studying in the photography department of the Art Institute of Chicago, Johnson's practice quickly expanded to embrace a wide range of media – including sculpture, painting, drawing, filmmaking, and installation – yielding a complex multidisciplinary practice that incorporates diverse materials rich with symbolism

and personal history. Johnson's work is known for its narrative embedding of a pointed range of everyday materials and objects, often associated with his childhood and frequently referencing collective aspects of African American intellectual history and cultural identity. To date, Johnson has incorporated elements / materials / items as diverse as CB radios, shea butter, literature, record covers, gilded rocks, black soap and tropical plants. Many of Johnson's works convey rhythms of the occult and mystic: evoking his desire to transform and expand each included object's field of association in the process of reception.

COURTESY MARTIN PARSEKIAN

### **JEFF KOONS**

Jeff Koons (born 1955) is an American artist known for his bold paintings and sculptures of everyday objects, which revolve around themes of self-acceptance and transcendence. Since his first solo exhibition in 1980, Koons's work has been shown in major galleries and institutions throughout the world. His work was the subject of a major exhibition at the Whitney Museum of American Art, New York (2014); which traveled to Centre Pompidou, Paris (2014); and Guggenheim Bilbao (2015). Koons is widely known for his iconic sculptures Rabbit (1987) and Balloon Dog (1994-2000), as well as the monumental floral sculptures Puppy (1992) and Split-Rocker (2000). Puppy has been shown at Rockefeller Center and is permanently installed at the Guggenheim Bilbao. Split-Rocker was previously installed at the

Papal Palace in Avignon, Château de Versailles, Fondation Beyeler in Basel, Rockefeller Center, and most recently unveiled at Glenstone in Maryland.

### **GUILLERMO KUITCA**

Guillermo Kuitca (b. 1961) lives and works in Buenos Aires, Argentina. Inspired by the worlds of architecture, theater and cartography, his work transcends geographical boundaries and has been exhibited extensively around the world. Kuitca received significant international attention when he represented Argentina in the XVIII São Paulo Biennial in 1989. Kuitca's work is in museum collections worldwide, including Art Institute of Chicago; Los Angeles County Museum of Art; Fundació La Caixa; The Museum of Modern Art, New York; Stedelijk Museum; Tate; and Walker Art Center.

COURTESY THE ARTIST AND SPERONE WESTWATER

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### **GAËLLE LAURIOT-PRÉVOST**

Gaëlle Lauriot-Prévost's career is closely linked to that of Dominique Perrault, as she conceives and supervises all projects of the studio as its art director. Dominique Perrault's work is also that of Gaëlle Lauriot-Prévost, a product of a mutual collaboration for over than more than twenty years. Educated at the school Camondo, Gaëlle Lauriot-Prévost joined Dominique Perrault in 1989, one year after graduation. For over twenty years Gaëlle Lauriot-Prévost has been actively involved in the design and development of the largest projects of the office: the National Library of France, the Velodrome and

# Artists

## BIOGRAPHIES

the Olympic Pool in Berlin, and the European Court of Justice and the Olympic Tennis Centre in Madrid or Ewha Womans University, Seoul, awarded many prizes. Its interiors invite to an introspective dive into the heart of the building that is not always reflected on the exteriors. They reflect the architect's intentions in an intimate scale, always remaining human. As the studio's artistic director, she plays a fundamental role in assuring the architectural quality in all projects, as her requirements not only technical an artistic but human.

### **ADAM LINDEMANN**

Adam Lindemann is recognized as a tastemaker in collecting art and design. He operates Venus Over Manhattan, the influential gallery devoted to iconoclastic exhibitions both historic and contemporary. Lindemann was also known for his art writing, specifically his popular art column in The New York Observer, as well as two of Taschen's bestselling art books, *Collecting Contemporary*, and *Collecting Design*. He has been a featured commentator in several documentaries and interviews relating to collecting and art as an asset class, including recent features on the BBC and a profile on Charlie Rose.

### **CHRISTIAN LOUBOUTIN**

Christian Louboutin established his business in the heart of Paris in 1991, first with a collection for Women followed by a Men's collection a few years later, both recognizable by the signature

red lacquered sole. 2014 welcomed the launch of Christian Louboutin Beauté. With a prolific collection of women's and men's shoes, handbags and small leather goods, Christian Louboutin now counts 154 boutiques around the world.

### **MASTER & DYNAMIC**

Since launching in 2014, New York City-based premium audio brand Master & Dynamic has released a variety of audio products ranging from wired and wireless headphones and earphones to a wireless speaker. Master & Dynamic has a deep passion for building beautifully crafted, richly appointed, technically sophisticated sound tools for creative minds, and has spared no expense in this pursuit. Utilizing the finest materials, from heavy grain leathers and durable metals to a proprietary concrete composite, Master & Dynamic products are built for decades of use and tuned to provide a rich, warm sound that perfectly captures the exceptional detail of well-recorded music. From collaborations with world-renowned luxury brands like Leica Camera to boundary-pushing product launches like the award-winning MA770 Wireless Speaker designed with architect Sir David Adjaye, Master & Dynamic's timeless products can be found in over 500 partner stores around the world. View the entire collection at [www.masterdynamic.com](http://www.masterdynamic.com).



## **MARILYN MINTER**

Minter has been the subject of numerous solo exhibitions including the San Francisco Museum of Modern Art in 2005, the Center for Contemporary Art, Cincinnati, OH in 2009, La Conservera, Centro de Arte Contemporáneo, Ceutí/Murcia, Spain in 2009, the Museum of Contemporary Art, Cleveland, OH in 2010, and the Deichtorhallen in Hamburg, Germany in 2011. Her video *Green Pink Caviar* was exhibited in the lobby of the MoMA in 2010 for over a year, and was also shown on digital billboards on Sunset Boulevard in L.A. and the Creative Time MTV billboard in Times Square, New York. Minter's work has been included in numerous group exhibitions in museums all over the world. In 2006, Marilyn Minter was included in the Whitney Biennial, and in collaboration with Creative Time she installed billboards all over Chelsea in New York City.

COURTESY MARILYN MINTER STUDIO

## **WANGECHI MUTU**

In collages, films, sculptures and installations Wangechi Mutu reflects on sexuality, femininity, ecology, politics, the rhythms and chaos of the world and our often damaging or futile efforts to control it. First recognized for paintings and collages concerned with the myriad forms of violence and misrepresentation visited upon women, especially black women, in the contemporary world, Mutu's work has often featured writhing female forms. Their skin an eruption of buboes, mutant appendices

like gun shafts or machine gears sprouting from the sockets of joints, their bodies half human, half hyena, they offer a glimpse at the perversions of the body and the mind wrought by forces active in the oppression of women. More recently, exploring and subverting cultural preconceptions of the female body and the feminine, in her works *Mutu* proposes worlds within worlds, populated by powerful hybridized female figures. Her practice has been described as engaging in her own unique form of myth-making, one in which the interweaving of fact with fiction opens up possibilities for another group of symbolic female characterizations, markedly different from those that appear in either classical history or popular culture. In addition, *Mutu's* visual language is further enriched by her use of unexpected materials such as tea, synthetic hair, Kenyan soil, feathers, and sand, amongst other media - many of which are imbued with their own cultural significations.

## **SIR JONY IVE & MARC NEWSON**

Jony Ive is a designer. In his role as Chief Design Officer he is responsible for all design at Apple, including the look and feel of hardware user interface, packaging, major architectural projects, as well as future initiatives. Born in London, Sir Jonathan Ive was made a Knight Commander of the British Empire in 2013 "for services to design and enterprise." In 2017 he was appointed Chancellor of London's Royal College of Art.

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Marc Newson, CBE has been described as one of the most influential designers of his generation. He has worked across a wide range of disciplines, creating everything from furniture and household objects to bicycles and cars, private and commercial aircraft, yachts, various architectural commissions, and signature sculptural pieces for clients across the globe. Newson has lived and worked in Tokyo, Paris, and London where he is now based, and he continues to travel widely. His clients include a broad range of the best known and most prestigious brands in the world - from manufacturing and technology to transportation, fashion and the luxury goods sector. Born in Sydney in 1963, Newson spent much of his childhood travelling in Europe and Asia. He started experimenting with furniture design as a student and with the aid of an Australian Crafts Council grant, staged his first exhibition which featured his Lockheed Lounge – a piece that has now, twenty years later, set four consecutive world records at auction. As well as overseeing his own company, Marc Newson Ltd he holds senior management positions at client companies; including currently being Brand Ambassador for Qantas Airways and Designer for Special Projects at Apple. His work is present in many major museum collections, including the MoMA in New York, London's Design Museum and the V&A, the Centre Georges Pompidou, Paris and the Vitra Design Museum, Germany.

### TI-A THUY NGUYEN

Nguyen Thu Thuy or Ti-A Thuy Nguyen (b.1981, a Ho Chi Minh City based artist) is born and raised befriending Hanoi's Old Quarter, after graduating from Vietnam University of Fine Art, Ti-A Thuy Nguyen moved to Ukraine, where she achieved her Master of Fine Arts Degree. Having always been on the search for creativity and challenges in many professions, at the age of 18, Ti-A Thuy Nguyen had her first exhibition, followed by the success of making arts, finding herself and various exhibitions.

### ROGERS STIRK + PARTNERS

Rogers Stirk Harbour+ Partners is an international architectural practice based in London UK. Over the last four decades, RSHP has attracted critical acclaim and awards with built projects across Europe, the Americas, Asia and Australia. The quality of the practice's designs has been recognized with some of architecture's highest awards, including two RIBA Stirling Prizes, one in 2006 for Terminal 4, Madrid Barajas Airport and the other in 2009 for Maggie's West London Centre. Other notable projects include 3 World Trade Center in New York, Lloyd's of London, and Heathrow Airport's Terminal 5. Richard Rogers, founding partner of RSHP, is the 2007 Pritzker Architecture Prize Laureate, the recipient of the RIBA Gold Medal in 1985 and winner of the 1999 Thomas Jefferson Memorial Foundation Medal. He was awarded the Legion d'Honneur in 1986, knighted in 1991 and made a member of the House of Lords (the upper house of the UK Parliament) in 1996. In 2008 he was made a Member of the Order of the Companions of Honour.

COURTESY BIOGRAPHY

## **EBONY G PATTERSON**

Ebony G. Patterson (b. 1981 in Kingston, Jamaica; lives and works in Kingston and Lexington, KY) received her BFA from Edna Manley College, Kingston, Jamaica (2004) and MFA from Sam Fox School of Design & Visual Arts, Washington University, St. Louis, MO (2006). Patterson has had solo exhibitions at many US institutions including Pérez Art Museum Miami (through May 5, 2019); Baltimore Museum of Art, MD (through April 7, 2019); The Studio Museum in Harlem, NY (2016); Atlanta Center for Contemporary Art, GA (2016); SCAD Museum of Art, GA (2016); and Museum of Arts and Design, NY (2015). Patterson has received numerous awards, such as Stone and DeGuire Art Award, Sam Fox School of Design & Visual Arts, Washington University (2018); United States Artist Award (2018); Tiffany Foundation Grant (2017); and Joan Mitchell Foundation Art Grant (2015). Patterson's work is included in a number of public collections, including The Studio Museum in Harlem, NY; Museum of Arts and Design, NY; Nasher Museum of Art, Duke University, Durham, NC; Speed Art Museum, Louisville, KY; 21c Museum Hotels; Pennsylvania Academy of Fine Arts, Philadelphia, PA; and the National Gallery of Jamaica, Kingston. Patterson is represented by Monique Meloche Gallery, Chicago, where her solo show is currently on view.

COURTESY THE ARTIST AND MONIQUE MELOCHE GALLERY

## **DOMINIQUE PERRAULT**

Praemium imperial award winner (Japan), the french architect and urban planner Dominique Perrault is honorary professor and director of the Underground Architecture Laboratory (SUB) at the Ecole Polytechnique Fédérale de Lausanne in Switzerland. He is also the founder of DPAX, a multidisciplinary research platform exploring architecture from a wider perspective. Along with the Bibliothèque nationale de France, his main projects to date include the Olympic Velodrome and Swimming Pool in Berlin, the extension of the Court of Justice of the European Union in Luxembourg, the Olympic Tennis Stadium in Madrid, the Fukoku Tower in Osaka and the DC1 Tower in Vienna. In recent years, Dominique Perrault inaugurated the new Paris Longchamp racecourse and led various heritage rehabilitation projects, including the new public entry pavilion for the Château de Versailles and the repurposing of La Poste du Louvre in Paris. Current studies and urban research projects include the olympic and paralympic Village for the olympic games of Paris 2024.

COURTESY GEORGES FESSY

## **CHRISTINA QUARLES**

Christina Quarles was born in Chicago, IL USA and raised in Los Angeles, CA, where she currently lives with her wife. She received an MFA in painting from the Yale School of Art in 2016, and holds a BA in philosophy and studio arts from Hampshire College. Christina was a 2016 participant at



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Skowhegan School of painting and Sculpture and a 2017 participant at the Fountainhead Residency. Her awards and grants include the Rema Hort Mann Emerging Artist Grant and the Robert Schoelkopf Fellowship at Yale University. Recent exhibitions include “Made in LA” at the Hammer Museum, “Fictions” at The Studio Museum in Harlem, “Trigger: Gender as a Tool and a Weapon” at the New Museum, “Still Human” at the Rubell Family Collection, “Between” at the Portland Art Museum, and a solo exhibition as part of the MATRIX series at the Berkeley Art Museum and Pacific Film Archive.

### MARC QUINN

Marc Quinn is one of the leading artists of his generation. His sculptures, paintings and drawings explore the relationships between art and science, man and nature, the human body, and the perception of beauty. His work also connects frequently and meaningfully with art history, from modern masters right back to antiquity. Quinn is also passionate about humanitarian causes and recently established a UK-based charity called Human Love.

### JENNY SAVILLE

Captivated by the endless aesthetic and formal possibilities of the materiality of the human body, Jenny Saville makes a highly sensuous and tactile impression of surface and mass in her monumental oil paintings. Subjects are imbued with a sculptural yet elusive dimensionality that verges

on the abstract. In recent paintings, she renews her enduring figurative investigations by depicting bodies embracing and intertwined. Jenny Saville was born in 1970 in Cambridge, England. She received her B.A. Honors Fine Art from Glasgow School of Art, Scotland. Recent solo museum exhibitions include Museo d'Arte Contemporanea, Rome (2005); Norton Museum of Art, Florida (2011, traveled to the Museum of Modern Art Oxford, England, through 2012); “Jenny Saville Drawing,” Ashmolean Museum of Art and Archaeology, University of Oxford, United Kingdom (2015–16); and “Now: Jenny Saville,” Scottish National Gallery of Modern Art, Edinburgh (2018). Saville’s works are featured in several public collections, including the Metropolitan Museum of Art, New York; The Broad, Los Angeles; and Museum of Contemporary Art, San Diego. Saville’s work was included in the 50th Biennale di Venezia in 2003. Saville currently lives and works in Oxford, United Kingdom.

COURTESY © JENNY SAVILLE

### SEAN SCULLY

Born in Dublin in 1945, Sean Scully grew up in London and settled in America in the mid-1970s. One of the most admired abstract painters working today, his work draws on the traditions of European painting, invigorated with the distinct character of American abstraction. In a career spanning six decades – and counting – Scully has risen to international prominence, with work held in major public collections worldwide. Scully’s varied practice encompasses printmaking, sculpture,

watercolors and pastels, but he is best known for rich, monumental abstract paintings in which stripes or blocks of layered color are a prevailing motif. Scully's varied practice encompasses printmaking, sculpture, watercolors and pastels, but he is best known for rich, monumental abstract paintings in which stripes or blocks of layered color are a prevailing motif. Sean Scully was elected a Royal Academician in 2013. He has been shortlisted for the Turner Prize twice, in 1989 and in 1993. Scully's work is held in numerous public collections, including The Metropolitan Museum of Art, Museum of Modern Art and Solomon R. Guggenheim Museum, New York, US; The National Gallery of Art, the Corcoran Gallery of Art, and Hirshhorn Museum and Sculpture Garden, Washington, D.C., US, among many others.

COURTESY © SEAN SCULLY

### **LORNA SIMPSON**

Lorna Simpson came to prominence in the 1980s with her pioneering approach to conceptual photography. Simpson's early work – particularly her striking juxtapositions of text and staged images – raised questions about the nature of representation, identity, gender, race and history that continue to drive the artist's expanding and multi-disciplinary practice today. She deftly explores the medium's umbilical relation to memory and history, both central themes within her work. Her works have been exhibited at and are in the collections of the Museum of Modern Art, New York;

the Museum of Contemporary Art, Chicago; the Walker Art Center, Minneapolis; Whitney Museum of American Art, New York; Los Angeles Museum of Contemporary Art, Los Angeles; and Haus der Kunst; Munich amongst others.

COURTESY JAMES WANG

### **KIKI SMITH**

Kiki Smith (American, b. 1954, Nuremberg, Germany) has been known since the 1980s for her multidisciplinary practice relating to the human condition and the natural world. She uses a broad variety of materials to continuously expand and evolve a body of work that includes sculpture, printmaking, photography, drawing and textiles. Smith has been the subject of numerous solo exhibitions worldwide including over 25 museum exhibitions. Her work has been featured at five Venice Biennales, including the 2017 edition. She is a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and in 2017 was awarded the title of Honorary Royal Academician by the Royal Academy of Arts, London. Previously, Smith was recognized in 2006 by TIME Magazine as one of the "TIME 100: The People Who Shape Our World." Other awards include the Skowhegan Medal for Sculpture in 2000; the 2009 Edward MacDowell Medal; the 2010 Nelson A. Rockefeller Award, Purchase College School of the Arts; the 2013 U.S. Department of State Medal of Arts, conferred by Hillary Clinton; and the 2016 Lifetime Achievement Award from the International Sculpture Center,

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among others. She is an adjunct professor at NYU and Columbia University. Kiki Smith has been represented by Pace Gallery since 1994.

### **YINKA SHONIBARE MBE**

Yinka Shonibare MBE (b. London, UK, 1962 -) studied Fine Art at Byam Shaw School of Art (1989) and received his MFA from Goldsmiths College, London, (1991). His interdisciplinary practice uses citations of Western art history and literature to question the validity of contemporary cultural and national identities within the context of globalization. In 2002, he was commissioned for Documenta XI to create Gallantry and Criminal Conversation. He was nominated for the Turner Prize in 2004, and in 2008, his survey exhibition opened at MCA Sydney and toured to the Brooklyn Museum and the Museum of African Art at the Smithsonian Institute, Washington D.C. His public art commission Nelson's Ship in a Bottle was displayed on the Fourth Plinth, Trafalgar Square, London (2010) and now on permanent display at the National Maritime Museum, Greenwich. His work is included in notable museum collections including Tate, London; the National Museum of African Art, Smithsonian Institute, Washington D.C.; Museum of Modern Art, New York; Guggenheim Abu Dhabi; Moderna Museet, Stockholm and the Museum of Contemporary Art, Chicago among others.

### **THE BRUCE HIGH QUALITY FOUNDATION**

The Bruce High Quality Foundation creates installations, videos, paintings, sculptures, performances, and institutions that reveal their collective creative agency within the seemingly monolithic forces of art and social history. The Bruce High Quality Foundation, the official arbiter of the estate of Bruce High Quality, is dedicated to the preservation of the legacy of the late social sculptor, Bruce High Quality. In the spirit of the life and work of Bruce High Quality, we aspire to invest the experience of public space with wonder, to resurrect art history from the bowels of despair, and to impregnate the institutions of art with the joy of man's desiring.

COURTESY THE BRUCE HIGH QUALITY FOUNDATION

### **HANK WILLIS THOMAS**

Hank Willis Thomas is a conceptual artist living and working in New York City. His work focuses on themes related to perspective, identity, commodity, media, and popular culture. He often incorporates recognizable icons into his work, many from well-known advertising and branding campaigns. Thomas received a BFA in Photography and Africana Studies from NYU in 1998, his MFA in Photography, and an MA in Visual and Critical Studies from California College of the Arts in San Francisco in 2004. Thomas' work is in numerous public collections including the Whitney Museum of American Art, The Brooklyn Museum, Museum of Modern Art, and the Solomon R. Guggenheim Museum, New York. His collaborative



projects include Question Bridge: Black Males, In Search Of The Truth (The Truth Booth), and For Freedoms, which was awarded the 2017 ICP Infinity Award for New Media and Online Platform.

COURTESY © HANK WILLIS THOMAS

## **IKE UDE**

With his ongoing photographic self-portraits, Sartorial Anarchy, dressed in varied costumes across geography and time the work of Nigerian-born Iké Udé explores a world of dualities: photographer/performance artist, artist/spectator, African/postnationalist, mainstream/marginal, individual/everyman and fashion/art. As a Nigerian born, New York based artist, conversant with the world of fashion and celebrity, Udé gives conceptual aspects of performance and representation a new vitality, melding his own theatrical selves and multiple personae with his art. Udé plays with the ambiguities of the marketplace and art world, particularly in his seminal art, culture, and fashion magazine, aRUDE and recently his style blog, theCHIC INDEX. In his writing, Udé speaks of the futility of stereotypes, and in his photography, he brings to life the image of the artist in a plenitude of guises. His work is in the permanent collections of Solomon R. Guggenheim Museum, the Smithsonian Museum of Art, Sheldon Museum, RISD Museum, New Britain Museum of American Art, Minneapolis Institute of Arts and in many private collections; exhibited in solo and group exhibitions; reviewed in The New York Times, The New Yorker, Art in America, Flash Art, Art News and such.

## **BERNAR VENET**

Bernar Venet is a French Conceptual artist known for his curved, mathematically precise steel sculptures, and for his material exploration of tar, asphalt, and coal, specifically his iconic Pile of Coal, the first sculpture without a specific shape, Born on April 20, 1941 in Château-Arnoux-Saint-Auban, the painter and sculptor spent time in Nice before establishing himself in New York in 1966. Friends with Arman, Donald Judd, and Sol LeWitt, Venet worked within Minimalist and Conceptualist modes during the 1960s and 1970s, and his use of pure science as a subject for his art. 1979 marked a turning point in Venet's career: he began a series of wood reliefs – Arcs, Angles, Straight Lines – and created the first of his Indeterminate Lines. That same year, he was awarded a grant by the National Endowment for the Arts. Awarded the Chevalier de la Legion d'Honneur in 2005, other awards followed: 2013 Julio González International Prize, the 2016 Lifetime Achievement Award from the International Sculpture Center (ISC), and the 2017 Montblanc de la Culture Award for France. 2011 saw him become the 4th contemporary artist to be offered the world-renowned Château de Versailles for a solo exhibition. In 2012, he collaborated with the car manufacturer Bugatti to create a unique piece, which was debuted at the Rubell Family Collection at Art Basel Miami. The artist established the Venet Foundation in 2014, which serves as a museum and archive of his oeuvre. He currently lives and works between New York, NY and Le Muy, France. Venet's works are held in the collections of The Museum of Modern

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Art in New York, the Art Institute of Chicago, the Centre Pompidou in Paris, Fotomuseum Winterthur in Switzerland, and the National Gallery of Art in Washington, D.C., among others.

COURTESY JEROME CAVALIERE AND THE ARTIST

### LEO VILLAREAL

Leo Villareal's work focuses on stripping systems down to their essence to better understand the underlying structures governing how they work. He is interested in lowest common denominators such as pixels, or the zeros and ones, in binary code. The visual manifestation of the code in light is at the core of the artist's interest. On January 30, 2016, Villareal inaugurated, The Bay Lights, a monumental 1.8-mile-long installation of 25,000 white LED lights on San Francisco's Bay Bridge as a permanent installation.

COURTESY © LEO VILLAREAL STUDIO 2018

### WOLFGANG VOLZ

Wolfgang Volz has worked with Christo and Jeanne-Claude as the exclusive photographer of their works since 1971. He was also project director (with Roland Specker) for *Wrapped Reichstag* and (with Josy Kraft) for *Wrapped Trees*, and was in charge of *The Wall – 13,000 Oil Barrels*, Gasometer Oberhausen, Germany, 1998-99 and *Big Air Package*, Gasometer Oberhausen, Germany, 2010-13. His close collaboration has resulted in many books and more than 300 exhibitions in museums and galleries around the world.

### TIM NOBLE & SUE WEBSTER

Tim Noble (b. 1966 Stroud, UK) and Sue Webster (b. 1967 Leicester, UK) met in 1986 while studying Fine Art at Nottingham Trent University and have worked together for over twenty years. The artists live and work in London. Selected solo exhibitions include: *Sticks with Dicks and Slits*, Blain|Southern, London (2017); *Tim Noble & Sue Webster, Blind Painting*, The Suzanne Geiss Company, New York (2014); *Nihilistic Optimistic*, Blain|Southern, London (2012); *Turning the Seventh Corner*, Blain|Southern, Berlin (2011); *20 Modern Classics*, Triumph Gallery, Moscow (2009); *Tim Noble & Sue Webster, The Goss-Michael Foundation*, Dallas (2008); *Polymorphous Perverse*, Deitch Projects, New York (2008); *Electric Fountain*, Rockefeller Plaza, New York (2008); *Polymorphous Perverse*, The Freud Museum, London (2006); *CAC*, Malaga (2005); *Tim Noble & Sue Webster, Museum of Fine Arts*, Boston (2004); *Tim Noble & Sue Webster, P.S.1/MoMA*, New York (2003); *Masters of the Universe*, Deste Foundation, Athens (2000); and *The New Barbarians*, The Chisenhale Gallery, London (1999). Their work is in the permanent collections of the Art Gallery of South Australia, Adelaide; Arken Museum of Modern Art, Copenhagen; Artis-François Pinault, France; Dakis Joannou Collection, Athens; The Goss-Michael Collection, Dallas; Honart Museum, Tehran, Iran; Museum of Contemporary Art, Denver; Museum of Contemporary Art, Los Angeles; National Portrait Gallery, London; The Olbricht Collection, Berlin;

Project Space 176–The Zabludowicz Collection, London; Saatchi Collection, London; Samsung Museum, Seoul, Korea; Solomon R. Guggenheim Museum, New York.

COURTESY THE ARTIST AND BLAIN SOUTHERN

## **AI WEIWEI**

Ai Weiwei is renowned for making strong aesthetic statements that resonate with timely phenomena across today's geopolitical world. From architecture to installations, social media to documentaries, Ai uses a wide range of mediums as expressions of new ways for his audiences to examine society and its values. Recent exhibitions include: Ai Weiwei: RAIZ at Oca in São Paulo, Ai Weiwei: Life Cycle at the Marciano Art Foundation in Los Angeles, Fan-Tan at Mucem in Marseille, Good Fences Make Good Neighbors with the Public Art Fund in New York City, Ai Weiwei on Porcelain at the Sakip Sabanci Museum in Istanbul, Ai Weiwei: Trace at Hirshhorn at the Hirshhorn Museum and Sculpture Garden in Washington D.C., Maybe, Maybe Not at the Israel Museum in Jerusalem, and Law of the Journey at the National Gallery in Prague. Ai was born in Beijing in 1957 and currently resides and works in Berlin. Ai is the recipient of the 2015 Ambassador of Conscience Award from Amnesty International and the 2012 Václav Havel Prize for Creative Dissent from the Human Rights Foundation. Ai's first feature-length documentary Human Flow premiered at the 74th Venice Film Festival in competition.

## **DEBORAH WILLIS, PH.D.,**

Deborah Willis, Ph.D., is University Professor and Chair of the Department of Photography & Imaging at the Tisch School of the Arts at New York University and has an affiliated appointment with the College of Arts and Sciences, Department of Social & Cultural Analysis, Africana Studies, where she teaches courses on Photography & Imaging, iconicity, and cultural histories visualizing the black body, women, and gender. Her research examines photography's multifaceted histories, visual culture, the photographic history of Slavery and Emancipation; contemporary women photographers and beauty. She received the John D. and Catherine T. MacArthur Fellowship and a John Simon Guggenheim Fellowship. Professor Willis's curated exhibitions include: "In Pursuit of Beauty" at Express Newark; "Let Your Motto Be Resistance: African American Portraits" at the International Center of Photography and "Reframing Beauty: Intimate Moments" at Indiana University.



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**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 Gander and White 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 Florida Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the Florida 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, for all purchases collected in West Palm Beach by the purchaser or a shipper that is hired by the purchaser and is not a common carrier, Sotheby's will be required to collect the Florida State sales tax of 6% on the entire purchase

price, plus the discretionary sales surtax of 1% on the first \$5,000 of purchase price as well as any applicable compensating use tax of another states, and if applicable, any federal luxury or other tax on the total purchase price. A common carrier is a shipper such as the United States Postal Service, United Parcel Service, FedEx, or the like. If the purchaser hires a common carrier to collect the property or if Sotheby's ships the property, Sotheby's will be required by law to collect sales tax if the property is delivered into any state in which Sotheby's is required to collect sales tax.

**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 Florida. 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 Florida. 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 Florida.

**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](mailto: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](mailto: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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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.

#### ⌋ Property Subject to Right of First Refusal

Lots with this symbol are subject to a right of first refusal held by a third party (the "Holder"), who may bid on the lot. If the Holder is the successful bidder, any amount due to the Holder under the right of first refusal shall be netted against the Holder's obligation to pay the full purchase price for the lot. The purchase price reported shall be net of any such amount due. The amount due to the Holder shall be the difference between the hammer price plus buyer's premium and any applicable tax calculated on (i) the Holder's successful bid and (ii) on the accepted underbid, if any, immediately preceding the Holder's successful bid. If the auctioneer has not accepted any prior bid or the Holder is the only bidder, no amount shall be netted against the full purchase price. If the Holder is not the successful bidder, the successful bidder will, upon Sotheby's receipt of the total full purchase price in cleared funds, acquire full title to the lot free of any further rights of the Holder.

#### 💎 Premium Lot

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

### 2. Before the Auction

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

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

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



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

**The Exhibition** An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

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

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

### 3. During the Auction

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

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

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

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

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

**Absentee Bidding** If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail

or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

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

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

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

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

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

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

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

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

### 4. After the Auction

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

**Payment by Cash** It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

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

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

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

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

**Sales and Use Tax** Florida sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in the State of Florida, 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 Florida Department of Taxation and Finance will be charged Florida 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  
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FAX: + 1 212 606 7043  
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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 Gander & White Shipping Inc., please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

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

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

Please see the Conditions of Sale for further details.

**Endangered Species** Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

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

**The Art Loss Register** As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500

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

## 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](http://sothebys.com).

**Valuations and Appraisals** Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and

planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

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

**Museum Services** Tailored to meet the unique needs of museums and non-profits 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 either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. Florida sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in Florida, 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: Alabama, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Illinois, Indiana, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Vermont, Washington and Wisconsin. For any property collected or received by the purchaser in West Palm Beach, such property is subject to sales tax at the existing Florida State sales tax of 6% on the entire purchase price, plus the discretionary sales surtax of 1% on the first \$5,000 of purchase price.

**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 Gander & White Shipping Inc. premises in West Palm Beach by a common carrier hired by the purchaser for delivery at an address outside of Florida is not subject to Florida 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. A common carrier is a shipper such as the United States Postal Service, United Parcel Service, FedEx, or the like. If the purchaser hires a common carrier to collect the property or if Sotheby's ships the property, Sotheby's will be required by law to collect sales tax if the property is delivered into any state in which Sotheby's is required to collect sales tax. If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect the Florida State sales tax of 6% on the entire purchase price, plus the discretionary sales surtax of 1% on the first \$5,000 of purchase price 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 West Palm Beach, and Sotheby's will be required to collect the Florida State sales tax of 6% on the entire purchase price, plus the discretionary sales surtax of 1% on the first \$5,000 of purchase price.

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.

## IMPORTANT NOTICES

Property Collection Please note that all works offered in both the (RED-LIVE) and (RED-ONLINE) auctions will remain on exhibition through December 7, 2018. Purchases will be available for shipment or collection beginning December 12, 2018 at Gander & White Shipping Inc., 2206 Mercer Avenue, West Palm Beach, FL 33401. Normal hours of operation for collection of property are 9:00am – 4:00pm Monday-Friday. All property must be paid in full before collection or release from Gander and White. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment should not be made to and will not be accepted by Gander and White. Please contact Sotheby's Post Sale Services with any questions

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the Gander and White Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping The Gander and White Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to bills@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

## GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

### GLOSSARY FOR PAINTINGS

#### GIOVANNI BELLINI

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

#### ATTRIBUTED TO GIOVANNI BELLINI

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

#### STUDIO OF GIOVANNI BELLINI

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

#### CIRCLE OF GIOVANNI BELLINI

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

#### STYLE OF...FOLLOWER OF GIOVANNI BELLINI

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

#### MANNER OF GIOVANNI BELLINI

In our opinion, a work in the style of the artist and of a later date.

#### AFTER GIOVANNI BELLINI

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

## GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice Giraud-Rivière, circa 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After Maurice Giraud-Rivière, circa 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman, circa 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

### Notice Regarding Endangered Species

• Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

### Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.



# Acknowledgements

## A SPECIAL THANKS TO ALL THE ARTISTS AND DONORS

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