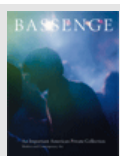



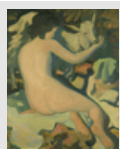
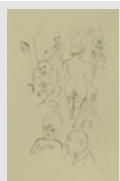


## Catalogue Contents

<b>Catalogue</b>	<b>An Important American Private Collection</b>	» <b>to the Art Department</b>
	Catalogue Price EURO 15,00 Auction Date Mi., 4. Dez., 19:00  » <a href="#">Entire Catalogue (Lots 8800 - 8908)</a>	» <a href="#">Catalogues (Order)</a> » <a href="#">Lots in After-Sales</a>  » <a href="#">Terms and Conditions (PDF)</a> » <a href="#">First Time Bidders (as PDF)</a> » <a href="#">Form for your bids (PDF)</a>
<b>Chapter</b>	Modern & Contemporary Art & Photography (Lose 8800 - 8908)	» <b>Chapters</b>

1 2 3 4 5 6 7 8 9 10 11



Main Image	Description	Status
	<p><b>Melzer, Moriz</b> Kreuzigung</p> <p>Lot 8800</p> <p>Crucifixion. Monotype in 14 colors on thin Japan. Circa 1915. 48,5 x 34 cm (image and paper). Signed in pencil lower left.</p> <p>At the beginning of his career Melzer trained with Ludwig von Hofmann in Dresden, and was among those of his generation on whom high hopes were pinned. In 1909 he moved to Berlin where he participated in the Berliner Secession. His expressive pictorial language combines naive poetic elements which are reminiscent of works by the Blaue Reiter artists, with constructivist and cubist influences. In 1912/13 his paintings won acclaim in Berlin, as well as in Switzerland and Paris and his works were later exhibited in post-war Germany. However, the fact that he preferred the technique of the monotype, limited the number of graphic works he could produce. Melzer explored the theme of the Crucifixion in a new way by moving the two thieves into the foreground, whilst Christ with the group of mourners appears on the far edge. The print is dedicated to the nameless naked victims in the foreground. The red breaks out powerfully from the depths around Christ and in the moon-shaped area near the center of the image. Melzer possibly had knowledge of early 16<sup>th</sup> century depictions showing Christ from the side or even from behind. The artist's early work was already imbued with thoughts of sorrow. A fine, very strong impression in sumptuous, pastose colors. This early and scarce work generally in very good condition. Framed.</p> <p><i>Provenance:</i> Kunsthandel Jörg Maaß, Berlin.</p>	<p>Estimate € 1.200 (US\$ 1.632)</p> <p>Result € 3.200 (US\$ 4.352)</p>
	<p><b>Brédier, René-Ernest-Ferdinand</b> Akt mit Ziege (Nude with goat)</p> <p>Lot 8801</p> <p>Akt mit Ziege (Nude with goat). Oil on Canvas. 1931. 100 x 81 cm. Signed, dated and inscribed "in Paris" in blue brush lower left. Signed and dated again in white brush on the verso.</p> <p>The painting, in finely nuanced pastels, shows a classic female nude from behind, feeding a goat in a natural surrounding. René-Ernest-Ferdinand Brédier was born in Paris and studied with Ernest Laurent (1859-1929). He exhibited at the "Salon des Artistes Francaise" in Paris but remained relatively unknown in the art world.</p>	<p>Estimate € 500 (US\$ 680)</p> <p>Result € 2.200 (US\$ 2.992)</p>
	<p><b>Grosz, George</b> Tragikgrotesken des Wieland Herzfelde</p> <p>Lot 8802</p> <p>Tragikgrotesken des Wieland Herzfelde. Photolithograph on chamois, slightly grained wove paper. 1919. 44 x 26,8 cm (image); 68,5 x 52,5 cm (paper). Signed and numbered 17. Titled verso in the lower margin. From an edition of 40. Dücker's E 54.</p> <p>A fine impression with full, very wide margins. Published by Galerie Hans Goltz, Munich. The print is based on a drawing from 1919 which Dücker's located in a private collection in Hamburg. Framed.</p> <p><i>Provenance:</i> Kunsthandel Jörg Maaß, Berlin</p>	<p>Estimate € 1.200 (US\$ 1.632)</p> <p>Result € 1.600 (US\$ 2.176)</p>



**Dufy, Raoul**  
Course à Deauville

Lot 8803

Course à Deauville.  
Color lithograph on firm, chamois wove paper. Circa 1935/38.  
43 x 59 cm (image); 50,3 x 65,7 cm (paper).  
Numbered 52/75.

With stamped signature lower right. Drawn and proofed at the studio of Mourlot in 1935/38. The edition printed circa 1949/50. A fine impression with full margins. Framed.

Estimate  
€ 800 (US\$ 1.088)

Result € 850 (US\$ 1.156)



**Hodgkin, Howard**  
Venetian Glass

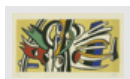
Lot 8804

Venetian Glass.  
Color offset lithograph in 6 colors on *Huntsman Velvet* wove paper. 1989.  
83,5 x 87 cm (image and paper).  
Monogrammed, dated and numbered 22/72.  
Heenk p. 223.

A fine impression in bright colors. Published by the Lincoln Center, New York. The print is based on a painting by the artist from 1984-87. Framed.

Estimate  
€ 450 (US\$ 612)

Result € 900 (US\$ 1.224)



**Léger, Fernand**  
Composition murale

Lot 8805

Composition murale.  
Color lithograph on lightly structured *Arches*-wove paper. 1951.  
27,5 x 54 cm (image); 50,4 x 65,5 cm (paper).  
Signed in ballpen and numbered 5/50.  
Saphire 107.

A very fine, evenly strong impression in lush colors and with full, very wide margins. Framed.

Estimate  
€ 1.200 (US\$ 1.632)

Result € 1.800 (US\$ 2.448)



**Campigli, Massimo**  
Teatro I - Théâtre

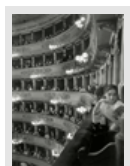
Lot 8806

Teatro I - Théâtre.  
Lithograph on *Arches*-wove paper. 1951.  
32,5 x 44,5 cm (image); 38 x 57 cm (paper).  
Signed and numbered 72/200.  
Meloni/Tavola 125.

A fine impression with full margins. Published by Guilde Internationale de la Gravure, with the blindstamp lower right. From an edition of 200 proofs aside from an edition of 80 impressions with roman numerals. Framed.

Estimate  
€ 300 (US\$ 408)

Result € 220 (US\$ 299)



**Eisenstaedt, Alfred**  
Premiere at La Scala, Milan

Lot 8807

"Premiere at La Scala, Milan"  
Gelatin silver print. 1933/printed 1995.  
44 x 32 cm (image); 50,3 x 40,8 cm (paper).  
Signed and editioned 216/250 in black pen below the image by the artist. Title, date, and Time Life Photo Lab copyright in pencil on the verso.

Probably one of Eisenstaedt's most well-known images of patrons relaxing in their opulent box seat during intermission at La Scala Opera House, during the gala premiere of Rimsky-Korsakov's "The Legend of the Invisible City of Kitezh."  
Framed.

Lit.: Alfred Eisenstaedt. Fotografien. Ostfildern 2001. Exhibition catalogue Kunsthalle Bremen.

Estimate  
€ 3.000 (US\$ 4.080)

Result € 3.500 (US\$ 4.760)



**McBride, Will**  
Mike in the washroom, the Salem School, Lake Co...

Lot 8808

"Mike in the Washroom, the Salem School, Lake Constance, Germany".  
Gelatin silver print. 1962/printed later.  
33 x 22 cm (image and paper).

Framed.

Lit.: Will Mc Bride. I, Will McBride. Cologne 1997, ill. p. 205.  
Coming of Age: Photographs by Will McBride. New York 1999, ill. p. 29.

Estimate  
€ 600 (US\$ 816)

Result € 1.300 (US\$ 1.768)



**Avery, Sid**  
Rock Hudson Washing his Car

Lot 8809

"Rock Hudson Washing his Car".  
Gelatin silver print on *Agfa* paper. 1952/printed 1970s.  
37,5 x 46,5 cm (image); 40,5 x 50,5 cm (paper).

Estimate  
€ 450 (US\$ 612)

Result € 440 (US\$ 598)

Signed, titled, dated, editioned 16/70 and copyrighted in pencil on the verso.

Complete title: "Rock Hudson Washing his Car, photographed outside his Hollywood Hills Home in 1952 for the Saturday Evening Post". The American photographer Sid Avery is best known for his intimate photographs of legendary Hollywood stars, such as the image here of Rock Hudson taken at the height of his career.  
Framed.

*Lit.:* Sid Avery. Hollywood at Home. A Family Album. 1950 - 1965. New York 1990, ill.

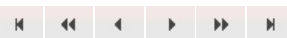




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<b>Chapter</b>	Modern & Contemporary Art & Photography (Lose 8800 - 8908)	<a href="#">» Chapters</a>

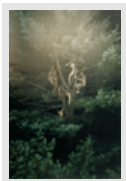
1 **2** 3 4 5 6 7 8 9 10 11



Main Image	Description	Status
	<p><b>Bourke-White, Margaret</b> DC Flying over Manhattan, NYC</p> <p><b>Lot 8810</b></p> <p>"DC Flying over Manhattan, NYC". Gelatin silver print. 1939/printed 1996. 40,5 x 50,9 cm (image); 51 x 60,5 cm (paper). Artist's blindstamp lower right in the margin, numbered 3/250 in ink lower left; Life Gallery of Photo Estate stamp, copyrighted, titled and dated in pencil on the verso.</p> <p>Probably best-known for her sympathetic imagery of dust-bowl victims and Depression era America, in contrast, the image offered here can be seen as a celebration of American engineering and modernity. Framed.</p> <p><i>Lit.:</i> Sean Callahan (ed.). The Photographs of Margaret Bourke-White. New York 1972.</p>	Estimate € 3.000 (US\$ 4.080)  <b>Result € 5.000 (US\$ 6.800)</b>
	<p><b>Feininger, Andreas</b> Queen Elizabeth in New York Harbor</p> <p><b>Lot 8811</b></p> <p>"Queen Elizabeth in New York Harbor". Gelatin silver print. 1958/printed 1998. 42,5 x 31 cm (image); 50 x 37 cm (paper). Signed and editioned 8/40 by the artist below the image in the margin; titled, dated, and copyrighted by Time, Inc., on the verso.</p> <p>This photo was taken during Feininger's tenure as a staff photographer at Life magazine (1943-1962). In excellent condition. Framed.</p> <p><i>Lit.:</i> Andreas Feininger. A Photographer's Life 1906-1999. Ostfildern 2010, ill. p. 113.</p>	Estimate € 2.400 (US\$ 3.264)  <b>Result € 5.500 (US\$ 7.480)</b>
	<p><b>List, Herbert</b> Untitled</p> <p><b>Lot 8812</b></p> <p>Untitled. Vintage gelatin silver print on Agfa-Brovira paper. Circa 1955. 29 x 17,8 cm (image and paper). Annotated in pencil on the verso.</p> <p>German sailors cleaning the masts of the MS. Hornerberg of Hamburg while touring the Carribean. Framed.</p> <p><i>Lit.:</i> Max Scheler/Matthias Harder (eds.). Herbert List. The Monograph. Munich 2000.</p>	Estimate € 900 (US\$ 1.224)  <b>Result € 1.300 (US\$ 1.768)</b>
	<p><b>Clark, Larry</b> David Roper from Tulsa Series</p> <p><b>Lot 8813</b></p> <p>"David Roper from the Tulsa Series". Gelatin silver print. 1963/printed later. 31,8 x 21 cm (image); 35,5 x 27,5 cm (paper). Signed, editioned 4/25, dated, and titled in pencil on the verso.</p> <p>From Clark's first groundbreaking project, his first photo series taken in his hometown Tulsa, Oklahoma.</p>	Estimate € 1.200 (US\$ 1.632)  <b>Result € 3.000 (US\$ 4.080)</b>

Clark later commented on this series, "Once the needle goes in, it never comes out."  
Mounted in upper corners to mat, framed.

*Lit.*: Larry Clark. Tulsa. New York 1997, ill. unpaginated.



**McGinley, Ryan**  
Tree #3

Lot 8814

"Tree #3".  
Chromogenic print flush-mounted on aluminum. 2003.  
182 x 129,5 cm.  
Edition of 6.

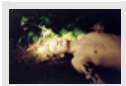
In 2003 Ryan McGinley became the youngest artist ever to have a solo exhibition at the Whitney Museum of Art. McGinley had first exhibited this group of photographs - titled "The Kids are Alright" after a song by the band *The Who* - in an abandoned gallery in 2000. Documenting the lives of artists and friends living in and around the Lower East Side of New York, the raw, edgy work garnered much attention, including that of curators at the Whitney. While his early diaristic style has often been compared to Nan Goldin and Larry Clark, there are notable differences. Goldin and Clark's photographs "were saying something painful and anxiety producing", while McGinley's "Kids" series is celebratory, positive. McGinley's work found a new influence in the summer of 2003. A friend and collector loaned him his house in the countryside. McGinley and his friends made the trek from New York City, leaving their normal "comfortable" environment, to push their boundaries and explore specifically set up situations. The resulting work consisted of modern day city kids set down in nature - nature thus becoming an expansion or extension of their urban playground. McGinley's outdoor photography documents 'real life' in a controlled environment, resulting in soft, dream-like images with strong cinematic ties. This first stay in the country led to annual road trips with McGinley using the American landscape as his backdrop for an expanding circle of models. Kris Kraus has noted, "McGinley's work can be seen as a series of mythic constructions that have become increasingly artful and conscious over the years." Whistle for the Wind. 2012, p. 23. McGinley's work is represented in numerous public collections such as, The Saatchi Gallery, London, The Guggenheim Museum, NY, The San Francisco Museum of Modern Art and The Whitney Museum, NY. He has had solo-exhibitions at: PS 1 MOMA Contemporary Art Center, NY; The Whitney Museum of American Art, NY; galerie du jour - agnès b., Paris; Kunsthalle Wien; and FOAM Fotografienmuseum, Amsterdam. A print of this work is in the Saatchi Gallery Collection in London. This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.

*Exhibition*: MoMA, PS1, NY in 2004 (our print).

*Lit.*: Ryan McGinley. Whistle for the Wind. New York/Munich 2012, ill. pp. 188-189.  
Ryan McGinley. New York 2004, ill. unpaginated.

Estimate  
€ 4.000 (US\$ 5.440)

Result € 10.000 (US\$ 13.600)



**McGinley, Ryan**  
Jake (Golden)

Lot 8815

"Jake (Golden)".  
Chromogenic print flush-mounted on aluminum. 2003.  
67,7 x 101 cm.

This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.

*Exhibition*: MoMA, PS1, NY in 2004 (our print).

*Lit.*: Ryan McGinley. New York 2004, ill. unpaginated.  
Ryan McGinley. Whistle for the Wind. New York/Munich 2012.

Estimate  
€ 3.000 (US\$ 4.080)

Result € 3.400 (US\$ 4.624)



**McGinley, Ryan**  
Dany

Lot 8816

"Dany".  
Chromogenic print flush-mounted on aluminum. 2003.  
121 x 182,5 cm.  
Plain white label with name, title, medium, and size on the verso.  
Edition of 6.

This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.

*Exhibition*: MoMA, PS1, NY in 2004 (our print).

*Lit.*: Ryan McGinley. New York. 2004, ill. unpaginated.

Estimate  
€ 3.500 (US\$ 4.760)

Result € 4.400 (US\$ 5.984)



(More Images)

**Pedriali, Dino**  
Oliver

Lot 8817

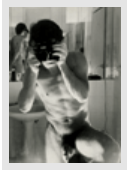
"Oliver".  
4 vintage gelatin silver prints. 1987.  
47 x 32 cm (image); 50,5 x 40,6 cm (paper).  
Each signed, titled, dated, and with copyright stamp on the verso.

This photo is from a series in which Pedriali photographed young men from the streets of Rome in a high contrast manner which has often been compared to the use of light in the paintings of Caravaggio. Framed.

*Lit.*: Peter Weiermaier (ed.). Dino Pedriali. Zurich 1994.

Estimate  
€ 600 (US\$ 816)

Result € 1.200 (US\$ 1.632)



**Pedriali, Dino**  
Nude Man Photographing the Photographer

Lot 8818

"Nude Man Photographing the Photographer".  
Vintage gelatin silver print. 1979.  
35,8 x 25,8 cm (image); 39 x 29 cm (paper).  
Mounted to original card. Editioned 17/25 in ink below the image in the margin. Signed, dated and inscribed in Italian, in ink, by the artist on the verso.

Framed.

Estimate  
€ 400 (US\$ 544)

Result € 500 (US\$ 680)



**Lebeck, Robert**  
Ost Berlin, Unter den Linden

Lot 8819

"10 Jahre DDR". Ost-Berlin, Unter den Linden.  
Vintage gelatin silver print on *Agfa* paper. 1959.  
25,5 x 33,5 cm (image and paper).  
Titled, dated, copyright in pencil, and photographer's stamp on the verso.

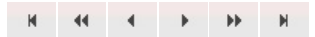
Framed.

*Lit.*: Tete Böttger (ed.). Robert Lebeck: Vis-à-vis. Göttingen 1999.

Estimate  
€ 900 (US\$ 1.224)

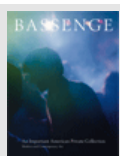
Result € 600 (US\$ 816)

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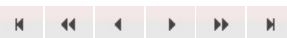





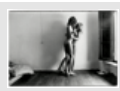
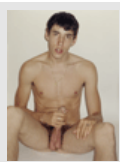


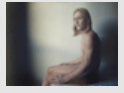
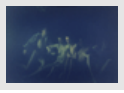
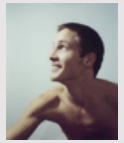


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<b>Chapter</b>	Modern & Contemporary Art & Photography (Lose 8800 - 8908)	<b>» Chapters</b>

1 2 **3** 4 5 6 7 8 9 10 11



Main Image	Description	Status
	<b>McBride, Will</b> Stöffie, Magda, and Evi with popcorn, Berlin, G...  <b>Lot 8820</b>  "Stöffie, Magda, and Evi with popcorn, Berlin, Germany". Gelatin silver print. 1959/printed later. 37,5 x 25,2 cm. (image and paper).  Framed.  <i>Lit.:</i> Will McBride. I, Will McBride. Cologne 1997, ill. p. 233. Coming of Age: Photographs by Will McBride. New York 1999, ill. p. 19.	Estimate € 600 (US\$ 816)  Result € 480 (US\$ 652)
	<b>McBride, Will</b> Two men undressing  <b>Lot 8821</b>  Two men undressing. Gelatin silver print. Late 1960s/printed later. 38 x 25 cm (image and paper).  Framed.	Estimate € 600 (US\$ 816)  Result € 900 (US\$ 1.224)
	<b>McBride, Will</b> Young man atop a table  <b>Lot 8822</b>  Young man on a table. Gelatin silver print. Late 1960s/printed later. 22 x 32 cm (image and paper).  Framed.	Estimate € 600 (US\$ 816)  Result € 1.000 (US\$ 1.360)
	<b>McBride, Will</b> Two nude boys  <b>Lot 8823</b>  Two nude boys. Gelatin silver print. Late 1960s/printed later. 25 x 36 cm (image and paper).  Framed.	Estimate € 600 (US\$ 816)  Result € 500 (US\$ 680)
	<b>McGinley, Ryan</b> Eric (or Donald)  <b>Lot 8824</b>  "Eric (or Donald)". Chromogenic print flush-mounted on aluminum. 2002/printed 2003. 101 x 75,5 cm.  This photo was either from an edition of 6, or a unique artist's proof, or a special exhibition print.	Estimate € 1.200 (US\$ 1.632)  Result € 2.600 (US\$ 3.536)


	<p><b>McGinley, Ryan</b> Francis</p> <p>Lot 8825</p> <p>"Francis". Chromogenic print flush-mounted on aluminum. 2004. 76,5 x 101 cm. Printed white label with title, date and size on the verso.</p> <p>This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.</p> <p><i>Exhibition:</i> MoMA, PS1, NY in 2004 (our print).</p> <p><i>Lit.:</i> Ryan McGinley. New York 2004, ill. unpaginated.</p>	<p>Estimate € 2.500 (US\$ 3.400)</p> <p>Result € 2.200 (US\$ 2.992)</p>
	<p><b>McGinley, Ryan</b> Interlocked</p> <p>Lot 8826</p> <p>"Everyone Interlocked". Chromogenic print flush-mounted on aluminum. 2003. 69 x 101 cm.</p> <p>This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.</p> <p><i>Exhibition:</i> MoMA, PS1, NY in 2004 (our print).</p> <p><i>Lit.:</i> Ryan McGinley. New York 2004, ill. unpaginated.</p>	<p>Estimate € 2.500 (US\$ 3.400)</p> <p>Result € 1.800 (US\$ 2.448)</p>
	<p><b>McGinley, Ryan</b> Simone</p> <p>Lot 8827</p> <p>"Simone". Chromogenic print flush-mounted on aluminum. 2003. 61 x 50,5 cm.</p> <p>This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.</p> <p><i>Exhibition:</i> MoMA, PS1, NY in 2004 (our print).</p> <p><i>Lit.:</i> Ryan McGinley. Whistle for the Wind. New York/Munich 2012, ill. p. 135. Ryan McGinley. New York 2004, ill. unpaginated.</p>	<p>Estimate € 2.000 (US\$ 2.720)</p> <p>Result € 3.600 (US\$ 4.896)</p>
	<p><b>McBride, Will</b> Uli in Casoli</p> <p>Lot 8828</p> <p>"Uli in Casoli". Vintage gelatin silver print on <i>Agfa</i> paper. Circa 1978. 16,5 x 24,5 cm (image), 23,8 x 30,6 cm (paper). Signed, titled and dated in pencil; annotated in ink, on the verso.</p> <p>Framed.</p> <p><i>Lit.:</i> Will McBride. I, Will McBride. Cologne 1997.</p>	<p>Estimate € 600 (US\$ 816)</p> <p>Result € 650 (US\$ 884)</p>
	<p><b>McBride, Will</b> Portrait of a standing boy wearing a coat</p> <p>Lot 8829</p> <p>Portrait of a standing boy wearing a coat. Gelatin silver print. 1968/printed later. 38 x 25 cm (image and paper).</p> <p>Framed.</p>	<p>Estimate € 600 (US\$ 816)</p> <p>Result € 300 (US\$ 408)</p>

1 2 **3** 4 5 6 7 8 9 10 11

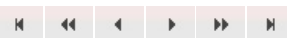


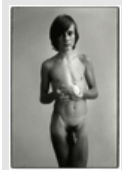
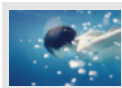




## Catalogue Contents

<b>Catalogue</b>	<b>An Important American Private Collection</b>	» <b>to the Art Department</b>
	Catalogue Price EURO 15,00 Auction Date Mi., 4. Dez., 19:00  » <a href="#">Entire Catalogue (Lots 8800 - 8908)</a>	» <a href="#">Catalogues (Order)</a> » <a href="#">Lots in After-Sales</a>  » <a href="#">Terms and Conditions (PDF)</a> » <a href="#">First Time Bidders (as PDF)</a> » <a href="#">Form for your bids (PDF)</a>
<b>Chapter</b>	Modern & Contemporary Art & Photography (Lose 8800 - 8908)	» <b>Chapters</b>

1 2 3 **4** 5 6 7 8 9 10 11



Main Image	Description	Status
	<b>McBride, Will</b> David Heineman at 15  <b>Lot 8830</b>  "David Heineman at 15". Gelatin silver print. 1968/printed later. 32 x 22 cm (image and paper).  Framed.	Estimate € 600 (US\$ 816)  Result € 800 (US\$ 1.088)
	<b>McGinley, Ryan</b> Eric  <b>Lot 8831</b>  "Eric (Glowing)". Chromogenic print flush-mounted on aluminum. 2004. 68 x 101,5 cm. Printed white label with title, date and size on the verso.  This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.  <i>Exhibition:</i> MoMA, PS1, NY in 2004 (our print).  <i>Lit.:</i> Ryan McGinley. Whistle for the Wind. New York/Munich 2012, ill. p. 208. Ryan McGinley. New York 2004, ill. unpaginated.	Estimate € 3.000 (US\$ 4.080)  Result € 9.000 (US\$ 12.240)
	<b>McGinley, Ryan</b> Dash Upstate  <b>Lot 8832</b>  "Dash Upstate". Chromogenic print flush-mounted on aluminum. 2002. 101 x 75,5 cm. Edition of 6.  This photo was either from an edition of 6, or a unique artist's proof, or a special exhibition print.  <i>Provenance:</i> Bailey Fine Art, Toronto.	Estimate € 1.200 (US\$ 1.632)  Result € 6.000 (US\$ 8.160)
	<b>McGinley, Ryan</b> (At the Chantry)  <b>Lot 8833</b>  "(At the Chantry)". Chromogenic print on <i>Fujicolor Crystal Archive</i> paper. Circa 2003. 20,1 x 30,2 cm (image); 27,7 x 35,5 cm (paper).  Gift of the artist/ unique print. Framed.	Estimate € 750 (US\$ 1.020)  Result € 1.000 (US\$ 1.360)
	<b>Attie, Shimon</b> Mulackstr. 37, Berlin: Slide Projection of Jewi...	Estimate € 500 (US\$ 680)



Lot 8834

Result € 1.400 (US\$ 1.904)

"Mulackstr. 37, Berlin: Slide Projection of Jewish Residents (ca. 1932)"  
 Chromogenic print on *Kodak Professional* paper. 1992.  
 44,2 x 55,3 cm (image); 50,5 x 60,5 cm (paper).  
 Signed, editioned 16/25, and dated in ink on the verso.

Attie explores how contemporary media can be used to re-imagine new relationships between space, time, place and identity. He is particularly concerned with issues of loss, communal trauma and the potential for regeneration. Attie's work has been shown at MoMa, NY, The Corcoran Gallery of Art, Washington, D.C., and the Pompidou Centre, Paris, to name a few.  
 Framed. Gallery labels Nicole Klagsbrun, NY, Jack Shainman Gallery, NY, Museum of Modern Art, NY loan label on the verso.

*Lit.*: Shimon Attie. *The Writing on the Wall. Projections in Berlin's Jewish Quarter.* Heidelberg 1993, ill.



**Attie, Shimon**  
 Auguststraße/Ecke Tucholskystraße, Berlin

Estimate  
 € 500 (US\$ 680)

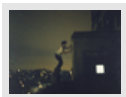
Lot 8835

Result € 850 (US\$ 1.156)

"Auguststraße/Ecke Tucholskystraße, Berlin (slide projection of Talmud School, ca. 1930)".  
 Chromogenic print on *Kodak Professional* paper. 1992.  
 68,5 x 83,5 cm. (image); 85 x 99 cm. (paper).  
 Edition of 25.

Framed. Jack Shainman Gallery, NY label on the verso.

*Lit.*: Shimon Attie. *The Writing on the Wall. Projections in Berlin's Jewish Quarter.* Heidelberg 1993, ill.



**McGinley, Ryan**  
 Dash Bombing

Estimate  
 € 3.000 (US\$ 4.080)

Lot 8836

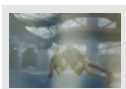
Result € 16.000 (US\$ 21.760)

"Dash Bombing, New York".  
 Chromogenic print flush-mounted on aluminum. 2000.  
 100,4 x 75,4 cm.  
 Edition of 6.

McGinley's late friend and fellow artist Dash Snow while spray painting (i. e. 'bombing') a building in New York City. Snow died in 2009 from a heroin overdose.  
 This photo was either from an edition of 6, or a unique artist's proof, or was a special exhibition print.

*Exhibition*: "The Kids are Alright", Whitney Museum of Art, 2003.

*Lit.*: Ryan McGinley. *Whistle for the Wind.* New York/Munich 2012, ill. p. 47.



**McGinley, Ryan**  
 Stefan

Estimate  
 € 3.000 (US\$ 4.080)

Lot 8837

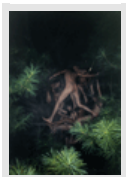
Result € 6.500 (US\$ 8.840)

"Stefan".  
 Chromogenic print flush-mounted on aluminum. 2004.  
 68,5 x 101 cm.

This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.

*Exhibition*: MoMA, PS1, NY in 2004 (our print).

*Lit.*: Ryan McGinley. *New York 2004*, ill. unpaginated.



**McGinley, Ryan**  
 Tree #1

Estimate  
 € 3.000 (US\$ 4.080)

Lot 8838

Result € 5.500 (US\$ 7.480)

"Tree #1".  
 Chromogenic print flush-mounted on aluminum. 2003.  
 100,5 x 68,5 cm.  
 Edition of 6.

McGinley's "Tree" photographs have been described as scenes in which "the camera flash captures nature (trees, kids) in a party-like moment where the woods become a sort of rave or backroom for anonymous hooking-up." John Kelsey. *Whistle for the Wind.* p. 8.  
 This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.

*Exhibition*: MoMA, PS1, NY in 2004 (our print).

*Lit.*: Ryan McGinley. *Whistle for the Wind.* New York/Munich 2012, ill. pp. 188-189.  
 Ryan McGinley. *New York 2004*, ill. unpaginated.

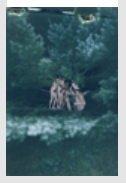
**McGinley, Ryan**  
 Tree #2

Estimate  
 € 3.000 (US\$ 4.080)

Lot 8839

Result € 6.600 (US\$ 8.976)

"Tree #2".  
 Chromogenic print flush-mounted on aluminum. 2003.



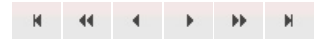
101 x 67,5 cm.  
Plain white label with title, date and medium on the verso.  
Edition of 6.

This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.

*Exhibition:* MoMA, PS1, NY in 2004 (our print).

*Lit.:* Ryan McGinley. New York 2004, ill. unpaginated.

1 2 3 **4** 5 6 7 8 9 10 11



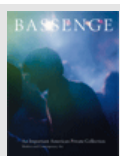
# BASSENGE

KUNST-, BUCH- & FOTOAUKTIONEN

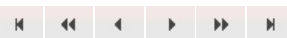
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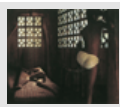

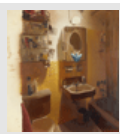
Druckgraphik 15.-19. Jh. Gemälde Zeichnungen **Moderne Kunst Teil I** **Moderne Kunst Teil II** Private Collection

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<b>Chapter</b>	Modern & Contemporary Art & Photography (Lose 8800 - 8908)	<b>» Chapters</b>

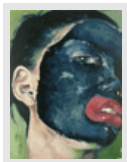
1 2 3 4 **5** 6 7 8 9 10 11



Main Image	Description	Status
	<b>Holland, Hugh</b> La Camera from the Series Cameras Oculatas  <b>Lot 8840</b>  "La Camera" from the Series "Cameras Oculatas". 2 inkjet prints on strong paper. 2002. 28,5 x 32 cm (image and paper). Signed, titled, dated, and editioned 2/50 in pencil on the verso.  <b>With: "Los Albaniles Descansan"</b> from the series "Los Albaniles". 2000. 17, 5 x 33 cm (image and paper). Signed, titled, dated, and editioned 2/50 in pencil on the verso. Both framed.	Estimate € 400 (US\$ 544)  Result € 800 (US\$ 1.088)
	<b>Goldin, Nan</b> Joana and Aurele making out in my Apartment, NYC  <b>Lot 8841</b>  "Joana and Aurele Making Out in my Apartment, NYC". Cibachrome print. 1999. 100,5 x 68,5 cm. (image and paper). Titled, dated, and editioned 13/15 on the gallery label on the verso.  Framed.  <i>Provenance:</i> Matthew Marks Gallery, NY.  <i>Lit.:</i> Nan Goldin. The Devil's Playground. London 2008, ill. p. 166.	Estimate € 3.000 (US\$ 4.080)  Result € 5.500 (US\$ 7.480)
	<b>Colen, Dan</b> Madonna and the Fairy  <b>Lot 8842</b>  "Madonna and the Fairy ("First they exchanged anecdotes and inclinations")". Oil on plastic mounted on wood. 2002-2003. 203 x 188 cm. Signed, dated and titled in black pen on the verso.  In the disjointed art community of the early 2000s, a scene of energetic young artists emerged in downtown New York, a generation that didn't have a discernable identity. Dan Colen became the face of the Millennial art scene on New York's Lower East Side - the so-called 'Bowery School'. He thus developed into one of the most accomplished and promising multimedia neo-pop artists of his generation. Born in New Jersey in 1979, Colen graduated with a Bachelor of Fine Arts in painting from the Rhode Island School of Art and Design in 2001. His artistic production includes paintings and sculptures with cultural references, photographs, graffiti-inspired text paintings, ready-mades, films and large installations with performative elements - Colen's artwork could not be more diverse. What critics previously complained about is now part of the Millennial aesthetic: instead of developing a unique artistic style, solo careers are beginning to resemble group shows. "I'm on a journey. I'm not interested in singular things" (Dan Colen). Colen started his career by producing a series of photorealistic paintings populated by fantasy characters, followed by a series of paintings featuring Disney-style burning candles. He went on to explore spray paint on canvas, chewing gum as an abstract technique and paint which looks like bird droppings. Drawing from mass media, environmental experience and sub-cultural language, Dan Colen's work infuses a sense of magic in the undervalued and ordinary. At the same time, there are elements of religious metaphysics and Walt Disney cartoon aesthetics which constitute his prolific style of blending the controversial with the deeply poetic. Much of his work shares formal similarities with Abstract Expressionism and dialogues with art historical	Estimate € 80.000 (US\$ 108.800)  Result € 490.000 (US\$ 666.400)

precursors such as Jackson Pollock or Yves Klein, yet it is also loaded with multilayered meanings and achieves a unique balance between form and content: Hyperrealism confronts graffiti and Abstract Expressionism.

Colen's work has been shown internationally at galleries and in exhibitions including Gagosian Gallery and Barbara Gladstone Gallery in New York, The New Museum, New York, PS1 Contemporary Art Center, Long Island, New York, Peres Projects in Berlin, OHWOW in Los Angeles, The Royal Academy of Arts in London, the 2006 Whitney Biennial in New York and The National Museum of Art, Architecture and Design in Oslo. His works are held in numerous private and public collections such as The Saatchi Gallery, The Whitney Museum or the Astrup Fearnley Museum.



**Lifson, Matt**  
Boy with Mask

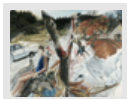
Lot 8843

Boy with Mask.  
Oil on canvas. 2005.  
122,5 x 91,5 cm.  
Signed in black pen on the verso.

*Provenance:* Purchased directly from the artist.

Estimate  
€ 900 (US\$ 1.224)

Result € 1.100 (US\$ 1.496)



**Lifson, Matt**  
Full Frontal

Lot 8844

"Full Frontal".  
Oil on canvas. 2009.  
142 x 183 cm.  
Signed in black pen on the verso.

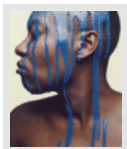
Matt Lifson is a young American painter based in Los Angeles, California. Born in 1985 in Nassau County, New York, he graduated from the School of Visual Arts in New York. His works are a disturbing but beautiful mix of the surreal and the abstract which touch upon themes of magic, nostalgia, party culture and sexuality. Strongly influenced by photography, cinema and the occult, his work explores both the real and the ethereal, creating spaces that move in and out of focus. He has exhibited his work internationally and participated in the 2011 Istanbul Biennial.

"I've always been drawn to things that have the illusion of something fantastic. The way images are framed, the mood they're given, allows something that's always been there to be something ultimately unknown. That moment between dissonance and nostalgia that informs experience - that's the place where I work." (Matt Lifson).

*Provenance:* Purchased directly from the artist.

Estimate  
€ 2.000 (US\$ 2.720)

Result € 1.500 (US\$ 2.040)



**Seliger, Mark**  
Me'Schell Ndegeocello-New York City

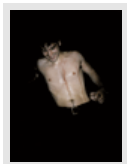
Lot 8845

"Me'Schell Ndegeocello-New York City".  
Chromogenic print on *Fujicolor Crystal Archive* paper. 1996.  
60 x 50 cm (image and paper).  
Signed, titled, dated, editioned 2/25, and copyrighted by the artist on the verso.

Mark Seliger specializes in portrait photography, primarily of celebrities such as the photograph offered here of the singer and songwriter Me'Schell Ndegeocello. From 1992-2002 Seliger worked as the chief photographer for *Rolling Stone Magazine*. Currently he is the head photographer at Condé Nast. Framed.

Estimate  
€ 900 (US\$ 1.224)

Result € 600 (US\$ 816)



**Tillmans, Wolfgang**  
Blood Dancer

Lot 8846

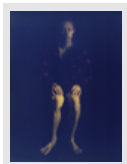
"Blood Dancer".  
Chromogenic print on *Kodak Professional* paper. 1992/printed 1994.  
40 x 30 cm (image and paper).  
Mounted along upper edge to mat. Signed, titled and editioned 3/10 +1 in black ink on the verso.

Tillmans' early work, such as the print offered here, is primarily diaristic, similar to the work of photographers as Nan Goldin and Ryan McGinley. His early work focuses on images from his personal life, as well as his social and political concerns. These often center around contemporary youth culture - the gay community, the London club scene of the 90s, etc. Around this time, Tillmans' work began being featured prominently in important fashion magazines, such as *ID*, *Purple*, and *TheFace*, bringing him instant notoriety. Most recently he has had solo exhibitions at the Pinakothek der Moderne in Munich, PS1 Contemporary Art Center and MoMA, NY, to name a few. Framed.

*Lit.:* Wolfgang Tillmans. Manual. Cologne 2007.  
Wolfgang Tillmans. if one thing matters, everything matters. Ostfildern 2003, ill. p. 45.

Estimate  
€ 1.800 (US\$ 2.448)

Result € 3.000 (US\$ 4.080)



**McGinley, Ryan**  
Oliver

Lot 8847

"Oliver".  
Chromogenic print flush-mounted on aluminum. 2003  
101 x 75,5 cm.

This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.

Estimate  
€ 2.000 (US\$ 2.720)

Result € 3.200 (US\$ 4.352)

*Exhibition:* MoMA, PS1, NY in 2004 (our print).

*Lit.:* Ryan McGinley. New York 2004, ill. unpaginated.



**McGinley, Ryan**  
Yan

Lot 8848

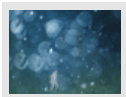
"Yan".  
Chromogenic print flush-mounted on aluminum. 2003.  
101 x 76 cm.  
2 printed labels with title, date and size; one with edition 1/6, on the verso.

Estimate  
€ 2.000 (US\$ 2.720)

Result € 3.000 (US\$ 4.080)

*Exhibition:* MoMA, PS1, NY in 2004 (our print).

*Lit.:* Ryan McGinley. New York 2004, ill. unpaginated.



**McGinley, Ryan**  
Jake and Dakota

Lot 8849

"Jake and Dakota".  
Chromogenic print flush-mounted on aluminum. 2003.  
75,5 x 101 cm.

This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.

Estimate  
€ 3.000 (US\$ 4.080)

Result € 3.200 (US\$ 4.352)

*Exhibition:* MoMA, PS1, NY in 2004 (our print).

*Lit.:* Ryan McGinley. New York 2004, ill. unpaginated.

1 2 3 4 **5** 6 7 8 9 10 11

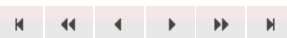




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<b>Chapter</b>	Modern & Contemporary Art & Photography (Lose 8800 - 8908)	<b>» Chapters</b>

1 2 3 4 5 **6** 7 8 9 10 11



Main Image	Description	Status
	<p><b>McKinley, Ryan</b> Dance Floor</p> <p><b>Lot 8850</b></p> <p>"Dance Floor". Chromogenic print flush-mounted on aluminum. 2003 101 x 68,5 cm.</p> <p>This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.</p> <p><i>Exhibition:</i> MoMA, PS1, NY in 2004 (our print).</p> <p><i>Lit.:</i> Ryan McKinley. New York 2004, ill. unpaginated.</p>	<p>Estimate € 3.000 (US\$ 4.080)</p> <p><b>Result € 7.000 (US\$ 9.520)</b></p>
	<p><b>Malin, David</b> Star Trails around the South Celestial Pole</p> <p><b>Lot 8851</b></p> <p>"Star Trails around the South Celestial Pole". Chromogenic print on <i>Fujicolor Crystal Archive</i> paper. Circa 1990. 75,8 x 60,5 cm (image and paper). Signed in ink by the photographer on the verso.</p> <p>Framed.</p>	<p>Estimate € 600 (US\$ 816)</p> <p><b>Result € 300 (US\$ 408)</b></p>
	<p><b>Stöhrer, Walter</b> Komposition in Blau</p> <p><b>Lot 8852</b></p> <p>Composition in Blue. Mixed media (brush, pastel crayon, opaque white) on strong <i>Schoellershammer</i> wove paper. (19)74. 87.8 x 62,3 cm. Signed and dated in pencil lower right.</p> <p>A powerfully expressive composition combining linear structures and laminary elements.</p>	<p>Estimate € 4.000 (US\$ 5.440)</p> <p><b>Result € 3.200 (US\$ 4.352)</b></p>
	<p><b>Stöhrer, Walter</b> "Bild No.1"</p> <p><b>Lot 8853</b></p> <p>"Bild No.1". Mixed media on canvas. 1975. 180 x 160 cm. Signed and dated with green brush upper right, titled in blue pen on the verso. Werkverzeichnis der Malerei (Forstbauer a.o.) 75.32.</p> <p>The artwork of Walter Stöhrer is far too diverse to place him within a specific art historical style. His connection to the German Informal art movement enabled Stöhrer to develop his large-format paintings without influence from Pop Art, Minimal- or Conceptual art, engaging however, in a debate with the free gestural painting of Abstract Expressionism. Figurative, as well as abstract forms, the impulsive dynamic, but also expressive painting elements of</p>	<p>Estimate € 15.000 (US\$ 20.400)</p> <p><b>Result € 17.000 (US\$ 23.120)</b></p>

the present work, are typical hallmarks of the artist. His equal balancing of painterly and graphic elements is also typical of his painting style. The ambiguity and indeterminate nature of Stöhrer's work create a maelstrom, which enmeshes the viewer deeply within the painting. Bold lines frame a strong, red-black whirlpool of color and undiluted paint accumulates in three-dimensional lines. The artist's favorite color red dominates as the characteristic color throughout. Stöhrer works the entire canvas to the corners and edges of the painting until they are "full, dense and worked from every side". His paintings can be seen as variants of the Tachisme movement, which is marked by the spontaneous application of color and forms. His motifs are elusive, yet one cannot escape the power of their presence. Stöhrer's paintings are unique in the history of 20th century art and were highly influential for its development. As of 1984 Stöhrer held a professorship at the Berlin Hochschule der Künste, however, at this time he began extended stays in Scholderup in Schleswig-Holstein. In 1999, still during his lifetime, the Walter-Stöhrer-Foundation, with an archive and art collection were founded.

*Provenance:* Walter Stöhrer's studio,  
Private collection, Potsdam,  
Private collection,  
Villa Grisebach Auction, Berlin 31.5.2003, Auction 109, Lot 365.



**Hockney, David**  
French Shop

Lot 8854

French Shop.  
Color etching and aquatint on firm wove paper. 1971.  
53,6 x 45,4 cm (image); 62,6 x 53,6 cm (paper).  
Signed, dated and numbered 458/500.  
Scottish Arts Council 122.

A brilliant impression, rich in contrasts, with full margins. Framed.

Estimate  
€ 2.000 (US\$ 2.720)

Result € 3.000 (US\$ 4.080)



**Truth, Twiga**  
Corporate Implosion (McDonalds)

Lot 8855

"Corporate Implosion (McDonalds)".  
Chromogenic print. 1996.  
118 x 144 cm (image and paper).  
Signed, titled, dated, dedicated and copyrighted in ink on the verso.

Framed. With: **Twiga Truth**. "Blue Boy". Chromogenic print on *Kodak* paper. 1989. 39 x 34,5 cm (image and paper). Signed, titled, dated, and dedicated on the verso.

*Provenance:* Both works acquired directly from the artist.

Estimate  
€ 400 (US\$ 544)

Result € 700 (US\$ 952)



**Truth, Twiga**  
Untitled

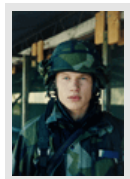
Lot 8856

Untitled.  
Linocut in blue on simili japan. 1987.  
31,2 x 46,5 cm (image); 51,7 x 65,5 cm (paper).  
Signed, dated, inscribed "II Series" and editioned 6/20 on the verso.

A very fine impression with full margins. Framed. **With:** Another linocut by the artist from 1987.

Estimate  
€ 300 (US\$ 408)

Result € 150 (US\$ 204)



**Schorr, Collier**  
Swedish Soldier

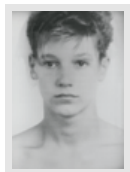
Lot 8857

"Swedish Soldier".  
Chromogenic print on *Kodak Professional* paper. 1997.  
58,5 x 39,2 cm (image); 60,5 x 50,3 cm (paper).

Framed.

Estimate  
€ 1.200 (US\$ 1.632)

Result € 800 (US\$ 1.088)



**Ruff, Thomas**  
Anderes Porträt no. 133/1

Lot 8858

"Anderes Porträt no. 133/1".  
Silkscreen on wove paper. 1994/95.  
169,5 x 120 cm (image); 200 x 150 (paper).  
Signed, dated and numbered 1/3 on the verso.

Ruff's oeuvre is exceptionally diverse, while still following a continuous artistic line. His most well-known works are his portraits, in which he enlarges people's faces without interpreting their personality psychologically. At first glance they cannot be categorized and elude judgement and tangibility. Interested early on in the technical side of photography, Ruff experimented not only with the camera and the lens, but was also interested in various modes of depiction. In the series, "Andere Portraits" (Other Portraits) (1994 - 1995), Ruff used a "Minolta-Montage Unit", a machine used to generate images which was employed in the 1970s to construct facial composites and images of suspects by the police. In these works he combined two portraits which merge into one, reproducing the ghostly faces as silkscreens. The viewer is confronted with the question of what he actually sees - what is reality and what is illusion. Ruff consciously numbered the portraits as if they were from a serial factory production, as a critique of the preconception that photography merely reproduces reality, and therefore cannot be an artistic medium.

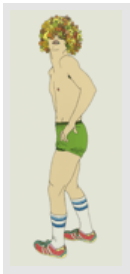
A brilliant, large-sized impression with full margins, in pristine condition. Examined in the frame. Matthew Marks Gallery, New York label on the verso.

*Provenance:* Matthew Marks Gallery, New York

Estimate  
€ 10.000 (US\$ 13.600)

Result € 20.000 (US\$ 27.200)





**Sudbrack, Eli (AVAF)**  
Studio 54

Lot 8859

Studio 54.  
Color silkscreen on thick, glossy card.  
226 x 65 cm (image); 242 x 108 cm (paper).

The project "Assume Vivid Astro Focus" (AVAF) was formed in New York City in 2001 by Eli Sudbrack and Christophe Hamaide-Pierson. AVAF fuses drawing, sculpture, video and performance into carnivalesque installations in which gender, politics and cultural topics flow freely. In frequent collaborations with musicians, designers and other artists, AVAF challenges conventional assumptions about authorship and the role of the artist's persona in the contemporary art world. Their works have been exhibited in galleries, museums, biennials, alternative venues and public spaces including; MoMA, New York; MOCA, Los Angeles; Tate Liverpool; MOT, Tokyo and Kunsthalle Wien Project Space Vienna.  
A fine impression in vibrant colours. Framed. Without the CD and the certificate.

Estimate  
€ 600 (US\$ 816)


Result € 1.500 (US\$ 2.040)

1 2 3 4 5 **6** 7 8 9 10 11

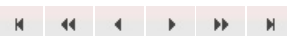


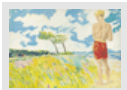
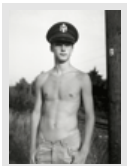
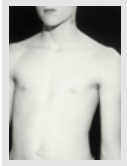


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<b>Chapter</b>	Modern & Contemporary Art & Photography (Lose 8800 - 8908)	» <b>Chapters</b>

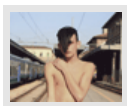
1 2 3 4 5 6 **7** 8 9 10 11



Main Image	Description	Status
	<p><b>Bisky, Norbert</b> Kampfstrand Lot 8860</p> <p>Kampfstrand. Oil on canvas. 1999. 190 x 270 cm. Monogrammed and dated with black pen on the verso.</p> <p>This large-sized painting by Norbert Bisky shows a windblown young blond boy facing a stormy beach landscape. The figure in the foreground corresponds to the personae Bisky typically uses in his paintings - a beautiful, handsome young man, prone to evoke a certain voyeurism in the viewer. Bisky finds gestures and figures in the street, in advertisements, in the observation of city life, as well as in his extensive travels which nourish his imagination with impressions from other parts of the globe. The situations in which he places the figures draw on news items: storm and flood disasters in Louisiana or Pakistan, earthquakes in Haiti or large fires around Moscow. Being exposed to Bisky's large-scale canvases creates a sense of being drawn into the forceful events they represent. All of his paintings contain, in the words of the artist, a religious nucleus of Christian ideology, art history, gay culture, pornography and apocalyptic visions.</p> <p>Raised in former East Germany, Norbert Bisky belonged to the last generation to grow up under East German totalitarianism. He decided to become an artist upon the fall of the Berlin Wall. Influenced in part by the propagandistic Socialist Realist imagery with which he grew up, Bisky stated: "For an artist it is fascinating to have a world in your mind [that] does not exist anymore. I grew up with all these images of happy people, all these religious promises. [ . . . ] It has a lot to do with my work because I try to paint those images of paradise and to see if it could really live up to the promise."</p> <p>Gallery Michael Schultz label on the verso.</p> <p><i>Provenance:</i> Christie's, London 2001, Galerie Michael Schultz.</p>	<p>Estimate € 10.000 (US\$ 13.600)</p> <p>Result € 22.000 (US\$ 29.920)</p>
	<p><b>Schorr, Collier</b> Andrea's American Cap-Königsstrasse Lot 8861</p> <p>"Andre's American Cap - Königsstrasse". Silver gelatin print. 2002. 93 x 66,5 cm (image and paper). Titled, dated, and editioned 1/3 on label on the verso.</p> <p>A large-scale print in excellent condition, flush-mounted to foam board. Framed.</p> <p><i>Provenance:</i> 303 Gallery, New York.</p>	<p>Estimate € 2.000 (US\$ 2.720)</p> <p>Result € 1.500 (US\$ 2.040)</p>
	<p><b>Schorr, Collier</b> Galaxy Lot 8862</p> <p>"Galaxy". Gelatin silver print. 2004. 44,2 x 32 cm (image and paper). Signed by the photographer in blue ink; title, date, editioned 3/5 on label on the verso of the mat.</p> <p>Schorr is best known for her portraits of adolescent men and women. Her photographs explore configurations of identity through the use of costumes and props. Schorr's work was featured in the 2002 Whitney Biennial and in 2008 she received a Berlin Prize from the American Academy in Berlin. New York 303 Gallery label on the verso of the mat. Flush-mounted to foam card, mounted again to mat board. Framed.</p>	<p>Estimate € 900 (US\$ 1.224)</p> <p>Result € 600 (US\$ 816)</p>

*Provenance:* 303 Gallery, New York.

*Lit.:* Collier Schorr. Jens F. Göttingen 2005.



(More Images)

**Fiorino, Maurizio**  
New York Portraits

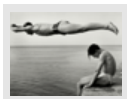
Lot 8863

New York Portraits.  
6 chromogenic prints on *Fujicolor Crystal Archive* paper. 2007 and 2008.  
20,5 x 25,5 cm (image and paper).  
Each photo signed, titled, and dated in ink on the verso.

The titles include "Bob", "Ryan", "Self-Portrait", "Peter", "Luca", and "Matthew" and were taken of men the photographer met while living in New York.  
Framed.

Estimate  
€ 400 (US\$ 544)

Result € 500 (US\$ 680)



**Migliori, Nino**  
Il Tuffatore

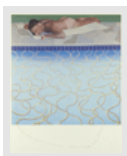
Lot 8864

"Il Tuffatore".  
Gelatin silver print. 1954/printed circa 1980.  
30 x 39,5 cm (image and paper).  
Signed, titled, and dated in ink on the verso.

Migliori began photographing in Bologna in the 1940s and by the 1950s was a leading protagonist of the Italian Neo-Realist movement. His images from this time period are important documents of everyday life and his works are included in many public and private collections such as MoMA, NY, The Museum of Fine Arts, Houston, and the Galleria d'Arte Moderna, Rome.  
Framed.

Estimate  
€ 1.200 (US\$ 1.632)

Result € 2.800 (US\$ 3.808)



**Hockney, David**  
Sunbather

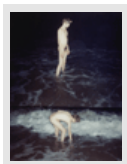
Lot 8865

Sunbather.  
Color offset on wove paper. 1966.  
48,5 x 48,3 cm (image); 63 x 50,8 cm (paper).  
Signed and inscribed "for Lee avec beaucoup d'amour David Hockney Paris".

A fine impression with margins. Framed. The painting "Sunbather" from 1966 is in the collection of the Museum Ludwig in Cologne.

Estimate  
€ 400 (US\$ 544)

Result € 4.400 (US\$ 5.984)



**McGinley, Ryan**  
The Surf

Lot 8866

"The Surf".  
Chromogenic print flush-mounted on aluminum. 2003.  
100,5 x 75,5 cm.

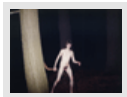
This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.

*Exhibition:* MoMA, PS1, NY in 2004 (our print).

*Lit.:* Ryan McGinley. New York 2004, ill. unpaginated.

Estimate  
€ 2.500 (US\$ 3.400)

Result € 6.000 (US\$ 8.160)



**McGinley, Ryan**  
Holding Hands

Lot 8867

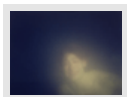
"Holding Hands".  
Chromogenic print flush-mounted on aluminum. 2003.  
76 x 101,5 cm.  
Titled, dated and editioned 1/6 on a white label, on the verso.

*Exhibition:* MoMA, PS1, NY in 2004 (our print).

*Lit.:* Ryan McGinley. New York 2004, ill. unpaginated.

Estimate  
€ 2.500 (US\$ 3.400)

Result € 4.400 (US\$ 5.984)



**McGinley, Ryan**  
Smile

Lot 8868

"Smile".  
Chromogenic print flush-mounted on aluminum. 2003.  
75,5 cm x 100,5 cm.

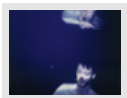
This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.

Estimate  
€ 2.000 (US\$ 2.720)

Result € 3.000 (US\$ 4.080)

*Exhibition:* MoMA, PS1, NY in 2004 (our print).

*Lit.:* Ryan McGinley. New York 2004, ill. unpaginated.



**McGinley, Ryan**  
Garrick

Lot 8869

"Garrick".  
Chromogenic print flush-mounted on aluminum. 2003.  
76 x 101 cm.

This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.

*Exhibition:* MoMA, PS1, NY in 2004 (our print).

*Lit.:* Ryan McGinley. New York 2004, ill. unpaginated.

Estimate  
€ 2.500 (US\$ 3.400)

Result € 7.500 (US\$ 10.200)

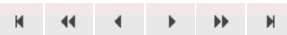
1 2 3 4 5 6 **7** 8 9 10 11



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<b>Chapter</b>	Modern & Contemporary Art & Photography (Lose 8800 - 8908)	» <b>Chapters</b>

1 2 3 4 5 6 7 **8** 9 10 11



Main Image	Description	Status
	<p><b>Bleckner, Ross</b> Sky</p> <p>Lot 8870</p> <p>Sky. Aquatint on chamois wove paper. 1999. 75,5 x 55,3 cm (image); 101,3 x 77,4 cm (paper). Signed, dated and numbered 21/50.</p> <p>A very fine, deep black, velvety impression with full margins. Framed.</p>	<p>Estimate € 400 (US\$ 544)</p> <p>Result € 1.100 (US\$ 1.496)</p>
	<p><b>Hirst, Damien</b> Opium (2000)</p> <p>Lot 8871</p> <p>Opium (2000). Lambda print in colors on <i>Fujicolor Professional</i> paper. 2000. 48,3 x 43,6 cm (image and paper). Signed in black ink lower right, numbered 161/500 in pencil on the verso.</p> <p>Published by Eyestrom, London, in excellent condition. Framed.</p>	<p>Estimate € 2.000 (US\$ 2.720)</p> <p>Result € 2.800 (US\$ 3.808)</p>
	<p><b>Warhol, Andy</b> Queen Beatrix of the Netherlands</p> <p>Lot 8872</p> <p>Queen Beatrix of the Netherlands. Screenprint and diamond dust on Lenox Museum Board. 1985. 100 x 80 cm (image and paper). Signed, numbered 2/5 a and inscribed "R A(rtist) P(roof)". Feldman-Schellmann II.340 A.</p> <p>From "Reigning Queens (Royal Edition)" 1985, a portfolio of 16 screenprints. Artist proof aside from the edition of 30 numbered proofs. All proofs of the "Royal Edition" have diamond dust, whereas impressions from the regular edition of 40 do not. A superb impression in fresh and bright colors. Framed.</p>	<p>Estimate € 12.000 (US\$ 16.320)</p> <p>Result € 13.000 (US\$ 17.680)</p>
	<p><b>Webb, Boyd</b> Billet Doux (Yellow Daisies)</p> <p>Lot 8873</p> <p>"Billet Doux (Yellow Daisies)". Chromogenic print on <i>Agfa Professional</i> paper. 1997. 40 x 60 cm (image); 59,5 x 79 cm (paper). Signed, titled, dated and numbered 14/180 in black pen on the verso.</p> <p>Boyd Webb studied at the Ilam School of Art in Christchurch from 1968 to 1971 and from 1972 to 1975 at the Royal College of Art in London, where he settled. Though trained as a sculptor, he chose to work with photography, concentrating on realistic scenes with curious details and odd juxtapositions of objects. He developed his mature style in the 1980s, creating mysterious and elaborate photographic compositions from constructed sets built by the artist in his studio, without resorting to trick photographic techniques. Works by the artist have been exhibited both in the UK and abroad and are part of many private and public collections such as the collection of the British Council and the Tate collection. He represented New Zealand in the Sydney Biennale in 1995. Framed.</p>	<p>Estimate € 400 (US\$ 544)</p> <p>After-Sales Price € 200 (US\$ 272)</p>



**Hundley, Marc**  
The Turtle and the Swan

Lot 8874

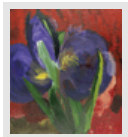
"The Turtle and the Swan".  
Black scissor cutout on yellowish laid paper. 2003.  
140 x 140 cm.  
Signed and dedicated "For Jack" in black pen on the verso.

Marc Hundley is a Canadian Conceptual artist based in New York City. He uses diverse media to blend literature, popular culture, and the realms of fantasy and reality in his work. Hundley states of his art: "I generally make things that advertise the way I feel - or celebrate things I have chosen to have meaning". He has recently exhibited at White Columns, New York; Herald St, London; Neon Parc, Melbourne; Team Gallery, New York; Bellwether Gallery, New York and Darren Knight Gallery, Sydney.

*Provenance:* Purchased directly from the artist.

Estimate  
€ 1.200 (US\$ 1.632)

After-Sales Price  
€ 800 (US\$ 1.088)



**Fetting, Rainer**  
Iris

Lot 8875

"Iris".  
Oil on canvas. 1989.  
220 x 200 cm.  
Signed, dated, titled, and numbered "B 191", in black ink on the verso.

From 1972 - 1978 Rainer Fetting studied under Hans Jaenisch at the Hochschule für Künste in Berlin. In 1977, with Helmut Middendorf, Salomé and Bernd Zimmer, he founded the Gallery on Moritzplatz in Berlin. In his artwork Fetting continuously returns to the theme of the city (mostly Berlin), as well as portraits. He usually depicts nudes or still lifes, which he imbues with bright colors and incredible expressivity. The monumental Iris offered here is also depicted in this same energetic style, painted with intense contrasts between the strong red and violet tones. Framed.

Estimate  
€ 12.000 (US\$ 16.320)

Result € 28.000 (US\$ 38.080)



**Peyton, Elizabeth**  
"Kiss"

Lot 8876

"Kiss".  
Color lithograph on wove paper. 2000.  
61 x 48,5 cm (image and paper).  
Signed, titled, dated and numbered "p(rinter's) p(roof)" 3/10.

A brilliant, strong impression in pristine condition. Framed.

Estimate  
€ 750 (US\$ 1.020)

Result € 2.200 (US\$ 2.992)



**Peyton, Elizabeth**  
"Bosie"

Lot 8877

"Bosie".  
Color lithograph on wove paper. 1998.  
75 x 57 cm (image and paper).  
Signed, dated and numbered 10/45.

A very fine impression in bright pink, purple and grey. In pristine condition. Framed.

Estimate  
€ 750 (US\$ 1.020)

Result € 1.400 (US\$ 1.904)



**Warhol, Andy**  
Lenin

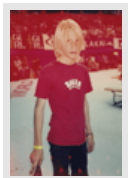
Lot 8878

Lenin.  
Silkscreen on *Arches* wove paper. 1987.  
100 x 74,9 cm (image); 104,8 x 75,8 cm (paper).  
Signed, dated, numbered 11/46 and inscribed "T(rial) P(roof)".  
Feldman/Schellmann IIB.403.

One of 46 trial proofs aside from an edition of 120. Each trial proof is unique. Published by Andy Warhol, New York, with the stamp "© Andy Warhol 1987" on the verso. A superb impression in vibrant orange and purple. The colors fresh and strong. Framed.

Estimate  
€ 20.000 (US\$ 27.200)

Result € 55.000 (US\$ 74.800)



**O'Dell, Patrick**  
Untitled (John Robinson, Skateboarder)

Lot 8879

Untitled (John Robinson, Skateboarder).  
Chromogenic print flush-mounted on aluminum. Circa 2003.  
101 x 69 cm.

*Lit.:* Vice Magazine. 2003, ill.

Estimate  
€ 300 (US\$ 408)

Result € 1.200 (US\$ 1.632)

1 2 3 4 5 6 7 **8** 9 10 11





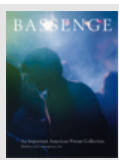
# BASSENGE

KUNST-, BUCH- &amp; FOTOAUKTIONEN

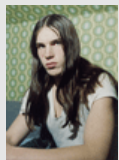


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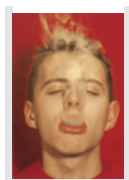
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1 2 3 4 5 6 7 8 **9** 10 11

Main Image	Description	Status
	<p><b>Knes, Heinz Peter</b> Robert Burgsinn</p> <p>Lot 8880</p> <p>"Robert Burgsinn" (Dude with long hair). Chromogenic print on <i>Kodak Professional Endura</i> paper. 1995/printed 2006. 36 x 27 cm (image); 45 x 34,3 cm (paper). Signed, titled, dated, copyright stamped, and editioned 1/5 in ink on the verso.</p> <p><b>With: Heinz Peter Knes.</b> "Fearing Nude Boy". Chromogenic print on <i>Kodak Professional Endura</i> paper. 1995/printed 2006. 33,5 x 31 cm (image); 40,4 x 37,8 cm (paper). Signed, titled, dated, editioned 1/5, and copyright stamped on the verso. Both works framed. Knes' photographs have been published in numerous magazines, for example <i>I-D</i>, <i>Butt</i> and <i>Purple</i>. He has self-published a number of photobooks himself, such as, <i>Tell it to my Heart</i>, 2013 and <i>Parasite Book</i>, 2009. Recently Knes has participated in exhibitions in Oslo, Paris and Berlin, where he continually tackles issues of gender and politics.</p>	<p>Estimate € 400 (US\$ 544)</p> <p>Result € 460 (US\$ 625)</p>
 (More Images)	<p><b>Wood, Blake</b> Jasper Series</p> <p>Lot 8881</p> <p>"Jasper Series". 31 inkjet prints. 2006. Each 58,8 x 40,3 cm (image); 60,8 x 50,8 cm (paper). Signed and dated in pencil on the verso.</p> <p>Blake Wood is a photographer and filmmaker living in Los Angeles. His series entitled "Jasper" chronicles the story of a young boy who runs away from home to live in NYC as a punk rocker. Framed.</p> <p><i>Provenance:</i> Purchased directly from the artist.</p>	<p>Estimate € 750 (US\$ 1.020)</p> <p>Result € 2.200 (US\$ 2.992)</p>
	<p><b>Pfeiffer, Walter</b> Das Auge, die gedanken, unentwegt wandernd</p> <p>Lot 8882</p> <p>"Das Auge, die gedanken, unentwegt wandernd". Untitled #3. Gelatin silver print. 1986. 22 x 21 cm (image), 34 x 32,5 cm (paper). Copy of signature, edition 1/30, and title attached to mat on the verso.</p> <p>Photographing since the 1960s, Pfeiffer is known as a cult photographer of homoerotic images and Zurich street life. His recent retrospective at the Fotomuseum Winterthur, showcased his photography, videos and vitrine displays from the 1970s to the present. "Walter Pfeiffer's photographs are recognizable for the omnipresent flash or the off-kilter cropping, wherein each image pictures an event before and after it occurs." <i>Interview Magazine</i>, June 2013. Framed. <b>With: Walter Pfeiffer.</b> "Das Auge, die gedanken, unentwegt wandernd". Gelatin silver print on RC paper. 1986/printed 2003. 22 x 21 cm (image); 27,5 x 24 cm (paper). Editioned 2/30, partial signature in ink on the verso. Copy of signature, edition, and title attached to mat.</p> <p><i>Lit.:</i> Walter Pfeiffer (1970-1980). Frankfurt 1980. Walter Pfeiffer. Winterthur 2008, ill. p. 234.</p>	<p>Estimate € 450 (US\$ 612)</p> <p>Result € 650 (US\$ 884)</p>
<b>Pfeiffer, Walter</b>		Estimate





Untitled (Smoke boy)

€ 600 (US\$ 816)

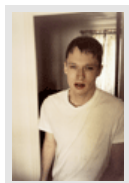
Lot 8883

Result € 400 (US\$ 544)

"Untitled" (Smoke boy).  
Chromogenic print on *Fujicolor Crystal Archive* paper. 2001.  
29 x 19,5 cm (image); 36 x 25,3 cm (paper).  
Signed, titled, dated, and editioned 1/5 in black ink on the verso.

Framed.

*Lit.*: Walter Pfeiffer. *Welcome Abroad. Photographs 1980-2000*. Zurich 2001, ill. unpaginated.



**McGinley, Ryan**

Untitled (Boy in doorway)

Estimate

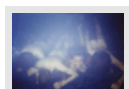
€ 600 (US\$ 816)

Lot 8884

Result € 1.200 (US\$ 1.632)

Untitled (Boy in doorway).  
Chromogenic print on *Kodak Professional Endura* paper. Circa 2000.  
36,5 x 24,5 cm (image and paper).

Gift of the artist/ unique print.  
Framed.



**McGinley, Ryan**

Gloria

Estimate

€ 2.500 (US\$ 3.400)

Lot 8885

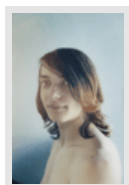
Result € 2.800 (US\$ 3.808)

"Gloria".  
Chromogenic print flush-mounted on aluminum. 2003.  
68,5 x 101,5 cm.  
Printed white label with title, date and size on the verso.

This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.

*Exhibition*: MoMA, PS1, NY in 2004 (our print).

*Lit.*: Ryan McGinley. *New York 2004*, ill. unpaginated.



**McGinley, Ryan**

Mario

Estimate

€ 2.000 (US\$ 2.720)

Lot 8886

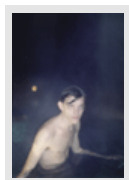
Result € 2.200 (US\$ 2.992)

"Mario".  
Chromogenic print flush-mounted on aluminum. 2004.  
101 x 67,5 cm.

This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.

*Exhibition*: MoMA, PS1, NY in 2004 (our print).

*Lit.*: Ryan McGinley. *New York 2004*, ill. unpaginated.



**McGinley, Ryan**

Tim, Moon

Estimate

€ 2.000 (US\$ 2.720)

Lot 8887

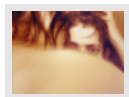
Result € 4.400 (US\$ 5.984)

"Tim, Moon".  
Chromogenic print flush-mounted on aluminum. 2004.  
101 x 68,5 cm.

This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.

*Exhibition*: MoMA, PS1, NY in 2004 (our print).

*Lit.*: Ryan McGinley. *New York 2004*, ill. unpaginated.



**McGinley, Ryan**

Jake's Eyes

Estimate

€ 3.500 (US\$ 4.760)

Lot 8888

Result € 8.500 (US\$ 11.560)

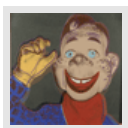
"Jake's Eyes".  
Chromogenic print flush-mounted on aluminum. 2004.  
121 x 165 cm.  
Edition of 6.

This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.

This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.

*Exhibition*: MoMA, PS1, NY in 2004 (our print).

*Lit.:* Ryan McGinley. Whistle for the Wind. New York/Munich 2012, ill. pp. 188-189.  
Ryan McGinley. New York 2004, ill. unpaginated.



**Warhol, Andy**  
Howdy Doody

Lot 8889

Estimate  
€ 10.000 (US\$ 13.600)

Result € 15.000 (US\$ 20.400)

Howdy Doody.  
Screenprint and diamond dust on *Lenox Museum Board*. 1981.  
96,5 x 96,5 cm (image and paper).  
Signed and numbered *14/200* on the verso.  
Feldman-Schellmann II.263.

From "Myths", a portfolio of 10 screenprints published by Ronald Feldman Fine Arts, Inc., New York, with stamp on the verso. The colors fresh and bright, mounted to the support sheet on the upper edge, minimal buckling due to this, otherwise in pristine condition. Framed.

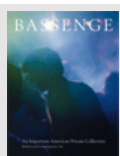
*Provenance:* Bruce R. Lewin Gallery, New York.

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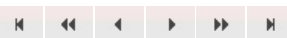


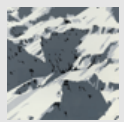





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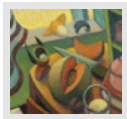
<b>Catalogue</b>	<b>An Important American Private Collection</b>	<p>» <b>to the Art Department</b></p> <p>» <b>Catalogues (Order)</b></p> <p>» <b>Lots in After-Sales</b></p> <p>» <b>Terms and Conditions (PDF)</b></p> <p>» <b>First Time Bidders (as PDF)</b></p> <p>» <b>Form for your bids (PDF)</b></p>
	<p>Catalogue Price EURO 15,00 Auction Date Mi., 4. Dez., 19:00</p> <p>» <b>Entire Catalogue (Lots 8800 - 8908)</b></p>	
<b>Chapter</b>	Modern & Contemporary Art & Photography (Lose 8800 - 8908)	» <b>Chapters</b>

1 2 3 4 5 6 7 8 9 **10** 11



Main Image	Description	Status
	<p><b>Richter, Gerhard</b> Schweizer Alpen II</p> <p>Lot 8890</p> <p>Schweizer Alpen II. Silkscreen on white card. 1969. 69,4 x 69,4 cm (image and paper). Signed. Edition 300 proofs. Butin 20, B 1.</p> <p>After paintings with the same title from 1969 which are based on photographs that Richter took out of a plane on a trip to Milan in 1968. Published by Galerie Heiner Friedrich, Munich. With the stamp "Gerhard Richter (1969) 'Schweizer Alpen', Motiv A1 A2 B1 B2 B3" on the verso. A brilliant impression in black and two nuances of grey. Framed.</p>	<p>Estimate € 1.500 (US\$ 2.040)</p> <p>Result € 6.500 (US\$ 8.840)</p>
	<p><b>Richter, Gerhard</b> Schweizer Alpen II</p> <p>Lot 8891</p> <p>Schweizer Alpen II. Silkscreen on white card. 1969. 69,4 x 69,4 cm (image and paper). Signed. Edition 300 proofs. Butin 20, B 2.</p> <p>A brilliant impression in black and two nuances of grey. Framed.</p>	<p>Estimate € 1.500 (US\$ 2.040)</p> <p>Result € 5.500 (US\$ 7.480)</p>
	<p><b>Liden, Hanna</b> Death Gate</p> <p>Lot 8892</p> <p>"Death Gate". Chromogenic print on <i>Kodak Endura Professional</i> paper. 2003. 34,5 x 50,5 cm (image); 50,7 x 60,8 cm (paper). Edition of 8.</p> <p>Liden first entered the New York art scene in the early 2000s with her bleak, pale landscapes, populated with ghost-like contemporary figures. Always wearing masks, often created or altered by Liden herself, these early threatening characters seem to step out of a modern Ingmar Bergman film. "They were really a crossover between Nordic landscapes, paganism, and American horror cinema." Liden stated in an interview with <i>Interview Magazine</i> in 2010. Framed.</p>	<p>Estimate € 500 (US\$ 680)</p> <p>Result € 300 (US\$ 408)</p>
	<p><b>Shore, Stephen</b> Fort Lauderdale Yankee Stadium, Florida</p> <p>Lot 8893</p> <p>"Fort Lauderdale Yankee Stadium, Florida". Chromogenic print flush-mounted on aluminum. 1978/printed later. 91 x 114,8 cm. Titled, dated and editioned 1/8 on a gallery label on the verso.</p> <p><i>Provenance:</i> 303 Gallery, New York.</p>	<p>Estimate € 3.000 (US\$ 4.080)</p> <p>Result € 2.000 (US\$ 2.720)</p>

*Lit.*: Stephen Shore. Uncommon Places 1973-1978. Paris 2002, ill.



**Jessup, Robert**  
Melons

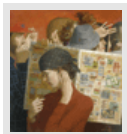
Lot 8894

"Melons".  
Oil on canvas.  
61 x 66 cm.  
With scratched monogram "JSSP" lower left. Signed, dated and titled in black chalk on the verso.

Robert Jessup graduated from the University of Washington and the University of Iowa City in art history and painting. Known for his rather surrealist, narrative paintings, in the present work Jessup has formed imaginative shapes of fascinating plasticity in a colorful still life. With the imagination of a child and the skill of a seasoned painter, Robert Jessup creates paintings that have the unique ability to both unsettle and delight the viewer. Paintings by the artist are in the collections of The Metropolitan Museum of Art, New York; The Brooklyn Museum of Art, Brooklyn, New York; The High Museum of Art, Atlanta, Georgia; The Dallas Museum of Art, Dallas, Texas; as well as many public, private, and corporate collections.

Estimate  
€ 600 (US\$ 816)

Result € 700 (US\$ 952)



**Belov, Sergey**  
Portrait on Background

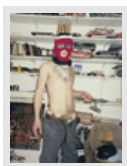
Lot 8895

"Portrait on Background".  
Oil on canvas. 2000.  
71 x 66 cm.  
Signed, titled and dated in black brush on the verso.

Belov's painting, in the style of new objectivity, shows a young, slender woman in the foreground separated from the tangle of figures in the background, due to the headphones she wears. Although standing close to the group of people, her headphones have isolated her from the crowd. Framed.

Estimate  
€ 800 (US\$ 1.088)

Result € 1.100 (US\$ 1.496)



**McGinley, Ryan**  
Untitled (Skimask)

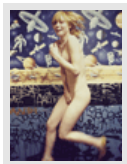
Lot 8896

"Untitled (Dash wearing a Ski Mask)".  
Chromogenic print flush-mounted on aluminum. 2001/printed 2002.  
101 x 76,5 cm.  
Signed, titled, editioned 6/6, by the artist in black ink on the gallery label, on the verso.

*Provenance*: Peter Hay Halpert Fine Art, New York.

Estimate  
€ 1.200 (US\$ 1.632)

Result € 7.500 (US\$ 10.200)



**McGinley, Ryan**  
Lizzy

Lot 8897

"Lizzy".  
Chromogenic print flush-mounted on aluminum board. 2002.  
100,8 x 75,4 cm.

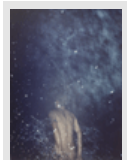
This photo was either from an edition of 6, or a unique artist's proof, or a special exhibition print.

*Exhibition*: "The Kids are Alright", Whitney Museum of Art, 2003.

*Lit.*: Ryan McGinley. Whistle for the Wind. New York/Munich 2012, ill. p. 147.

Estimate  
€ 2.000 (US\$ 2.720)

Result € 27.000 (US\$ 36.720)



**McGinley, Ryan**  
Untitled (Oliver)

Lot 8898

"Untitled (Oliver)".  
Chromogenic print flush-mounted on aluminum. 2003.  
101 x 75,5 cm.  
Printed white label with title, date and size on the verso.

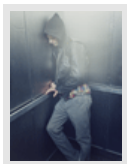
This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.

*Exhibition*: MoMA, PS1, NY in 2004 (our print).

*Lit.*: Ryan McGinley. New York 2004, ill. unpaginated.

Estimate  
€ 3.000 (US\$ 4.080)

Result € 6.500 (US\$ 8.840)



**McGinley, Ryan**  
The Elevator

Lot 8899

"The Elevator, New York".  
Chromogenic print flush-mounted on aluminum. 1999.  
101 x 76 cm.  
Edition of 6.

This photo was included in "The Kids are Alright", 2003, making the then 25 year old McGinley the youngest photographer to ever be exhibited at the Whitney Museum of Art. McGinley's first museum

Estimate  
€ 2.500 (US\$ 3.400)

Result € 4.000 (US\$ 5.440)

exhibition focused on photographs of his friends in and around New York City. The Whitney Museum of Art, New York, owns a print of this photo.  
This photo was either from an edition of 6, or a unique artist's proof, or was a special exhibition print.

*Exhibition:* "The Kids are Alright", Whitney Museum of Art, 2003.

*Lit.:* Ryan McGinley. The Kids are Alright. Self-published. New York 2000, ill.

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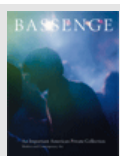
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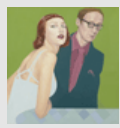
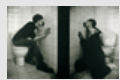





## Catalogue Contents

<b>Catalogue</b>	<b>An Important American Private Collection</b>	» <b>to the Art Department</b>
	Catalogue Price EURO 15,00 Auction Date Mi., 4. Dez., 19:00  » <a href="#">Entire Catalogue (Lots 8800 - 8908)</a>	» <a href="#">Catalogues (Order)</a> » <a href="#">Lots in After-Sales</a>  » <a href="#">Terms and Conditions (PDF)</a> » <a href="#">First Time Bidders (as PDF)</a> » <a href="#">Form for your bids (PDF)</a>
<b>Chapter</b>	Modern & Contemporary Art & Photography (Lose 8800 - 8908)	» <b>Chapters</b>

1 2 3 4 5 6 7 8 9 10 **11**

Main Image	Description	Status
	<p><b>Rogers, Stephen Earl</b> Redheads</p> <p>Lot 8900</p> <p>"Redheads". Oil on canvas. 24,5 x 23,7 cm. With the scratched monogramm "SER" lower right.</p> <p>Stephen Earl Rogers is a portrait painter whose work has been widely exhibited throughout the UK. He graduated from the University of Derby in 1995 with a degree in fine art and is currently based in Birmingham. Due to his acute observation and deft execution, his portraits convey a vivid impression of the personalities depicted. Rogers is a painter with a rapidly growing reputation, having exhibited at the BP Portrait Awards, held almost annually since 2001 at The National Portrait Gallery in London. Framed.</p>	<p>Estimate € 600 (US\$ 816)</p> <p>Result € 1.200 (US\$ 1.632)</p>
	<p><b>Luigi y Luca</b> Love is a Dark Hole and Six Others</p> <p>Lot 8901</p> <p>"Love is a Dark Hole" and six others. 7 gelatin silver prints. 2008. Each 63 x 99,5 cm (image); 66 x 103 cm (paper). Each print signed by both artists, titled, dated, and editioned 1/5 + 2 PA, in pencil on the verso.</p> <p>The young Italian photographers and couple Luigi y Luca exhibited their controversial photographs in Berlin in 2010. Using only themselves as models they create personal, intimate images, which have often been digitally manipulated. "Luigi and Luca debate, in a provocative way, the relationship between photography, sexuality, and provocation." Eugenio Viola. Private Album. They consider themselves visual artists, but work in fashion photography as well. Series includes: "Love is a Dark Hole", "Growing Up", "Couple", and four others. Framed.</p> <p><i>Lit.:</i> Luigi &amp; Luca. Private Album. Innsbruck 2010, ill., unpaginated.</p>	<p>Estimate € 1.200 (US\$ 1.632)</p> <p>Result € 1.800 (US\$ 2.448)</p>
	<p><b>Gatherer, Stuart Luke</b> The Unveiling</p> <p>Lot 8902</p> <p>The Unveiling. Oil on canvas. 153 x 203 cm. Signed in red brush lower right.</p> <p>Stuart Luke Gatherer was brought up in the Eastern Highlands of Scotland, and graduated with a degree in fine arts from Edinburgh College of Art in 1995. Building on the classical tradition of figurative painting, he developed his own unique style. His paintings, rendered in strong forms and colors, and modeled in dramatic light and shading, entice the viewer to interact as an unseen observer. The focus is not so much on narrative as on the charged atmosphere, usually some form of anxiety or tension, existing between people who seem familiar to one another but nonetheless uncertain or vulnerable. "I wanted to create a seedy underworld" says Gatherer, "it's not alluded to in an obvious way. The narrative is left up to the onlooker". He explained his interest in depicting clean-cut, young people, and especially people in formal dress: "Why should I paint dock-workers, or young drug addicts? I don't know anything about those people. I paint people I know and can relate to". Framed.</p>	<p>Estimate € 3.000 (US\$ 4.080)</p> <p>Result € 2.000 (US\$ 2.720)</p>
<b>Gatherer, Stuart Luke</b>		Estimate



The Optimism of Contemporary Life

€ 3.000 (US\$ 4.080)

Lot 8903

Result € 4.200 (US\$ 5.712)

The Optimism of Contemporary Life (Homage to the past).  
Oil on canvas. 1999.  
143 x 183 cm.  
Signed in red brush lower right.

This work by Gatherer shows a cryptic and mysterious scene typical of the artist. Gatherer uses obscure references such as the quote "AND WE FEEL THAT WE ARE ETERNAL" in the upper left margin, the newspaper in the lower left corner with the title "Oracle" or the reference to Rembrandt's painting "The Anatomy of Dr. Tulp" from 1632 at the far right, in which a doctor is explaining the skeletal muscles to present onlookers. Anatomy demonstrations were a social event in the 17<sup>th</sup> century for which the attendees, such as here, dressed festively. The present work makes a strong allusion to this scene but replaces the human corpse with a computer, offering the viewer a variety of interpretations of the situation, which is typical of Gatherer's style. Albemarle Gallery, London label on the verso. Framed.

*Provenance:* Albemarle Gallery, London.



**Unknown Photographer**  
Path through the trees

Estimate  
€ 300 (US\$ 408)

Lot 8904

Result € 150 (US\$ 204)

Path through the trees.  
Gelatin silver print. Circa 1990.  
50 x 50 cm (image and paper).

Framed.



**Hocks, Teun**  
Untitled (Man walking with painting under his arm)

Estimate  
€ 1.800 (US\$ 2.448)

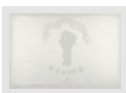
Lot 8905

Result € 2.200 (US\$ 2.992)

"Untitled" (Man walking with painting under his arm).  
Gelatin silver print with oil paint. 1995.  
131,5 x 99,5 cm.  
Signed, dated, editioned 2/3 by the artist; plain white label and Torch Gallery stamp on the verso.

Framed.

*Provenance:* Torch Gallery, Amsterdam.



**Koh, Terence (Asianpunkboy)**  
The whole family: Untitled 6 (Flag)

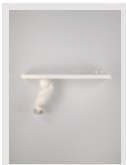
Estimate  
€ 5.000 (US\$ 6.800)

Lot 8906

After-Sales Price  
€ 3.000 (US\$ 4.080)

The Whole Family: Untitled 6 (Flag).  
Polyester, white felt, thread, automotive paint. 2003.  
Circa 62 x 93 cm.  
From an edition of 3.

From the series "The Whole Family", an installation project exhibited at Peres Projects, Los Angeles in 2003. Aside from the edition there are 2 additional artist's proofs. The phrase "INTEGRA ASIANPUNKBOY SANGUIS" is stitched to the flag. Framed.  
Terence Koh, who is better known by his monikers "asianpunkboy" or "Kohbunny", has achieved international notoriety through his minimalistic, monochrom installation objects and ritualistic performances. Inspired by various subjects such as mythology and religion, he investigates themes of identity, power, fashion and sexuality, often in provocative ways. In his work, he addresses beauty and the transcendence of emptiness, the interdependence of life and death, as well as foreboding constellations. Terence Koh's work is marked by contradictions: on the one hand a precise graphic language with the simple colors black and white and opulent materials with glittering surface on the other. In the process many of his works tend to acquire a schismatic quality. Glamour and the gay underground scene, decadence and decay, are opposite themes which enhance his repertoire. Koh's work can be found in numerous private and public collections, such as; The Museum of Modern Art, New York; The Whitney Museum of American Art, New York or The Tate Modern, London. He has had solo-exhibitions at the Mary Boone Gallery, New York; the Schirn Kunsthalle Frankfurt; Peres Projects, Los Angeles; The Whitney Museum, New York and The Wiener Secession, Wien. Within the framework of an exhibition at the Kunsthalle Zürich, Koh installed two gigantic torso sculptures formed out of 700 kilograms of white chocolate, which were then covered in a ton of powdered sugar. The pigment of innocence, the 'non-color' white, has become an obsession for the artist. It almost seems as if it has given him a new image. Framed.



**Koh, Terence (Asianpunkboy)**  
The whole family: Untitled 4 (Owl)

Estimate  
€ 8.000 (US\$ 10.880)

Lot 8907

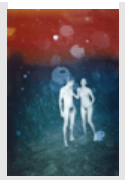
After-Sales Price  
€ 6.000 (US\$ 8.160)

The Whole Family: Untitled 4 (Owl).  
Wall sculpture (plastic owl, acrylic paint, zirconium stones, two white ceramic bowls on wood shelf).  
2003.  
Height 52 cm, width 110 cm, depth 26 cm.  
From an edition of 3.

From the series "The Whole Family", an installation project exhibited at Peres Projects, Los Angeles in 2003. Aside from the edition there are 2 additional artist's proofs. "William" engraved on the zirconium stones of the eyes of the owl.

**McGinley, Ryan**  
Sunrise

Estimate  
€ 3.500 (US\$ 4.760)



Lot 8908

Result € 9.000 (US\$ 12.240)

"Sunrise".  
Chromogenic print flush-mounted on aluminum. 2003.  
182 x 120,5 cm.  
Edition of 6.

This photo was either from an edition of 6, or a unique artist's proof, or a print specially made for the exhibition.

*Exhibition:* MoMA, PS1, NY in 2004 (our print).

*Lit.:* Ryan McGinley. New York 2004, ill. unpaginated.

1 2 3 4 5 6 7 8 9 10 11

