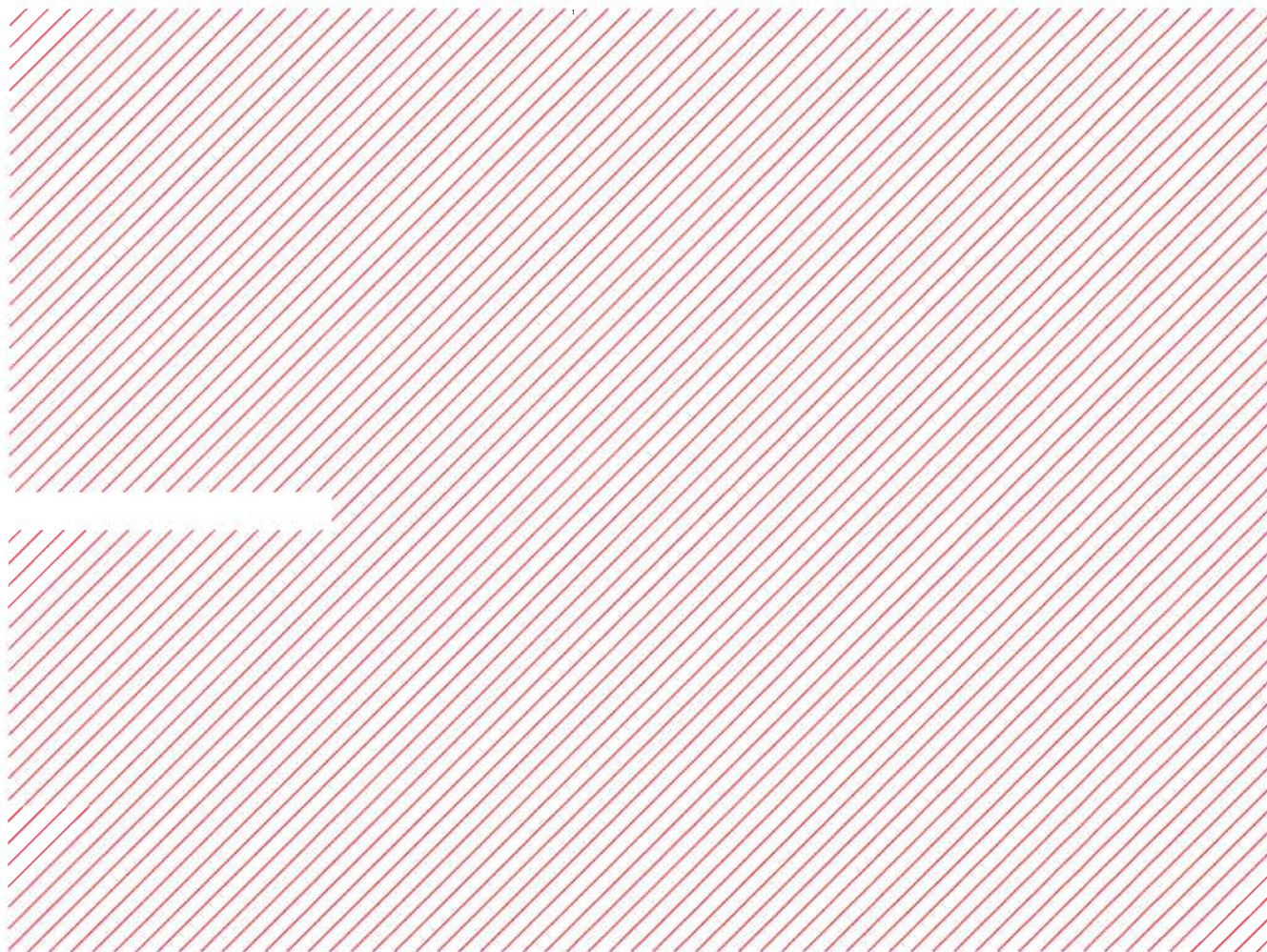


L\_MF

LAWSON\_MENZIES FLYNN  
INTERNATIONAL CONTEMPORARY AND EMERGING ART  
26.06.2002







→ **FOREWORD**  
→ **BARBARA FLYNN**

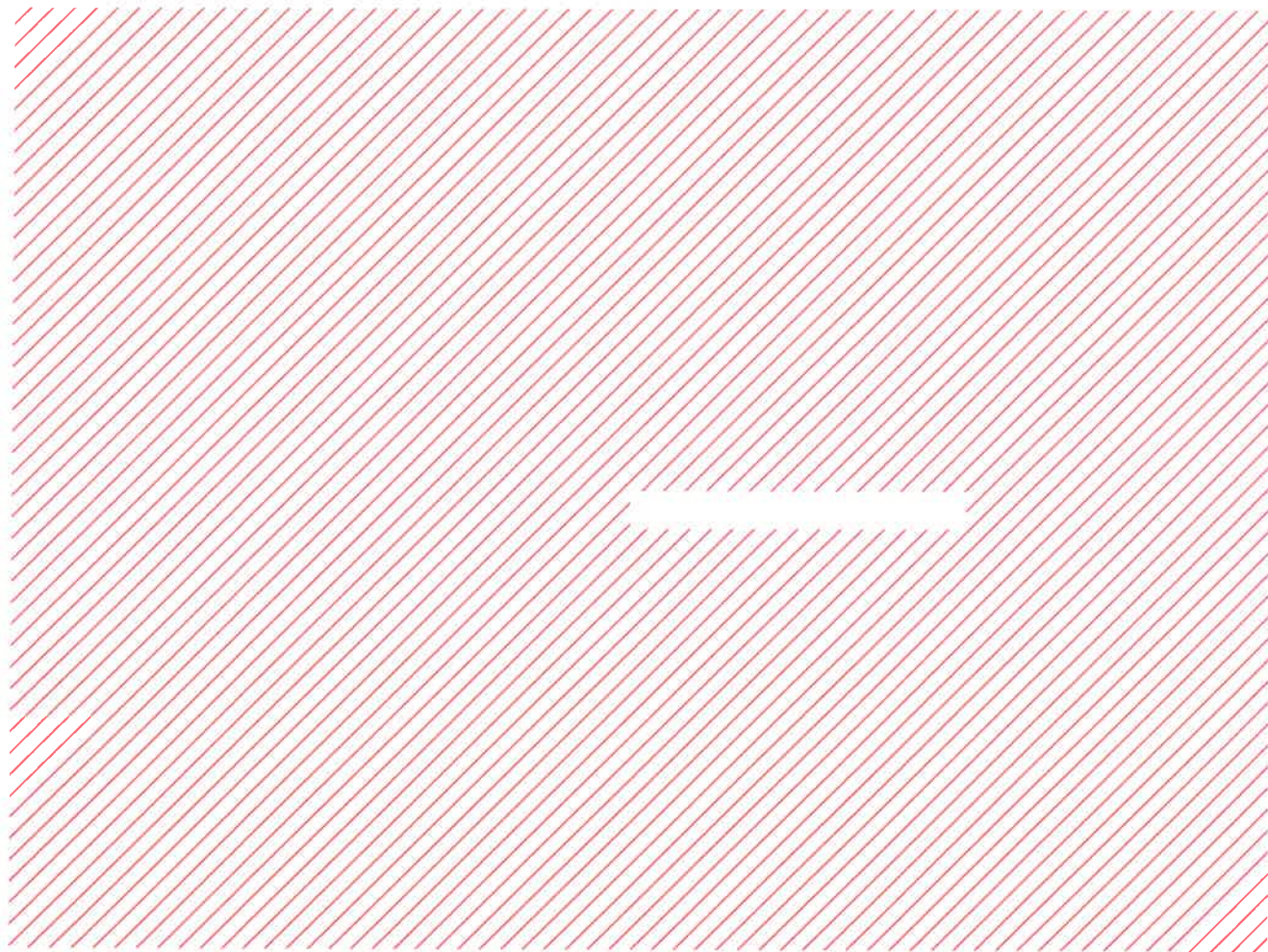
Lawson\_Menzies Flynn is a new venture combining the talents of established auction house Lawson\_Menzies and International Art Specialist Barbara Flynn to offer world class works of contemporary and emerging art to the Australian market at a reasonable price point, and of a range, freshness, and level of quality unprecedented in Australia.

Up until now, Australia's geographic location has been a deterrent to the full-scale exchange of new art. The premise of the new auctions is that this difficulty in fact represents an opportunity, to fill a void and raise the bar by effecting the import into Australia of international art on a regular basis and to enable it to enter Australian collections. Sales will number two per year and will be curated by Barbara Flynn, drawing on Flynn's expertise and extensive network of contacts in New York, Europe, Asia and Australia. Following a method that has been pursued by no auction house before, galleries and artists exclusively are the source of the group of works that Flynn has put together, making for a selection of highest quality primary market material, for the most part by artists whose work has not previously appeared at auction or been presented in Australia.

The selection is not west-centric and encompasses the work of 14 artists based in Australia and parts of Asia whose art is being seen in the context of the works coming from Berlin, London, Chicago and New York. Overall, the selection is subjective while inclusive and presents an accurate view of how artists are currently working around the world.

Flynn's approach means that Australian buyers are being given special access to works of art as soon as they are made. For Australia, this represents an unprecedented opportunity. The anticipation is that both established and new and younger buyers will support the initiative, on the basis of the excellence of the offerings as well as the convenience of being able to purchase works by many of the artists locally for the first time.

Flynn wishes especially to thank the first group of participating artists and galleries for their spirit and adventurousness in supporting such an unprecedented venture.



➤ **TESTIMONIAL**

➤ MICHAEL FINDLAY, DIRECTOR,  
➤ ACQUAVELLA GALLERIES,  
➤ NEW YORK

I have spent almost forty years in the art world based in New York. As an auction house specialist and dealer I trotted the globe to buy and sell Impressionist and Modern Masters. But when it came to buying contemporary art for my personal collection I never went far from my front door, because I used to consider that New York City sharpened the cutting edge. Even though the first works I bought in the 1960s were by the British artists Richard Smith, Allen Jones and Gerald Laing, they lived and worked in New York City at the time. I also bought Joseph Beuys, whose work I had seen in Germany, but who was soon to make a huge impact on the New York scene, and a few years later Sean Scully, the Irish painter, who still makes New York his home.

Fast forward to the last five years and none of the artists whose work my wife and I have felt compelled to own “belong” to New York City: Shirin Neshat and Chan Chao in the L\_MF sale, to name just two. While New York remains a vital place for the world art trade, the cradle of creativity for the 21st century is drifting inexorably east. New movements in art are born of social change, and there is no greater change in this age than the collision between West and East socially, politically and economically. Australian-based contemporary art collectors are in a unique position to witness and participate in this tectonic shift so long as entrepreneurs like Rod Menzies and experts like Barbara Flynn are willing to scour and scout and bring you reports from the front lines in the form of this selection of truly global works of art from the studios of the women and men with passionate visions about our time.

Like the internet, the new art world knows no geography and gone are the days when one “-ism” dominates taste. The center of the art world is nowhere, or everywhere. On 26 June 2002 it will be in Sydney.



→

**FINE ART  
MANAGEMENT AND ADMINISTRATION**

Chairman → Rod Menzies  
Chief Operating Officer → Mark Helps  
Managing Director → James Badgery  
General Manager → Anita Archer  
Head of Production → Nicola Ericson  
Head Of Registration → Belinda Sharpe  
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→ Michael Chirnside (Victoria)  
Jewellery → David Bubb  
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→ Australian and International Paintings → Tim Abdallah (Victoria)  
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→ Oriental Works of Art → Simon Hollington  
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**ESTATE AND GENERAL AUCTIONS**

General Manager → Neil Watson

**LAWSON-MENZIES**

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Manager → Martin Farrah

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→ Auburn, NSW 2144  
→ Tel: +61 2 9737 0800 Fax: +61 2 9737 0811  
Manager → Jim Wiggan

**SPECIALIST AND CONTACT INFORMATION FOR THIS SALE**

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INTERNATIONAL CONTEMPORARY AND EMERGING ART  
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Email [bflynnasia@bigpond.com.au](mailto:bflynnasia@bigpond.com.au)

**Time difference**

East Coast U.S.-Sydney = Sydney is +14 hours  
West Coast U.S.-Sydney = Sydney is +17 hours  
London-Sydney = Sydney is +9 hours  
Continental Europe-Sydney = Sydney is +8 hours  
Tokyo-Sydney = Sydney is +1 hour

**ACKNOWLEDGEMENTS**

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**VALUATIONS**

→ Estate and General Valuations  
→ Graham Addison  
→ Commercial Valuations  
→ Paul Stokes

**DEPARTMENTS**

→ Insolvency Matters  
→ Insurance  
→ Toys and Dolls  
→ Vehicles  
→ Tribal Art  
→ Books & Manuscripts  
→ Decorative Paintings

**ADVISORY PANEL**

→ Henry Birner  
→ Wayne Bos  
→ Sir Andrew Grimwade  
→ Michael Kroger  
→ Kenneth Wach  
→ Hon. Neville Wran AC QC

**INFORMATION FOR BUYERS AND SELLERS** <  
THE AUCTION IS SOLD SUBJECT TO THE TERMS AND CONDITIONS PRINTED IN <  
THIS CATALOGUE AND THE INFORMATION BELOW <

#### BUYER'S PREMIUM

A Buyer's Premium of 17.5% + GST will be charged on the hammer price of all lots purchased.

#### BUYER REGISTRATION

All intending purchasers are required to register their name, address and telephone contact details to obtain a bidding number. Please check with reception or sale staff for the registration point for each auction.

#### PRE-SALE ESTIMATES

The pre-sale estimates are intended as a guide to prospective purchasers and are an opinion of the likely range within which bids may be successful, dependent on the competition for each lot.

#### ESTIMATES IN US DOLLARS

Estimates for this sale have also been shown in US Dollars as a guide to prospective purchases. The estimates have been converted, and rounded, at the following rate current at the time of printing.  
AUS\$1 = US\$0.55 The rate may have changed as at the date of sale, therefore buyers are recommended to check prior to bidding. Settlement is made to vendors in the currency agreed on consignment based on the exchange rate as specified at the close of business on the day of sale.

#### FREIGHT

Please advise us prior to payment if freight is required so that a quote can be obtained and the appropriate costs added to your invoice.

#### ABSENTEE BIDS

Lawson-Menzies will execute bids on behalf of buyers who are unable to attend the sale. Bidders are asked to lodge their bids no later than 48 hours before the sale begins. Bids must be made on our Absentee Bid Form which is available on request or via the internet. While Lawson-Menzies endeavours to ensure all Absentee Bids are lodged with the Auctioneer, we accept no liability. Lots will be purchased as reasonably as is possible, subject to other bids and reserve prices. In the event of identical bids being submitted, the first received will take precedence. Bids without a maximum price will not be accepted. All amounts stated on the absentee bid form must be in Australian dollars.

#### TELEPHONE BIDS

Telephone bidding may be arranged on items of significant value subject to arrangements being made prior to the auction with the relevant department. All telephone bids must be confirmed in writing by the bidder.

#### DELIVERY AND PAYMENT

All goods must be paid for and collected within two working days of the sale. Late collections from room sales must be made at 212 Cumberland Street, Sydney. All payments must be made at the cashier point at reception. International buyers are requested to contact our registration department to arrange shipping procedures. Delivery of goods is subject to full payment and confirmation of any licence or export requirements.

#### CULTURAL HERITAGE ACT

Australia operates a Cultural Heritage Act to control the export of works thought to have or be of cultural significance. It is the responsibility of the purchaser to obtain the necessary permit prior to exportation.

#### ENDANGERED SPECIES

Items made of or incorporating animal material such as ivory, whale bone, tortoiseshell, etc require a CITES permit prior to exportation.

#### VALUATIONS

Lawson-Menzies undertakes written valuations for probate, insurance, family division or other purposes.

#### CATALOGUE SUBSCRIPTIONS

Annual subscription may be obtained for all scheduled auctions in our Fine Art Division.

#### GST

A goods and services tax of 10% will be included in the hammer price of items sold, where applicable and for all items will be added to the buyer's premium. Items on which GST applies will be identified with a dagger (†) symbol in the catalogue. When selling, the goods and services tax will also be included in the stated commission rates and all charges incurred by vendors, where applicable. GST does not apply to the buyer's premium for items exported within 60 days of sale.



➤ **TERMS AND CONDITIONS OF AUCTION SALES**  
➤ **LAWSON-MENZIES PTY LTD**

**1. AUCTIONEER IS AGENT FOR VENDOR.**

Lawson-Menzies is agent for the Vendor and is not responsible for any default by the Vendor or the Buyer.

**2. HIGHEST BIDDER**

Subject to any reserve price, the highest bidder shall be the Buyer and any dispute shall be settled by the Auctioneer who may at any time at his absolute discretion and regardless of the fall of the hammer re-open the bidding or withdraw the Lot from sale. The decision of the Auctioneer shall be final.

**3. REGULATION OF BIDDING**

The Auctioneer has the right in his absolute discretion to refuse any bid and to advance and regulate the bidding as he decides and any bid acknowledged and relied upon by the Auctioneer may not be withdrawn.

**4. RIGHTS OF AUCTIONEER AND VENDOR**

The Auctioneer and the Vendor reserve the following rights which may be exercised by the Auctioneer without giving any reason therefore:

- (a) not to offer for sale any Lot described in the catalogue;
- (b) to offer for sale part only of any Lot described in the catalogue;
- (c) to offer (2) or more of the Lots described in the catalogue as separate Lots or together as one Lot;
- (d) should such Lots referred to in (c) of this Condition not be knocked down under the hammer to a successful bidder, to offer them as separate Lots;
- (e) to keep secret the existence and amount of the reserve price (if any) of a Lot;
- (f) in the event that any Buyer shall successfully bid for more than one Lot at the auction - (1) to appropriate any moneys received from that Buyer in satisfaction or partial satisfaction of the Purchase Price due in respect of any one or more of such Lots to the total or partial exclusion of amounts due in respect of any other such Lot or Lots as the Auctioneer shall see fit; and (2) to elect at any time to treat each Contract for the sale of each such Lots as interdependent with each other such Contract or Contracts and default under any such Contract shall be treated as default under all such Contracts;
- (g) to bid on behalf of the Vendor or any prospective Buyer with or without disclosure;
- (h) in the event that any Lot is not sold at the auction to offer to sell same thereafter by private treaty but otherwise subject to these Conditions; and
- (i) to refuse any person or persons admission to, or eject them from, the auction site.

**5. BUYER BIDS AS PRINCIPAL**

Every Buyer shall be deemed to bid as principal unless prior to the auction he discloses to Lawson-Menzies that he will be bidding on behalf of a principal and supplies the full name and address of his principal and a copy of a written authority to bid for and on behalf of that principal and such authority is satisfactory to Lawson-Menzies.

**6. BUYERS REGISTRATION FORM**

Every bidder shall complete and sign a Buyers Registration Form. Proof of identity acceptable to Lawson-Menzies may be required prior to entry to the auction premises.

**7. BUYERS PREMIUM**

The Buyer may be required to pay to Lawson-Menzies a Buyers Premium based on a percentage of the Hammer Price. The terms of that premium will be published prior to the auction. The Buyer acknowledges that Lawson-Menzies may also receive commission from the Vendor.

**8. GOODS AND SERVICES TAX**

- (a) A Goods and Services Tax (GST) at the prescribed rate, where applicable, will be included in the Hammer Price of a Lot. Unless stated otherwise, the GST will apply in all cases to Lawson-Menzies' vendor's commission, charges and buyer's premium, and will be added to those fees and charges. Lawson-Menzies will disclose whether or not GST is applicable to the hammer price of a Lot prior to offering the Lot for sale.
- (b) Where GST is collected on the hammer price of a Lot for a registered vendor, the GST will be paid to the Vendor with the proceeds of the sale, and the vendor acknowledges it is the Vendor's responsibility to remit the GST to the appropriate authority.
- (c) It is the Vendor's responsibility to disclose to Lawson-Menzies whether or not the sale of the Lot(s) will be subject to GST.

**9. STATEMENTS MADE BY AUCTIONEER AT ROSTRUM**

All conditions, notices, descriptions, statements and other matters in the catalogue and elsewhere concerning a Lot are subject to any statements modifying or affecting the same made by the Auctioneer from the rostrum prior to any bid being accepted for the Lot.

**10. CATALOGUE DESCRIPTIONS**

- (a) Any representation or statement by Lawson-Menzies in any catalogue, advertisement or brochure as to the authorship, origin, date, age, period, attribution, genuineness, provenance, condition, quality, or estimated selling price of any Lot is a statement of opinion only. Any illustrations in the catalogue are solely for the guidance of prospective Buyers and are not to be relied upon in terms of tone or colour or necessarily to reveal imperfections in any Lot;
- (b) Many Lots are of an age or nature which precludes their being in pristine condition and some descriptions in the catalogue make reference to damage and/or restoration. Such information is given for guidance only and the absence of such a reference does not imply that a Lot is free from defects nor does any reference to particular defects imply the absence of others;
- (c) Buyers must satisfy themselves as to all matters referred to in (a) and (b) above by inspection or otherwise prior to the date of the auction. The attention of Buyers is also drawn to the Explanation of Cataloguing Practice (if any) contained in the catalogue.

**11. EXCLUSION OF WARRANTIES**

- (a) No error or misdescription or deficiency in quantity shall vitiate the sale and the Buyer shall be bound to take delivery of the Lot without any allowance or abatement in price.
- (b) Any warranties which might otherwise be implied by the Sale of Goods Act 1923 are hereby excluded and shall not apply. All Lots are sold "as is" and Lawson-Menzies and the Vendor make no representations or warranties as to any Lot other than those implied by the Common Law or by statute, the exclusion of which would render this Condition void or voidable or which would constitute an offence by the Auctioneer or the Vendor.
- (c) Intending bidders must satisfy themselves by inspection or otherwise as to the nature of the Lot and must accept same with all faults, patent or latent (if any).
- (d) No warranty shall be implied from any affirmation made at the auction or otherwise but in all cases where an express warranty is intended, the same shall only be enforceable if reduced to writing and signed by the Vendor or by the Auctioneer as agent for the Vendor.

**12. GUARANTEE**

- (a) If (1) within twenty-one (21) days of the date of the auction Lawson-Menzies receives notice in writing from the Buyer of any Lot that in his view the Lot is a Forgery, (2) within fourteen (14) days of such notice, the Buyer returns the Lot to Lawson-Menzies in the same condition as at the date of the auction, and (3) within a reasonable time thereafter, the Buyer satisfies Lawson-Menzies that the Lot is a Forgery and that the Buyer is able to give a good and marketable title of the Lot free of any liens or encumbrances, then Lawson-Menzies will set aside the sale and refund to the Buyer any amount paid for the Lot.
- (b) Provided that the Buyer shall have no rights under this Condition if: (1) he or she does not give the notice in writing within twenty-one (21) days as specified in Clause 12(a) (1), (2) the catalogue description at the date of the auction was in accordance with the then generally accepted opinions of scholars or experts or fairly indicated that there was a conflict of such opinion, or (3) it can be established that the Lot is a Forgery only by means of a scientific process not generally accepted for use until after the date of the auction or by means of a process which as at that date was unreasonably expensive or impractical or likely to have caused damage to the Lot;
- (c) The Buyer shall not be entitled to claim under this Condition for more than the amount paid by him for the Lot and in particular shall have no claims for any loss, consequential loss or damage, whether direct or indirect, suffered by him.
- (d) The benefit of this Condition shall not be assignable and shall rest solely and exclusively in the Buyer who shall be the person to whom the original invoice was made out by Lawson-Menzies in respect of the Lot when sold and who has since the auction retained uninterrupted and unencumbered ownership thereof.
- (e) In the event of a dispute under this Condition then the matter shall be settled by arbitration, the Arbitrator to be

nominated by the President of the Auctioneers and Valuers Association of Australia (Inc.). Both the Buyer and the Vendor agree to be bound by that decision.

### 13. AGREEMENT FOR SALE AND PAYMENT OF PURCHASE PRICE

Upon the sale of a Lot, the Buyer shall:

- (a) unless he has already done so, give to Lawson-Menzies his name and address, and, if so required by Lawson-Menzies, proof of his identity and details of his bank or other suitable references,
- (b) sign the agreement for sale (if any);
- (c) pay to Lawson-Menzies the Purchase Price within two (2) working days from the date of the auction unless such other terms or period have been specified or agreed to prior to the auction. Payment shall be made in Australian dollars either in cash, by bank cheque or by telegraphic transfer direct to Lawson-Menzies' Trust Account. Personal cheques may be accepted at the discretion of Lawson-Menzies but, unless prior arrangements have been made, must be cleared before delivery of the Lot.
- (d) The Auctioneer may at his discretion require immediate payment or part payment of the Purchase Price in cash or otherwise upon the fall of the hammer.

### 14. RESPONSIBILITY FOR PURCHASED LOTS

A purchased Lot shall be at the Buyer's risk in all respects from the fall of the hammer whether or not payment has been made and neither Lawson-Menzies nor the Vendor shall thereafter be liable for any loss or damage of any kind, whether caused by negligence or otherwise, notwithstanding that any Lot is in or under Lawson-Menzies custody or control at the time of the occurrence of the loss or damage.

### 15. COLLECTION OF PURCHASES

- (a) The property in a Lot shall not pass to the Buyer until the Purchase Price has been paid in full and until all cheques given on account of same have been cleared.
- (b) No Lot may be taken away during the auction nor may any Lot be taken away until the Purchase Price has been paid in full.
- (c) The Buyer shall remove at his expense any Lot purchased by him within two (2) working days from the date of the auction or such other time as may be specified or agreed to by Lawson-Menzies and in this regard time shall be of the essence.
- (d) Any removal shall be at the risk of the Buyer and, in such removal, the Buyer shall do no damage or shall forthwith make good any damage which may be occasioned.
- (e) Any Lot or part thereof which the Buyer does not remove may thereafter be removed by Lawson-Menzies or by some person firm or company engaged by Lawson-Menzies or the Vendor and/or stored at the place at which the auction took place or elsewhere. Such removal and/or storage (whether made for the safety of the goods or for the convenience of the Vendor or Lawson-Menzies or to enable resale of the Lot pursuant to Condition 15) shall be deemed to have been made by

Lawson-Menzies at the request of the Buyer and all costs incurred by Lawson-Menzies or the Vendor in relation thereto shall be immediately payable by the Buyer to Lawson-Menzies who may sue for and recover the same as liquidated damages.

(f) Any packing and handling of purchased Lots by Lawson-Menzies is undertaken solely as a service to Buyers, and will only be undertaken at Lawson-Menzies' discretion and at the Buyer's risk. Lawson-Menzies shall not be liable in any event for any damage to glass or frames, irrespective of cause. Lawson-Menzies shall not be liable for any errors or omissions or damage caused by packers and shippers that Lawson-Menzies has recommended to Buyers.

(g) No Buyer shall resell or otherwise deal with any Lot or part thereof within the auction premises.

### 16. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

- (a) If a Buyer fails either to pay for or to take away any purchased Lot within two (2) working days of the auction or such other period as is specified at the auction or subsequently agreed to or any cheque given on account of the Purchase Price is dishonoured, Lawson-Menzies shall, without further notice to the Buyer and in its absolute discretion and without prejudice to any other rights or remedies it may have, and without being bound to give any notice, be entitled to exercise one or more of the following rights or remedies:
  - (1) to absolutely forfeit any moneys which the Buyer may have paid;
  - (2) to issue proceedings against the Buyer for damages for breach of contract;
  - (3) to rescind the sale of that or any other Lot sold to the Buyer at the same or at any other auction;
  - (4) to resell the Lot or cause it to be resold by auction or private sale. Any deficiency in the Purchase Price resulting from such resale (after giving credit for any payment made) together with the full costs incurred in connection with the resale (including commission and Expenses) shall be payable to Lawson-Menzies by the Buyer and any surplus (if any) over the Proceeds of Sale of the initial sale shall belong to Lawson-Menzies;
  - (5) to store the Lot or cause it to be stored whether in its own premises or elsewhere at the sole expense and risk of the Buyer, and to release the Lot only after payment in full of the Purchase Price together with Expenses accrued and all other costs incurred in connection with the Lot;
  - (6) to charge interest on the Purchase Price and Expenses at the Published Rates calculated on a daily basis to the extent that they remain unpaid in part or in full for more than two (2) days from the date of the auction;
  - (7) to retain the Lot or any other Lot sold to the Buyer at the same or any other auction and release the same only after payment of the Purchase Price and accrued Expenses;
  - (8) to apply any moneys at any time due and/or any Proceeds of Sale of any Lot then due or at any time thereafter becoming due to the Buyer by Lawson-Menzies

or the Vendor towards settlement of the Purchase Price and Expenses;

(9) to exercise a lien on any property of the buyer which is in Lawson-Menzies possession for any purpose;

(10) to apply any payments by the Buyer to Lawson-Menzies or any credits due by Lawson-Menzies to the Buyer towards any sums owing from the Buyer to Lawson-Menzies or to any associated company of Lawson-Menzies without regard to any directions of the Buyer or his agent, whether express or implied.

(b) Without limiting the generality of the foregoing, Lawson-Menzies shall be entitled to recover from the Buyer: (1) the amount of any Vendors commission and Buyers Premium upon the purchase which the Buyer did not complete, as determined in accordance with the Published Rates. (2) such sum for Expenses incurred by the Auctioneer in connection with or incidental to the auction or the resale, and (3) where applicable, any sales tax, or any other tax or charge relating to or arising from the sale of the Lot.

(c) Should the same Buyer purchase more than one Lot at the same sale, then Lawson-Menzies may at any time elect to treat each contract as interdependent with the others and default under any one contract shall constitute default under any or all of the others.

### 17. AUCTIONEER NOT LIABLE FOR DAMAGE LOSS OR INJURY

All persons attending an auction do so at their own risk and the auctioneer shall not be liable for any damage, loss or injury to person or property suffered for any cause whatsoever at any auction except insofar as the damage, loss or injury is caused by the direct negligence of Lawson-Menzies.

### 18. LAW OF THESE CONDITIONS

These Conditions of Business shall be governed by and construed in accordance with the law of the State in which the sale has been conducted and all parties concerned hereby submit to the exclusive jurisdiction of that State's Courts.

### 19. SALE BY PRIVATE TREATY

Where applicable these Conditions shall apply where relevant to either a sale by auction or by private treaty.

### 20. NOTICES

Any notice given hereunder shall be in writing and if given by post shall be deemed to have been duly received by the addressee in the ordinary course of post.

### 21. INTERPRETATION CLAUSE IN THESE CONDITIONS OF BUSINESS THE FOLLOWING WORDS AND EXPRESSIONS SHALL HAVE THE FOLLOWING MEANINGS:

Words in these Conditions of Business importing the singular or plural number shall be deemed to include the plural or singular number respectively and words importing the masculine gender only shall include the feminine or neuter gender and vice versa as the case may require.



# LAWSON\_MENZIES FLYNN INTERNATIONAL CONTEMPORARY AND EMERGING ART

## Lvl.8

LEVEL 8, AURORA PLACE, 88 PHILLIP STREET, SYDNEY, AUSTRALIA

### → VIEWING

→ FRI 21-TUES 25 JUNE

→ 11AM - 6PM DAILY

INFORMATION, CONTACT BARBARA FLYNN:

MOBILE +61 411 877 379

FAX +61 2 9331 0208

Email [bflynnasia@bigpond.com.au](mailto:bflynnasia@bigpond.com.au)

**AUCTION**

→ **26 JUNE 7PM**

**SENSITIVE MATERIAL**

PLEASE NOTE: THIS CATALOGUE CONTAINS IMAGES OF MATERIAL

### ACKNOWLEDGEMENTS

COVER

Chan Chao

INSIDE FRONT COVER

Rachel Feinstein

TITLE PAGE

Gregory Crewdson

BACK COVER

Al Taylor



## 1\_ JEAN-LUC MYLAYNE

BORN 1946, AMIENS, FRANCE  
LIVES IN FRANCE

**NO. 81, OCTOBRE 1984 À JUILLET 1986**

4 PAIRS OF PHOTOGRAPHS MOUNTED

ON 1 MM THICK ALUMINIUM

100 X 50 CM (39 X 19 1/2 INCHES)

SIGNED AND NUMBERED

EDITION 6 OF 12

ESTIMATE: US\$3,500-US\$4,000

AUS\$6,200-AUS\$7,400

### PROVENANCE

Ink Tree, Zürich

Mylayne has received considerable recognition during his career with the inclusion of his work in important group exhibitions such as "Zeichen und Wunder," curated by Bice Curiger, at the Kunsthaus Zürich, 2002; Bienale de Lyon Art Contemporain, France, 2001; "French Collection," Barbican Gallery, London, 2000; and "Sentimentale Journal," Musée d'Art Moderne et Contemporain, Strasbourg, France, 1998-99. In 1999 Barbara Gladstone Gallery in New York held a major show of his work spanning twenty years. His first major presentation in Australia was as part of the 1996 Biennale of Sydney, curated by Lynne Cooke.

Mylayne, a photographer, uses his observations of birds to explore our place in the world. He travels through Europe for weeks and months on end to follow his subjects' daily patterns. These vivid images appear to be almost documentary at first but are a combination of his life interests in ornithology and art. Each image is the culmination of months of meticulous study and preparation. Upon further investigation, one realizes Mylayne's technical and conceptual attitude towards this subject is more complex. (Extracted from, [www.gladstonegallery.com](http://www.gladstonegallery.com), 24/05/2002)

"Mylayne describes the bird as the "actor" to his "director." And like a film director, every aspect of the scene has been carefully conceived beforehand in his mind – the quality of light (often artificial), the time of day, the season, the composition of the landscape elements... The intense proximity of Mylayne to his subject is clear when, in some photographs, you catch his image reflected back in the bird's eye." (Kate Bush, Senior Programmer, Photographer's Gallery, London)

## 2\_JULIE MOOS

BORN 1965 OTTAWA, CANADA

LIVES IN BIRMINGHAM, ALABAMA

**DOMESTIC (BEVERLY AND MALINDA), 2001**

CHROMOGENIC PRINT

101.6 x 127 cm (40 x 50 inches)

edition 1 of 5

ESTIMATE: US\$4,500-US\$5,000 AU\$8,100-AU\$9,000

### PROVENANCE

Fredericks Freiser Gallery, New York

Moos's practice of photographing hinges on the random selection of subjects whom she places in pairs. Her method is to remove her subjects from their usual environments and place them against a neutral background with just enough distance between them to lend ambiguity to their relationships. The subjects are almost always positioned frontally, and in some cases the sitters may be friends, or for that matter, enemies, or employer and employee, as in the work *Beverly and Malinda*, from the series *Domestic*, pairing wealthy Birmingham, Alabama residents with their housekeepers.

Since her first solo show in 1998 at the Clayton Staples Gallery, Wichita State University, Kansas, Julie Moos has held regular solo shows every year, including the 2002 Whitney Biennial, 7 March–26 May 2002. Her work has been included in a diverse range of group exhibitions including Contemporary Art Museum, St. Louis, Missouri, 2002; "Chelsea Rising," Contemporary Arts Center, New Orleans, 2001; "Collector's Choice," Exit Art, New York, 2000; and "Mariana Gartner, Maja Kullenovic, Julie Moos," at the Sable-Castelli Gallery, Toronto, 1999. As is the case with many of the artists in this offering, this is the first time that Moos's work has been presented in Australia.





### **+3\_ARIANE LOPEZ-HUICI**

BORN BIARRITZ, FRANCE

LIVES IN NEW YORK AND PARIS

**DALILA, 2001**

BLACK AND WHITE PHOTOGRAPH

50.8 x 61 cm (20 x 24 inches), framed

EDITION 2 OF 6

ESTIMATE: US\$6,500-US\$7,500

AUS\$11,700-AUS\$13,500

#### **PROVENANCE**

The artist

Lopez-Huici has exhibited widely throughout Europe and North America since 1977, with her most recent shows held at Galerie Frank, Paris in 2000 and 1999, and the AC Project Room, New York, in 1996 and 1994. She has been included in many significant group shows such as "Les Voluptés," Istanbul, curated by Elga Wimmer, 2001; "L'art dans le vent," Domaine de Chamarande, France, curated by Dominique Marchess, 2000; and "The Red Gate," Museum of Contemporary Art, Gent, Belgium, 1996. Lopez-Huici's work has attracted considerable critical attention from the outset in the form of numerous articles, essays and reviews.

#### 4\_JAMES SIENA

BORN 1957, OCEANSIDE, CALIFORNIA  
LIVES IN NEW YORK

##### COFFERED ENDLESS LOOPS, 2002

COLOR PENCIL ON PAPER

15 x 10 cm (6 x 4 inches); 31.3 x 26.3 cm (12 1/2 x 10 1/2 inches), framed

TITLED, SIGNED AND DATED ON THE REVERSE OF THE FRAME

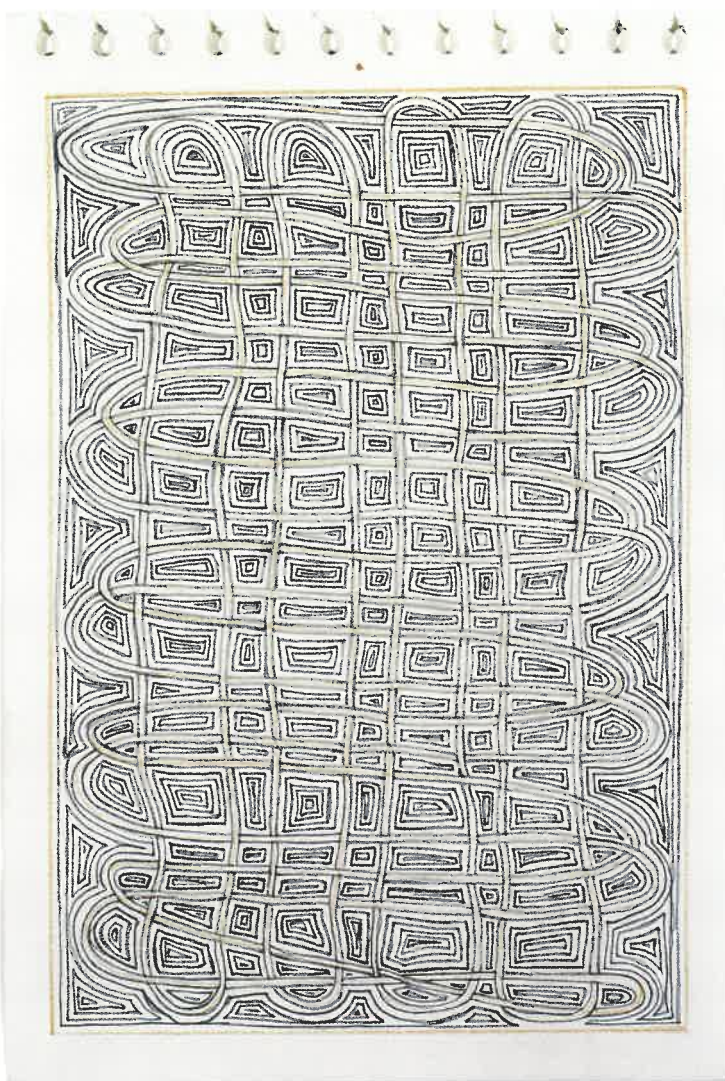
ESTIMATE: US\$1,100-US\$1,200 AUS\$2,000-AUS\$2,200

##### PROVENANCE

Gorney Bravin + Lee, New York

Considered the quintessential "painter's painter," Siena's style has matured and developed from his Neo-Expressionist paintings of the early 1980s. In the last decade, Siena's work, using mostly enamel painted on aluminium, has evolved into a highly refined style of ordered and systematic patterning – a type of personal pictogrammatical language. Siena is interested in the dynamics created with his patterns – wanting the viewer "to retrace the dynamics of his forms and see how they interact."

Siena's work has appeared most recently in "177th Annual Exhibition," National Academy of Design Museum, New York, 2002; "Accumulations," Kent State University, Kent, Ohio, 2001; "Mapping, Territory, Connexions," Galerie Anne de Villepoix, Paris, France, 2000; "Greater New York," P.S.1 Center for Contemporary Art, Long Island City, New York; and "New Work: Painting Today, Recent Acquisitions," San Francisco Museum of Modern Art, 1999. Siena's work has been regularly reviewed in *The New York Times* and major American art journals including *Art in America*, *Art News* and *Artforum*.

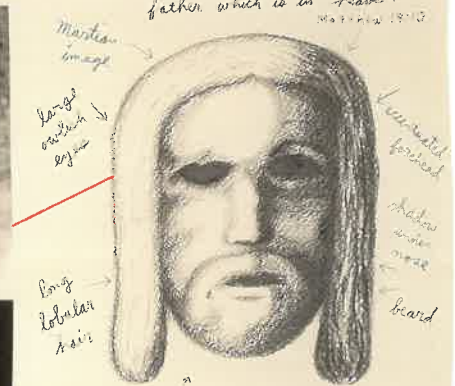
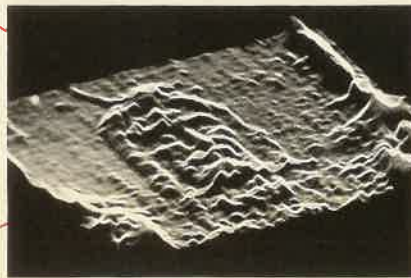
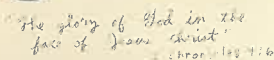


Martian Face similar to Shroud of Turin

"Greatest sign on shell here is from heaven" Luke 21:11

Behold the face of my  
father, which is in heaven

May 12 1917



"For the sky is red."  
ye can discern the fall of the day"  
Matthew 16:3



Computer Enhanced Images of the 2 Faces

A computer-enhanced image of the Laguna region of Mars showing the face on Mars. The 1-bit digital image of the face was taken by the Viking space probe, was the face on the shield to three-dimensionally enhanced by the V.I. Computer (the same technology used by the Jet Propulsion Laboratory on images of Mars to date). A strikingly similar image was revealed. The face on Mars appears to be a badly eroded shield like face of Christ.

Computer  
enhanced  
3-D  
image of  
the flower

1978

LAS VEGAS

Jeffrey Vallaro

ESTIMATE: US\$4,000-US\$5,000 AU\$7,200-AU\$9,000

Lehmann Maupin Gallery, New York

15

## 6\_MALERIE MARDER

BORN 1971, PHILADELPHIA, PENNSYLVANIA  
LIVES IN LOS ANGELES

**UNTITLED, 2001**

CHROMOGENIC DEVELOPMENT PRINT

121.9 x 152.4 cm (48 x 60 inches)

SIGNED AND DATED ON THE REVERSE

EDITION 3 OF 5

ESTIMATE: US\$4,300-US\$4,800 AU\$7,800-AU\$8,700

### PROVENANCE

Artemis Greenberg Van Doren Gallery, New York

### EXHIBITED

The Armory Show, New York, 22-26 February 2001

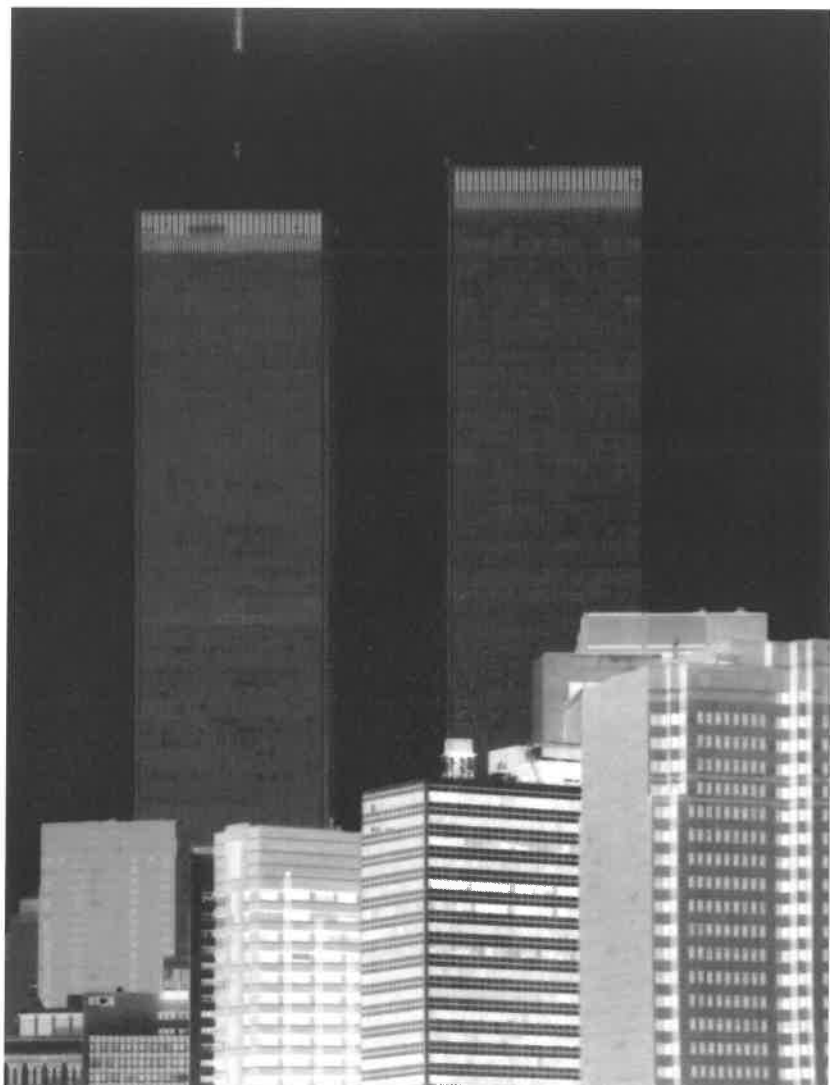
### LITERATURE

Meagher, David, *The Australian Financial Review Magazine*, June 2002, repr.; Johnson, Ken, "Art in Review: The Armory Show 2001," *The New York Times*, 23 February 2001; Vincent, Steven, "Alice in Levittown," *Art and Auction Magazine*, February 2001

Malerie Marder sets up unconventional nude portraits and scenes using friends, family and herself as models. Inspired by film noir, her disturbing and enigmatic images have a strong cinematic quality, where the tension is created through the uncertainty of the scene – the uncertainty of the relationships. The subjects at times appear to be caught off guard, further enhancing the awkwardness of the image and cleverly orchestrating a sense of uncomfortable voyeurism.

Marder is a graduate in photography of the prestigious Yale University MFA Program. Since graduating in 1998 she has held three solo shows in London and New York, and has been included in a diverse range of group shows such as "Another Girl, Another Planet," Lawrence Rubin Greenberg Van Doren Fine Art, New York, 1999; "New Photography II," David Klein Gallery, Birmingham, Michigan, 2000; "Casino 2001," Stedelijk Museum Voor Actuel Kunst, Gent, Belgium, 2001; and "The Beach," The Gallery at Windsor, Vero Beach, Florida, 2002. Her work has attracted a large degree of interest and has been featured exclusively in numerous international art journals. Marder's work is represented in the Metropolitan Museum of Art, New York; The Solomon R. Guggenheim Museum, New York; and the collection of Bard College, Annandale-on-Hudson, New York.





## 7\_VERA LUTTER

BORN 1960 KAISERSLAUTERN, GERMANY

LIVES IN NEW YORK

**BROOKLYN, NEW YORK, WORLD TRADE CENTER,  
JULY 1996, 1996**

UNIQUE FIBER-BASED PHOTOGRAPH,

BLACK AND WHITE

24.5 x 18.7 cm (9 5/8 x 7 3/8 cm)

ESTIMATE: US\$2,000-US\$2,500 AU\$3,600-AU\$4,500

### PROVENANCE

Private collection

Vera Lutter's work has been exhibited widely in New York and Germany. She has been included in numerous important group shows, including the current 2002 Biennial Exhibition at the Whitney Museum of American Art, New York; and the two-person exhibition (with Rodney Graham) "Time Traced," Dia Center for the Arts, New York, 1999-2000. She has also received a number of prestigious awards and grants and her work is represented in major public collections such as the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; and the Hypo Bank, Munich.

## 8\_ GEORGE SEGAL

BORN 1924, BRONX, NEW YORK

DIED 2000, SOUTH BRUNSWICK, NEW JERSEY

UNTITLED, 1969

PLASTER

33 X 39 X 19 CM (12 9/10 X 15 1/5 X 7 2/5 INCHES)

SIGNED AND DATED ON THE REVERSE LOWER LEFT

ESTIMATE: US\$9,000-US\$10,000 AU\$16,200-AU\$18,000

### PROVENANCE

Miles Bellamy, Brooklyn, New York

Segal was one of America's leading sculptors, whose work is celebrated throughout the world. His now iconic white plaster figures have attracted extraordinary international recognition for their power in transforming the ordinary and mundane into "highly evocative poetry and theater." Waiting for a bus, drinking coffee, sitting on a park bench – seemingly insignificant moments – yet the psychological power in these works lies in their confrontation of the mundane – directing the viewer to question such moments.

There have been a number of major retrospectives of Segal's work, starting with the early presentation by the Walker Art Center, Minneapolis, Minnesota in 1978-79, which traveled to the San Francisco Museum of Modern Art and the Whitney Museum of American Art, New York. Segal continued to work with the eminent New York art dealer Sidney Janis and his son Carroll throughout his life and in the last decade of his practice experimented with painting and colour with a spirit and courage to keep changing and developing the work that proved an inspiration to his audience and other artists.



## 9\_ALFRED LESLIE

BORN 1927, NEW YORK

LIVES IN NEW YORK

UNTITLED, NO. 4, 1990-91

CHARCOAL ON PAPER

181 x 152 cm (71 1/4 x 59 3/4

inches), framed

ESTIMATE:

US\$20,000-US\$25,000

AUS\$36,000-AUS\$45,000

PROVENANCE

The artist

Alfred Leslie's inclusion in the 1949 "New Talent" exhibition, selected by art historians Meyer Schapiro and Clement Greenberg, at the Kootz Gallery, New York was a sign of things to come. From that auspicious beginning, Leslie has held countless solo shows and has been included in significant group shows in many museums throughout North America. His work is represented in major public collections including The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; Metropolitan Museum of Art, New York; National Gallery of Art, Washington, D.C.; National Portrait Gallery, Washington, D.C.; Stedelijk Museum, Amsterdam; Whitney Museum of American Art, New York; and the Walker Art Center, Minneapolis, Minnesota.

Starting in 1991 Barbara Flynn, in conjunction with Leslie's longstanding friend and representative, the New York art dealer, Richard Bellamy (1927-98), mounted a sequence of in-depth exhibitions of Leslie's works at her gallery on Crosby Street in New York. The sequence took as its focus Leslie's important and widely influential early grisaille paintings (1962-67) acknowledged by artists like Chuck Close as pivotal in the development of their monochrome portrait paintings starting in the later 1960s. Leslie's earliest works were much sought-after paintings in the Abstract Expressionist tradition, but in 1962 he took the courageous and unpopular step of changing from an abstract to a figurative painting style. In the last decade Leslie has picked up the thread of his early experimental films, like *Pull My Daisy* (1959) and *The Last Clean Shirt* (1964) – long a part of the canon of avant-garde filmmaking – with new films like *The Cedar Bar*, completed in 2001, that are attracting the attention of international film festivals and the serious film press.



## 10\_AL TAYLOR

BORN 1948, SPRINGFIELD, MISSOURI  
DIED 1999, NEW YORK

**FLOATERS (SEA WITHOUT RIGGERS), 1998**  
PENCIL, GRAPHITE, GOUACHE AND  
MICA ON PAPER

67.3 x 55.9 cm (26 x 22 inches)

ESTIMATE: US\$5,500-6,000

AUS\$10,000-11,000

### PROVENANCE

Estate of the artist, courtesy Gagosian Gallery,  
New York

### EXHIBITED

"Al Taylor," Gagosian Gallery, New York, 26  
January-2 March 2002 "Al Taylor: Lures and  
Cures," Kunstmuseum Luzern, 10 July-5  
September 1999

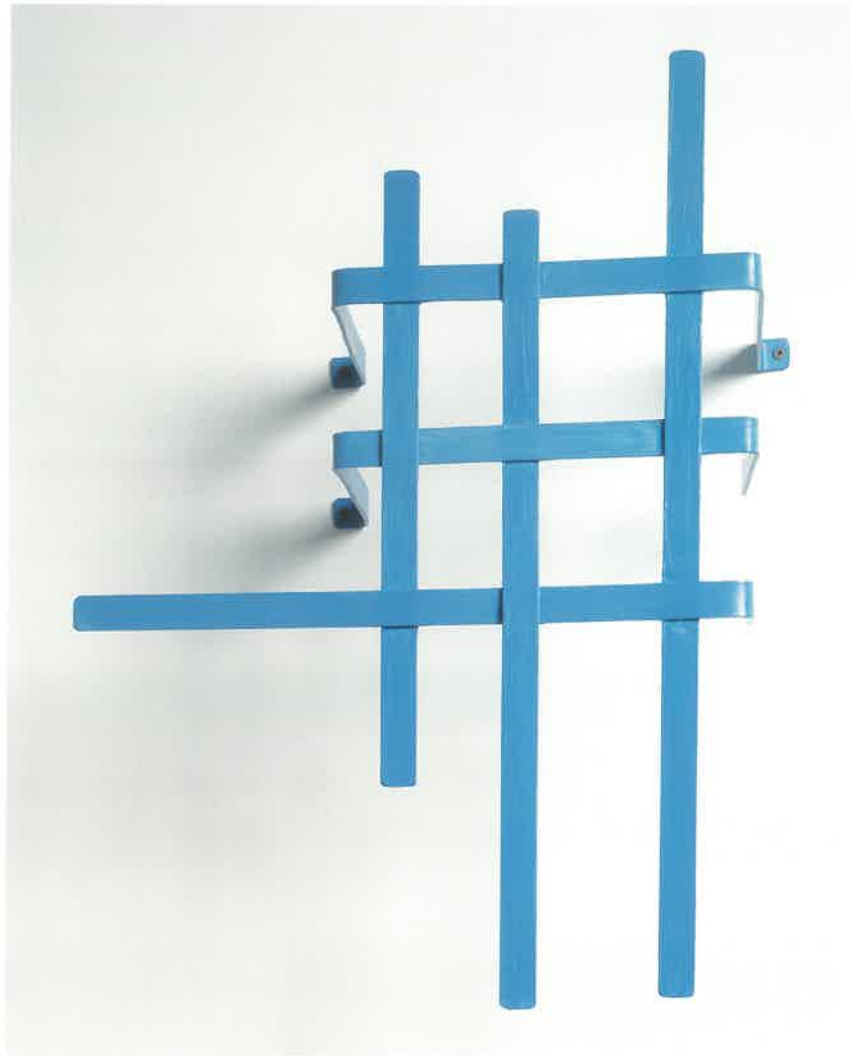
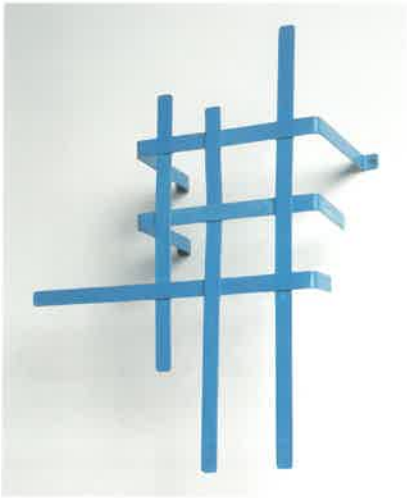
### LITERATURE

*Al Taylor*, Gagosian Gallery, New York, 2002,  
cat., repr. p. 27 *Al Taylor: Lures and Cures*,  
Kunstmuseum Luzern, 1999, cat., repr. p24.

Al Taylor was an artist beloved and respected by other artists, museum curators and people in the know capable of recognizing his special gift for remaining as witty and deadpan in his art as he was in his life. His lapidary early sculptures found a fervent audience in Germany where their original relation to the tradition of an artist like Sigmar Polke was well understood. It was a trip to Hawaii in 1998 that exposed Taylor to the sea imagery and metaphors that would continue to fascinate him until the end of his life from cancer in 1999. The "floaters" of the drawing's title refer to the Styrofoam ellipsoids found attached to fishermen's nets in Hawaii, Polynesia and the Pacific. In Taylor's hands, they became animated and occasionally anthropomorphic, while retaining the irreverence and light touch that were hallmarks of his art. Taylor's drawings achieve a materiality and animation making them equivalent to his works in three dimensions. In this respect, Taylor was working in relation to an artist like Eva Hesse (1936 - 1970), an early pioneer in breaking the distinctions between media by treating drawing as equal to sculpture.

Taylor enjoyed considerable museum support during his lifetime, with two of the major European institutions, the Kunstmuseum Luzern and Kunsthalle Bern mounting in-depth surveys of his work in 1999 and 1992, respectively. His bibliography is a who's who of the most interesting critics operating in New York and Western Europe in the 1980s and 90s, including Brooks Adams, Georg Imdahl, Jerry Salz, Roberta Smith, John Yau and Klaus Kertess (author of the recent Gagosian Gallery catalogue).





## **+11\_REBECCA SMITH**

BORN 1954, GLENS FALLS, NEW YORK

LIVES IN NEW YORK

**BLUE CAGE, 2001**

STEEL, PAINTED

57.5 x 40.6 x 20.6 cm (23 x 16 1/4 x 8 1/4 inches)

ESTIMATE: US\$2,500-US\$3,500 AUS\$4,500-AUS\$6,300

### **PROVENANCE**

The artist

An inventive artist specializing in unorthodox mediums, Rebecca Smith creates tape drawings, polymer and steel sculptures and mixed media installations. She has also worked in bronze and was commissioned in 1999 to create a bronze relief plaque for the Center for Constitutional Rights. Collections such as the Brooklyn Museum and the Hyde Collection (both in New York) have acquired her work and Smith has also exhibited in several international venues, including the Artefiera in Bologna, 1989; International Art Fair in Frankfurt, 1989; and ART 20 Basel, 1989. Many New York galleries have been very supportive of Smith's art, hosting solo exhibitions on a regular basis, for example, the Ledis Flam Gallery, 1994, 1992, 1990, 1989; and Mary Delahoyd Gallery, 1987, 1986, 1985. Most recently, her work has appeared at the Picker Art Gallery at Colgate University, New York, 2002; Lake George Arts Project, New York, 2001; and Abingden Art Center, Philadelphia, 2001.



## 12 SLATER BRADLEY

BORN 1975, SAN FRANCISCO

LIVES IN NEW YORK

**ACTRESS (GREEN 03), 2001**

CHROMOGENIC PRINT

73.8 x 95 cm (29 1/2 x 38 inches)

ACCOMPANIED BY CERTIFICATE OF

AUTHENTICITY AND SIGNED LABEL

ESTIMATE: US\$2,500-US\$3,000

AUS\$4,500-AUS\$5,400

### PROVENANCE

Team Gallery, New York

### LITERATURE

Meagher, David, *The Australian Financial Review Magazine*, June 2002, repr.

For someone who only graduated in 1998 from the University of California, Los Angeles, Slater Bradley is clearly a young artist on the rise. In his moody video and photographic work, Bradley investigates the possibilities of dramatizing the “pause” – that voyeuristic moment when the unknowing subject suddenly notices his or her observer. Whether the moment is real as in Bradley’s widely critiqued *Female Gargoyle*, or deliberately set up as in this work, *Actress (Green 03)*, the artist’s interest in constructing a visual narrative through focusing on the smaller, silent gestures is central to his work. While still at UCLA he was the recipient of several prestigious awards including the UCLA two-year Lillian Levenson Scholarship in 1996, and the UCLA Art Council Grant in 1998. He has held solo shows since 1999 in Paris, Switzerland, Germany and New York, and has been included in significant group shows such as “Dear Dead Person,” Momena, Brooklyn, New York, 2001; “Casino 2001,” Stedelijk Museum voor Actuele Kunst, Gent, Belgium, 2001; “Objects in Mirror are Closer Than They Appear,” Team Gallery, New York, 2001; “Schau mir in die Augen, Kleines!” Kunsthalle Fridericianum, Kassel, Germany, 2001, curated by René Block; “The World is Not Enough,” Museum of Contemporary Art, Washington D.C., 2000; and “PO + KU ART REVOLUTION,” Parco Gallery, Tokyo, 1999, curated by Takashi Murakami. His work has been consistently reviewed and illustrated in American art journals and *The New York Times*.



### 13\_RACHEL FEINSTEIN

BORN 1971, FORT DEFIANCE, ARIZONA

LIVES IN NEW YORK

**WAGENBURG, 2001**

WOOD, HIGH-GLOSS ENAMEL PAINT AND HINGES

4 parts, ca 300 x 637.5 cm (120 x 255 x 1 1/2 inches), overall

ESTIMATE: US\$15,000-US\$20,000 AUS\$27,000-AUS\$36,000

#### PROVENANCE

Marianne Boesky Gallery, New York

#### EXHIBITED

Marianne Boesky Gallery, New York, 10 November-15 December 2001

#### LITERATURE

Valdez, Sarah, *Art in America*, May 2002, repr. p.145-146; Yablonsky,

Linda, "Rachel Feinstein: Marianne Boesky Gallery," *Time Out New York*, 6-13 December 2001

Internationally acclaimed artist Rachel Feinstein creates works that are simultaneously garish and beautiful. With flamboyant colours and caricatured subject matter, her wood and plaster sculptures represent a modern day twist on the Rococo movement. Her playful style and ironic use of kitsch place her as one of the premier young contemporary artists with a truly original vision. In this particular work, she presents an ornate cavalcade of prancing horses. With their confectionery colours and baroque flourishes, these show-ponies exist somewhere between Las Vegas and an imperial palace in Vienna. Feinstein's over-the-top works have been exhibited in premiere New York venues such as the Marianne Boesky Gallery, 2001 and 1999; Whitney Museum of American Art, 2000; Barbara Gladstone Gallery, 2000; Museum of Modern Art, 2000; P.S. 1 Center for Contemporary Art, 1998; Andrea Rosen Gallery, 1997; and the Sonnabend Gallery, 1994. Her most recent works can be seen in solo exhibitions at Corvi-Mora, London, and *Satinstein*, her specially commissioned work for the "Art in the Atrium" series at Sotheby's in New York opened on 30 April 2002. Publications ranging from *Flash Art* to *The New York Times* have praised Feinstein's creations.



## 14\_HIROSHI SUGITO

BORN 1970, NAGOYA, JAPAN  
LIVES IN NAGOYA

**SWEEPER, 1999**

ACRYLIC, PIGMENT AND  
GRAPHITE ON PAPER

158 x 124.5 cm (62 1/4 x 49 inches)

ESTIMATE: US\$7,000-US\$8,000

AUS\$12,600-AUS\$14,400

### PROVENANCE

Tomio Koyama Gallery, Tokyo

Hiroshi Sugito is a Japanese painter with a global presence. His works have been exhibited in countries such as Brazil, Japan, England, Germany and the United States. Nicole Klagsbrun Gallery, New York, in 2001 and 1998, and the Marc Foxx Gallery, Los Angeles, in 2000, 1998, 1996 have been particularly active in showcasing his paintings in conjunction with the gallerist who discovered Sugito's work, Tomio Koyama of Tokyo. Sugito has also taken part in exemplary group exhibitions at the Walker Art Center in Minneapolis, Minnesota, 2001; the Center for Contemporary Art Ujazdowski Castle, Poland, 2000; and the Museum of Contemporary Art, Tokyo, 1999.

## 15\_KATY GRANNAN

BORN 1969, ARLINGTON, MASSACHUSETTS

LIVES IN BROOKLYN, NEW YORK

**UNTITLED (FROM THE POUGHKEEPSIE JOURNAL), 1998**

CHROMOGENIC DEVELOPMENT PRINT

113 x 88.9 cm (44 1/2 x 35 inches)

SIGNED AND DATED ON THE REVERSE

EDITION 4 OF 6

ESTIMATE: US\$3,200-US\$3,800 AU\$5,800-AUS\$6,900

### PROVENANCE

Artemis Greenberg Van Doren Gallery, New York

Much of Katy Grannan's work explores the issues associated with identity and emotional connection among young women. Her photographic portraits, often of female nudes, are far removed from the glossy iconic images we are familiar with. The subtle presence of the slightly awkward young woman in *Untitled (From the Poughkeepsie Journal)* has an integrity and truthfulness about it that would be easily lost in a more conventional image. Grannan's skill is in part due to her ability to elicit a range of emotions in her "glamour-free" portraits, questioning conceptions of nudity and self image.

A graduate in photography of Yale University's much lauded MFA Program in 1999, Grannan has already been recognized with several solo exhibitions including the 2000 "Dream America" (with catalogue) at Lawrence Rubin Greenberg Van Doren Fine Art in New York. Group shows are numerous and include "Casino 2001," Stedelijk Museum Voor Actuel Kunst, Gent, Belgium, and "Legitimate Theater," Los Angeles County Museum of Art, curated by Howard Fox; "Reflections Through a Glass Eye," International Center for Photography, New York, 2000; and "Another Girl, Another Planet," Lawrence Rubin Greenberg Van Doren Fine Art, New York, 1999. Her work has featured strongly in contemporary art journals and newspaper reviews, coming to represent the Zeitgeist of her generation and is represented in the collections of the International Center of Photography, New York and the Solomon R. Guggenheim Museum, New York.



## 16 MARK DI SUVERO

BORN 1933, SHANGHAI  
LIVES IN NEW YORK

**TIQWORKLED, 2002**

STEEL, STAINLESS STEEL, AND  
TITANIUM

55 x 52.5 x 45 cm (22 x 21 x 18 inches)

ESTIMATE: US\$80,000-US\$90,000

AUS\$145,000-AUS\$160,000

### PROVENANCE

The artist

One of the foremost American contemporary sculptors, Mark di Suvero's work has been placed in important collections, both public and private, throughout the world, including the Museum of Contemporary Art Los Angeles, Walker Art Center in Minneapolis as well as upwards of fifty municipal locations around the world. His facility in Long Island City, New York is a former brick factory across from East 85th Street in Manhattan on a scale unheard of in such proximity to Manhattan. Adjacent to the studio is Socrates Sculpture Park, the community initiative set up for the purpose of exposing the work of younger sculptors for whom getting a first exhibition opportunity in New York is otherwise difficult, if not impossible. It is indicative of di Suvero's world view and spirit that this park, cleared, founded, and supported through his private funds for ten years, was recently made an official New York City Park. With a keen interest for involving the public with his work, di Suvero has also undertaken citywide exhibitions in conjunction with museums beginning in the 1980's with the cities of Venice, Stuttgart, Paris, Valencia and Valence.





## \*17\_JAMES CLARK

BORN 1948, COATESVILLE, PENNSYLVANIA  
LIVES IN BROOKLYN, NEW YORK

### PERCY PICASSO, 2002

ARTIFICIAL FUR, PHOSPHORESCENT PAINT,  
ULTRAVIOLET LIGHT WITH POLYCARBONATE  
SLEEVE, PLASTIC TUBES, MOTION SENSOR  
91.4 x 15.2 x 55.9 cm (36 x 6 x 22 inches)

ESTIMATE: US\$6,500-US\$7,500

AUS\$11,800-AUS\$13,500

### PROVENANCE

The artist

### EXHIBITED

"Made in Brooklyn: Selection 1," The Brooklyn Rail,  
Williamsburg, Brooklyn, 9 February-4 March 2001

James Clark is a highly innovative sculptor who has built his aesthetic around scrap-based mechanical creations that often evoke living creatures. Combining industrial materials (such as metal, paint and plastic tubing) with electrical devices (neon lights for example), Clark produces imaginative constructions that cross from mechanical into human territory. In *Percy Picasso*, Clark sculpts a piece that suggests a hybrid between animal and machine form - the long shaft of light appears as a phallic reference and the fur grants the cold plastic tubing an organic life. A beautiful phosphorescent pigment has also been included so that the sculpture gives off a subtle afterglow. In addition, Clark has included a motion sensor with the work, making *Percy Picasso* dependent upon the viewer's presence, in the artist's words, "you give it life." By combining imagery and medium in this odd fashion, Clark turns found objects into something elegant and exotically beautiful. For his inventive creations Clark has been awarded two grants from the National Endowment for the Arts, a Pollock-Krasner Foundation Grant, and received a fellowship from the Guggenheim Memorial Foundation. His sculpture has been exhibited in shows at many well-known venues including the Islip Museum, Long Island, New York, 2000; Max Protech Gallery, New York, 1992, 1991, 1989; and Carnegie Mellon Art Gallery, Pittsburgh, 1991. Publications such as *Art in America*, *The New York Times*, *New Yorker*, and *Artforum* have praised Clark's unique sculptures.

**+18\_KATHY TEMIN**

BORN 1968, SYDNEY

LIVES IN MELBOURNE

**FROZEN MOMENT: POSING (AS PART OF MY KYLIE COLLECTION), 2001**

GLASS

30 x 30 cm (11 4/5 x 11 4/5 inches)

ESTIMATE: US\$1,400-US\$1,800

AU\$2,500-AU\$3,300

PROVENANCE

Anna Schwartz Gallery, Melbourne

An Australian artist with an international presence, Kathy Temin has lived, studied, and exhibited her art globally. Born in Sydney, she went on to study visual arts in London on an Anne and Gordon Samstag Scholarship and also to live and work in New York and Epernay, France as a Moët and Chandon Fellow. Most impressively, almost every Australian art museum has collected her immensely popular works, including the Art Gallery of New South Wales, Sydney; Art Gallery of Western Australia in Perth; Museum of Contemporary Art, Sydney; Art Gallery of South Australia, Adelaide; and National Gallery of Victoria, Melbourne. She has also received considerable attention from commercial galleries throughout Australia and New Zealand. Solo exhibitions of her work have been mounted at venues such as the Roslyn Oxley9 Gallery, Sydney, 1999, 1996, 1993; Hamish McKay Gallery, Wellington, 2000, 1999, 1996; Anna Schwartz Gallery, Melbourne, 2002, 2000, 1998, 1996, 1994; and CBD Gallery, Sydney, 1995 and 1994. Internationally, her work has appeared in group exhibitions in Italy, London, Germany, Korea, New York, and the Netherlands. This work was shown in the exhibition, "Frozen Moments (As Part of My Kylie Collection)" at the Anna Schwartz Gallery, Melbourne earlier this year.



## 19\_TIM WILSON

BORN 1970, NEWPORT NEWS, VIRGINIA

LIVES IN BROOKLYN, NEW YORK

**CHERRY MOON, 2000-01**

OIL ON CANVAS

165.1 x 3048 cm (65 x 120 inches)

SIGNED AND DATED ON THE REVERSE UPPER RIGHT

ESTIMATE: US\$10,000-US\$12,000 AUS18,000-AUS22,000

### PROVENANCE

Schroeder Romero Gallery, Brooklyn, New York

### EXHIBITED

"PG-13," Schroeder Romero Gallery, Brooklyn, 2002

### LITERATURE

"PG-13 Listing," *Time Out*, February 2002; Hamburger, Susan, "PG-13 Review,"

*Waterfront Week*, Vol. 12, No. 2, 24 January 2002; "PG-13 Review,"

*The Brooklyn Rail*, March-April, 2002

An exceptionally gifted painter, Wilson's hyperrealist works can easily be mistaken for photographs. The New York artist begins his creative process by carefully constructing tableaux of well-worn figurines, which are then meticulously lighted and photographed. Deftly copying the resulting images onto canvas, Wilson creates works teeming with memories and nostalgia of his own life. By choosing familiar, mass produced objects, the viewer's associations play with the personal and private memories depicted in the paintings. *Cherry Moon* is one of his most recent paintings and was a highlight of the "PG-13" show at Schroeder Romero in New York this February. It is the largest and most ambitious work featured in "PG-13", a nod to history paintings of previous centuries. The cryptic narratives on this canvas are slightly disturbing; Wilson has created an adult scene from a child's toys and the result is a netherworld of innocence lost. In addition to the "PG-13" exhibition, his work has appeared at the Wythe Studio, Brooklyn, 2002; Bucheon Gallery, San Francisco, 2001; Richard Anderson Fine Arts, New York, 2000; Anderson Gallery, Virginia, 1992 and 1991; and at several other venues in Philadelphia and New York.



## 20\_SHIZUKA YOKOMIZO

BORN 1966, TOKYO

LIVES IN LONDON

**STRANGER NO. 23, 2000**

CHROMOGENIC PRINT

108 x 127 cm (42 1/2 x 50 inches), framed

SIGNED AND DATED ON THE REVERSE

ESTIMATE: US\$2,500-US\$3,500

AUS\$4,500-AUS\$6,300

### PROVENANCE

Cohan Leslie and Browne, New York

### EXHIBITED

"Dear Stranger," Cohan Leslie Brown,

New York, 2001; "Dear Stranger,"

Approach Gallery, London, 2000

A Japanese artist based in London, Yokomizo's work has been presented to audiences around the world on a regular basis since her emergence in 1997. International galleries Taka Ishii, Tokyo in 2001 and 1997; Cohan Leslie and Brown, New York in 2001; and The Approach, London, 2000 have all shown early, strong commitment to her art. In addition, her works have toured in group exhibitions such as "Reflective Surface," Cable Gallery, Helsinki; Fagfabriken, Stockholm and Photo Gallery, Vienna, 1999; as well as "The Bible of Networking," Konstakuten, Stockholm, Sala Gia Gallery, London, and P House Gallery, Tokyo, 1997-99. She will be exhibiting the *Stranger* series at the Museo Arte Contemporanea di Roma in September and a film that she is currently making for a British Council touring show will open in London in October.

Yokomizo's art has been discussed in respected publications such as the *New Yorker*, *Artforum*, *Art in America*, *Art News*, and *Frieze*.

This particular photograph is from Yokomizo's series of works entitled *Stranger*. To create the images in this series, Yokomizo contacted a group of individuals whom she had previously not met via letter and asked them if she could photograph them anonymously. These strangers were invited to stand looking out a ground floor window of their home at an allotted time in the evening. Their gaze returns that of the camera to create a compelling series of surprisingly intimate portraits.

"I am an artist currently working on a photographic project which involves people I do not know. I would be delighted if you could get involved in this project. The project may be exhibited in some exhibitions. I would like to take a photograph of you standing in your front room from the street in the evening. A camera will be set outside the window on the street. If you do not mind being photographed, please stand in the room and look into the camera through the window for 10 minutes on \_\_\_/\_\_\_/\_\_\_pm...I will take your picture for 10 minutes then leave."





## 21\_ JUSTIN LIEBERMAN

BORN 1977, MIAMI

LIVES IN BOSTON

**UNTITLED (BRICK WALL), 2001**

WATERCOLOUR ON PAPER

55 x 75 cm (22 x 30 inches)

Signed and dated on the reverse

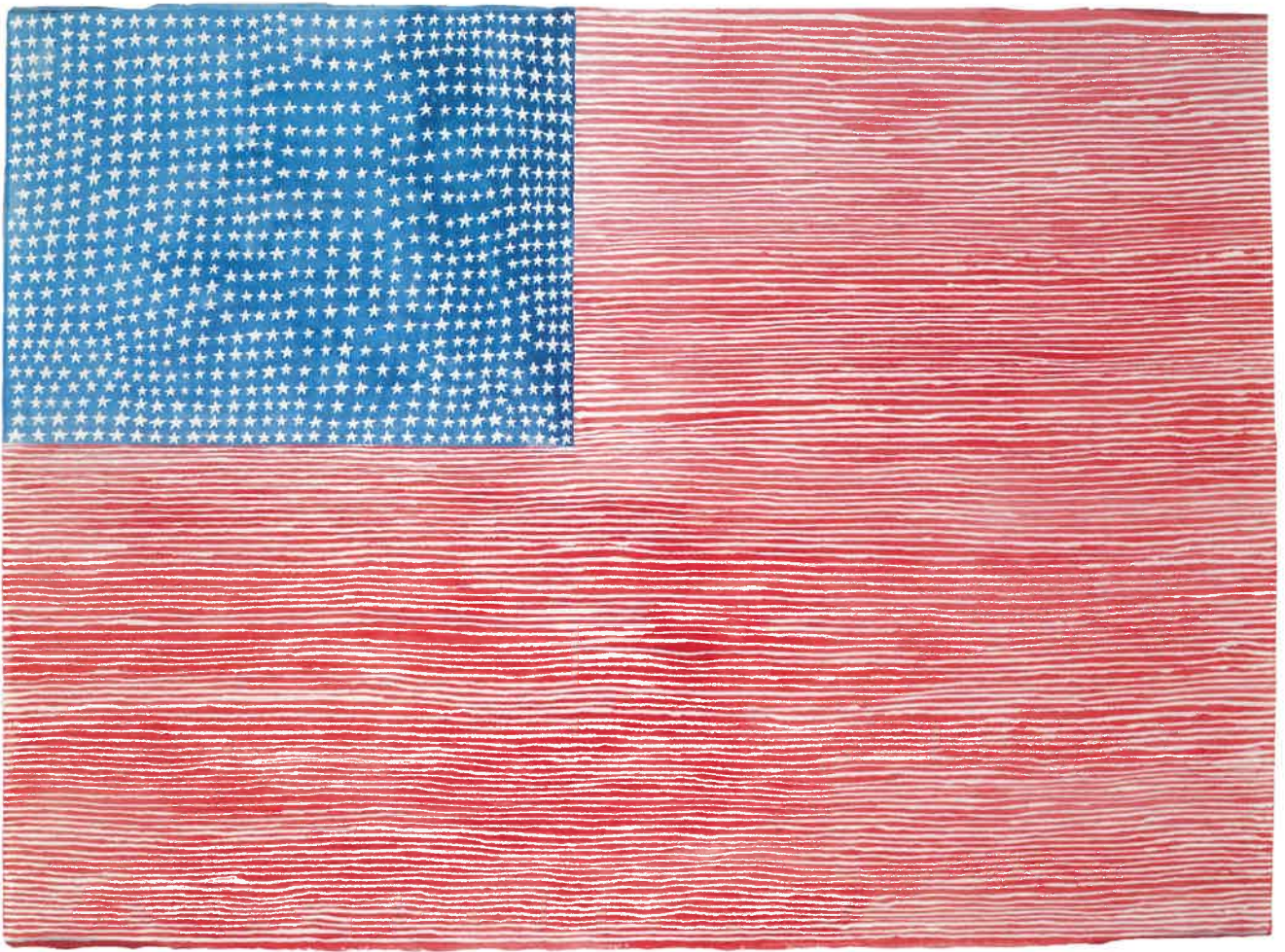
ESTIMATE: US\$800-US\$1,000

AUS\$1,500-AUS\$1,800

### PROVENANCE

LFL Gallery, New York

Lieberman is a young American artist who dropped out of high school at age 16 then studied film theory with Jean-Luc Godard in Milan and later graduated magna cum laude from the School of the Museum of Fine Arts, Boston. Perhaps the multiplicity of his biography is reflected in the variety of mediums he works in. He has exhibited sculptures, painting and video at the Bernard Toale, Allston Skirt, and LFL galleries in 2001. In the same year he received a grant from the School of the Museum of Fine Arts, Boston and was featured in the edgy show "Futuremaybe" at Oni Exhibitions in Boston. Lieberman's pieces are frequently humorous and sometimes disturbing. However, the works *Untitled (Flag)* and *Untitled (Brick Wall)* reflect a particularly sedate Lieberman, an artist more concerned with formal questions than with shocking or unsettling the viewer. These paintings are both similar in their lateral, flat and literal presentation of symbols, possibly reflecting the influence of Godard in Lieberman's work.



## **22\_ JUSTIN LIEBERMAN**

**UNTITLED (FLAG), 2001**

WATERCOLOUR ON PAPER

55 x 75 cm (22 x 30 inches)

Signed and dated on the reverse

ESTIMATE: US\$800-US\$1,000 AU\$1,500-AU\$1,800

PROVENANCE

LFL Gallery, New York

## 23\_YOSHIE SAKAI

BORN 1965, CHIBA, JAPAN

LIVES IN KYOTO

**WATER LEVEL, 1999**

OIL ON CANVAS

227.5 x 162.5 cm (89 3/5 x 64 1/5 inches)

ESTIMATE: US\$7,000-US\$7,800

AUS\$12,600-AUS\$14,100

### PROVENANCE

Tomio Koyama Gallery, Tokyo

### EXHIBITED

Tomio Koyama Gallery, Tokyo, 2001

Japanese painter Yoshie Sakai has been the focus of shows throughout Japan. His work has appeared in solo exhibitions at the Tomio Koyama Gallery, Tokyo, 2001; Ishiyacho Gallery, Kyoto, 1997 and 1995; and Gallery Coco, Kyoto, 1993 and 1992. Sakai's paintings have also travelled to the United States to appear in a group exhibition at the Jack Hanley Gallery, San Francisco in 1999. From 1999-2001 Sakai's art was featured in museum exhibitions at the Mito Contemporary Art Center, Ibaragi; Ueno Royal Museum of Art, Tokyo; Kyoto Municipal Museum of Art, the Museum of Kyoto; and most notably, in the "Outstanding Rising Artists Exhibition" at the Yasuda Kasai Fine Art Foundation, Tokyo.



## 24\_KEITH EDMIER

BORN 1967, CHICAGO

LIVES IN NEW YORK

**KEITH'S PAPHIOPEDILUM (VERSION ONE), 2001**

ACRYLIC ON DENTAL ACRYLIC

7.6 x 10.2 x 25.4 cm (3 x 4 x 10 inches)

Artist's proof from an edition of 5

ESTIMATE: US\$6,500-US\$7,500 AUS\$11,700-AUS\$13,500

### PROVENANCE

Sadie Coles HQ, London

### EXHIBITED

Sadie Coles HQ, London, 1998

With a background in special effects prosthetics for horror movies, it is not surprising that Keith Edmier is primarily known for his sometimes quite disturbing forms. Edmier's choice of objects that may at once appear completely bizarre or simply arbitrary such as *Keith's Paphiopedilum (Version One)* almost always have a personal link.

Whether the ideas are drawn from childhood memories of perhaps a popular culture hero, or a more directly personal memory that inhabits a sculptural form that is deliberately sentimental – his exquisitely crafted works relate to past moments that Edmier chooses to revisit and bring to life. He has held a number of solo exhibitions since 1993 with the most recent including shows at Sadie Coles HQ, London, 1998; Douglas Hyde Gallery, Trinity College, Dublin, 1998; and the University of South Florida, Contemporary Art Museum, Tampa, 1997. His work has been included in numerous important group shows such as "The Americans, New Art," Barbican Gallery, London, 2001; "Presumed Innocent," CAPC Musée d'art contemporain de Bordeaux, 1999; and "Hungry Ghosts," Douglas Hyde Gallery, Dublin, 1998. Edmier's work has received significant critical attention through both newspaper reviews as well as featuring in most of the major art journals.





## 25\_HIROSHI SUNAIRI

BORN 1972, HIROSHIMA, JAPAN  
LIVES IN NEW YORK

**MONKEY MAGIC, 2001**

CHROMOGENIC PRINT COLLAGE

60.9 x 49.5 cm (24 x 19 1/2 inches)

Signed and dated on the reverse

ESTIMATE: US\$2,000-US\$2,500

AUS\$3,600-AUS\$4,500

### PROVENANCE

Andrew Kreps Gallery, New York

Sunairi works with a diverse range of media including video art, installation art, photography, painting and performance art. He has held solo exhibitions in New York, Germany and Norway, and his work has been included in several major museum exhibitions, "The Americans, New Art," Barbican Gallery, London, 2001; and "Greater New York," P.S. 1, Center for Contemporary Art, Long Island City, New York, 2000. A long and impressive list of performance and installation works includes "Life Expectancy Music," produced by Carol Greene and Colin Deland at Tonic, New York, 2001; "Hiroshi Sunairi Sings Hymn à l'Amore," Greene Naftali, New York, 2000; "Early-Hiroshi – Tie Me Up," curated by Ricci Albenda, Andrew Kreps Gallery, New York, 1999. Sunairi's provocative work has been widely reviewed in contemporary art journals, popular magazines and newspapers.



## 26\_CECILY BROWN

BORN 1969, LONDON

LIVES IN NEW YORK

**UNTITLED (LIME GREEN), 2002**

MONOTYPE

116.8 x 152.4 cm (46 x 60 inches)

Signed and dated verso

ESTIMATE: US\$7,500-US\$8,000

AUS\$13,500-AUS\$14,400

### PROVENANCE

Two Palms Press, Inc., New York, in conjunction with  
Gagosian Gallery, New York

Noted for her brave and engaged command of oil paint and orgiastic swirls of colour, English artist Cecily Brown has emerged as a singular and significant contemporary artist. A recipient of numerous awards, including first prize in the Christie's competition "Contemporary View" early in her career in 1989, Brown's art can be found in such public collections as the Solomon R. Guggenheim Museum; Saatchi Collection, London; and Tate Gallery, London. Brown's paintings have been the focus of numerous shows at Gagosian Gallery, New York and Los Angeles, 2002; Contemporary Fine Arts, Berlin, 2001; Victoria Miro Gallery, London, 1999; Deitch Projects, New York, 1998 and 1997; and Eagle Gallery, London, 1995. She has also been included in group shows at the Museum für Moderne Kunst, Frankfurt, 2001; Barbara Gladstone Gallery, New York, 2000; Center of Contemporary Art, Seattle, 2000; and P.S. 1 Contemporary Art Center, Long Island City, New York, 1999. The New York artistic and critical community recognizes Brown's achievement in having successfully mined and also updated the tradition of classical figure painting, as seen especially in the new series of works to which *Untitled (Lime Green)* belongs, with their reference to the old masters ranging from Tiepolo to Cézanne. Many well-known publications have followed suit, to give their support resulting in puff pieces and serious examinations of Brown's work alike in periodicals such as *Vanity Fair*, *Art News*, *Artforum*, *Vogue*, *Art and Auction*, and *Art in America*.



## 27 CHRISTIAN JANKOWSKI

BORN 1968, GOETTINGEN, GERMANY

LIVES IN BERLIN

**POINT OF SALE, 2002**

DVD INSTALLATION

Dimensions variable

Accompanied by signed artist's certificate

Edition 3 of 5

This lot is sold without equipment as DVD only

ESTIMATE: US\$19,000-US\$23,000

AUS\$34,000-AUS\$41,000

### PROVENANCE

Maccarone, Inc., New York

### EXHIBITED

"Point of Sale," Maccarone, Inc., New York, 24 February–31 March 2002;

"Art and Economy," Deichtorhallen, Hamburg, Germany, 1 March–23 June 2002

A German artist specialising in video installations, Jankowski creates pieces for an international audience. His work has been the focus of solo exhibitions at the Galleria Giò Marconi, Milano, 2001; Swiss Institute of Contemporary Art, New York, 2001; Wadsworth Atheneum, Hartford, Connecticut, 2000; Goethe Institut, Paris, 1999; and Videodrome, Copenhagen, 1999. Jankowski's work, *The Holy Artwork* represented the artist in the 2002 Whitney Biennial after an earlier showing at the Aspen Art Museum. Other recent museum shows include "Con Art: Magic, Object, Action," at Site Gallery, Sheffield, United Kingdom, and "Public Affairs," Kunsthau, Zurich. Internationally renowned periodicals such as *Frieze*, *Flash Art*, *Artforum*, and *Kunstforum International* have published pieces examining Jankowski's work.

In his newest video installation, *Point of Sale*, Jankowski considers the art gallery setting, the commercialisation of art and role reversals through collaborating with a character from his personal life, his New York gallerist Michele Maccarone, as well as two non-art world persons, an electronics salesman and a professional management consultant. New York critic Ali Subotnick explains, "Jankowski's idea is to put two sales people - one a seller of electronics (Georgert Kunstlinger), the other an art dealer (Michele Maccarone) - opposite each other, as if one was looking at the other in a mirror... This in effect draws out the parallels between the two different types: each salesperson is pared down to the simplest elements and one primary goal: making the sale. But to play with the relationship between the two salespeople, the words spoken out of the two mouths are swapped. When Maccarone speaks, she quotes exactly the statements that George Kunstlinger gave, speaking his words she points at an art installation and calls it electronic equipment... The role reversals remove the preciousness of art and the electronic equipment is taken to a higher level of value, on a par with the works of art. Each seller's perspective is stripped of its mystique, which illustrates the basic elements of commerce, but with the exchange of their speaking parts, unexpected moments emerge."



## **+28\_SUSAN NORRIE**

BORN 1953, SYDNEY

LIVES IN SYDNEY

**IN THE TREES, 2002**

GOUACHE ON CARD, FRAMED

14 x 16 cm (5 1/2 x 6 3/5 inches), image size,

40 x 40 cm (15 3/4 x 15 3/4 inches), framed

Signed and dated on the reverse

ESTIMATE: US\$850-US\$1,100

AUS\$1,500-AUS\$2,000

PROVENANCE

Mori Gallery, Sydney

Susan Norrie has exhibited widely with recent shows including Nancy Hoffman Gallery, New York, and "Thermostat," Kiasma Museum of Contemporary Art, Helsinki, Finland, in 2001. Over the years she has been included in major group exhibitions in New York, Florida, Belgium, Germany, London and Australia. In-depth one-person exhibitions have been organized by the Art Gallery of Western Australia, Perth, 1998; Museum of Modern Art, Heide, 1995; and the Art Gallery of New South Wales, Sydney, 1994. Norrie was selected for the Liverpool Biennial, as well as "Signs of Life," the Melbourne International Biennial, curated by Juliana Engberg, both in 1999 and was one of the artists honoured with inclusion in the first consequent presentation of contemporary Australian art in the United States, "Australian Visions," at the Solomon R. Guggenheim Museum, New York in 1984. She subsequently collected numerous other awards and fellowships including Visiting Fellow, University of Indiana, Bloomington, 1992; and artist-in-residencies at the Greene Street Studio, New York, 1990; the University of Western Sydney, 1989 and the University of Melbourne, 1984. Norrie was the first artist to receive the prestigious Moët & Chandon Fellowship Australia in 1987. Her work is represented in all the major public collections in Australia as well as international collections including the Solomon R. Guggenheim Museum, New York, and the Collection Moët & Chandon, Eperney, France. An increasingly important component of Norrie's work is projection, including a project inspired by Japan for the next Melbourne Festival in 2003 (artistic director Juliana Engberg), and a commissioned film for the baggage reclaim area of Sydney International Airport dating from 2000.

## 29 MICHELLE SEGRE

BORN 1965, TEL AVIV

LIVES IN NEW YORK

**SPOROPHORE, 2001**

INK ON PAPER

76.2 x 57.6 cm (30 x 22 1/2 inches)

Signed and dated on the reverse

ESTIMATE: US\$1,000-US\$1,200

AUS\$1,800-AUS\$2,200

### PROVENANCE

Murray Guy, New York

A native of Tel Aviv, artist Michelle Segre now lives and works in New York. She is well known for her sculptures of enlarged detritus and abstract gouaches that resemble magnified lace or cobwebs. The work *Sporophore* is one of Segre's ink drawings on paper created through the Dada technique, automatism, which allows the unconscious mind to guide the hand's movements. *Sporophore* springs from a single sketch, spilling out into craggy forms and dense, webbed networks. Amongst these seemingly abstract lines it is possible to discern fragments of objects and disconnected letters pointing to a cryptic, underlying order.

Segre's sculpture, drawings and prints have been exhibited in a number of premiere New York venues such as the Matthew Marks Gallery, 2000; Barbara Gladstone Gallery, 2000; Tony Shafrazi Gallery, 1995; and Mitchell Alpus Gallery, 1995. Segre has also shown work at the Galleria d'Arte Moderna, Italy, 2002; New Museum of Contemporary Art, New York, 2001; P.S. 1 Center for Contemporary Art, Long Island City, New York, 2001; and Museum Dhondt-Dhaenens, Belgium, 2000. Last year she received the Louis Comfort Tiffany Biennial Award and her most recent solo exhibition was held in May at Murray Guy in New York.



**+30 PAT STEIR**

BORN 1940, NEWARK, NEW JERSEY

LIVES IN NEW YORK

**NEARLY WHITE, 2001-02**

OIL ON CANVAS

243.8 x 243.8 cm (96 x 96 inches)

ESTIMATE: US\$70,000-US\$80,000

AUS125,000-AUS145,000

**PROVENANCE**

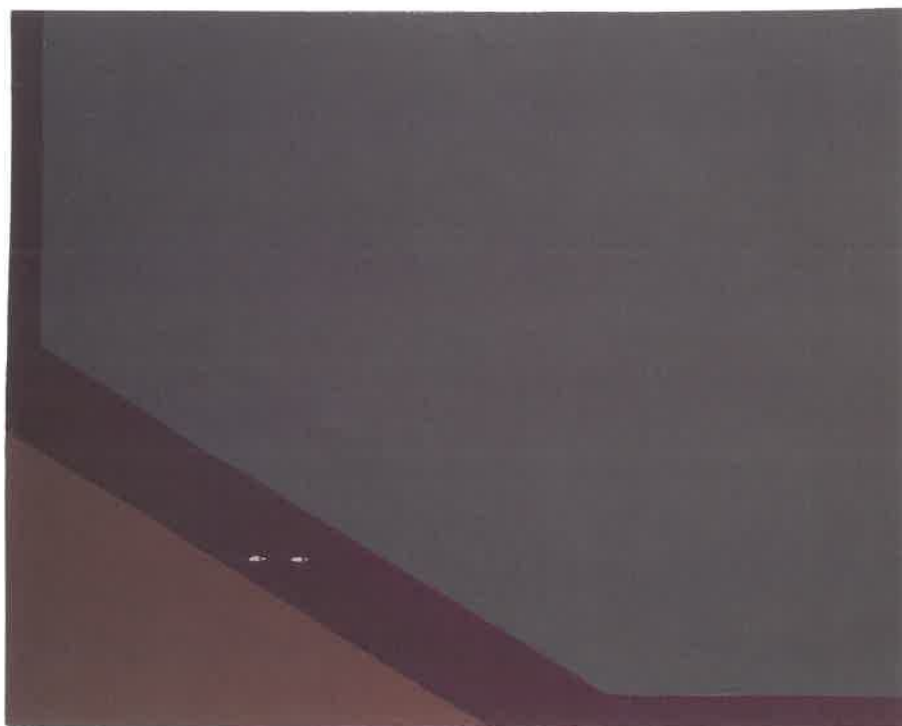
The artist

Often considered the quintessential postmodern painter, American Pat Steir has received critical acclaim for her abstract works. Influenced by Pollock, Whistler and eastern traditions, her work has culminated in recent years into the *Waterfall* series. Through her large-scale paintings, she hopes to inspire feelings of awe and give the viewer a glimpse into the sublime. Due to the combined intellectual and aesthetic appeal of Steir's work, it has been the focus of exhibitions throughout the world. Several venues showcasing her art include the Whitney Museum of American Art; Corcoran Gallery of Art, Washington, D.C.; Philadelphia Museum of Art; Museum of Modern Art, New York; Musée d'art Contemporain Paris; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; and the San Francisco Museum of Modern Art. In 1964 an important early show was held at the High Museum of Art in Atlanta and set the stage for a long career of excellence. Her most recent show of new work was held at Cheim Read, New York in March-April 2002. Steir's paintings can be found in the collections of all major U.S. museums.

"A waterfall is always beginning and always ending and never beginning and never ending. So it's symbolically the sign for birth and death..."

...The waterfall paintings, I just paint them, I don't even look at them. I sit in a chair and concentrate. And after a while I mix some paint, don't even pay attention to how I mix the paint, don't keep a record, mix and throw it on the canvas, off [of] the brush...I don't even look at the paintings. Just make them." (From Barbara Weidle, "Interview with Pat Steir," in Pat Steir and John Yau, *Dazzling Water, Dazzling Light*, Seattle, University of Washington Press, 2000, pp. 72-73).





### 31\_RUTH ROOT

BORN 1967, CHICAGO

LIVES IN NEW YORK

**UNTITLED, 2001-2002**

OIL ON CANVAS

81.3 x 101.6 cm (32 x 40 inches)

Signed and dated on the reverse

ESTIMATE: US\$5,500-US\$6,500

AUS\$9,900-AUS\$11,700

#### PROVENANCE

Andrew Kreps Gallery, New York

Root's impressive background commences with a BA degree in Art and Semiotics in 1990, and a Master of Fine Arts in 1993. She has received a number of prestigious awards including the Anna Louise Raymond Fellowship, followed by a National Endowment for the Arts grant, Mid-Atlantic Grant in Painting, and the New York Foundation for the Arts Fellowship in Painting, both received in 1996. In addition to her solo shows, most recently at Andrew Kreps Gallery in New York, and "Greater New York," P.S. 1 Contemporary Art Center, Long Island City, New York, 2000, her work has been included in "State of the Gallery," Andrew Kreps, 2002; "The Approximative," Galerie Ghislaine Hussenot, Paris, 2001; "Painting Show," curated by Laura Owens, Chicago Project Room, Los Angeles, 1999; and "Fifteen," Deutsche Bank, New York, curated by Walter Robinson, both 2001.

A sort of "funky Mondrian" is one reviewer's comment on Ruth Root's subversive abstract paintings. At first glance her work appears as a contemporary take or investigation of the modernist grid with her elegant and brightly coloured abstractions. On closer observation the artist's humour comes into play where the classic structure of the grid is interrupted by the playful juxtaposition of quirkily positioned eyes or smoking cigarettes. In this work Root has continued the use of her "eyes" motif, where a pair of tiny eyes engage with the viewer, recalling classical references of the power of the gaze – wittily subverting the role of the viewer to that of the object being viewed.



**+32\_ WILLIAM KENTRIDGE**

BORN 1955, JOHANNESBURG, SOUTH AFRICA

LIVES IN JOHANNESBURG

**SLEEPER I (BLACK AND WHITE), 1997**

DRYPOINT ETCHING AND AQUATINT FROM ONE PLATE

97 x 193 cm (38 1/5 x 76 inches)

Signed lower right, numbered lower left

Edition 18 of 30

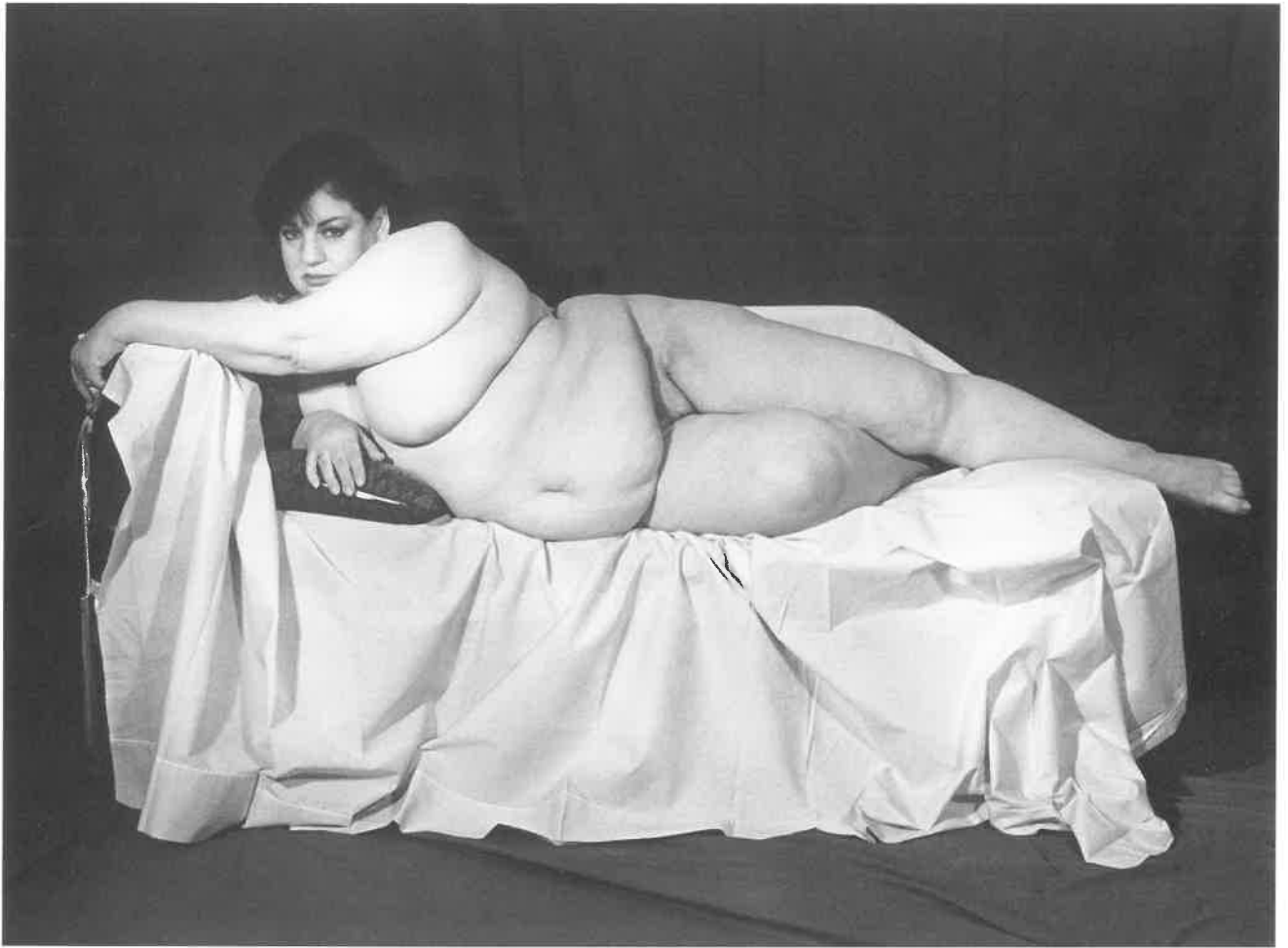
ESTIMATE: US\$4,000-US\$5,000

AUS\$7,200-AUS\$9,000

**PROVENANCE**

Annandale Galleries, Sydney

William Kentridge is an artist whose prolific artistic practice traverses an entire range of mediums from painting and drawing, to creating animated short films as well as acting in and directing theatre projects. Working from his studio in Johannesburg, his predominantly drawing-based works focus on the state of the political landscape of South Africa. Kentridge attracted international recognition when his work was presented in 1997 at the Johannesburg and Havana Biennials and at Documenta X in Kassel, Germany. A major exhibition of his work was opened at the Museum of Contemporary Art, Chicago in 2001, touring to the New Museum of Contemporary Art, New York, and the Hirshhorn Museum and Sculpture Garden, in Washington, D.C. Kentridge's work is held in many of the major public collections including the Museum of Modern Art, New York; the Tate Gallery, London; Smithsonian Institution, Washington DC; South African National Gallery, Cape Town; and the National Gallery of Victoria, Melbourne.



### **\*33\_ARIANE LOPEZ-HUICI**

BORN BIARRITZ, FRANCE  
LIVES IN NEW YORK AND PARIS

#### **AVIVA, 1996**

BLACK AND WHITE PHOTOGRAPH  
76.2 x 114.3 cm (30 x 45 inches), framed  
Edition 1 of 3

ESTIMATE: US\$8,500-US\$9,500  
AUS\$15,300-AUS\$17,100

#### **PROVENANCE**

The artist

#### **EXHIBITED**

Galerie Frank, Paris, 16 September – 16  
October 1999; AC Project Room, New York,  
1996

Part of a series of black and white images of the model Aviva, this work captures the subject in a playful and theatrical pose. Flaunting her corpulent nudity, Aviva reclines like a queenly Olympia or Venus. Aviva exhibits neither coyness nor confrontation in her gaze, she displays and embraces her body for her pleasure alone and simply accepts the witness of the photographer and public. Refreshingly, there is no burdensome sociological, psychological, or esthetic construction placed on the extraordinary quantity of flesh this person possesses; it is neither a problem to be understood nor grotesquerie to be faced. One senses that, for this woman, her flesh is a kind of accumulated wealth to be enjoyed.

### 34\_ LAWRENCE SEWARD

BORN 1966, HONOLULU, HAWAII

LIVES IN NEW YORK

**GROUP OF 5 PHOTOGRAPHS, 2001: COUNTING UNDER THE SURFACE; DEAD ALIVE; LIVE-IN MAID; ZIPPY; THE THING IS OUT OF REACH**

CHROMOGENIC PRINTS, GLASS BEADS AND GEL MEDIUM  
67.9 x 48.3 cm (26 3/4 x 19 inches); 31.1 x 42.5 cm (12 1/4 x 16 3/4 inches); 57.1 x 40.6 cm (22 1/2 x 16 inches); 31.1 x 42.5 cm (12 1/4 x 16 3/4 inches); 57.1 x 40.6 cm (22 1/2 x 16 inches)  
Signed and dated on the reverse

ESTIMATE: US\$5,000-US\$6,000 AU\$9,000-AU\$11,000

#### PROVENANCE

Andrew Kreps Gallery, New York

#### EXHIBITED

"Off Island," Andrew Kreps Gallery, New York, May 2001

New York artist Lawrence Seward received a BFA from the University of Hawaii in 1990 and a MA from New York University in 1994. He has held solo shows since 1991 with the most recent being at Galerie Edward Mitterand, Geneva, Switzerland, 2002, and Andrew Kreps Gallery, New York, 2001. His New York gallery show at Kreps was widely reviewed in the main critical journals signifying an artist with whom critics and lay people alike have become intrigued and whose work they are avidly following. At the same time his work was included in several important museum exhibitions and group shows such as "Model Worlds," Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 2002; "State of the Gallery," Andrew Kreps Gallery, 2002; and, "Greater New York," P.S. 1 Contemporary Art Center, Long Island City, New York, 2000.





### 35\_ LAWRENCE SEWARD

**2 PAINTINGS, 2000: ZIP, AND UNTITLED (NAUMAN): NOT EVERY ARTIST IS A FOUNTAIN**

ACRYLIC AND PAPER WITH PENCIL, AND ACRYLIC ON CANVAS  
both 76.2 x 60.9 cm (30 x 24 inches)

ESTIMATE: US\$5,000-US\$6,000 AUS9,000-AUS11,000

#### PROVENANCE

Andrew Kreps Gallery, New York

#### EXHIBITED

"Off Island," Andrew Kreps Gallery, New York, May 2001

### 36\_BING WRIGHT

BORN 1958, SEATTLE, WASHINGTON  
LIVES IN NEW YORK

**BARE BULB (ENCYCLOPEDIA SERIES), 1999**

BLACK AND WHITE PHOTOGRAPH

223.5 x 102.9 cm (88 x 40 1/2 inches)

ESTIMATE: US\$8,000-US\$10,000 AU\$14,400-  
AU\$18,000

#### PROVENANCE

Lucas Schoormans, New York

#### EXHIBITED

Lucas Schoormans, New York, 1999

*Bare Bulb* is a work from Wright's exhaustive collection of photographs entitled *Encyclopedic Series*. In this series, Wright focuses on a single topic, such as a light bulb, and then takes hundreds of pictures and selects images to be placed on a board. He has chosen the collage format as it is his "complete way of approaching a topic; no one print is particularly special but when they all come together...they make something memorable." For Wright, this is a way to "handle a subject [he] couldn't photograph otherwise and can't approach with one picture." Developing the photographs for *Bare Bulb* is a very time intensive process as Wright has chosen to create silver prints and also to utilise a variety of toning processes so as to produce black and white photographs with a range of hues. Wright has explained that using these techniques helps give the collages depth and maintain their visual interest whereas consistent tones would render the work flat. This particular piece is one of Wright's first photograph collages created of the series.





### **37\_ SUSAN NORRIE**

BORN 1953, SYDNEY

LIVES IN SYDNEY

**PAINTING, 2002**

GOUACHE ON CARD, FRAMED

14 x 16 cm, 40 x 40 cm, framed

(5 1/2 x 6 1/4, 15 1/2 x 15 1/2 inches)

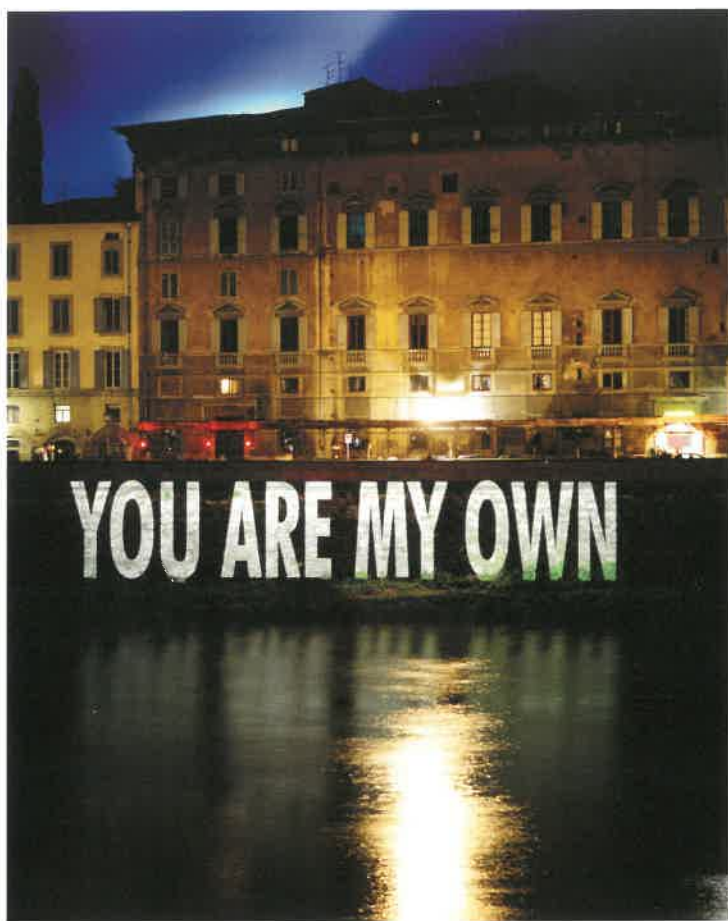
ESTIMATE: US\$850-US\$1,100

AU\$1,500-AU\$2,000

#### **PROVENANCE**

Mori Gallery, Sydney

The *Playground* series continues Norrie's investigations of memory and loss. The fragility of the images and the use of gouache reflects the intimacy of this project. Ecological and environmental issues have informed the work of Susan Norrie over the last 10 years and these scenes and spaces verging on the apocalyptic become indicators of the world of hazards that adults tend to create.



### 38\_JENNY HOLZER

BORN 1950, GALLIPOLIS, OHIO  
LIVES IN NEW YORK

**XENON, 2001**

18 PHOTOGRAPHS

40 X 50 CM (15 1/2 X 19 1/2 INCHES)

SIGNED AND NUMBERED

EDITION 9 OF 10

ESTIMATE: US\$18,800-US\$20,800

AUS\$34,000-AUS\$37,500

PROVENANCE

Ink Tree, Zürich

Holzer's text art has received major public recognition since the installation of her first anonymous broadsheets, the *Truisms* series, appeared on buildings and walls around Manhattan. Her provocative one-line statements from this series such as "Abuse of Power comes as no surprise" challenged the established forms of communication and coolly questioned the role of art – where it should be seen and for which audience. Her internationally recognised texts now appear in the form of posters, electronic signs, billboards and since 1996, her monumental xenon projections of light which have been illuminating city walls and water at night.

Holzer describes the medium as "an enormous film projection," that deploys a "xenon lamp – a great, bright light powerful enough to throw image or text a long distance..."

"Holzer's art, with its compound forms of writing and design, partakes in both spectacle and contemplation and sabotages one with the other. The result, for a willing viewer, is a stabilized, clarified, and intense recognition of the solitariness that usual public cultures strive to allay. Holzer's writing gives voice to anonymous, suffering souls, perhaps identifiable as "characters" but more apt to be disembodied and drifting. Her design inserts the voices in our heads..."

(Peter Schjeldahl, excerpted from "Jenny Holzer: Conscience Fireworks," in *Jenny Holzer, Xenon*, Zürich, Ink Tree Editions, 2001, p. 118)

Holzer has been the recipient of several important awards including the Leone d'Oro award at the Venice Biennale in 1990. Holzer's work is represented in the major museum collections internationally, and in addition to the numerous solo and group exhibitions in which her work has appeared, she has created many public projects and has written several books.

### 39\_ WILLIE DOHERTY

BORN 1959, DERRY, NORTHERN IRELAND  
LIVES IN DERRY

#### LAST OCCUPANT, 1997

CIBACHROME MOUNTED ON ALUMINIUM

122 x 183 cm (48 x 72 inches)

Edition 1 of 3

ESTIMATE: US\$8,000-US\$10,000

AUS\$14,400-AUS\$18,000

#### PROVENANCE

Alexander and Bonin, New York

A prominent Irish contemporary artist, Doherty's work is often inspired by his native home of Derry. His stark photographs and video installations address historical issues in Northern Ireland and touch upon disturbing facets of the human psyche. In *Last Occupant* he enmeshes the viewer in a bleak and empty urban environment which is intentionally non-specific and which could be anywhere.

Doherty's work is part of many public collections such as the Irish Museum of Modern Art, Dublin; Tate Gallery, London; Solomon R. Guggenheim Museum, New York; and the Moderna Museet, Stockholm. For his contribution to contemporary art he has been awarded the Irish Museum of Modern Art's Glen Dimplex Artist's Award. In 1994 he was recipient of the prestigious Turner Prize awarded by the Tate Gallery, London, and in 2000 he lived and worked in Berlin under the auspices of the DAAD. In 2003 Doherty's work will be exhibited in a major retrospective at the Irish Museum of Modern Art, Dublin





## 40\_SHIRIN NESHAT

BORN 1957, QAZVIN, IRAN

LIVES IN NEW YORK

**UNTITLED (RAPTURE SERIES), 1999**

GELATIN SILVER PRINT

22.5 x 56.3 cm (9 x 22 1/2 inches)

Signed and numbered on the reverse

Edition 5 of 10

ESTIMATE: US\$8,500-US\$9,500 AU\$15,300-AU\$17,100

### PROVENANCE

D'Amelio Terras, New York

### LITERATURE

*Shirin Neshat*, Charta, Castello di Rivoli, Museo d'Arte Contemporanea, Rivoli-Torino, 2002

Using photography and video as her medium, Neshat examines the two different cultural universes of her native Iran and the United States. In the *Rapture* series, she focuses on the subject of gender in relation to culture and nature in Islamic tradition. This series, in addition to her other works, has brought Neshat international acclaim and positioned her as one of the most emblematic young contemporary artists. She has had solo exhibitions at important galleries in the United States and Europe and in public spaces such as the Irish Museum of Art Dublin, 2001; Kunsthalle Hamburg, 2001; Art Institute of Chicago, 1999; and Tate Gallery, London, 1998. She has participated in the Whitney Biennial 2000 and two Biennales of Sydney, in 1996 and 2000 and in the latter exhibited the video work *Rapture*. Neshat has also won two of the art world's most coveted awards, the First International Prize at the 1999 Venice Biennale and Grand Prize at the Kwangju Biennale in 2000. *Art and Auction*, *Artforum*, *Harper's Bazaar*, *Flash Art*, *Art in America* and *Art News* have praised Neshat's work and confirmed her status as a premier artist.



## 41\_MICHEL FRANÇOIS

BORN 1956, SAINT-TROND, BELGIUM

LIVES IN BRUSSELS

UNTITLED, 1991

BLACK AND WHITE PHOTOGRAPH

40 x 27.5 cm (16 x 11 inches)

Signed and numbered on the reverse

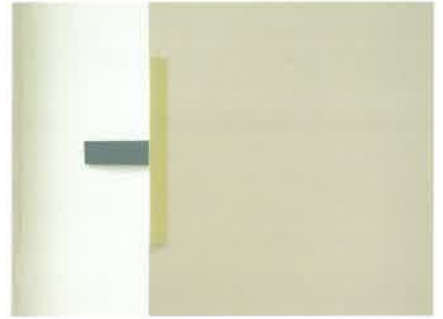
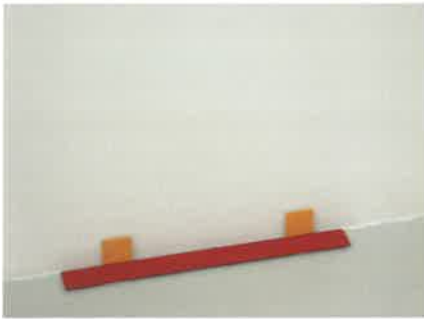
Edition 1 of 2

ESTIMATE: US\$1,800-US\$2,200 AU\$3,200-AU\$4,000

### PROVENANCE

Curt Marcus Gallery, New York

Belgian artist Michel François employs a variety of media and techniques to create his idiosyncratic works. His art ranges from plaster casts of empty pockets to expansive growing installations. François' photographic work is simple and unaffected. Many photos have been taken on his travels to Africa, Brazil, Cuba, Indonesia; and others in his Brussels garden. The untitled pieces featured here are formally composed photographs in which François has carefully considered juxtaposition of textures (such as clay to skin), the relation of the foreground to the subject (an orb partially hiding the child), and interplay of shadow and light. Through this subtle manipulation of his subjects he therefore creates beautiful and cryptic works. Examples of François' art have appeared in over 20 solo exhibitions at galleries and museums in Germany, Belgium, France, and the United States. Most notably, he appeared at the Venice Biennale, 1999; Centre Georges Pompidou, Paris, 1997; Center for Contemporary Art, Rotterdam, 1997; 22nd São Paulo Biennale, 1994; and Musée d'Art Moderne, Brussels, 1993 and 1988.



## 42\_TILMAN

BORN 1959, MUNICH

LIVES IN BRUSSELS

**ELEMENTS I-V, 2001**

MULTICOLOURED LACQUER ON ALUMINIUM  
IN PALETTE OF 20 COLOURS

Dimensions variable

Edition 3 of 10, published by CCNOA,  
Brussels and the artist

ESTIMATE: US\$650-US\$750

AUS1,200-AUS1,400

### PROVENANCE

CCNOA (Centre for Contemporary  
Non-Objective Art), Brussels

Tilman Hoepfl, referred to as Tilman, is a German artist who lives and works in New York and Brussels. He paints, draws and creates installations, developing works that examine light and colour relationships. In Tilman's pieces, colour is privileged over form; the form is only present to enhance the colour. As stated by Joan Waltemath, "Since his early experiments in photography, the investigation of the element light and subsequently of colour as transmitter of light has been the primary issue and focus of Tilman's artistic practice. For Tilman form and structure is a vehicle for the interaction of colours." One should also add that for Tilman colour has a spiritual and emotional presence as utilized in his art and can create a sensuous space that envelops the viewer.

Examples of Tilman's work can be seen at the Deutsche Bank, Frankfurt; New York Public Library; Bayerische Landesbank, Luxembourg; Pfizer, Inc., New York; and Beck GmbH, Munich. Solo exhibitions include shows at a variety of galleries, including the CCNOA, Brussels, 2002 and 2000; Galerie Transit, Leuven, 1992 and 1990; and Lucky Strike, New York, 1983. Tilman has also taken part in many group exhibitions such as "WOP" at the PS, Amsterdam, 2001; "Festivale St. Martin" in Tourinnes La Grosse, 1999; and "Invitational" at the Edward Hopper House, Nyack, New York, 1997. In 2002, he will participate in the group exhibition "Images of Desire 2" at the Winston Hotel, Amsterdam.

### 43\_AL TAYLOR

BORN 1948, SPRINGFIELD, MISSOURI

DIED 1999 IN NEW YORK

#### FLOATERS, 1998

FOAMED PLASTIC FISHING FLOATS, BAMBOO GARDEN STAKES, ACRYLIC MICA, MORTAR, FORMICA AND WOOD

37.5 x 48.8 x 67.5 cm (15 x 19 1/2 x 27 inches)

ESTIMATE: US\$22,000-US\$25,000 AUS\$40,000-AUS\$45,000

#### PROVENANCE

Estate of the artist, courtesy Gagosian Gallery, New York

#### EXHIBITED

"Al Taylor," Gagosian Gallery, New York, 26 January-2 March 2002;

"Al Taylor: Lures and Cures," Kunstmuseum Luzern, 10 July-5

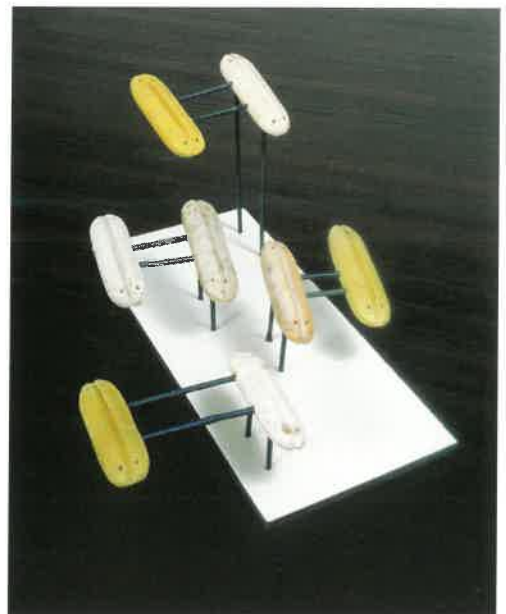
September 1999

#### LITERATURE

Kertess, Klaus, *Al Taylor*, Gagosian Gallery, New York, 2002, p. 5;

*Al Taylor: Lures and Cures*, Kunstmuseum Luzern, 1999, cat., repr. p. 49.

"Liquidity has seldom engendered sculpture; but, then, "sculpture" wasn't a term Taylor favored. His life as an artist began as a painter, and a kind of constructed pictorialism became his wont – an ad hoc primitivism generally cobbled together from materials found in Taylor's immediate environs. Artists of the generation prior to Taylor's, such as Richard Serra and Barry Le Va, who also eschewed applying the term "sculpture" to their work, had occasionally concerned themselves with liquidity (molten lead in the former's case, mineral oil in the latter's) in their exploitations of diverse malleable materials' collaboration with gravity and chance. However, Taylor did not wish simply to extend these artists' emphasis on the work as a physical and literal embodiment of the process of its making; but, instead, he tended to undermine the physically literal with the ilusive to create deadpan conundrums. Thus, for instance, in a 1991 drawing, *Hanging Puddles (Left to Dry)*, random stains and pours of ink (which literally flow down and across the plane of the paper hanging on the wall) intermingle with carefully drawn, perspectively rendered, interconnected puddle shapes hanging on meticulously drawn lines. Real and imagined puddles hang out together. Hanging puddles?" (Klaus Kertess, "Taylormade," *Al Taylor*, New York, Gagosian Gallery, 2002, p. 4)



**44\_MICHEL FRANÇOIS**

BORN 1956, SAINT-TROND, BELGIUM  
LIVES IN BRUSSELS

**UNTITLED, 1991**

BLACK AND WHITE PHOTOGRAPH  
40 x 27.5 cm (16 x 11 inches)

Signed and numbered on the reverse

Edition 2 of 2

ESTIMATE: US\$1,800-US\$2,200 AU\$3,200-AU\$4,000

**PROVENANCE**

Curt Marcus Gallery, New York





## **+45\_KUNIÉ SUGIURA**

BORN 1942, NAGOYA, JAPAN

LIVES IN NEW YORK

### **NEIL JENNEY AS A BASEBALL PLAYER,**

**B POSITIVE, 2001**

GELATIN SILVER PRINT

4 hand-cut sheets,

upper left: 99.5 x 74.3 cm (39 3/16 x 29 1/4 inches);

upper right: 99.5 x 73.7 cm (39 3/16 x 29 inches);

lower left: 100.3 x 74.3 cm (39 1/2 x 29 1/4 inches);

lower right: 98.4 x 73.7 cm (38 3/4 x 29 inches);

dimensions overall: 199.8 x 148.6 cm

(78 11/16 x 58 1/2 inches)

ESTIMATE: US\$7,000-US\$11,000

AUS\$12,600-AUS\$19,800

### **PROVENANCE**

The artist

### **LITERATURE**

Koplos, Janet, "Shadow Play," cover article,  
*Art in America*, April 2002, p. 130.

Sugiura arrived in the United States in 1963, undertook studies at the School of the Art Institute of Chicago and moved to New York in 1968. "The Artist Papers" group was exhibited at Leslie Tonkonow Gallery, New York earlier this year (7 December 2001-2 February 2002). Sugiura has been recognised with extensive museum exhibitions building on an auspicious beginning with inclusion in the Whitney Biennial in 1972. In 2000 her photographs were the subject of a major show, "Kunié Sugiura: Dark Matters/Light Affairs," organised by Pamela Auchincloss Arts Management Services, New York, opening at the Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, New York, and travelling to the Sandra and David Bakalar Gallery, Massachusetts College of Art, Boston (cat.).

Kunié Sugiura's rendering of fellow New York artist Neil Jenney falls into the category of a complete departure while referencing her earlier photogram studies of the human figure dating from the mid 90s. Her chosen technique continues to be the photogram, which utilizes light, photosensitive paper and an object or creature to block the light and chemicals in the fixing of the image. Earlier series focused on living creatures, like kittens, and various species of fish she could buy in the neighborhood of her studio in New York's Chinatown. The themes suggested include the randomness of the movements of creatures, the passage of time, nature's ordering. The impetus for the new series was Sugiura's acquaintance with another Japanese expatriate in New York, Ushio Shinohara, who restaged his "boxing painting" performance, first presented in 1958 in Tokyo, for Sugiura to record. Other subjects include artists Jasper Johns and Lawrence Weiner who interacted with Sugiura and her materials in a unique form of collaboration to produce shadow portraits that never stray far from the subjects' true selves.



## +46 SIMRYN GILL

BORN 1959, SINGAPORE

LIVES IN SYDNEY

**THREE WORKS FROM DALAM, NOS. 56, 14, 85, 2001**

PHOTOGRAPHED IN MALAYSIA,

NO. 14: IN PASIR PANJANG, NEGERI SEMBILAN;

56: KUALA KUBU BARU, SELANGOR;

85: SUNGEI PETANI, KEDAH

CHROMOGENIC DEVELOPMENT PRINTS

each 27.6 x 27.6 cm (10 7/8 x 10 7/8 inches)

Signed, dated and numbered in pencil on the reverse

Edition 2 of 5

ESTIMATE: US\$1,600-US\$2,200 AU\$2,900-AU\$4,000

### PROVENANCE

The artist

### EXHIBITED

"Dalam," Galeri Petronas, Kuala Lumpur, Malaysia, 4-31

October, 2001

Literature: Meagher, David, *The Australian Financial Review Magazine*, June 2002, repr. [No. 56]

### LITERATURE

Raslan, Karim, "Playful Yet Subtle," *Business Times*,

Singapore, 26 April 2002; Carruthers, Asley, "Simryn Gill;

*Dalam*," Forum on Contemporary Art and Society (Singapore), No. 4, 2002 (forthcoming August 2002)



Gill's work has found wide exposure in Australia with exhibitions in the major public galleries, including participation in the 3rd Asia Pacific Triennial, Queensland Art Gallery in 1999, and the exhibition upcoming this year at Sydney's Art Gallery of New South Wales. Her work has been shown internationally in the 2nd Biennale For Contemporary Art, Berlin, in 2001; CCA, Kitakyushu, Japan; Ikon Gallery, Birmingham, United Kingdom; "Flight Patterns," Museum of Contemporary Art, Los Angeles; and "Delicate Balance: Six Routes to the Himalayas," Kiasma Museum of Contemporary Art, Helsinki, Finland, all 2000.

Simryn Gill works episodically, often using the medium of photography to express her visual conceptions. *Dalam* is her most recent series to focus on a range of sociological and ecological aspects of the country of Malaysia, where she grew up. Since relocating to Sydney, Gill's perceptions of her former home have become sharpened and more objective, echoing the experience of Australia's many expatriate artists. The works of *Dalam* present an array – random while at the same time profoundly informative – of customs and ways of daily life among the various classes, religious and socioeconomic groups that make up the population of Malaysia. The photographs were taken following no particular itinerary during a two-month odyssey from May to July 2001, and involved making contact with people throughout the country to persuade them to permit the artist to photograph in their homes. Inevitably, she was admitted to the main living rooms only, predominantly of strangers, so that patterns and bases of comparison begin unexpectedly to emerge as one compares and contrasts interiors from among the photographs of the group. Earlier series include *A Small Town At the Turn of the Century* which is currently on view as part of the 2002 Biennale of Sydney.



## 47\_ CHAN CHAO

BORN 1966, KALEMYO, BURMA  
LIVES IN WASHINGTON, D.C.

**TIN WIN, MAY 1997, 2001**

CHROMOGENIC COLOUR PRINT

88.9 x 73.6 cm (35 x 29 inches)

Edition 1 of 4

ESTIMATE: US\$2,500-US\$3,000

AUS\$4,500-AUS\$5,400

### PROVENANCE

Numark Gallery, Washington, D.C.

Chan Chao's series *Something Went Wrong* was shot in the refugee camps of his native country of Burma, now officially Myanmar. The subjects of his photos are the Burmese refugees and prodemocracy insurgents who have been forced to leave their homes and settle across the Indian and Thai borders.

New York critic Peter Schjeldahl was giving voice to the consensus opinion of the city's art underground when he cited artist Chan Chao's works as the rare, new and substantive surprise in this year's Whitney Biennial. In 2000, the first travelling exhibition of the artist's work was organized by the Robert B. Menschel Photography Gallery, Syracuse University, New York. His work has been included in significant group exhibitions including "Developing Illusions, 1873-1998," Corcoran Gallery of Art, Washington, D.C., 2000. Through these shows Chao's compelling photographs have attracted a large degree of critical interest, with reviews in the *Washington Post*, *The Photo Review*, *Bookforum*, and by Schjeldahl, in the *New Yorker*.





## 48\_DIANA THATER

BORN 1962, SAN FRANCISCO  
LIVES IN LOS ANGELES

### 9 RED SUN, 2000

DVD INSTALLATION COMPRISING 9 MONITORS, LASER DISC AND  
LASER DISC PLAYER, SYNCH DEVICE

DIMENSIONS VARIABLE

ACCOMPANIED BY SIGNED ARTIST'S CERTIFICATE

This lot is sold without equipment as DVD only

ESTIMATE: US\$20,000-US\$25,000 AU\$36,000-AU\$45,000

### PROVENANCE

David Zwirner Gallery, New York

Diana Thater sets up complicated environments that are simultaneously beautiful yet deliberately provocative and at times disconcerting. Thater is interested in creating a space through using architectural elements and floating images as opposed to simply creating a narrative. As in *9 Red Sun* her complex video installations explore both the ambiguity toward concepts of nature, the possibilities of human identity and how a physical presence moves through an architectural space. Thus much of Thater's work requires audience participation to create the necessary shadows that interact with other images, becoming an intrinsic part of what are essentially changing works. Since her first solo show at Dorothy Goldeen Gallery in Santa Monica in 1991, she has exhibited widely throughout North America and Europe, including early exhibitions at the Renaissance Society, Chicago, 1995; Art Pace, San Antonio, Texas, 1998; and numerous biennials, such as the Carnegie International, 1999; Johannesburg Biennial, 1997; Whitney Biennial, 1997 and 1995; and 1996 Biennale of Sydney, to name a few. In addition to one-person shows at the MAK Center for Art and Architecture, Los Angeles, 1998, and the Walker Art Center, Minneapolis, Minnesota in 1997, selected museum exhibitions include the Tensta Konsthall, Stockholm, 2001 and the Vienna Secession, 2000. A major exhibition of Thater's work was organized by Lynne Cooke for the Dia Center for the Arts in New York (24 January 2001-24 February 2002).

## +49\_ MARK DI SUVERO

BORN 1933, SHANGHAI

LIVES IN NEW YORK

**GHOST GUEST, 2002**

STAINLESS STEEL ANDS STEEL

172.5 x 130 x 137.5 cm (69 x 52 x 55 inches)

ESTIMATE: US\$275,000-US\$295,000 AU\$495,000-AU\$530,000

### PROVENANCE

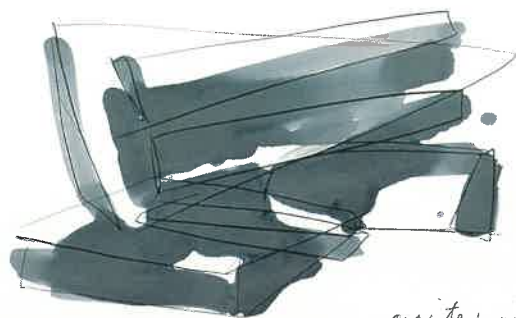
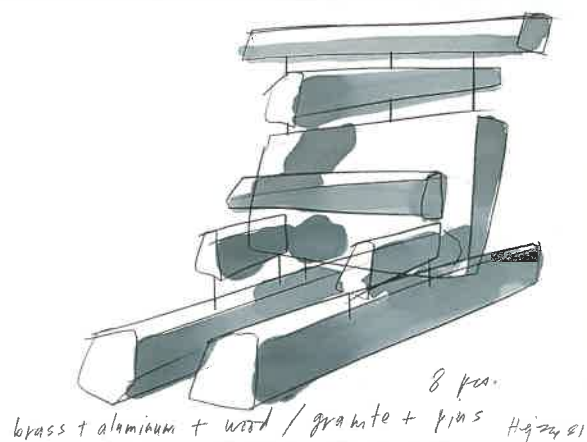
The artist

Di Suvero has a long exhibition history with major international institutions such as the Los Angeles County Museum of Art; the Solomon R. Guggenheim Museum, New York; Whitney Museum of American Art; San Francisco Museum of Modern Art; New York's Museum of Modern Art; and the White House, Washington D.C. In 2000, *Aurora*, another mid-size sculpture like *Ghost Guest*, was dedicated as part of the new National Gallery of Art Sculpture Garden, Washington, D.C. Di Suvero has always worked on three different scales, making tabletop pieces, mid-size works to 2-3 meters with a human proportion and monumental-scale works that can be found sited in upwards of 50 cities around the world.

In 1973, di Suvero was honoured as the first living sculptor to be invited to exhibit his works in the Jardins des Tuileries in Paris. Twenty years later, the Storm King Art Center in Mountainville, New York picked up on this early inspiration with two in-depth loan exhibitions of di Suvero's works in the impressive open landscape of one of the world's premier outdoor sculpture parks. In Australia, Di Suvero's work *Ik Ook* can be viewed in the sculpture garden of the National Gallery of Australia, Canberra.







## 50\_ MICHAEL HEIZER

BORN 1944, BERKELEY, CALIFORNIA

LIVES IN HIKO, NEVADA

**GROUP OF 17 DRAWINGS, 1981**

PENCIL AND WATERCOLOUR ON PAPER

EACH 28 X 39 CM (10 9/10 X 15 1/5 INCHES)

SIGNED, DATED AND TITLED VARIOUSLY

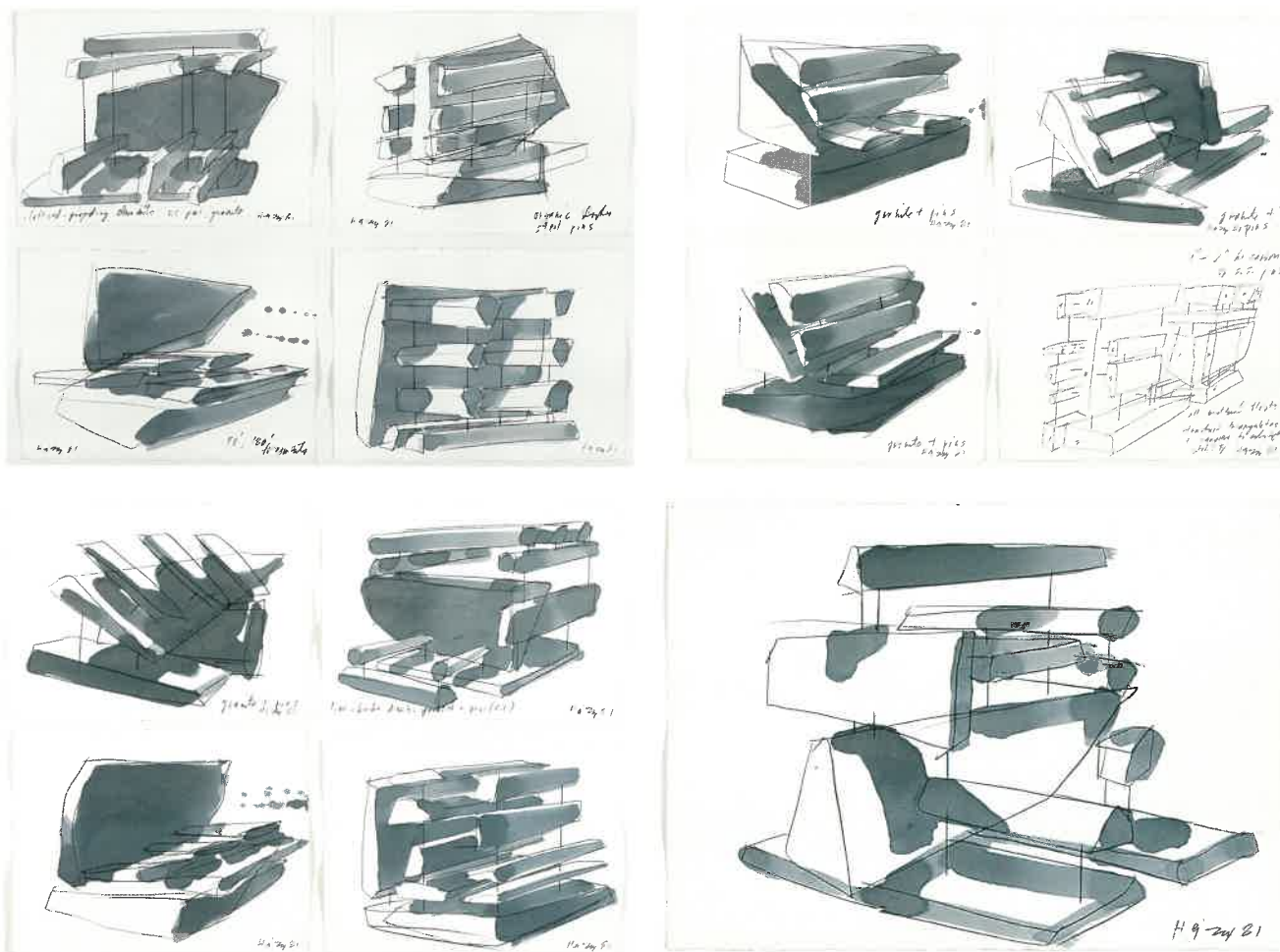
LOWER LEFT OR LOWER RIGHT

ESTIMATE: US\$9,000-US\$10,000

AUS16,200-AUS18,000

### PROVENANCE

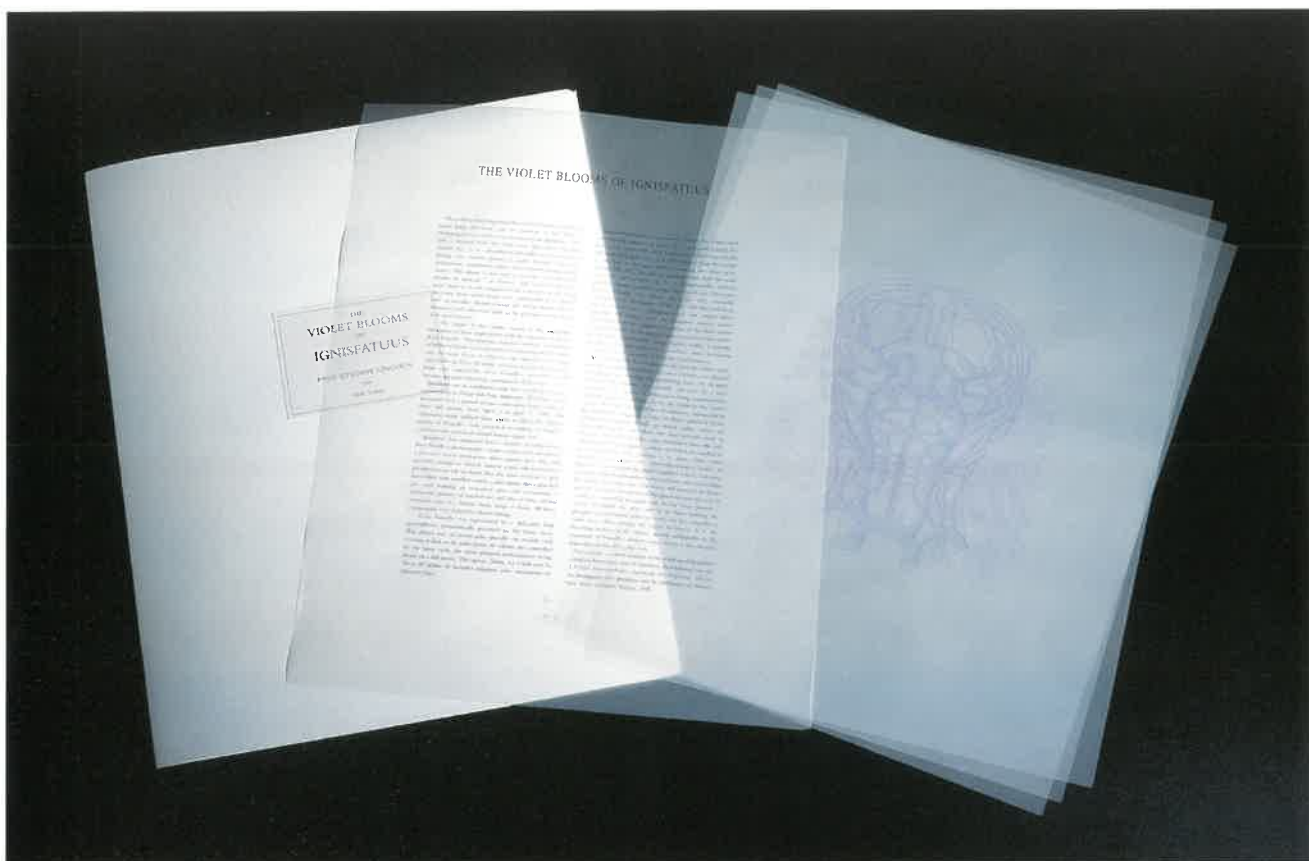
Estate of Richard Bellamy, courtesy of Miles Bellamy, Brooklyn, New York



Michael Heizer is one of America's most important working sculptors. An artist who has worked in a diverse range of media, it is his monumental earth works created from the 1960s onward that he is perhaps best known for. Much of the artist's work is evocative of archaeological imagery, drawing on the influences of his late anthropologist father and the many archaeological expeditions on which Heizer accompanied him. His monumental project, *The City*, continues under construction in the Nevada desert three hours' drive from Las Vegas.

The suite of 18 drawings on offer relates to the 1980 sculpture, *The Platform* in the collection of the Oakland Museum, California. Heizer was quoted on this sculpture: "If there was ever a piece where scale was important, this is it... It had to be something you can't deal with; it couldn't be too big... It was set down on purpose so it won't line up with anything. The high side had to be at the back, but it can't be too high. The sun's hitting it just like I wanted, lighting both these sides at once. You can't do more when you're dealing with a rectangle." (Quoted in Germano Celant, *Michael Heizer*, Milan, Fondazione Prada, 1997, p. 348)

Heizer's public sculptures are located in the Civic Center in Lansing, Michigan; the IBM Building in New York; and in Seattle's Myrtle Edwards Park. His work has been widely shown including major exhibitions at the Museum of Contemporary Art, Los Angeles; the Art Institute of Chicago; The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; Whitney Museum of American Art; Solomon R. Guggenheim Museum; and the Museum of Modern Art, New York.



## 51\_PAUL ETIENNE LINCOLN

BORN 1959, LONDON

LIVES IN NEW YORK

**THE VIOLET BLOOMS OF IGNISFATUUS, 1998**

SILKSCREEN IN VIOLET AND ULTRA-VIOLET INK ON VELLUM, WITH AN EXPLICATORY TEXT IN A CARD PORTFOLIO

3 prints, each 40.5 x 33 cm (16 x 13 inches)

Signed and numbered

Published by the artist, New York, 1998

ESTIMATE: US\$2,200-US\$2,500

AUS\$4,000-AUS\$4,500

### PROVENANCE

Christine Burgin Gallery, New York

### EXHIBITED

Alexander and Bonin, New York, 2000; The Conservatory, Druid Hill Park, Baltimore, 1996

### LITERATURE

Lincoln, Paul Etienne, *A Violet Somnambulist Spiriting the Fugacious Bloom*, New York: Christine Burgin, 1997-2000

Ignis fatuus, popularly known as will-o'-the-wisp or jack-a-lantern, is a phosphorescent light seen hovering or flitting over marshy ground. Supposedly caused by a spontaneous combustion of inflammable gas derived from decaying organic matter, it seems to be a formerly common occurrence; but is now exceedingly rare. When approached the ignis fatuus appeared to recede, and finally to vanish, sometimes reappearing in another direction. This led to the notion that it was the work of a mischievous sprite, intentionally leading benighted travellers astray.

Paul Etienne Lincoln creates fantastic and imaginative pieces. His work is a blend of bizarre 19th century scientific concepts, delicate Victorian designs and dusty oddities all wrapped up with a humorous, enigmatic, outrageous and exotic vernacular. Lincoln's oeuvre ranges from intricate sculpture to delicate prints. His work *The Violet Blooms of Ignisfatuus* is a set of three silkscreen prints, with an explicatory text, depicting the arterial structures of the heart, lungs and brain. The image of the arteries was printed in the palest violet; the flow of circulatory blood was depicted in ultra-violet sensitive ink, invisible under ordinary light. These organs bloom from within when placed under a black bulb and give off a mysterious, phosphorescent purple glow, Lincoln's own reinterpretation of Ignisfatuus. This is a subtle work and highlights the beauty, complexity and harmony of science and art. These prints, in addition to other related works, were first exhibited at The Conservatory in Druid Hill Park, Baltimore, Maryland, 1996. Other solo exhibitions include shows at Alexander and Bonin, New York, from 1999; Christine Burgin Gallery, New York, 2000 and 1991; Galerie Hubert Winter, Vienna, 1992; and Victoria Miro Gallery, London, 1990. Lincoln has appeared in group exhibitions at the Queens Museum of Art, New York, 2001; Institute of Contemporary Art, Boston, 1992; VII Biennale de Arquitectura de Quito, Ecuador, 1990; and Institute of Contemporary Art London, 1981. Several books have been published that delve further into his artistic inspirations and processes including *Equestrian Opulators at the House of Approximate Odds*; *A Violet Somnambulist Spiriting the Fugacious Bloom*; *The World and its Inhabitants*; and *A Transcript of Unrequited Euphoria*. His most recent work is an installation entitled *New York, New York*, on display at the Customs House as part of the 2002 Biennale of Sydney.



**+52\_HEIDI GLÜCK**

BORN 1944, BROOKLYN, NEW YORK  
LIVES IN JERSEY CITY, NEW JERSEY

**UNTITLED, 1999-2000**

OIL/ALKYD ON CANVAS

25 x 198.1 cm (10 x 78 inches)

Signed on the reverse at left

ESTIMATE: US\$12,000-US\$15,000

AUS\$21,000-AUS\$27,000

**PROVENANCE**

The artist

**EXHIBITED**

"Abstraction and Immanence," Hunter College  
Gallery, Times Square, New York, 22 February-7  
April 2001

An abstract artist from Jersey City, New Jersey, Heidi Glück has been exhibiting her work since the late 1960s. She has taken part in numerous group exhibitions across the United States, including the travelling show "American Abstract Artists' 56th Annual Exhibition," which appeared at The Nelson Atkins Museum of Art, Kansas City, Missouri, 1994; Edwin A. Ulrich Museum of Art, Kansas City, 1992; and Noyes Museum, Ocean City, New Jersey, 1992. Her oeuvre has also been the focus of several solo exhibitions in New York including shows at Art Galaxy, directed by Barbara Flynn, 1988, 1983, and Bertha Urdang Gallery, 1979, 1978. She has received considerable support from American museums as evidenced by the presence of her paintings and drawings in the collections of the Solomon R. Guggenheim Museum, New York; San Francisco Museum of Modern Art; Yale University Art Gallery, New Haven, Connecticut; Walker Art Center, Minneapolis, Minnesota; and National Museum of American Art at the Smithsonian Institution, Washington, D.C. International collections such as the Biblioteca di Galleria Nazionale d'Arte Moderna, Rome; Israel Museum in Tel Aviv; and Bibliothèque Nationale, Paris also include examples of Glück's work.

### 53\_SUZAN FRECON

BORN 1941, MEXICO, PENNSYLVANIA  
LIVES IN NEW YORK

**UNTITLED, 2001**

WATERCOLOUR ON AGATE-BURNISHED  
OLD INDIAN LEDGER PAPER

22.9 x 32.7 cm (9 x 12 7/8 inches)

ESTIMATE: US\$2,500-US\$3,500

AUS4,500-AUS6,300

#### PROVENANCE

Lawrence Markey Gallery, New York

Drawing on burnished and dyed paper, American artist Suzan Frecon creates abstract compositions that hinge on deep saturation of colour. New York galleries such as Lawrence Markey and Hirschl and Adler Modern have mounted several extensive solo exhibitions of her work. Frecon has also taken part in the 2000 Whitney Biennial and been featured in group exhibitions at institutions such as the University Art Museum, Berkeley, California, 1995, and Kunstmuseum, Bern, 1993 and 1991. Frecon also did an early Matrix Berkeley show in 1989. Her work has been exhibited at the Drawing Center, New York's foremost museum specializing in works on paper, in 1978, 1982 and again in February of this year. In addition, her drawings have been acquired by many well-known public collections including the Fogg Art Museum at Harvard University; Kunstmuseum Bern; Museum of Modern Art, New York; National Gallery of Art, Washington D.C.; and Whitney Museum of American Art, New York.





## 54\_ACHARYA VYAKUL

BORN 1930, RAJASTHAN, INDIA

DIED 2000, JAIPUR

**3 DRAWINGS SOLD AS A GROUP:**

**UNTITLED, 1998; UNTITLED, 1997; AND**

**UNTITLED, 1999**

MIXED MEDIA ON PAPER

20 x 16.6 cm (7 7/8 x 5 3/4 inches); 22.5 x 16.5

cm (8 7/8 x 6 1/2 inches); 22.2 x 16.8 cm (8 3/4

x 6 5/8 inches)

Each signed lower right

ESTIMATE: US\$7,500-US\$9,000

AU\$13,500-AU\$16,200

### PROVENANCE

Lawrence Markey Gallery, New York

An Indian artist and guru, Vyakul drew and painted small, fragile works on paper. As noted by New York critic Holland Cotter, "The forms in his small works on paper are derived from bold, quickly stroked images found all over India, painted on shrines, on stones or directly on the body as marks of religious affiliation or as objects of meditation. Vyakul's versions of them are simultaneously quotations and variations. Their bold shapes and colours make instant sense to anyone steeped in Western abstraction, or to an audience familiar with what might be termed an outsider art vocabulary of stylized natural forms and private signs." Vyakul made his colours himself, grinding plants, clay, coal, glues, flowers and powders to create his paint. He viewed art as a spiritually functional medium but also sought to link his works with the contemporary secular world, making him in essence a "modern artist with roots." Vyakul's work appeared in the show "Magicians of the Earth" in Paris, 1989 and also in several solo exhibitions in New York, Paris, Basel and Amsterdam.

**+55\_ JUDITH WRIGHT**

BORN 1945, BRISBANE

LIVES IN BRISBANE

**BLIND OF SIGHT III, 2001**

200 X 200 CM (78 X 78 INCHES)

SIGNED AND DATED ON THE REVERSE

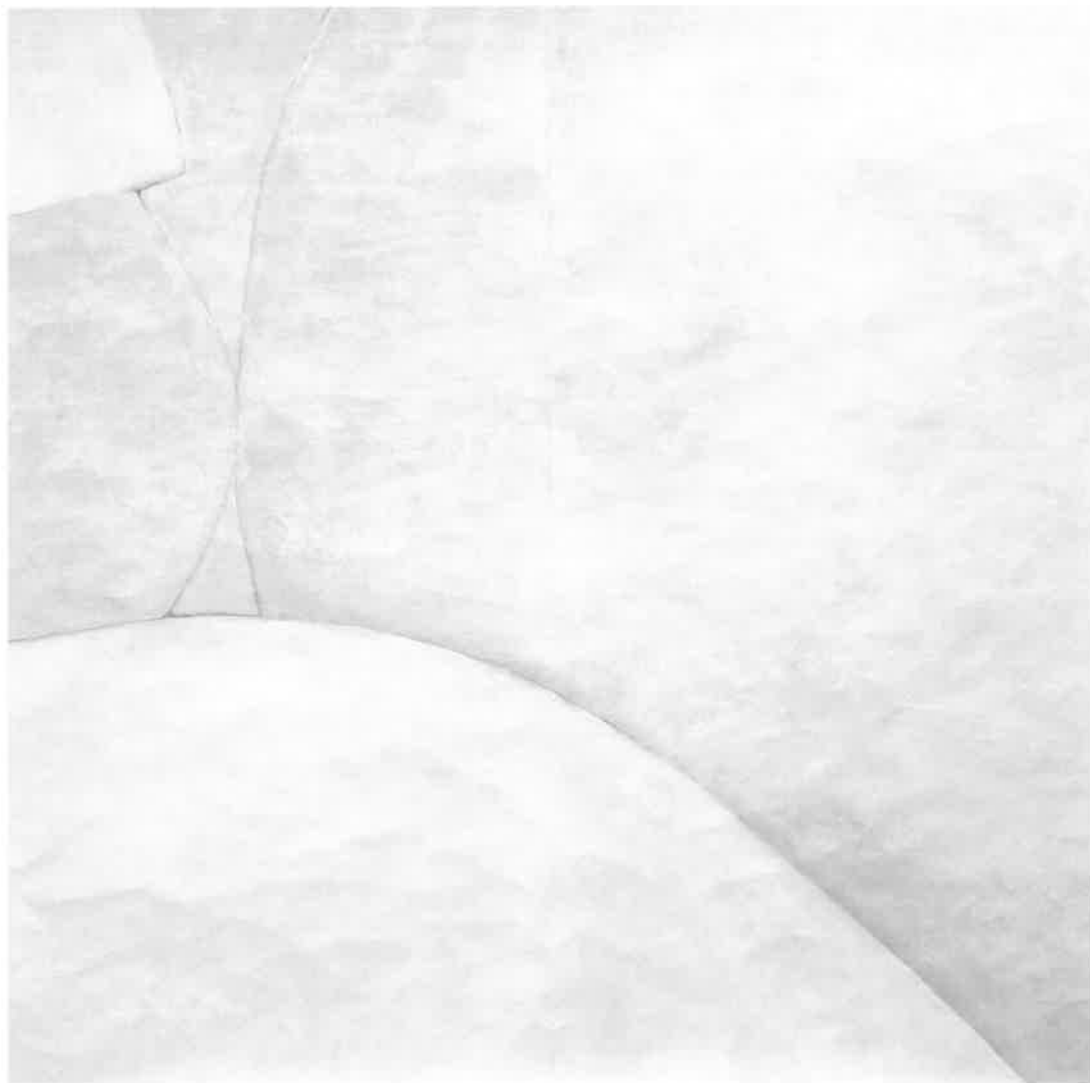
ESTIMATE: US\$3,900-US\$4,200

AUS\$7,000-AUS\$7,500

PROVENANCE

GRANTPIRRIE, Sydney

A Brisbane-based artist, Wright has exhibited her art to audiences throughout the world. Her practice encompasses painting, photography, drawing and performance art. Wright's work is included in the collection of the major Australian museums including the Art Gallery of New South Wales, Sydney; Artbank, Sydney; Brisbane City Gallery; Queensland Art Gallery; National Gallery of Victoria, Melbourne; National Gallery of Australia, Canberra; and Museum of Contemporary Art, Sydney. In 2001, she was included in the exhibition, "Australian Painting Now" at the Art Gallery of New South Wales which travelled to the Ian Potter Museum of Art at the University of Melbourne. In addition to her dominant presence in Australia, Wright's art has been featured in international art exhibitions such as the Tachikawa International Art Festival in Tokyo, 2000.





## **\*56\_CHERRY HOOD**

BORN SYDNEY

LIVES IN SYDNEY

**THE BOY, 2001**

WATERCOLOUR ON 640GSM

MOULD MADE PAPER

152 x 110 cm (59 4/5 x 43 3/10 inches);

181 x 125.5 cm (71 3/10 x 49 2/5 inches), framed

ESTIMATE: US\$2,000-US\$2,200

AUS\$3,500-AUS\$4,000

PROVENANCE

Mori Gallery, Sydney

Hood has been involved with the study and teaching of visual arts most of her life. She studied visual arts at St. George Tech, received her Masters of Visual Arts from Sydney College of the Arts and in her early 20s studied sculpture in Perugia, Italy. A finalist for the Doug Moran Portrait Prize and the 2002 Archibald Prize out of a record 638 entries, in recent years she has cemented herself as a premiere Australian contemporary portraitist.

Some of her most memorable works include watercolour portraits of adolescent males, such as *The Boy*. Interestingly, Hood's portraits of boys are not necessarily drawn from life; the protagonist is oftentimes a conglomerate of various features that Hood has manipulated in a computer. Sometimes she will even grant the boy a name, making him more real, more flesh-and-blood. In the words of Australian critic Victoria Hynes, "It's an unsettling experience viewing Cherry Hood's portraits...gigantic faces of prepubescent boys tower over you, eyes blazing, faces ruddy and vulnerable or ferocious and sullen. Portraiture is still often defined as a traditional genre of representational painting, yet in Hood's hands the portrait is transformed into a psychologically loaded interaction between subject and spectator. Hood's youths generate uneasy reactions, much like seeing an erotically charged Balthus painting of an adolescent girl. However, their glaring 'in your face' stares seem to defy any kind of objectification...Being caught in this field of gazes challenges the normally passive experience of the art spectator. Who is watching whom?"

**+57\_ GEORGE RICKEY**

BORN 1907, SOUTH BEND, INDIANA  
LIVES IN NEW YORK

**TWENTY FOUR RECTANGLES, TWENTY FOUR  
SQUARES (VARIATION 1), 1993-98**

ALUMINIUM, PAINTED

284.5 x 96.5 cm (112 x 38 inches)

ESTIMATE: US\$40,000-US\$50,000

AU\$70,000-AU\$90,000

**PROVENANCE**

Commonwealth Property Investment Trust

"I wanted whatever eloquence there was to come out of the performance of the piece – never out of the shape itself. What was paramount was that I never considered making any sculpture that didn't move." (Hanzal, C., "Within the Poetry of Motion," *Sculpture Magazine*, October 1999, Vol. 18, No.8)

George Rickey is one of the world's foremost artists working with kinetic sculpture. His unique style is focused on "movement as means," the emphasis being on the patterns made by the movement of the interconnected forms, as opposed to the forms themselves. *Twenty Four Rectangles, Twenty Four Squares* is one of a handful of Rickey mobile works, further distinguished by the tenderness of the handpainting of the elements, as per the title, 24 rectangles and 24 squares, bent so that they would hold themselves in place along the skeletal rod structure.

Rickey studied at Balliol College and Ruskin School of Drawing, Oxford, United Kingdom, before serving in the RAF and the United States Air Corps during World War II, afterwards becoming a sculptor of kinetic work in metal in 1945. Over four decades of dedicated experimentation, Rickey has forged a vast body of work, bringing him international acclaim. Today he is represented in major museum collections worldwide, in private collections and in many outdoor public sites throughout North America, Europe and Asia. He has received honorary degrees from several universities around the world.





## **+58\_ JOHN NEWMAN**

BORN 1952, FLUSHING, NEW YORK

LIVES IN NEW YORK

**HOMESPUN (WITH A TWISTED RIBBON), 2000**

WICKER, WOOD, PAPIER MACHE, FOAM, WIRE, AQUA RESIN, COLOURED PENCIL

33 x 40.6 x 15.2 cm (13 x 16 x 6 inches)

ESTIMATE: US\$8,000-US\$9,000

AUS\$14,400-AUS\$16,200

### **PROVENANCE**

The artist

### **EXHIBITED**

GrandArts, Kansas City, Missouri, 2001

### **LITERATURE**

Princenthal, Nancy, *John Newman: Homespun*, New York, Edition Linten & Nusser, New York, 2001

John Newman is an American sculptor who utilises a gamut of materials to create his "homespun" works. These pieces are concentrated and intricate, requiring the viewer to observe them as closely as possible. Newman has incorporated a variety of artisan touches into his sculptures, such as a basketweaving technique he learned in Calcutta, as a result of his travels around the world. The organic materials combined with urban debris result in biomorphic pieces that bemuse and challenge Newman's audience. His sculptures have been presented in exhibitions at many important galleries and museums, including the Matthew Marks Gallery, New York, 2000; National Museum of American Art, Washington, D.C., 1995; Gagosian Gallery, New York, 2000 and 1988; Whitney Museum of American Art, 1994, 1992, 1985, 1973; and the National Gallery of Art, Washington, D.C., 1989. Newman has also been commissioned to create public sculpture for collections in Japan and the United States. Several public collections containing his work include Albright-Knox Art Gallery, Buffalo, New York; Art Institute of Chicago; Los Angeles County Museum of Art; Metropolitan Museum of Art; Museum of Fine Arts, Boston; Museum of Fine Arts Houston; Neue Nationalgalerie Berlin; Whitney Museum of American Art; and the Museum of Modern Art, New York.



## 59\_ROB DE MAR

BORN 1964, LINCOLNVILLE, MAINE  
LIVES IN NEW YORK

**POND, 2002**

MIXED MEDIA

112.5 x 75 x 90 cm (45 x 30 x 36 inches)

Signed and dated on wall mount

ESTIMATE: US\$4,500-US\$6,500

AUS\$8,100-AUS\$11,700

### PROVENANCE

Clementine Gallery, New York

### EXHIBITED

Clementine Gallery, New York, 2002

### LITERATURE

"Galleries, Chelsea: Rob de Mar", *The New Yorker*, 4 March 2002; Gilman-Sevcik, Frantiska and Tim, "Rob de Mar," *Flash Art*, Vol. 33, No. 215, 2000

An American sculptor from Maine, de Mar constructs pieces that resemble whimsical mini-ecosystems. Man-made materials such as plywood, forged steel, bright fuzzy flocking and model trees combine with stones and fungi to construct de Mar's microcosms. One can imagine the typical inner-city resident living happily with any of these in a tight Manhattan or Surry Hills apartment. With *Pond*, the artist places a floating lake amidst islands of small trees, creating an urban dweller's escapist fantasy; organic materials and industrial detritus collide to produce one of his delicate little worlds. De Mar's work has been exhibited at the Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 2002; NYLON, London, 2001; P.S. 1 Contemporary Art Center, Long Island City, New York, 2000; Boston Center for the Arts, 2000; and White Columns, New York, 1999. His sculptures were also included in groundbreaking shows of new talent, "Pastoral Pop" at the Whitney Museum of American Art, 2000; and "New American Talent" at Centerspace, Texas A & M University, 1998. In addition, publications such as the *New Yorker*, *The New York Times*, *Contemporary Visual Arts*, and *Flash Art* have praised his "Dr. Seussian" creations. In March of 2002, Clementine Gallery, New York mounted a solo exhibition of Rob de Mar's work.



## 60\_CHAKAIA BOOKER

BORN 1953, NEWARK, NEW JERSEY  
LIVES IN NEW YORK

**DANCER, 2001**

RUBBER TIRE AND WOOD

66.4 x 61 x 43.2 cm (26 x 24 x 17 inches)

ESTIMATE: US\$5,500-US\$6,000

AUS\$10,000-AUS\$10,800

### PROVENANCE

Marlborough Gallery, New York

A native of New York, Booker works with the unlikely materials of rubber and tires to create impressive black sculptures. Her mundane choice of medium belies the complex symbolism and dormant beauty of her work. By imbuing her work with references to her African heritage, femininity and identity as an artist, Booker creates very personal works. These commanding sculptures can be found in the Queens Museum of Art, New York and Laumeier Sculpture Park and Museum, St. Louis, Missouri. Booker enjoyed early support from the legendary New York art dealer Richard Bellamy who was known for his unerring ability to identify the best new artists, James Rosenquist, George Segal, Mark di Suvero, Richard Serra, Neil Jenney, Alfred Leslie and Chakaia Booker among them. In 1994, Booker was commissioned to create a work for the National Air and Space Administration in Washington, D.C. and her sculpture featured in the 2000 Whitney Biennial was considered to be one of the highlights of the exhibition.



## 61\_NINA BOVASSO

BORN 1965, NEW YORK

LIVES IN NEW YORK

UNTITLED, 2001

ACRYLIC ON PAPER

44.9 x 55.6 cm (16 3/4 x 22 1/4 inches),

unframed

Signed and dated on the reverse

ESTIMATE: US\$1,400-US\$1,600

AUS\$2,500-AUS\$2,900

### PROVENANCE

Clementine Gallery, New York

### EXHIBITED

Clementine Gallery, New York, 2001

### LITERATURE

"Circus Maximus," New York, 26 February 2001; "Galleries: Chelsea: Nina Bovasso," *The New Yorker*, 5 March 2001; Mahoney, Robert, "Nina Bovasso: Clementine Gallery," *Time Out New York*, 8-15 March 2001

New York artist Nina Bovasso draws and paints whimsical abstract pieces that link her with the likes of Paul Klee and Phillip Guston. A highly regarded artist, Bovasso has been awarded the Louis Comfort Tiffany Foundation Grant, a New York Foundation for the Arts Fellowship, the John Simon Guggenheim Memorial Foundation award, and has taken part in the P.S. 122 Studio Program. Her animated works are featured in the collections of the Whitney Museum of American Art, New York; New Museum of Contemporary Art, New York; Chase Manhattan Bank; Deutsche Bank; American Express Corporation; and other prominent institutions. Bovasso has also been the focus of several exhibitions in Texas, California and New York. In this untitled painting on paper from 2001, she creates a vibrant and fanciful work that is surprisingly cerebral. Shapes that appear as decorations, scribbles and cartoons are actually premeditated and designed, suggesting a pervasive order to the apparent chaos.

## 62\_POLLY APFELBAUM

BORN 1955, ABINGTON, PENNSYLVANIA  
LIVES IN NEW YORK

### SNAILS (FOREST GREEN), 1999

SYNTHETIC VELVET AND DYE

118 sections, dimensions variable, ca

152.5 x 125 cm (61 x 50 inches)

Accompanied by signed artist's certificate

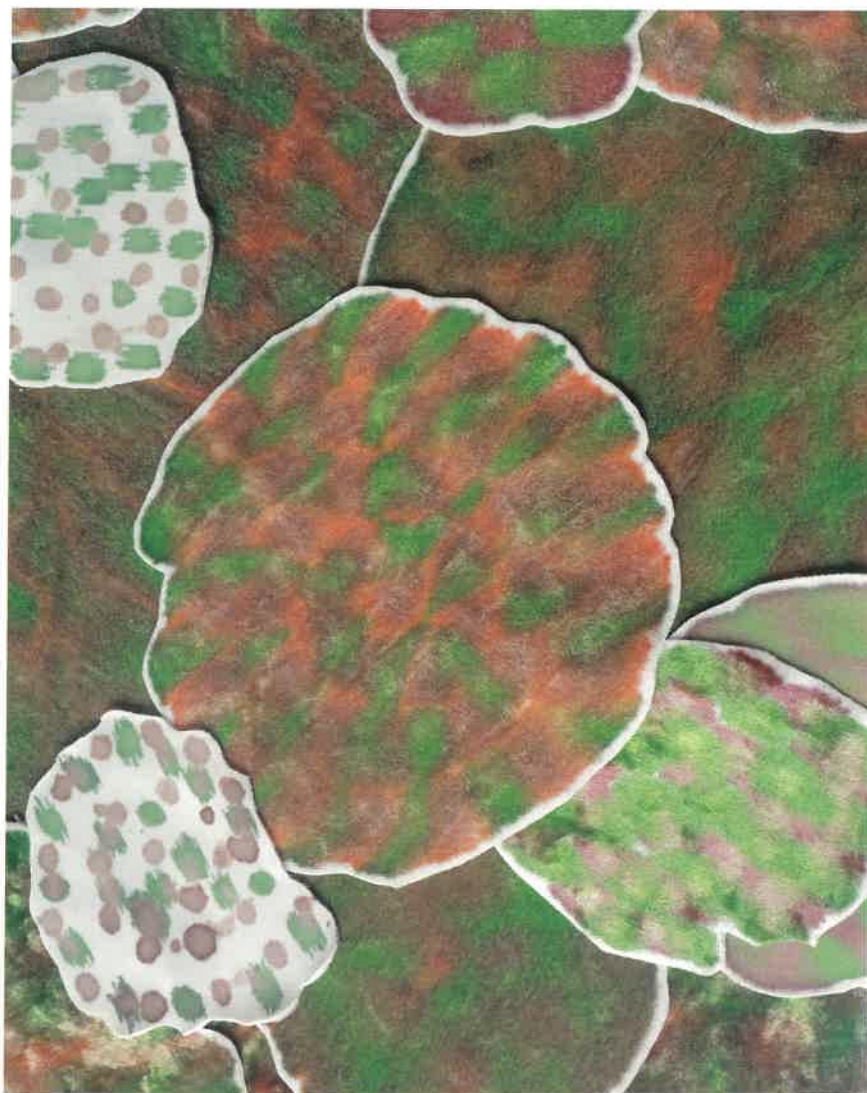
ESTIMATE: US\$5,000-US\$7,000

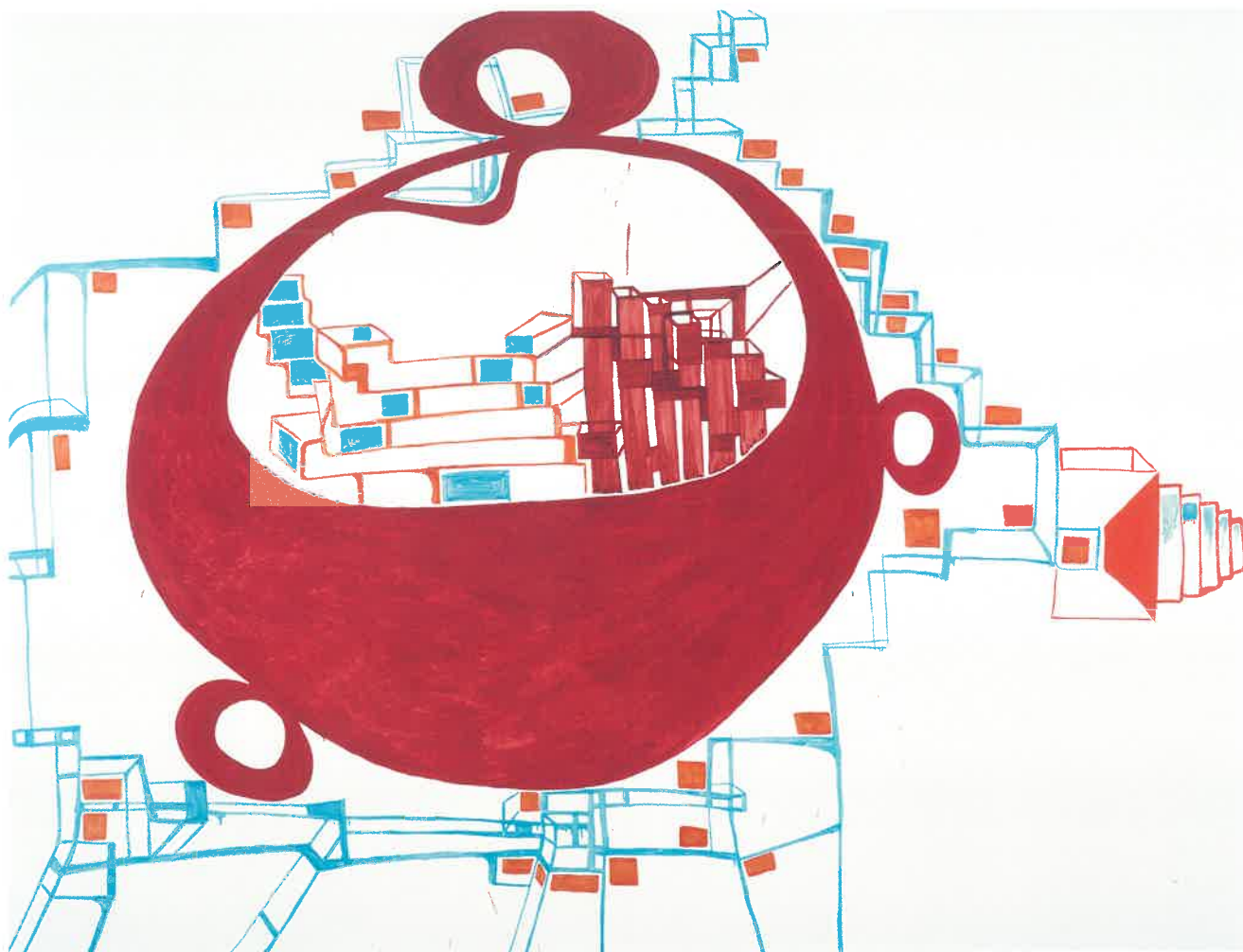
AU\$9,000-AU\$12,600

### PROVENANCE

D'Amelio Terras, New York

Apfelbaum crafts amorphous works fluxing between painting and sculpture. Her large-scale floor pieces are all encompassing mosaics that strike the viewer with their beauty. Her "fallen paintings" can be seen at the Museum of Modern Art, New York; Whitney Museum of American Art, New York; Musée d'Art Moderne de la Ville de Paris; and a number of other public collections. Her work was first exhibited in Sydney as part of "Every Day," the 1998 Biennale of Sydney. Apfelbaum has been awarded many prestigious grants and fellowships and her paintings have been discussed in *Artforum*, *Art and Auction*, *Arts Magazine*, *Art Monthly*, and *Art News*.





## 63 JOANNE GREENBAUM

BORN 1953, NEW YORK

LIVES IN NEW YORK

UNTITLED, 2001

OIL ON CANVAS

177.8 x 228.6 cm (70 x 90 inches)

Signed and dated on the reverse

ESTIMATE: US\$6,000-US\$8,000 AU\$10,800-AU\$14,400

### PROVENANCE

D'Amelio Terras, New York

### EXHIBITED

D'Amelio Terras, New York, 2001

### LITERATURE

"Adrian Dannatt's Guide to New York Contemporary Galleries," *The Art Newspaper*, No. 113, April 2001; Johnson, Ken, "Joanne Greenbaum," *The New York Times*, 20 April 2001; Rexer, Lyle, "Joanne Greenbaum at D'Amelio Terras," *Art in America*, January 2000

An abstract artist from New York City, Greenbaum creates cryptic pieces with bold colour and thin layers of oil paint. Her "colored drawings on canvas," as she refers to them, are lucid and luminous works that involve floating spirals of colour above thinly painted abstract schematics. Greenbaum has a particularly large following in Europe, winning over viewers with her deceptively casual paintings that combine cerebral sophistication with intentionally innocent aesthetics. Greenbaum's pieces have been exhibited at the Museum of Contemporary Art, Chicago, 1999; Whitechapel Art Gallery, London, 1999; and the Brooklyn Museum of Art, New York, 1998. In addition, D'Amelio Terras, New York has mounted several important solo exhibitions of her work from 1997 to the present.

## 64\_CARY LEIBOWITZ

BORN 1963, NEW YORK

LIVES IN NEW YORK

**MODERN ART SUCKS.YOU'RE FAT, 1999**

LATEX ON WOOD

69.8 x 55.9 cm (27 1/2 x 22 inches)

SIGNED AND DATED ON THE REVERSE

ESTIMATE: US\$1,800-US\$2,200

AUS\$3,200-AUS\$4,000

### PROVENANCE

Andrew Kreps Gallery, New York

A contemporary artist with pop sensibilities, Leibowitz's art shocks and amuses. He creates sculptures, paintings, drawings and multiples (such as pink footballs or trashcans with slogans) that openly address the shallow aspects of art, commerce and everyday life. His works are frequently autobiographical as well, referencing his youth, homosexuality and Judaism. Even in his exhibition titles, "I'm Bored I'm Lonely I'm Having a Show in Sweden" or "Accumulated Crap for Collectors: the Multiples 1989-2001," he maintains his sense of humour and scandal. Leibowitz's ironic art has been the focus of many international exhibitions, such as "Mode of Art," Kunstverein für die Rheinland und Westfalen, Düsseldorf, 1999; "Too Jewish? Challenging Traditional Identities," The Jewish Museum New York, 1996; "In a Different Light," University Art Museum Berkeley, 1995; "Über-leben," Bonner Kunstverein, Germany, 1994; and "Einleuchten," Deichtorhallen Museum, Hamburg, 1989. His art has also received an enormous response from the media; Leibowitz, as art and persona, has been the feature of articles in *Art in America*, *The Washington Post*, *Arts Magazine*, *Artforum*, and *Art and Auction*, to name but a few publications.

modern  
art  
sucks

You're  
fat

## 65\_ DAVID HUMPHREY

BORN 1955, NEW YORK

LIVES IN NEW YORK

**SELF-CLOWN, 2000**

OIL ON CANVAS

121.9 x 91.4 cm (48 x 36 inches)

SIGNED ON THE REVERSE

ESTIMATE: US\$3,500-US\$4,500

AU\$6,300-AU\$8,100

### PROVENANCE

The artist

### EXHIBITED

"Self Made Men," DC Moore Gallery,  
New York

David Humphrey is a New York artist who paints, draws and creates prints. He is also a regular contributor to the magazine *Art Issues* and has curated a number of exhibitions in California and New York. His pieces have been the focus of solo exhibitions at the McKee Gallery in New York on several occasions since 1985. Several other galleries across the United States (from New York to San Francisco) have also hosted his art, with his last solo exhibition at Solomon Projects in Atlanta, Georgia. Additionally, Humphrey's works have been acquired by many of the leading public and private collections, including the Museum of Art at the Carnegie Institute, Pittsburgh; Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Exxon Corporation, New York; and Walker Art Center in Minneapolis.





## 66\_SU-EN WONG

BORN 1973, SINGAPORE  
LIVES IN BROOKLYN, NEW YORK

### BABY PINK PAINTING WITH 3 GIRLS, 2000

ACRYLIC AND PENCIL ON LINEN

2 panels, 142.2 x 386.1 cm (56 x 152 inches)

ESTIMATE: US\$8,000-US\$10,000 AU\$14,400-AU\$18,000

#### PROVENANCE

Deitch Projects, New York

#### EXHIBITED

"Peppermint," Smack Mellon Studios, Brooklyn, New York,  
1 December 2001-13 January 2002

Born in Singapore and now living and working in New York, Su-en Wong draws and paints complex sexual portraits of women. She often addresses the fetishization of the female body and the difficult balance of power and vulnerability in being a young Asian woman. Her titles add a humorous element to her work and also juxtapose the overt erotic nature of her subjects. Su-en Wong has had solo exhibitions at Deitch Projects, New York, 2002; Savage Gallery, Oregon, 2001 and 2000; Art Gallery of Ontario, 2000; Stefan Stux Gallery, New York, 1999. Wong was included in the 2000 Kwangju International Biennale and is the recipient of artist grants from the Joan Mitchell Foundation; New York Foundation for the Arts; the Marie Walsh Sharpe Art Foundation; and the Skowhegan School of Painting and Sculpture.



## 67\_JUERGEN TELLER

BORN 1964, ERLANGEN, GERMANY

LIVES IN LONDON

**MISS SWITZERLAND, 2000**

CHROMOGENIC PRINT MOUNTED ON ALUMINUM

160 x 107 cm (63 x 42 inches)

Edition 1 of 5

ESTIMATE: US\$6,500-US\$7,500 AU\$11,700-AU\$13,500

### PROVENANCE

Lehmann Maupin Gallery, New York

### LITERATURE

Teller, Juergen, *Tracht*, New York, Lehmann Maupin Gallery, 2001; Gell, Aaron, "Miss World," *W Magazine*, July 2000, pp. 110-115; Lamb, David, "Isn't She Wonderful," *i-D*, June 2001, p. 36; Ziegler, Ulf Erdmann, "Report from Caracas: In The Theater of the Dolls," *Art in America*, April 2001, pp. 59-61

Starting from a background in fashion photography, German-born Teller has matured into a premier contemporary photographer. With a subversive instinct, he undermines the visual conventions of fashion and beauty in his documentary style works. The work *Miss Switzerland* is part of his *Miss World* project undertaken in 1999. In this series Teller took portraits of the Miss World contestants using harsh on-camera flash that reveals every blemish and imperfection of his subjects. The women, such as Miss Switzerland, are not captured as idealized images posed by Teller; they are multi-dimensional and subtly flawed individuals. His photographs have appeared in the Tate Modern, London, 2001; Lehmann Maupin Gallery, New York, 2000 and 2001; Programa Centro de Arte, Mexico, 2000; Photographer's Gallery London, 1999; and 1996 Biennale di Firenze, in addition to many other venues. In 2001, Lehmann Maupin published a book of his works entitled *Tracht* and hosted a solo exhibition. Magazines such as *Details*, *W*, *Liberation*, *ID*, *Vogue*, *Interview* and *Glamour* have featured his works and fashion designers (Yves Saint Laurent, Marc Jacobs, Miu Miu, etc.) have hired Teller for their campaigns. Teller's photographs have also served as record covers for international musicians ranging from Elton John to Bjork.

## 68 GREGORY CREWDSON

BORN 1962, BROOKLYN, NEW YORK  
LIVES IN NEW YORK

### UNTITLED (RUG LADY FORMATION), 1999

LASER DIRECT CHROMOGENIC PRINT

120 x 150 cm (48 x 60 inches), unframed

Signed on label on the reverse upper right

Edition 8 of 10

ESTIMATE: US\$15,000-US\$20,000

AUS\$27,000-AUS\$36,000

### PROVENANCE

Luhring Augustine Gallery, New York

### EXHIBITED

Luhring Augustine Gallery, New York, 2000; Emily Tsingou  
Gallery, London, 1999

### LITERATURE

*The Bulletin*, "Frame and Fortune," 4 June 2002, repr., p. 12;

L.B., "Twilight at Tsingou," *The Art Newspaper*, No. 89,

February 1999, p. 69

An enormously popular photographer from New York, Gregory Crewdson's meticulously staged works can be found throughout the world. His piece *Untitled (Rug Lady Formation)* is part of a group of works entitled *Twilight*. In the *Twilight* series, with a touch of dark humour Crewdson documents a collision of the normal with the paranormal in American suburbia. According to the artist, these works dig psychologically deeper than his previous works and place greater focus on social alienation, obsession and sex. Photographs such as *Untitled (Rug Lady Formation)* have been the highlight of innumerable exhibitions at galleries and museums internationally. Crewdson has also received extensive coverage in leading art periodicals. He will have a number of exhibitions upcoming in the next few months including a one-person show at Luhring Augustine Gallery, New York; White Cube, London; and Gagosian Gallery, Los Angeles. Public collections housing his work include the Brooklyn Museum of Art, New York; Los Angeles County Museum of Art; Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Museum of Modern Art, New York; San Francisco Museum of Modern Art; and Whitney Museum of American Art.



## 69 JOÃO PENALVA

BORN 1949, LISBON, PORTUGAL  
LIVES IN LONDON

**THE PRIZE SONG, NO. 17, 2001**  
PIEZO PRINT PIGMENTED INK  
ON HAHNEMÜHLE GERMAN  
ETCHING PAPER

94.5 x 71.1 cm (37 1/5 x 28 inches)

Accompanied by signed artist's  
certificate

Edition 1 of 5

ESTIMATE: US\$2,600-US\$3,200

AUS\$4,700-AUS\$5,800

### PROVENANCE

The artist

*The Prize Song, No 17* print relates to the work *R.*, 2001, Penalva's large-scale multimedia work shown in the Palazzo Vendramin, the Portuguese Pavilion, as part of the XLIX Biennale di Venezia in 2001. The larger work *R.* is a narrative work based on the plot of Richard Wagner's *Die Meistersinger von Nürnberg*.

Penalva's 1998 work 336 *Pek* was the first work by the artist to be shown in Australia as part of "Signs of Life", the 1999 Melbourne International Biennial organised by Juliana Engberg. Penalva has a gift for poetry and storytelling which is conveyed through the subtitle and spoken sound tracks of the video works.

"In another room, a huge projection begins with a quotation from the Table of Rules in the *Meistersinger* (Act 1, Scene 3)... This is followed by an athlete who performs an extensive series of movements and figures on the rings. The agility and tension of the body, against a black background, presented in silence as he sweeps through the air, at times into a leap that leaves the rings swinging behind. The athlete, tense and concentrated, starts again on the rings..." (From *Joao Penalva*, catalogue of the Portuguese Pavillion, XLIX Biennale di Venezia, 2001, p.30)

Penalva's art has been the focus of several solo exhibitions in museums and galleries throughout the world. In addition to his presentation as the artist representing Portugal in the XLIX Biennale di Venezia, several of Penalva's works have been included as part of major international art exhibitions such as the 2002 Biennale of Sydney; 2nd Biennale for Contemporary Art, Berlin, 2001; Art and Industry Biennale in New Zealand, 2000; Melbourne International Biennial, 1999; and XXIII Bienal Internacional de Sao Paulo, 1996; The Arts Council Collection in London; Centro de Arte Moderna, Fundacao Calouste Gulbenkian, Lisbon; and Instituto de Arte Contemporânea, Portuguese Ministry of Culture in Lisbon; Frac Languedoc-Roussillon, Montpellier, France; and South London Gallery have all acquired examples of Penalva's work.





## 70\_ANDRES SERRANO

BORN 1950, NEW YORK

LIVES IN NEW YORK

**KLANSMAN (GREAT TITAN OF THE INVISIBLE EMPIRE III), 1990**

CIBACHROME, SILICONE, PLEXIGLAS,  
WOOD FRAME

115 x 92.3 cm (45 1/4 x 37 1/2 inches)

EDITION 1 OF 10

ESTIMATE: US\$8,500-US\$9,500

AUS\$15,000-AUS\$17,000

### PROVENANCE

Paula Cooper Gallery, New York

I don't understand why people are impressed by the aesthetization of death or at the surprise of finding beauty where they don't expect it. The fact my work expresses a conflict, is not my proposal; I think there are dichotomies, not conflict. And all this has nothing to do with my morals. I've been accused of being sacrilegious and profane at my work. The morals, the judgment appears once the work is done.

New York photographer Andres Serrano has caused a range of scandals given the provocative nature of his work. The exhibitions of his photographs have sparked free speech debates, questions about government funding of the arts, and religious and secular disputes on morality and ethics. Andres Serrano first caused an outrage in 1987 when he produced *Piss Christ* in the United States; a photograph of the Christ figure submerged in the artist's own urine. The artist has also confronted taboos about sexuality in *Budapest* (1994) and *The History of Sex* (1999) and confronted mortality in the eerily beautiful 1992 series *The Morgue*.

In his 1990 collection *Klansman*, Serrano looks to find an aesthetic appeal in a repugnant subject. In his signature manner, Serrano challenges the viewer to find beauty in the abhorrent. Excerpts from this series and his later works have travelled all over the world in the famous "Sacred and Profane" exhibition (also featuring Marc Quinn). This show will next shock and confront audiences in England, stopping at the York City Art Gallery and then Brighton Museum and Art Gallery. Over the past 20 years, Serrano has exhibited at many important galleries and museums, including the Whitney Museum of American Art; Paula Cooper Gallery, New York; Galerie Yvon Lambert, Paris; The Cathedral of Saint John The Divine, New York; National Museum of Art, Osaka; Alternative Museum, New York; The Aldrich Museum of Contemporary Art, Connecticut; Dia Center for the Arts, New York; and Victoria and Albert Museum, London. His photographs have also been exhibited at the National Gallery of Victoria. Andres Serrano has been the focus of hundreds of articles in a broad range of publications, from political journals to art periodicals.

## 71\_ RODNEY GRAHAM

BORN 1949, VANCOUVER, CANADA  
LIVES IN VANCOUVER

**SOPHIE II, 2000 (VIDEO STILL FROM HOW  
I BECAME A RAMBLIN' MAN, 1999)**

CHROMOGENIC PRINT

84.5 x 84.5 cm (33 1/4 x 33 1/4 inches), framed

Edition of 1 of 7 and 2 artist's proofs

ESTIMATE: US\$7,500-US\$8,500

AUS\$13,500-AUS\$15,300

### PROVENANCE

Donald Young Gallery, Chicago

Rodney Graham has held numerous one-person exhibitions and has been included in significant group shows since 1973 throughout Europe, North America and Britain. Recent solo shows include Art Gallery of Ontario, Toronto, 2002, travelling to Madison Arts Center, Madison, Wisconsin, in 2003; Whitechapel Art Gallery, London, 2002; Galeries Contemporaines des Musées de Marseille, 2002; Milwaukee Art Museum, Wisconsin, 2001; Hamburger Bahnhof, 2001; "Some Works with Sound Waves, Some Works with Light Waves, and Some Other Experimental Works," Kunstverein München, Germany, 2000; and "How I Became a Ramblin' Man," Donald Young Gallery, Chicago, 1999. In 1997, Graham's work was exhibited as part of the XLVII Venice Biennale in "Past, Present, Future," curated by Germano Celant. In 1992 he exhibited in Documenta IX, Kassel, Germany. His work has been attracting the attention of the serious art press since 1979, and has subsequently featured in major American and international art journals.





## 72 WILLIAM KENTRIDGE

BORN 1955, JOHANNESBURG, SOUTH AFRICA

LIVES IN JOHANNESBURG

**SPECTROMETRE, 2002**

DIGITAL IRIS PRINT WITH WATERCOLOUR

AND WASH ADDED BY THE ARTIST

60 x 44.5 cm (23 3/5 x 17 1/2 inches)

SIGNED LOWER RIGHT

EDITION 25 OF 40

ESTIMATE: US\$1,200-US\$1,800

AUS\$3,200-AUS\$4,000

PROVENANCE

Annandale Galleries, Sydney

Kentridge's art is born out of an initial desire to draw and is largely informed by growing up in South Africa under apartheid. His work is rigorous and complicated, sometimes dealing with the nostalgia associated with childhood memories, or exploring the emotional issues related to the political extremes of his surroundings, yet Kentridge always presents his work with a sense of detachment – his engagement with his surroundings is “politically concerned but distanced.” In presenting his work in this way, the strong sense of detachment creates the ambiguity in images such as *Spectrometre*. A complex and intriguing image – depicting two dislocated figures, surrounded by seemingly disparate objects – there is clearly a relationship linking the images and there is a sense of nostalgia, yet the narrative remains ambiguous – incomplete. The use of double images, of two contrasting figures as in this work, reoccurs throughout Kentridge's oeuvre; suggesting perhaps the contradictory elements and extremes of life. As in *Spectrometre*, Kentridge is rarely interested in presenting a complete story to his audience, preferring instead for the viewer to fill in the gaps.



### 73\_BING WRIGHT

BORN 1958, SEATTLE, WASHINGTON

LIVES IN NEW YORK

#### WET GLASS I, 1995

BLACK AND WHITE PHOTOGRAPH

59 x 49.5 cm (23 1/4 x 19 1/2 inches)

ESTIMATE: US\$1,800-US\$2,200 AU\$3,200-AU\$4,000

#### PROVENANCE

Lucas Schoormans, New York

#### EXHIBITED

Rena Bransten Gallery, San Francisco, 1999; Tricia Collins, New York, 1998; Lucas Schoormans, New York, 1996; Pace/McGill, New York, 1996

#### LITERATURE

Korotkin, Joyce, "Bing Wright: Lucas Schoormans," *Art Review*, Vol. 3, No. 10, 2000, p.11

Bing Wright is a New York-based photographer who creates both abstract and traditional works. He has produced several thematic series of photographs including *Rain Window*, *Wet Glass* and *Greyscape*. All of these works underscore his interest in liquid and glass and illustrate the range of beauty Wright discovers in seemingly mundane subjects. From a distance, many of these works such as those in the group *Wet Glass*, appear to be minimalist paintings and only upon closer inspection does one discover that Wright has captured the profundity of a painting in the form of glass and water. Select galleries in California, Vermont and Washington have exhibited his work in addition to Lucas Schoormans, New York, in 2000 and 1996, who has had a longstanding commitment to Wright's work. One of Schoormans's most interesting curatorial endeavours was the group show "LUX" with Wright, Gerhard Richter, Dan Flavin and Alex Katz.

## 74\_JAMES WELLING

BORN 1951, HARTFORD, CONNECTICUT  
LIVES IN NEW YORK AND LOS ANGELES

### MYSTERY PHOTOGRAPH #2, 2002

CHROMOGENIC PRINT MOUNTED ON PLEXIGLAS

83.8 x 129.5 cm (33 x 51 inches), framed

Edition 1 of 3

ESTIMATE: US\$11,000-US\$12,000

AU\$20,000-AU\$22,000

### PROVENANCE

Donald Young Gallery, Chicago

James Welling has held one-person shows on an almost yearly basis since 1976, exhibiting widely throughout Europe and North America. His recent solo shows include the Donald Young Gallery, Chicago, 2002; a retrospective at the Palais des Beaux Arts, Belgium and York University, Toronto, Canada, 2002; Wexner Center for the Visual Arts, Columbus, Ohio, travelling show to Baltimore Museum of Art, Baltimore, Maryland, and Museum of Contemporary Art, Los Angeles, 1998; "New Abstractions," Sprengel Museum, Hannover, Germany, 1999; and Kunstmuseum Lucerne, Switzerland, 1998. His work has been the focus of numerous articles and essays.





## 75\_LIZ DESCHENES

BORN 1966, BOSTON, MASSACHUSETTS  
LIVES IN NEW YORK

**-205 FEET BELOW SEA LEVEL, 1999**

UV LAMINATED CHROMOGENIC PRINT

91.4 x 116.8 cm (36 x 46 inches)

Signed and dated on the reverse

Edition 1 of 6

ESTIMATE: US\$3,500-US\$4,000

AUS\$6,300-AUS\$7,200

### PROVENANCE

Andrew Kreps Gallery, New York

Liz Deschenes' large scale photograph *-205 Feet Below Sea Level* is from her second solo show *Below Sea Level* held at the Andrew Kreps Gallery in New York in 1999. This work is from a series that explores our conceptual distance to the ocean through elevation. The photographs were taken in some of the lowest elevations in the Western Hemisphere. There are salt flats, canyons, badlands and little water. The area is surrounded by mountain ranges of extreme elevations and the sea is nowhere in sight. Through her work, Deschenes attempts to reconsider our relationship to the concept of place, confounding our predetermined expectations and finding new ways to read a landscape. (ref: press release for "Below Sea Level," Andrew Kreps Gallery, October 14–November 13, 1999)

This year alone, Deschenes' work has been included in several important group shows such as "Modern Photographs from the Collection," Metropolitan Museum of Art, New York, 2002; "Overnight to Many Cities," curated by Collier Schorr, 303 Gallery, New York, 2001, and Photographer's Gallery, London, 2002; and "State of the Gallery," Andrew Kreps Gallery, New York. Her solo shows to date include "Blue Screen Process," 2001 and "Below Sea Level," 1999, both at Andrew Kreps Gallery, and "Beppu," Bronwyn Keenan Gallery, New York, 1997.



## 76\_VICTORIA SAMBUNARIS

BORN 1964, LANCASTER, PENNSYLVANIA  
LIVES IN NEW YORK

**UNTITLED (NORTH PLATTE), 2001**

CHROMOGENIC PRINT

97.5 x 137.5 cm (39 x 55 inches)

Edition 2 of 5

ESTIMATE: US\$4,000-US\$5,000

AUS\$7,200-AUS\$9,000

### PROVENANCE

Christine Burgin Gallery, New York

### EXHIBITED

Christine Burgin Gallery, New York, 2001

Victoria Sambunaris is an American photographer with an M.F.A from the Yale University School of Art, 2001. In the brief period she has been producing her works, Sambunaris has received several honours including the 1999 George Sakier award and 2002 Rema Hort Mann Foundation Grant. She has exhibited her photographs in solo exhibitions at the Christine Burgin Gallery, New York, 2001; James Kelly Gallery, Santa Fe, 2001; and Deborah Berke's space in New York, 1999. Sambunaris' pieces were also featured in the 1999 Wight Biennial at the UCLA School of the Arts and in the show "American: Lewis Baltz, Burt Barr, Tim Davis, Danny Hobart, Donald Moffett, Vicky Sambunaris," Postmasters, New York, 2000, curated by Patrick Callery. Utilizing a wide frame to signify the big spaces characteristic of many of the locations in America that she photographs, combined with a hyper specificity of detail in the foreground, she manages to create highly original new landscape images. The emptiness of these open landscapes, such as *Untitled (North Platte)*, is a metaphor for the space for thought that she is leaving for the viewer.

## 77 CHRISTOPHER CHIAPPA

BORN 1970, PENNSYLVANIA

LIVES IN LONG ISLAND CITY, NEW YORK

**BURIED FOR 24 HOURS, 1999**

CHROMOGENIC PRINT MOUNTED ON PLEXIGLAS

24 parts, 43.2 x 41.9 cm (17 x 16 1/2 inches)

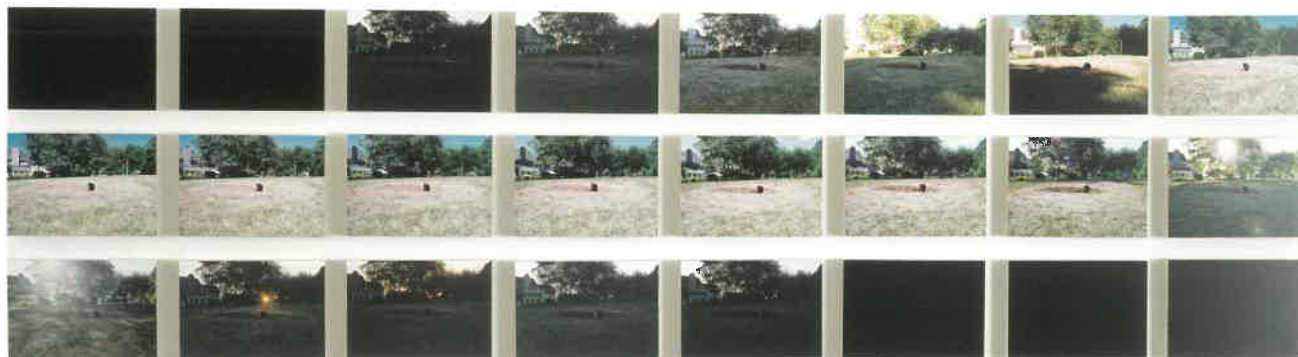
Edition 5 of 5

ESTIMATE: US\$4,500-US\$5,000 AU\$8,100-AU\$9,000

### PROVENANCE

Fredericks Freiser Gallery, New York

Christopher Chiappa's work has been exhibited in "Heart of Glass," Mirror Gallery, London, 2001; "Collector's Choice," Exit Art, New York, 2001 and 2000; "Balls," James Cohan Gallery, New York, 2000, and at the New Museum of Contemporary Art, New York, 1999. He has held solo shows at Fredericks Freiser Gallery, New York since 1999. For a young artist who has only been exhibiting since 1998, the interest in his work has been extraordinary, with some 20 reviews and articles published in the *New Yorker*, *The New York Times* and *Art News*, to name a few.





**78\_CHERRY HOOD**

BORN SYDNEY

LIVES IN SYDNEY

**WHIPPET (NO. 8), 2002**

WATERCOLOUR ON 300GSM MOULD  
MADE PAPER

76 x 56.8 cm (29 9/10 x 22 2/5 inches)

Signed, dated and titled on the reverse

ESTIMATE: US\$400-US\$450

AUS\$700-AUS\$800

PROVENANCE

Mori Gallery, Sydney

## 79\_CHERRY HOOD

RETRIEVER (NO. 2), 2002

WATERCOLOUR ON 300GSM MOULD MADE PAPER

76 x 56.8 cm (29 9/10 x 22 2/5 inches)

Signed, dated and titled on the reverse

ESTIMATE: US\$400-US\$450

AUS\$700-AUS\$800

PROVENANCE

Mori Gallery, Sydney

The series of portraits of dogs representing the newest works of Cherry Hood appear “dumber” than they are, in fact, cuteness as a subject, innocence, play, and toys are subjects for serious contemporary art and artists with whom Hood feels a definite affinity: Lisa Yuskavage, Mike Kelley, and particular works by Rosemarie Trockel and Kathy Temin (the latter also in this sale). In the practice of all those artists delving into cuteness gives the work a definite edge, and unexpectedly, intellectualism. Even Hood, as artist, questions herself and feels the discomfort of wading into the kitsch, but as she says, “cute = acute,” and that is of interest to her now.





**80\_CHERRY HOOD**

**LABRADOR (NO. 4), 2002**

WATERCOLOUR ON 300GSM MOULD MADE PAPER

76 x 56.8 cm (29 9/10 x 22 2/5 inches)

Signed, dated and titled on the reverse

ESTIMATE: US\$400-US\$450 AU\$700-AU\$800

**PROVENANCE**

Mori Gallery, Sydney

## 81\_ CHERRY HOOD

**BEDOUIN CAANAN DOG (NO. 6), 2002**

WATERCOLOUR ON 300GSM MOULD MADE PAPER

76 x 56.8 cm (29 9/10 x 22 2/5 inches)

Signed, dated and titled on the reverse

ESTIMATE: US\$400-US\$450 AU\$700-AU\$800

### PROVENANCE

Mori Gallery, Sydney

The frontal posture and quirky facial expressions of Hood's anthropomorphised dogs are a parody of the genre of portraiture. Hood asks, why not dogs? She layers them with sentimentality taking full advantage of our attachment to our furry friends. Hood's dogs are an extension of her watercolours of children. The eyes are the focus, exaggerated here for maximum effect. That these dogs remind us of a weird cross or hybrid of Thomas Ruff's deadpan photographic portraits of people and Rosemarie Trockel's huge cibachrome images of dogs is no accident. Hood is also known for her uncanny oversized portraits of boys and here she brings this same exploitative obsession to her dog portraits, if a little tongue in cheek. The anachronistic or kitsch medium of watercolour is employed by Hood to multiply the saccharine sweetness at play in these works with the result that no opportunity is lost for emotional blackmail.





## 82\_ANNE CHU

BORN 1959, NEW YORK

LIVES IN NEW YORK

**UNTITLED XIII B, 2002**

MONOTYPE (LITHOGRAPH)

73.8 x 138.8cm (29 1/2 x 55 1/2 inches)

Signed and dated on the reverse

Printed by Derriere L'Étoile, published by

Christine Burgin and Julie Sylvester

ESTIMATE: US\$3,800-US\$4,400

AU\$6,800-AU\$8,000

### PROVENANCE

Christine Burgin Gallery, New York

### EXHIBITED

Christine Burgin Gallery, New York, 2002

Anne Chu's work has included sculptures and drawings of T'ang dynasty funerary figures, sculpted Asian and western landscapes and luminous watercolours characterised by a subtle tension between abstraction and figuration. Incorporating painting into unexpected materials, Chu explores established artistic conventions of both east and west and draws from various art making traditions. Of late, she has turned her attention to European cultural history and has taken medieval themes as her subject. The untitled lithograph featured here is one such example of her newest endeavour and was included in her show of recent work at the Christine Burgin Gallery in February-March 2002.

Anne Chu received a BFA from the Philadelphia College of Art and her MFA from Columbia University, New York. She has received significant awards and travel grants and her work has been regularly reviewed in American newspapers and art journals. Chu has exhibited her work since 1988, holding numerous solo exhibitions in Europe and North America, at the Berkeley Art Museum, California; Indianapolis Museum of Art, Indiana, 2000; Dallas Museum of Art, Texas; Cleveland Center for Contemporary Art, Ohio; and "Kiki Smith, Byron Kim, Anne Chu," AC Project Room, New York, in 1998.



### 83\_KATY SCHIMERT

BORN 1963, GRAND ISLAND, NEW YORK

LIVES IN NEW YORK

#### THREE MOON ROCKS, 1994

CERAMIC WITH PLATINUM GLAZE ON WOOD TABLE

12.7 x 28 x 23 cm (8 x 12 x 8 inches); 17.8 x 29.2 x 24 cm (5 x 11 x 9

inches); 20.3 x 30.5 x 20.3 cm (7 x 11 1/2 x 9 1/2 inches)

Wood table: 108 x 76.2 cm (42 1/2 x 30 inches)

ESTIMATE: US\$7,000-US\$9,000 AU\$12,600-AUS16,200

#### PROVENANCE

David Zwirner Gallery, New York

Utilising complex themes and a variety of mediums, Schimert produces intellectually challenging and visually stunning works. With subject matter ranging from Oedipus to Ophelia, Schimert grapples with universal issues of love, life and death. Her works have appeared extensively in international exhibitions including biennials in São Paulo and New York, 1997; and exhibitions at the Barbara Gladstone Gallery, New York, 2000; Tate Gallery, London, 1999; San Francisco Museum of Modern Art, 1996; and Institute of Contemporary Art, London, 1996. She showed recent work at David Zwirner Gallery in New York in 2001. Schimert's beautifully cerebral pieces can also be seen in prominent institutions such as the Museum of Contemporary Art in Los Angeles; The Museum of Modern Art, New York; Whitney Museum of American Art, New York; and FRAC Haute-Normandie, France.



## 84 KATY SCHIMERT

UNTITLED, 2001

INK AND WATERCOLOUR ON PAPER

55.9 x 76.2 cm (22 x 30 inches)

Signed and dated on the reverse

ESTIMATE: US\$2,500-US\$3,000 AU\$4,500-AU\$5,400

### PROVENANCE

David Zwirner Gallery, New York

## 85\_HOLLY COULIS

BORN 1968, TORONTO

LIVES IN BROOKLYN, NEW YORK

**YOUNG NAPOLEON, 2002**

ACRYLIC ON PAPER

117.5 x 105 cm (47 x 42 inches)

ESTIMATE: US\$2,000-US\$2,500 AUS\$3,600-AUS\$4,500

### PROVENANCE

LFL Gallery, New York

### EXHIBITED

"Holly Coulis and Dana Schutz," LFL Gallery, New York, 2002

### LITERATURE

Smith, Roberta, "Art in Review: Holly Coulis, Dana Schutz,"  
*The New York Times*, 8 February 2002, p. E35

Coulis is a young American artist with a talent for creating refined acrylic paintings. Working on large sheets of paper, she paints delicate scenes featuring a variety of figures, from famous historical figures to anonymous children. *Young Napoleon* is a work from her recent collection of paintings documenting the life of the French general. In this series, Coulis focuses her efforts on depicting moments of alienation; her young Napoleon is dwarfed by his surroundings, a psychological statement of the child's disorientation and fragility. Coulis' understated yet powerful works have been exhibited in several prominent New York and Massachusetts galleries. Her joint show with Dana Schutz at LFL Gallery earlier this year received the sort of enthusiastic critical reception in the New York press that signals an extraordinary debut. She has also been lauded in publications such as *The New York Times*, *Boston Globe* and *Arts Media*.





# **+86\_DENISE CORLEY**

BORN 1956, DETROIT, MICHIGAN

LIVES IN BROOKLYN, NEW YORK

**JIM, 1998**

OIL ON CANVAS, AND OIL ON LINEN ON ALUMINIUM

64.4 x 48.8 x 10 cm (25 5/8 x 19 1/2 x 4 inches)

Signed and dated on the reverse of the wood panel

ESTIMATE: US\$3,800-US\$4,500

AUS\$6,800-AUS\$8,100

## **PROVENANCE**

The artist

With Corley's sophisticated handling of her medium, she produces curiously enigmatic portraits such as *Jim*, painted in 1998. Her portraits appear to echo Cubist aesthetics where she seems to be exploring the relationship between form and space – sometimes creating a sense of the three-dimensional through using collaged elements – and reassembling the flat interlocking planes of her subject's face into an abstracted form. Her portraits and still lifes are metaphors for what the artist describes as "the fragmented world of what reality is: a many layered, multi-leveled universe of scale."

In addition to her solo exhibitions, Corley's work has been included in numerous curated group shows such as "Available Space\*1999," Alley Culture, Detroit, 1999, curated by Sherry Hendrick; "Memorial for Richard Bellamy," P.S. I Center for Contemporary Art, Long Island City, New York, 1998; "Cross Sections Beyond Surface," BACA Downtown Gallery, Brooklyn, New York, 1996, curated by Laurel Shute; and "Trees and ...," Tompkins Square Library Gallery, New York, 1993, curated by Kurt Novak; "Exquisite Morte," Drawing Center, New York, 1993; and the "Williamsburg All Fools' Show," Brooklyn, New York, 1982.

"I work from impulse and intuition. My work unfolds as a montage of expression and images atop a 3-dimensional surface that distorts and fractures the traditional subjects. I call these 3-dimensional canvases "Tectonic Paintings" referring to the ever shifting plates of our continents. Change and impermanence is our reality. I like the idea that our perception of reality and scientific reality are opposed. We see the world as if it were made of solids but in fact "matter" is mostly empty space, porous. We want security and permanence. The world, however, is in constant flux – our lives included: jobs, relationships and mortality."

(Denise Corley, 3 March 2002)

## 87\_MIWA YANAGI

BORN 1967, KOBE CITY, JAPAN  
LIVES IN KYOTO

### MY GRANDMOTHERS: MIKIKO, 2001

CHROMOGENIC PRINT

100 x 72.8 cm (39 2/5 x 28 3/5 inches)

ESTIMATE: US\$4,000-US\$4,300

AUS\$2,000-AUS\$7,800

### PROVENANCE

Yoshiko Isshiki Office, Tokyo

### LITERATURE

Hiroshi, Takayama, "My Grandmothers,"

*Asahi Graph*, 15 September 2000, p. 88;

Mina, Lie, "My Grandmothers," *Asahi Graph*,

15 September 2000, p. 101

A participant of the 2002 Sydney Biennale, Yanagi's striking photographs are instantly recognisable. Her oeuvre ranges from strictly anonymous portraits (*Elevator Girls*) to complex individual narratives in deeply personal works such as *Mikiko*. This particular photograph is part of her complex series *My Grandmothers*, an intensive project that took two years to complete, from 2000-2002. In the research phase of this work, Yanagi interviewed a range of women (and men) between 17 and 30 years of age and asked them to visualise themselves fifty years into the future. Yanagi then materialised their projections through manipulated photographic images and text based on the interviewing process. As noted by Japanese writer Mika Yoshitake, "The project brings forth multiple visions of youths who attempt to confront their own mortality. As a result, the narratives range widely from the adventurous to the noble guardians of youth, from dejected souls of the post-apocalypse to withdrawn sleeping beauties. Although each work exists as a "virtual grandmother," the artist believes each woman will be realised in fifty years' time."

Yanagi's work has appeared in solo exhibitions in various venues in Japan including Gallery Kodama, Osaka, 2001; Art Space, Kyoto, 1998; and the Contemporary Art Gallery, Art Tower Mito, Japan, 1997. Yanagi's photographs have been included in group exhibitions at museums and galleries internationally such as the Art Center Warsaw, 2000; National Museum of Modern Art, India, 1998; Museum of Modern Art, Helsinki, 1997; Hayward Gallery, London, 1997; and P.S. 1 Center for Contemporary Art, Long Island City, New York, 1997. Over the years she has also appeared in many biennials, including the Biennale de Lyon, France, 1999; "Signs of Life," Melbourne International Biennial, 1999; and Taipei Biennial, 1998.





**+88\_INGVAR KENNE**

BORN 1965 NORUM, SWEDEN  
LIVES IN SYDNEY

**FROM THE SERIES ANNI'S WARDROBE,  
14.11.1995 AND 23.01.1999, 1995, 1999**

TWO CHROMOGENIC PRINTS  
each 25 x 50 cm (9 3/4 x 19 3/4 inches)

Signed and dated on the reverse  
Edition 1 of 5

ESTIMATE: US\$850-US\$1,100  
AU\$1,500-AU\$2,000

**PROVENANCE**

The artist

**EXHIBITED**

"Anni's Wardrobe," Phototechnica Gallery,  
Sydney, 9 November-8 December 2001

**LITERATURE**

*doing bird*, No. 2, 2001

A Swedish photographer with global subject matter, Ingvar Kenne captures revealing portraits of men and women of all ages and walks of life. He has focused his lens on people from Iran to Indiana and also composed images in his native Sweden. His photographic work is the focal point of two books, *Vid Sidan Av* and most recently, *Anni's Wardrobe* (2001). The prints featured here are both from the *Anni's Wardrobe* series, a collection of works named after his wife. Kenne has taken part in several exhibitions at the Stockholm Culture House, 1998 and 1991, and Museum of Modern Art in Sweden, 1992, 1990, 1989. In addition, the Arts Council of Sweden and Writers Council of Sweden have awarded Kenne several grants for his exemplary art.



## 89\_ SIMON PERITON

BORN 1964, KENT, UNITED KINGDOM

LIVES IN LONDON

**DALAI LAMA (DIE LAUGHING), 2001**

BLACK, YELLOW, GREY AND WHITE PAPER

214 x 146 cm (84 3/10 x 57 1/2 inches)

Signed and dated on reverse

ESTIMATE: US\$5,000-US\$6,000

AUS\$9,100-AUS\$11,000

### PROVENANCE

Sadie Coles HQ, London

*Die Laughing*, 2001, is a well-known example of Simon Periton's work. Mostly working with paper or metal foil, his humorous style oscillates between collage and sculpture. Periton first gained attention with his paper cutouts, reminiscent of nineteenth century decoration yet given subversive titles such as *Hells Angel* and *Dark Star* (1997). Now working with portrait-based aesthetics, Periton has moved away from the more decorative folded cutout technique, to recent work where he has cut through layered sheets of paper, creating a series of quite dynamic portraits such as this one.

A graduate of St. Martins School of Art in London, Periton held his first exhibition in 1991. His recent solos shows include the Modern Institute, Glasgow, 2002; Karyn Lovegrove Gallery, Los Angeles, 2002; and Sadie Coles HQ, London, 2001. His work has also been shown in numerous groups shows including "Destroy," Inside Space, Selfridges, London, 2002; "Cut," Karyn Lovegrove Gallery, 2002; and "Tailsliding," the British Council Touring exhibition, October 2001 to 2003. His work has been reviewed in numerous art journals and newspapers including a recent review in *The Art Newspaper*, "The Multiple Store: Three Dimensions," No. 121, January 2002.

**+90\_SANGEETA SANDRASEGAR**

BORN 1977, BRISBANE

LIVES IN MELBOURNE

**BESTIARIUM, 2002**

PAPER, GLITTER, SEQUINS AND BEADS

40 x 24 cm (15 4/5 x 9 1/3 inches), variable when installed

Signed and dated on the reverse

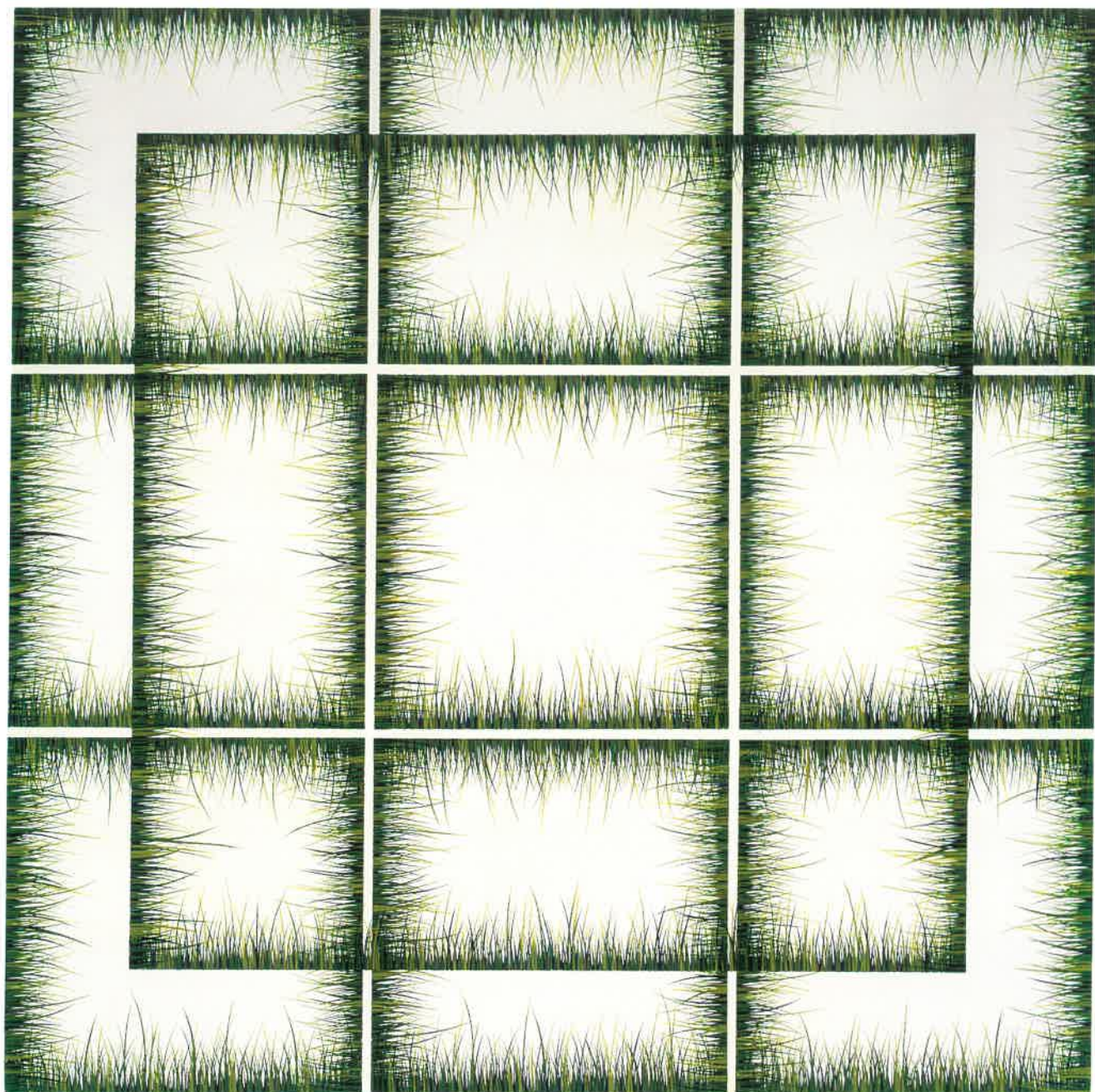
ESTIMATE: US\$1,400-US\$1,700 AU\$2,000-AU\$2,500

**PROVENANCE**

Mori Gallery, Sydney

A young contemporary Australian artist, Sangeeta Sandrasegar creates cutout paper works that hang on the wall. Her erotic scenes are reminiscent of woodcut prints from India and Japan while also recalling the western subject of Leda and the Swan. Sandrasegar has received several awards for her work, including the Lucato Peace Prize, VCA Gallery, Freedman Foundation Travelling Scholarship for Emerging Artists, as well as being named finalist for the 2001 Roche Prize and 2002 Works on Paper Prize, MPR Gallery. She has been the focus of several solo exhibitions at Mori Gallery, Sydney, 2001, 2000; Lord Mori Gallery, Los Angeles, 2001; Westspace Gallery, Melbourne, 2000; City Lights Inc., Melbourne, 2000; and Motorworks Gallery, South Yarra, 1999. The VCA Gallery, TCB Gallery, and ANZ Bank have also included Sandrasegar's work in a number of group exhibitions since 1999-2001.





## 91\_KATIA SANTIBAÑEZ

BORN 1964, PARIS

LIVES IN NEW YORK

**LE JARDIN DE BALTHUS, 2001**

GOUACHE ON WOOD

61 x 61 cm (24 x 24 inches)

Signed and dated on the reverse

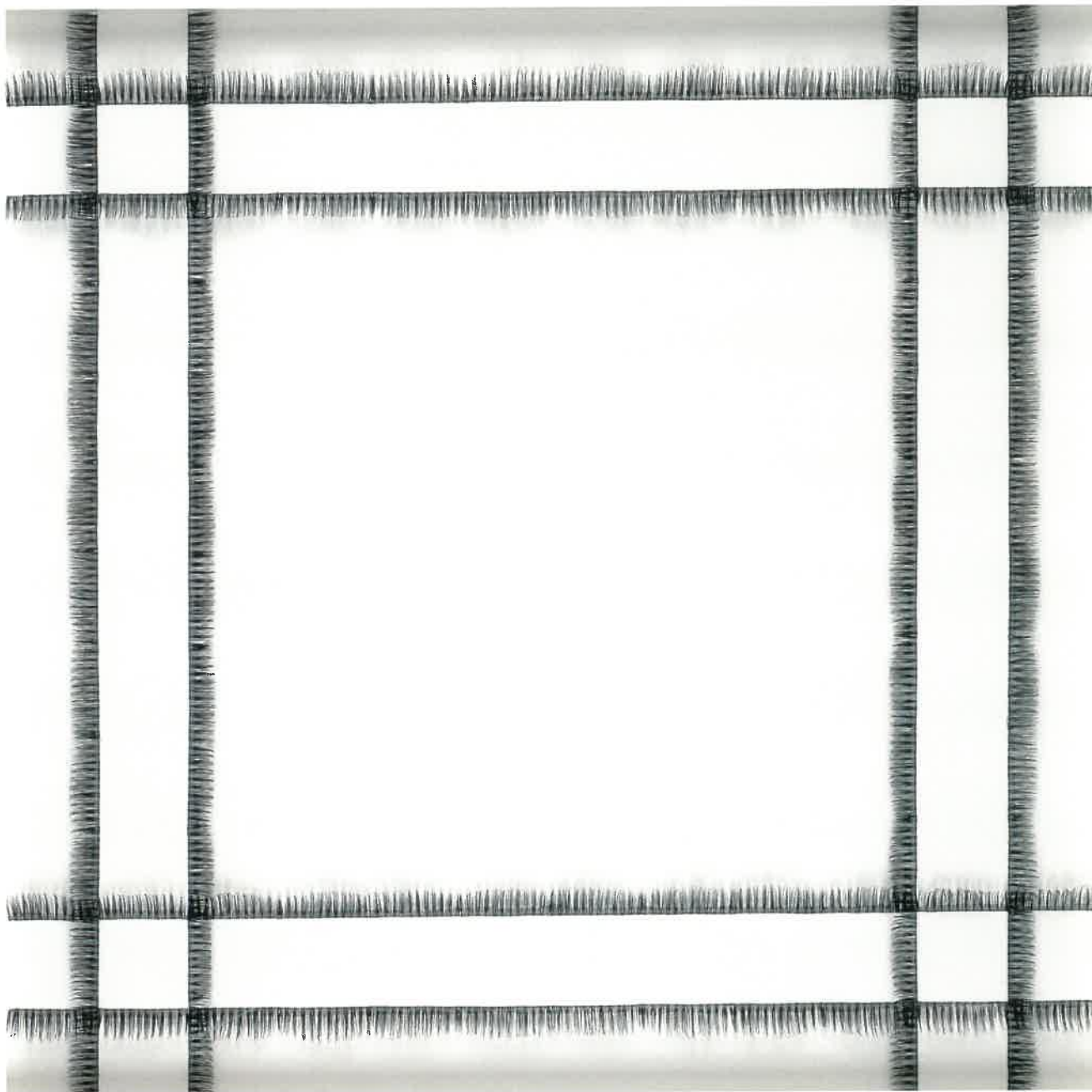
ESTIMATE: US\$2,000-US\$2,500

AUS\$3,600-AUS\$4,500

PROVENANCE

P.P.O.W. Inc., New York

Since graduating from the School of Art in Paris in 1990, Santibañez has exhibited consistently in group shows including "Luck of the Drawn," Geoffrey Young Gallery, Great Barrington, Massachusetts, 2001; "@ the artist's studio," P.P.O.W. Inc., New York, 2000; and "New York Drawers: The Pierogi 2000 Flatfiles," Gasworks, London, travelling to Corner House, Manchester, United Kingdom; and "Art On Paper," Weatherspoon Art Gallery, The University of North Carolina at Greensboro, 1997. She has also held several successful solo shows in France. The image in Santibañez' painting is of grasses, executed to appear as if they are growing from all four sides of the surface as well as from within the painting. One interpretation is that of a formal garden as seen from above.



## 92\_ EMIKO KASAHARA

BORN 1963, TOKYO

LIVES IN NEW YORK

**HANDKERCHIEF, GRID NO. 2, 1997**

FALSE EYELASHES, PAPER, AND GLUE

39 x 39 cm (15 2/5 x 15 2/5 inches)

ESTIMATE: US\$2,200-US\$2,500

AUS\$4,000-AUS\$4,500

### PROVENANCE

Yoshiko Isshiki Office, Tokyo

Tokyo born artist Emiko Kasahara represents a young generation of contemporary artists from Japan. Throughout her career, Kasahara has examined the notion of beauty, cultural identity and gender politics. Kasahara's carefully composed creations, ranging from installations to video pieces, are challenging and sometimes disturbing. Her work was recently shown at the White Box Gallery, New York; Kresge Art Museum, Michigan; Yokohama Triennale, Japan; 3rd Kwangju International Biennale, Korea; Contemporary Art Museum, Warsaw; and Museum of Contemporary Art, Tokyo. Deitch Projects in New York have also presented solo exhibitions of Kasahara's art and in 1991, she took part in the group show, "Zones of Love," which toured New Zealand and Australia.



➤ **BARBARA FLYNN**

➤ **BIOGRAPHY**

Barbara Flynn was owner of galleries for contemporary and emerging artists in New York (1980-94) and an executive with Gagosian Gallery, New York (1994-98), before relocating to Sydney in 1998. In May 1999 she founded a company in Sydney dedicated to showcasing the work of younger international artists. Since arriving in Australia, Flynn has drawn on her extensive network and longstanding relationships with galleries and artists to assist Australian collectors and corporations in building world class art collections, and in February 2002 accepted Rod Menzies' offer to further develop this modus operandi by setting up the new department. Flynn's experience extends to the institutional sector through early roles in two of the leading museums in Germany. She studied art history at Yale University and at New York University's Institute of Fine Arts and is the author of a book, essays and reviews about art, on sculptor David Smith, among other artists. Her expertise in contemporary art extends to sculpture and public art, and has seen her act as advocate for the siting of monumental-scale sculptures in major cities around the world, by artists including Mark di Suvero, who is represented by two major works in this offering.



PHOTO GARY HEERY

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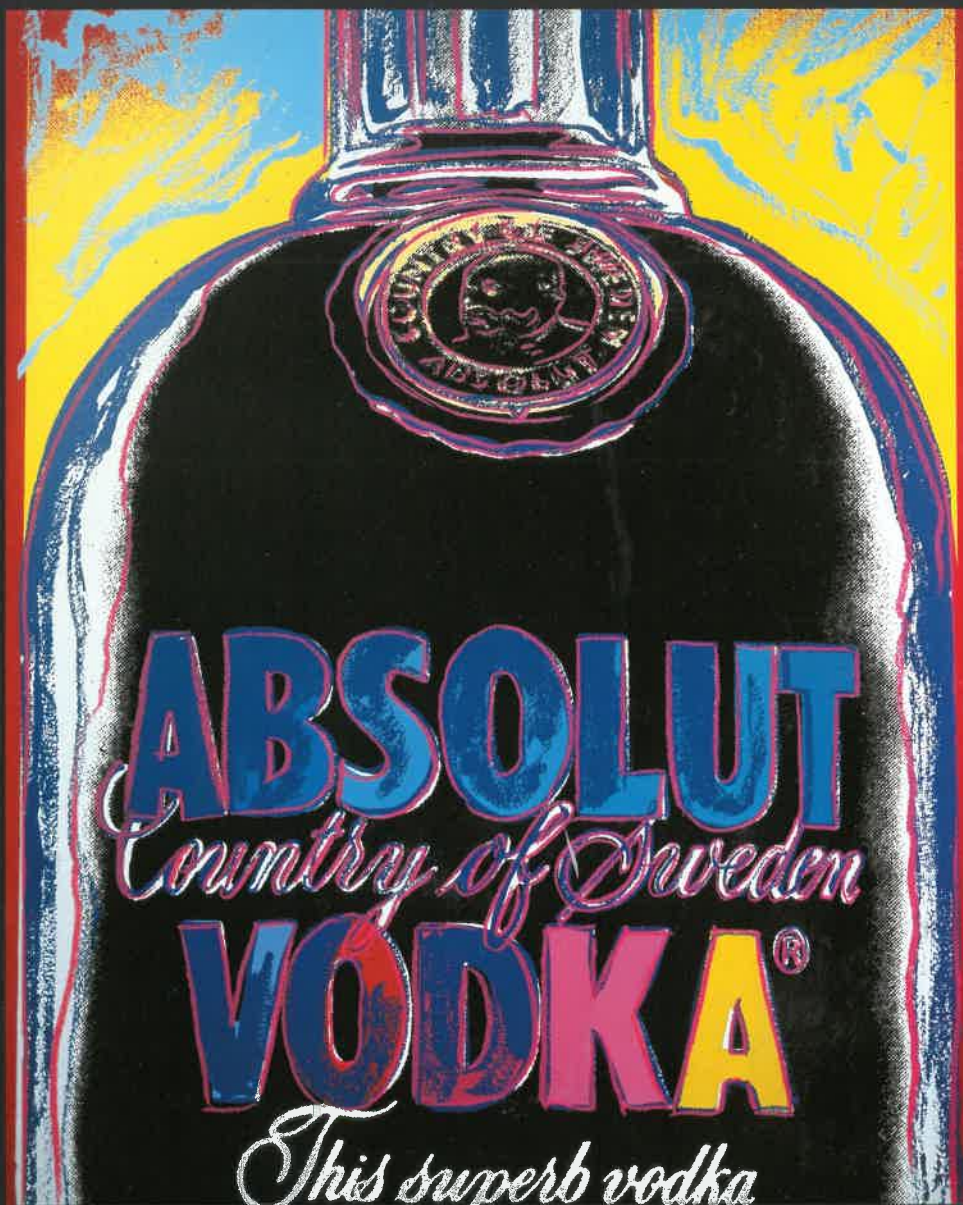
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