



AP 1, from an edition of 5 + 2 APs  
Digital chromogenic print  
mounted on Dibond  
99.7 × 252.1 cm  
Courtesy the artist; David  
Zwirner, New York/London; and  
Victoria Miro Gallery, London

*Lazy Bay*  
2015

Throughout the 1930s and '40s, a community of squatters' shacks stood on stilts in the intertidal zone off Dollarton Highway, in North Vancouver, where Cates Park is today. Living among these squatters was acclaimed British novelist Malcolm Lowry, who was completing his magnum opus, *Under the Volcano*, during his years here. Lowry left "Lazy Bay" (its nickname at the time) in 1954, angry and dismayed after municipal inspectors evicted the squatters and set fire to their shacks.

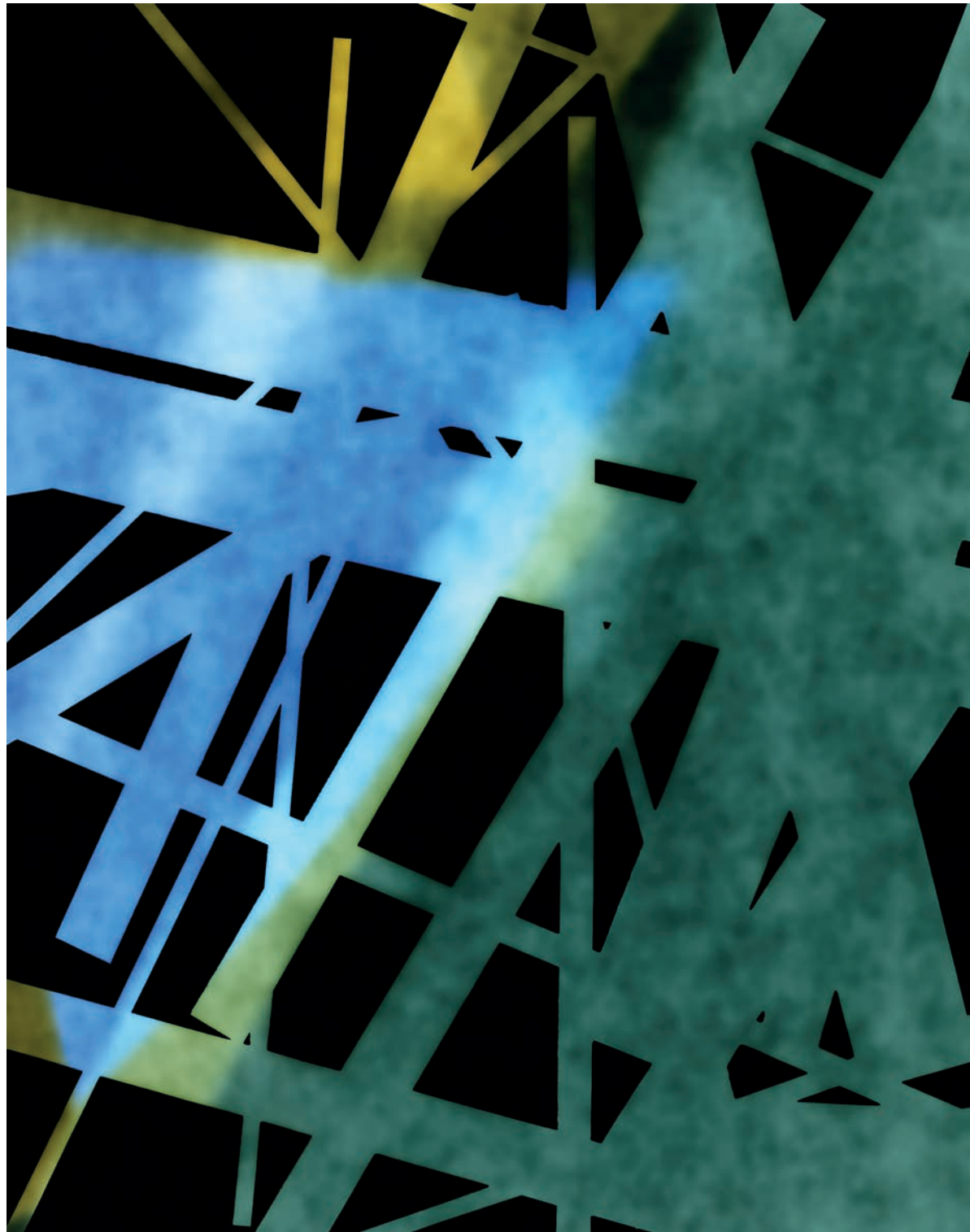
In *Lazy Bay*, Stan Douglas has visualised the squatters' community—and in it Lowry's shack—intensively re-creating this bygone place through digital rendering. The work is both an investigation and a memorial, visiting a key moment in North Vancouver's history for which there is little visual documentation. Based on extensive research and archival photographs, Douglas' image is uncanny and ambitious, accurately depicting a site that no longer exists, and constituting a photograph that could never be captured in-camera. A night-time landscape rendered in intricate, overly crisp detail, the ghostlike, dioramic quality of *Lazy Bay* alludes to the disputes, and eventual erasure, that beset all local squatters' communities on our foreshores.

Stan Douglas (b. 1960, Vancouver, BC) graduated from Emily Carr University. He has received major awards including the Hasselblad Award (2016), Scotiabank Photography Award (2013), and Infinity Award from the International Center of Photography, New York (2012). His work is held in public collections worldwide, and has been the subject of solo exhibitions at numerous institutions, most recently Museu Coleção Berardo, Lisbon (2015); The Fruitmarket Gallery, Edinburgh (2014); Canadian Cultural Centre, Paris (2013); Minneapolis Institute of Arts, Minnesota (2012); and The Power Plant, Toronto (2011). He has been included in major international biennales since the 1995 Whitney Biennale and *documenta x* in 1997. Douglas is represented by David Zwirner Gallery, New York/London and Victoria Miro Gallery, London.

(Please note, *Lazy Bay* by Stan Douglas is included in The Polygon Gallery's inaugural exhibition, *N. Vancouver*, and will be delivered to the purchaser at the exhibition's close in March 2018.)

Estimate: \$75,000

# LOT 2



Edition 1 of 5  
Inkjet print  
150.5 × 122.6 cm  
Courtesy the artist and Regen  
Projects, Los Angeles

# JAMES WELLING

6-7

12  
2008

James Welling's work pays homage to the intangibility of photography: the inherent unpredictability of the camera, the vagaries of image capture technologies, and darkroom processes that can be invisible and unknowable. Subjects can shift as the shutter closes; light can brighten or falter during shoots; distortions may form as the photograph is being developed. Rather than stringently controlling all variables, Welling embraces the unknown. For *12*, he has dropped strips of Bristol board onto photographic film in complete darkness. Exposing these impromptu collages to light creates intricate lattices.

Welling's earlier series of photograms, *New Abstractions* (1998-2001), were entirely black and white. His more recent works are infused with striking variegations, evoking the artist's more recent experiments in trichromatic colour. In *12*, the naturalistic, carefully-graded hues balance the sharp crosshatches, lending the work a visual lightness. Remarkable in this piece is the sense of perspective. Despite the lack of straightforward depiction, its lines form perplexing foreground-background relationships, complicating our notions of abstraction and figuration.

James Welling (b. 1951, Hartford, CT) holds an MFA from the California Institute of the Arts in Valencia, California. His work has been the subject of numerous solo shows and major travelling survey exhibitions, and is held in major public collections worldwide. In 2014, Welling was a recipient of the Infinity Award given by the International Center of Photography, New York and in 2016 he received the Julius Shulman Institute Excellence in Photography Award from Woodbury University, California. From 1995 to 2016, he was Area Head of Photography at UCLA and since 2012 he has been a Lecturer with the Rank of Professor at Princeton University. Welling is represented by David Zwirner Gallery, New York/London; Maureen Paley, London; and Regen Projects, Los Angeles.

Estimate: \$33,000

# LOT 3



Edition 1 of 3  
Inkjet print on photo rag,  
mounted on Dibond  
107 x 66 cm  
Courtesy the artist and  
Daniel Faria Gallery, Toronto

# ELIZABETH ZVONAR

8-9

## *We play to our wishes, not to their rules* 2015

*We play to our wishes, not to their rules* shows the cunning anthropology for which Elizabeth Zvonar is highly regarded. At the crux of her work is worship: the forms and figures which society holds sacred, and how these same ideals resurface across history, assigning power and shaping desire. Sourcing images from old luxury goods magazines and contemporary fashion spreads, Zvonar's decadent collage brings into dialogue consumerism, fetishism, and religious iconography.

The animal heads from men's canes invoke those of biblical demons or ancient deities. One of these has been cut to chomp down on the disembodied hand's ring finger. This same hand pours luscious, overripe fruit into—not out of—a gold cup resembling cornucopia, where a mouth waits hungrily to receive it. The symbolism here is rich, and particularly at stake is the depiction of women; Zvonar has fragmented the female body in order to critique its objecthood in canons of art, religion, and media. Scanned and printed at an impressive scale, Zvonar's work abounds with contradictions, as complex as it is seductive.

Elizabeth Zvonar (b. 1972, Thunder Bay, ON) was the 2015 recipient of the Shadbolt Foundation's VIVA Award, and was presented with the Emily Award for outstanding achievement by an Emily Carr alumna in 2011. She received the City of Vancouver Mayor's Award for Emerging Visual Artist in 2009, and in 2008 was the inaugural artist at the Malaspina Print Research Residency in Vancouver. Last year, Zvonar was featured at the Vancouver Art Gallery Offsite. She has exhibited in solo and group exhibitions throughout Canada and internationally in New York, Australia, Japan and Belgium. Zvonar is represented by Daniel Faria Gallery, Toronto, and lives and works in Vancouver, BC.

Estimate: \$5,500



Edition 6 of 20 + 2 APs  
Chromogenic print  
80.6 × 111.4 cm  
Courtesy the artist and David  
Zwirner, New York/London

*Mike Vincetti, 24 years old, New York, New York, \$30*  
1990–1992

In the early 1990s, Philip-Lorca diCorcia photographed male prostitutes along Santa Monica Boulevard in Los Angeles. He offered to pay them what they would charge hourly for sex, shooting a series of portraits that would culminate in his influential body of work *Hustlers*. At once dramatic and intimate, this photograph from diCorcia's series could be read as a film still—a tragic irony, given that these hustlers were mostly Hollywood hopefuls.

The young man poses, staging a moment in his own life, and documentary photography blends with theatricality, a signature of diCorcia's work. This image conjures a sense of displacement, as the figure gazes off one end of frame yet points to skyscrapers and lights at the other. The photograph's rosy palette belies the undercurrents of the American Dream. While the image is still—cars are parked, and the subject holds his stance within the tableau—the low streaming sunlight and soft focus lends the landscape a blur, as if in motion. A master of portraying complex emotionality in simple compositions, diCorcia captures the life of a drifter: uprooted and uncertain.

Philip-Lorca diCorcia (b. 1951, Hartford, CT) received his MFA from Yale University in 1979. In 2013, his work was the subject of a major survey exhibition organised by the Schirn Kunsthalle Frankfurt, which travelled to the Museum De Pont, Tilburg, The Netherlands and The Hepworth Wakefield, UK. Other solo exhibitions include the Los Angeles County Museum of Art (2008) and the Institute of Contemporary Art, Boston (2007). DiCorcia's works are held in major museum collections internationally. He lives and works in New York, from where he serves as Senior Critic at Yale University. He is represented by David Zwirner Gallery, New York/London.

Estimate: \$36,500



Edition 6 of 10 + 4 APs  
Selenium-toned silver gelatin print  
86 × 94.9 cm  
Courtesy the artist and David  
Zwirner, New York/London

*180HR15 Michelin XAS*

*Manufactured by: Tigar Tyres d.o.o., Pirot, Serbia, Est. 1935*

*Parent Company: SCA Compagnie Générale des Établissements Michelin, Clermont-Ferrand, France, Est. 1889*

*Studio Rhein Verlag, Düsseldorf*

*February 22, 2016*

2016

Christopher Williams' print is an archival document. The title of the work traces every stage of its process, from the tire's manufacturing company to the date and studio where it was photographed. The title is nearly as elaborate as the work itself: the rich, selenium-toned gelatin silver print parses every shade of black and grey precisely. In Williams' major survey show at the Art Institute of Chicago in 2014, this was one of two nearly-identical pieces, distinguishable only by their titles and the specs written on the Michelin tires, information that is plain to see with the images' hyper-real clarity.

This immaculate gelatin silver print is an extraordinary example of Williams' practice as a paeon to traditional photography, celebrating the precise art, craft, and science it inheres. Even so, Williams' unconventional approach distances his photographs from the mystique of the darkroom, the photographer's studio and even the camera itself. The print presented here is part of Williams' long-running series *For Example: Dix-huit leçons sur la société industrielle* (Twelve Lessons on the Industrial Society), markedly influenced by the conceptual artists under whom he studied in the 1970s: John Baldessari, Douglas Huebler, and Michael Asher. Today, Williams is justly recognised as a leading conceptualist in his own right.

Christopher Williams (b. 1956, Los Angeles, CA) studied at the California Institute of the Arts, Valencia, California. A major survey exhibition of his work, *Christopher Williams: The Production Line of Happiness* opened at The Art Institute of Chicago in 2014, and The Museum of Modern Art, New York, and Whitechapel Gallery, London in 2015. Also in 2014, Williams received the Photography Catalogue of the Year, presented by the Paris Photo–Aperture Foundation PhotoBook Awards, for the two volumes specially designed and published on the occasion of his touring survey. His work has been shown in and collected by museums worldwide. Williams is represented by David Zwirner Gallery, and works between Köln, Chicago, and Los Angeles.

Estimate: \$85,000



Edition 1 of 3  
LED "Fire" box with transmounted  
lightjet Duratrans  
243.8 × 122 cm  
Courtesy the artist

*The Protector*  
2017

Dana Claxton's work appropriates the language of mass media to foreground discrimination and violence against First Nations. Her recent solo exhibition at the Audain Gallery, *Made To Be Ready* (2016), focused especially on Indigenous women, whose bold, defiant postures and vibrant traditional regalia drew from the aesthetics of high fashion. Her spectacular light box *The Protector*, from the series *Love Liberation Front*, adopts the same strategy while also enacting a blatant protest. Taken from Redbone's 1970's hit "Come and Get Your Love," Claxton's message echoes the countercultural ethos of "Make Love, Not War."

*The Protector* reverses the Western commoditisation of First Nations objects. In their cultural contexts, these are not inert artefacts but tools with specialised uses and meanings. Here, the model's charcoal-grey couture grades into the shadowed background, highlighting her band and necklace. Her pose takes cues from fashion editorials, though her stance is firm: she is not a vehicle for the sign she holds, nor for the finery she wears. Fiercely energetic, Claxton's photograph presents a challenge to look, think, and act.

Dana Claxton (b. 1959, Yorkton, SK) is a Hunkpapa Lakota filmmaker, photographer, and performance artist. She lives and works in Vancouver, where she is an Associate Professor in the Department of Art History, Visual Art and Theory at the University of British Columbia. Her work has been shown internationally at the Museum of Modern Art, New York; Metropolitan Museum of Art, New York; Walker Art Centre, Minneapolis; Eiteljorg Museum, Indianapolis; and the Museum of Contemporary Art, Sydney. She has participated in the 17th Biennale of Sydney (2010); La Biennale de Montréal (2007); and Le Havre biennale d'art contemporain (2006).

Estimate: \$52,500



*Hebron, West Bank, January 11, 2010*  
2010

In 2008, Stephen Shore was one of twelve preeminent photographers commissioned to capture images of life in the West Bank, a place ravaged by violence and political unrest. Many of Shore's photographs were included in the major touring exhibition *THIS PLACE*; but his entire body of work from the West Bank was exhibited and published as the series *From Galilee to Negev*.

The photograph presented here depicts the embattled city of Hebron, where the Israeli Defence Forces and Hamas militants pose a constant threat to citizens. Shore's image cuts to the essence of this unease, not by documenting soldiers but through the eyes of the city's children. The blocks of wall are pastel shades; the silhouette is scrappily painted. An air of innocence pervades a scene strewn with rubble, one that unreservedly foregrounds the shadow of danger. Through his camera, Shore visualises the psychology and emotion of a war-torn place, and of the civilians caught in the crossfire.

Stephen Shore (b. 1947, New York City, NY) is based in New York City, where he has been the director of the Photography Program at Bard College since 1982. Acclaimed as one of the most significant photographers of our time, he has had solo exhibitions at the Metropolitan Museum of Art, New York; George Eastman House, Rochester; Kunsthalle, Dusseldorf; Hammer Museum, Los Angeles; Jeu de Paume, Paris; and Art Institute of Chicago and has received fellowships from the Guggenheim Foundation and the National Endowment for the Arts. Over 20 books of Shore's photographs have been published, including his highly influential *Uncommon Places* (1982). A major retrospective of his work opens at the MoMA in New York this November. He is represented by 303 Gallery, New York; and Sprüth Magers, Los Angeles/London/Berlin.

Edition 1 of 8  
Chromogenic print  
76.2 × 67.3 cm  
© Stephen Shore  
Courtesy the artist and  
303 Gallery, New York

Estimate: \$14,500

# LOT 8



Edition 1 of 3  
Digital chromogenic print  
76.2 × 76.2 cm  
Courtesy the artist and  
Republic Gallery, Vancouver

# MARIAN PENNER BANCROFT

18–19

## *Tibetan Tree Peony (Paeonia ludlowii)*

*Found in a Kitsilano garden, Vancouver; named for Frank Ludlow, a British officer, educator and plant collector, stationed in Lhasa, Tibet, who collected seed of wild growing Paeonia ludlowii in the Tsangpo Valley in south east Tibet (upper Brahmaputra river) in 1936. (x13). 2017*

Marian Penner Bancroft's vibrant photograph of a tree peony seed marks a deep contemplation of place, origin, and identity. Bancroft's ongoing investigations of landscapes and objects in situ express the artist's interest in migration, and the histories that underpin her subject's location. Her recent *radial systems* series is a breathtaking body of work, in which Bancroft documents organic matter found on the ground or near water. Shot through a macro lens, her brilliantly clear studies show these forms in a state of flux, decomposing, reproducing, or germinating anew.

The rich textures in *Tibetan Tree Peony (Paeonia ludlowii)* animate the biological processes at work in this image. The withered pod has dried out and snapped open, revealing the round, lustrous seed inside. Along with this journey—a moment of death and birth, witnessed at once—Bancroft also painstakingly researches and records this plant species' migration across the globe: from its origins in the Tsangpo Valley of southeast Tibet, through its collection by British naturalist Frank Ludlow in 1936, to its growth in a garden in Kitsilano, Vancouver.

Marian Penner Bancroft (b. 1947, Chilliwack, BC) is a Vancouver-based artist active since the 1970s. Featured in numerous exhibitions across Canada and abroad, her work is held in major public collections including the Vancouver Art Gallery, the Morris and Helen Belkin Art Gallery, the National Gallery of Canada and the High Commission of Canada in London, UK. In 2012, Bancroft was the recipient of the prestigious Audain Prize for Lifetime Achievement in the Visual Arts, and she won the Mayor's Arts Award in 2009. She is a Professor Emerita at Emily Carr University of Art + Design.

Estimate: \$5,000



*Moskauer Bahnhof, St. Petersburg*  
2005

*Moskauer Bahnhof, St. Petersburg* occupies a notable place in the oeuvre of Thomas Struth. Unlike many of Struth's architectural images and cityscapes—strongly informed by his conceptualist, Düsseldorf Academy education—this photograph is bustling with hundreds of commuters teeming against the distinctive interior of Moscow Station in St. Petersburg. The divided focus between the crowd and their environment vividly recalls Struth's *Museum* series—in which he captures gallery visitors in the act of looking—or his *Audience* series—wherein he photographs only the crowds in museums, in moments of rapture, disgust, or curiosity without showing the focus of their gaze. The human vibrancy that courses through these earlier works is palpable in *Moskauer Bahnhof*.

This photograph is the last in Struth's series *Places of Worship*, which spans a decade. While the body of work largely features pilgrims or tourists gathered at sacred sites, the series is punctuated by select images that nod wryly to the temples of globalised, modern culture: Times Square in New York, and this shot of Moscow Station. *Moskauer Bahnhof* was included in a special exhibition in Munich, in 2012, to celebrate the publication of Struth's major monograph *Unconscious Places*.

Thomas Struth (b. 1954, Geldern, Germany) trained at the Düsseldorf Academy. He has received numerous awards including the Centenary Medal from the Royal Photographic Society (2016). Struth's work has been the subject many solo exhibitions, including a major retrospective organised by Kunsthau Zürich, later traveling to Whitechapel Gallery, London (2011), and Museu Serralves, Porto, Portugal (2012). Struth is represented by Galerie Max Hetzler, Berlin; Marian Goodman Gallery, New York/Paris/London; David Zwirner, New York/London; Monica De Cardenas, Milan; and Galerie Rüdiger Schöttle, Munich

Edition 2 of 10  
Chromogenic print  
171.7 × 215.8 cm  
© Thomas Struth  
Courtesy the artist and  
Marian Goodman Gallery,  
New York/London/Paris

Estimate: \$130,000



Edition 1 of 6 + 2 APs  
Chromogenic print  
62.2 x 47 cm  
Courtesy the artist and Andrew  
Kreps Gallery, New York

*Paisley and Wheat, Orange #2*  
2013

The rigorous structure of *Paisley and Wheat, Orange #2* owes as much to conceptualism as it does to industrial product photography. Shot analogue with film and classically printed in a wet darkroom, Annette Kelm's subjects are stunningly clear: the subtly-textured surfaces, the crisp weft of the vermilion cloth, and the sharp shadows. Still, the image as a whole remains enigmatic. Its title gives only an inventory of the colours and motifs on display.

*Paisley and Wheat, Orange #2* exemplifies the artist's engagement with symbolic or abstract exchanges of value. Here, she photographs an assemblage dense with historical, economic, and cultural allusions. The wheat is a signifier of abundance or availability—a feudal mode of advertising—underscored by the kerchief's suggestive use in gay cruising and gang culture. These objects seem to convey a message and yet, the abstractness of both their deadpan composition and their meaning makes them elusive.

Annette Kelm (b. 1975, Stuttgart, Germany) studied at the Hochschule für bildende Künste in Hamburg. Her work has been exhibited internationally in such institutions as the Museum of Contemporary Art, Detroit (2016); the Haus Lange Museum in Krefeld, Germany, and Andrew Kreps Gallery, New York (2015); the König Gallery, Berlin (2014); the Taka Ishii Gallery, Tokyo (2013); and, for the first time in Canada, Presentation House Gallery in Vancouver (2012). Kelm is the recipient of the Camera Austria Award for contemporary art (2015); the ART COLOGNE-Award for young art (2005); and the Kodak Young Photographers Award (1999). She was shortlisted for the AIMIA Photography Prize in 2015 and was in the MoMA's *New Photography* exhibition in 2013. Kelm is represented by Herald St Gallery, London; Andrew Kreps Gallery, New York; König Galerie, Berlin; and Marc Foxx Gallery, Los Angeles.

Estimate: \$11,500



Edition 1 of 5 + 1 AP  
Painted aluminum lightbox with  
transmounted chromogenic transparency  
121 x 98 cm  
Courtesy the artist and  
303 Gallery, New York

*Dead Flowers in My Studio 3*  
2017

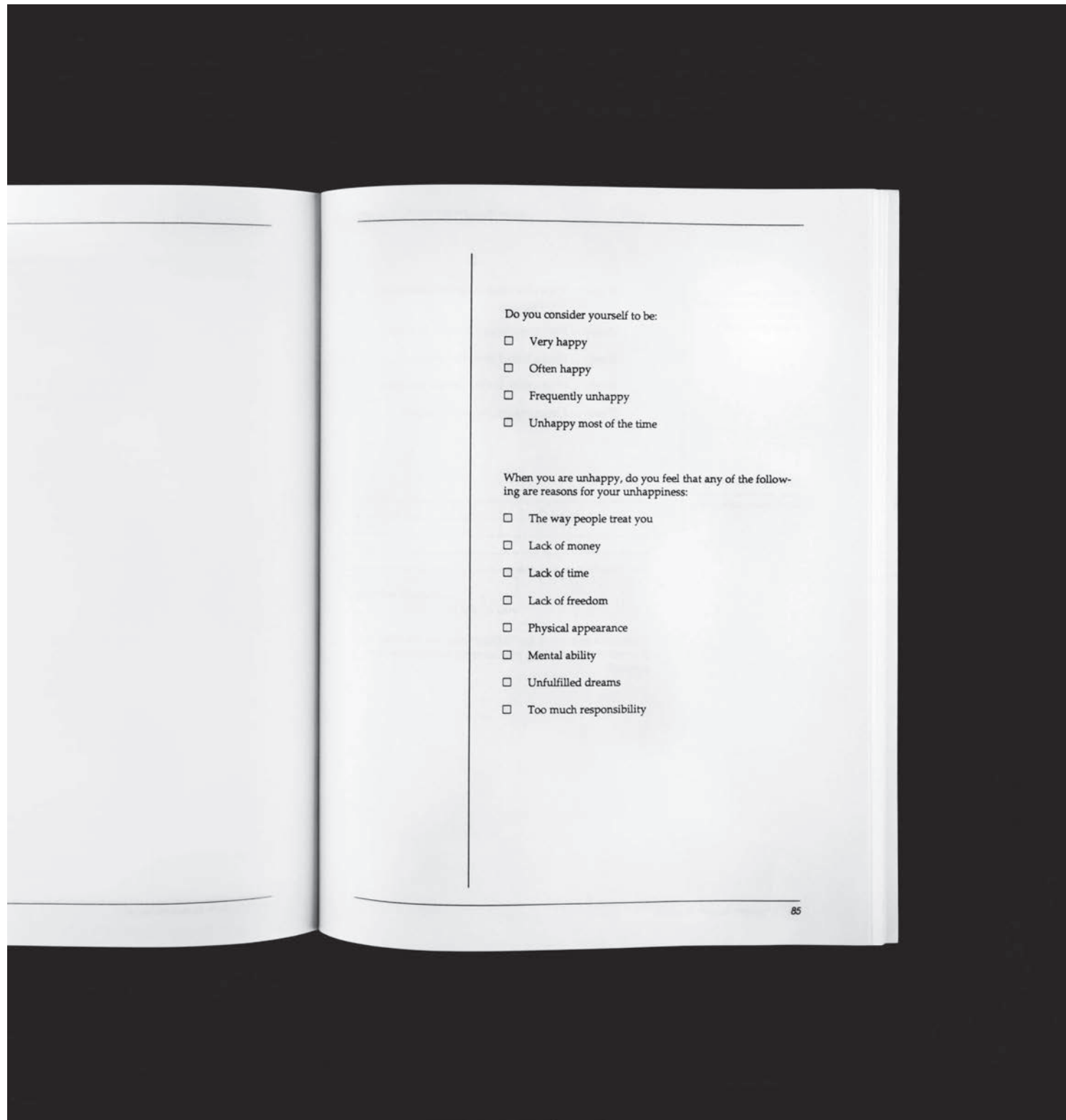
Since beginning to make photographic light boxes, Rodney Graham has become famed for his scrupulously staged images abounding with cultural allusions and striking juxtapositions. His pictures often contemplate modern art history and the artist's role within it, featuring Graham posing as real or imagined characters. *Dead Flowers in My Studio 3*, however, does not depict the artist outright. His presence is only implied, manifest in the can of paint, the spectrum of spattered colours, and the rumpled papers littering the desk.

The dead bouquets in this image could be seen as an analogue for the artist. Bedraggled, forgotten, and streaked with paint, the flowers attest to the all-consuming rigour of an artist's work, and to the contrast between a studio's polished output versus the messier realities of art making. A peculiar mingling takes place between these flowers and their surroundings; the daubs of paint on the table begin to resemble dropped petals, just as the neglected flower stalks in their vases evoke dried-out brushes. Adapting the genre of still-life—or, more specifically, of *vanitas* paintings—Graham's *Dead Flowers in My Studio* series absconds from elaborate sets and costumes, portraying the grit behind Graham's artistic production with wry and self-effacing humour.

Rodney Graham (b. 1949, Matsqui, BC) has participated in landmark exhibitions worldwide since the 1980s, most recently at Baltic, Gateshead, UK earlier this year. He represented Canada at the 47th Venice Biennale, and his work is the subject of innumerable publications. Among his accolades, he has received the Gershon Iskowitz Prize, Toronto, Canada; the Kurt Schwitters-Preis, Niedersächsische Sparkassenstiftung, Germany; and the Audain Prize for Lifetime Achievement in Visual Arts. Graham was appointed as an Officer of the Order of Canada in 2016 for his contributions to Canadian contemporary art. He is represented by 303 Gallery, New York; Galerie Rüdiger Schöttle, Munich; and Hauser & Wirth, Zürich/London.

Estimate: \$220,000

## Page 85 2008



Edition 1 of 5  
Chromogenic print  
114.3 × 109.22 cm  
Courtesy the artist and  
Marc Foxx Gallery, Los Angeles

Anne Collier's *Page 85* first appears as a text or document, but on closer inspection is seen to represent the pages of an open book. The graded centrefold, the gentle curve of the pages, and the strong, demarcating lines draw the eye to the titular page number: 85. Playing at the nexus of still life, appropriation, and industrial photography, Collier masterfully layers her work to confront the viewer with multiple mediums and meanings: the textual symbol, the printed page, and the photographic image.

Collier's photograph distances the viewer. The page cannot be turned: its clichéd self-help questionnaire, "Do you consider yourself to be: Very happy, Often happy, etc.", is presented without context or capacity to see beyond the camera's range. In doing so, Collier exposes the paradoxical dynamic between the photograph's capacity for illusionistic depth and its shallowness as a two-dimensional object: challenging us with a flat, limited frame that inspires curiosity and speculation. At a time when private life is increasingly put on display and appearances must always be kept up, *Page 85* flirts with the prosaic, even the passé, to raise questions we seldom address.

Anne Collier (b. 1970, Los Angeles, CA) holds an MFA from the University of California, Los Angeles. She has had solo exhibitions at the Museum of Contemporary Art, Chicago (2014); Nottingham Contemporary, United Kingdom (2011); and Bonner Kunstverein, Bonn, Germany (2008). She has also participated in numerous group exhibitions including at the Hessel Museum, Annandale-on-Hudson (2016 & 2012); Solomon R. Guggenheim Museum, New York (2015); Museum of Modern Art, New York (2012); the Gwangju Biennial, South Korea (2010); and the Whitney Biennial, New York (2006). Collier lives and works in New York. She is represented by Anton Kern Gallery, New York; Marc Foxx Gallery, Los Angeles; The Modern Institute, Glasgow; and Galerie Neu, Berlin.

Estimate: \$25,000



*Kurfürstendamm 225*  
2017

Stephen Waddell's unscripted scenes often depict individuals navigating the modern city. To call these photographs "documentary" is inadequate. Their bright palettes and lively, often perplexing, subjects feel more akin to realist painting. Waddell's keen examination of physical gestures and social interactions places his work in the tradition of artists such as Manet and Cézanne. Fascinatingly, Waddell began his career as a painter, snapping Polaroids for his studies; traces of this earlier practice are now visible in his photography.

*Kurfürstendamm 225* appears first and foremost to be a portrait of a woman. She waits, slightly scowling and arm akimbo, in a doorway of a building on Kurfürstendamm, Berlin's "Champs Élysées". The woman's stance and disposition are intriguing, but more remarkable is her appearance in the frame—clothed in blue-striped shirt and violet skirt—she forms part of a rainbow with the building's interior. The work is kinetic, skewing our view of the apartment's architecture while guiding us along the lights of the lobby hallway. Waddell situates us masterfully in a specific place and moment, while obfuscating enough information to keep us captivated.

Stephen Waddell (b. 1968, Vancouver, BC) graduated with an MFA from the University of British Columbia. His major solo exhibitions include the Vancouver Art Gallery (2016); Kunstforum Baloise, Basel (2012); and Contemporary Art Gallery, Vancouver (2008). Waddell was featured in the group exhibition *Images That Speak*, presented by Presentation House Gallery in 2015. Recent publications include *Stephen Waddell: Dark Matter Atlas* (Vancouver Art Gallery, 2017), *C Photo: Street* (Ivorypress, 2015), *Hunt and Gather* (Steidl, 2011), and *Stephen Waddell* (Contemporary Art Gallery, 2008). Waddell's work is held in public collections throughout North America and Europe, and he is represented by Monte Clark Gallery, Vancouver.

Edition 3 of 5  
Archival pigment print  
119.3 × 137.3 cm  
Courtesy the artist and  
Monte Clark Gallery, Vancouver

Estimate: \$9,000



Edition 1 of 5 + 2 APs  
Chromogenic print  
140 × 110 cm  
Courtesy the artist and  
David Zwirner, New York/London

*nudes ic13*  
2006

The female nude in art has long been debated as both a subject of aesthetic detachment and an object of carnal desire. Sourcing images from easily-available internet pornography, Thomas Ruff carries the tradition of the nude—and the disputes it enflames—into the twenty-first century. *nudes ic13* is a low-resolution screenshot from a pornographic website, drastically enlarged. Blown up and blurred out, the explicit sexuality is reduced to an intimacy; the video frame becomes art.

From its online source, Ruff has removed excessive details, enhanced colour and contrast, and adjusted tone. The result is uncanny: a hazy photograph with a distinct, formal finesse. A kinetic blur invites comparisons to Gerhard Richter's paintings; however, a closer inspection reveals scattered dots of ink in lieu of smooth washes of colour. Heavily pixelated, *nudes ic13* shifts and morphs as we contemplate it. It is a work that implies many things, from our overconsumption of erotica to the nude's role in the Western art canon.

Thomas Ruff (b. 1958, Zell am Harmersbach, Germany) attended the Staatlichen Kunstakademie in Düsseldorf from 1977 to 1985. He was recently selected as a finalist for the Prix Pictet photography award, and his work was featured in a group show at the Victoria & Albert Museum, London earlier this year. Also in 2017, the 21st Century Museum of Contemporary Art, Kanazawa, Japan hosted a major survey of Ruff's works spanning his entire career. The exhibition opened at The National Museum of Modern Art, Tokyo. Ruff has had numerous other solo shows internationally, and his work is held in prominent public collections across Europe and North America. He lives and works in Düsseldorf, and is represented by David Zwirner Gallery, New York/London.

Estimate: \$73,000



Unique  
Colour photographic paper  
101.6 x 76.2 cm  
Courtesy the artist; Regen Projects, Los Angeles;  
Petzel, New York; Thomas Dane Gallery, London;  
Rodolphe Janssen, Brussels; Galerie Eva  
Presenhuber, Zürich; and Capitain Petzel, Berlin

*Three Sided Picture (CMY) March 23, 2010, Irvine, California, Fuji Color Archive Super Type C*  
2017

To call Walead Beshty's *Three Sided Picture* abstract would be reductive. The work does not represent an "abstracted" form or idea. Rather, it is exactly as its title suggests: a unique photogram, created when Beshty folds a sheet of sensitive photo paper into a free-standing, three-sided form and exposes it to cyan, magenta, and yellow lights. Once this impromptu sculpture is flattened down again, the result is remarkable—a bold, prismatic meditation on the material nature of photographs.

Beshty's performative process takes place in total darkness. The artist determines the size of the photographic paper (scaling it off of his own body), and works according to a predetermined set of rules. Testing the paper's physical and chemical properties, Beshty has created an exquisite image that depicts nothing more than its own genesis. He challenges—and ultimately exemplifies—the ability of photography to represent reality.

Walead Beshty (b. 1976, London, UK) is a prominent artist, curator, and educator based in Los Angeles, CA. He received an MFA in photography from Yale School of Art, New Haven (2002). His work has been the subject of major solo exhibitions, with recent shows at the Institute of Fine Arts, New York, NY (2015); the Barbican Centre, London, UK (2014); and Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2009). Over the past decade, his work has been included in nearly 200 group exhibitions. Beshty is represented by Thomas Dane Gallery, London; Regen Projects, Los Angeles; Rodolphe Janssen, Brussels; Galerie Eva Presenhuber, Zürich; and Capitain Petzel, Berlin.

Estimate: \$36,500

# LOT 16



Edition unknown  
Set of five 33 RPM black vinyl  
records, coloured labels  
25 cm diameter each  
Courtesy private collection

# JACK GOLDSTEIN

34–35

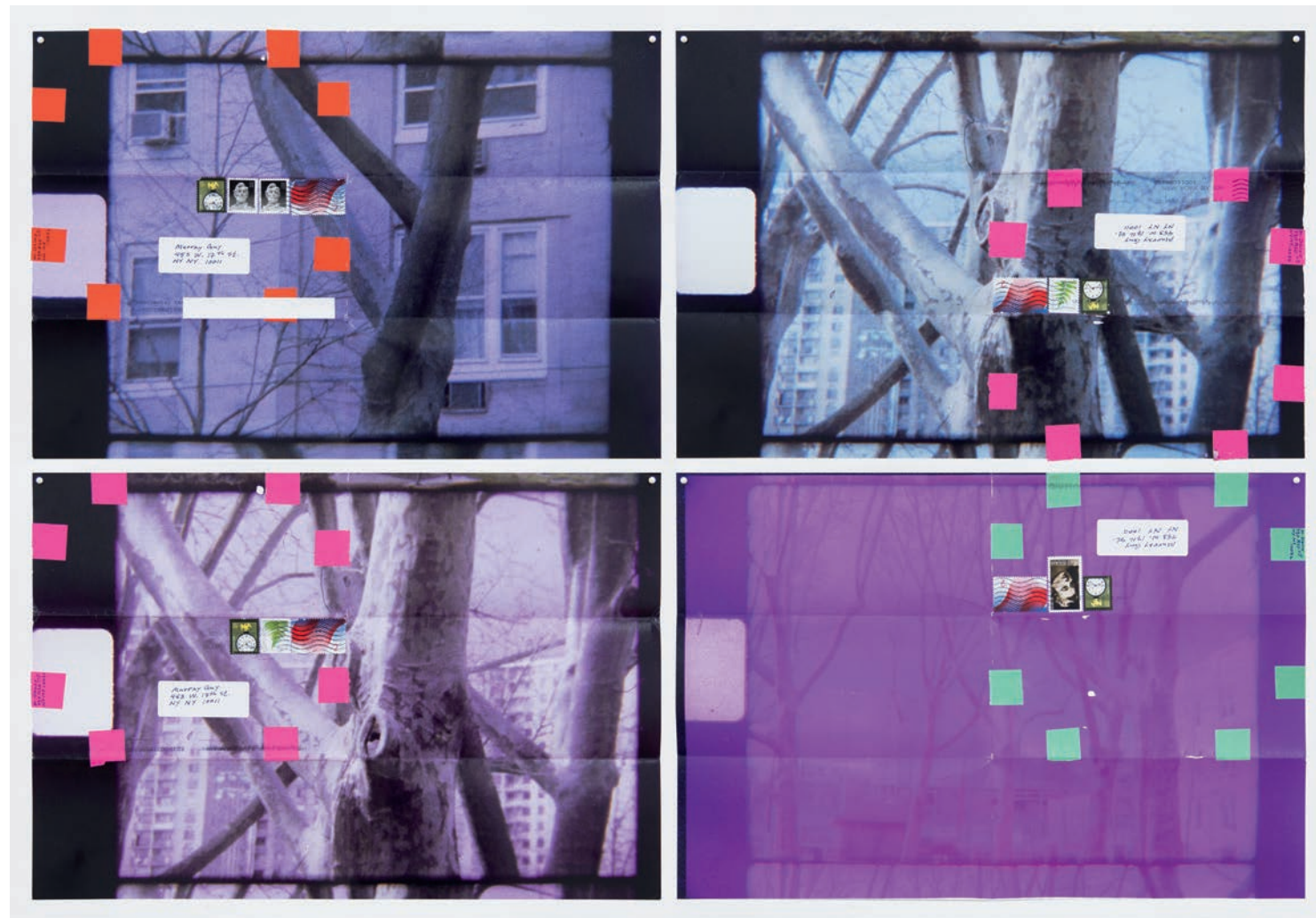
*A suite of five 10-inch records with colored labels affixed in place of titles*  
1979

During the 1970s, multimedia artist Jack Goldstein came into his own as one of the leading conceptualists of his generation. His groundbreaking films took advantage of new technologies, as did the vinyl sound installations meant to accompany them. Goldstein's practice also arched across performance and minimalist sculpture, and by the late '70s included painting as well. On canvas Goldstein recreated dramatic found images that touched on the contemporary "sublime": volcanic eruptions, thunderstorms, eclipses, flying warplanes, or figures freefalling through empty space.

This suite of five records is a culmination of Goldstein's most artistically productive decade. Produced in 1979, these discs were not soundtracks for films, nor were they named after their recorded sound effects as were his previous series'. They constitute a standalone work, which takes as many cues from the artist's multimedia installations as they do his sculpture and painting. The labels reflect Goldstein's fascination with cosmic and atmospheric phenomena; instead of a title, each bears a wordless, coloured label that represents a phase of the moon. The nature of the sound recordings—nearly seventeen minutes across the five disks—remains open to speculation.

Jack Goldstein (b. 1945, Montréal, QC, d. 2003 San Bernardino, CA) was a multimedia conceptualist. He has been associated with the Pictures Generation, a group of artists that came of age in the 1970s and embraced the use of found commercial imagery and tactics. He was in the first graduating class of the California Institute of the Arts (CalArts), part of a pioneering cohort instructed by John Baldessari. Goldstein's work takes a variety of forms, including sculpture, text, sound installation, film, and painting. In 2012 and 2013, a survey of his work in California and New York highlighted his practice for a new generation of artists.

Estimate: \$12,000



*Four Trees Two*  
2016

For Moyra Davey, images and text intersect in productive, often unexpected, ways. Taken in tandem with penetrating essays on photography and evocative, autobiographical screenplays, Davey's photographs combine expansive literary allusions with vernacular subject matter to bring together the prosaic and the poetic. Further, *Four Trees Two* is representative of Davey's recent deployment of photographs as *actual* letters. Each has been hand-addressed by the artist, postmarked, folded, and sent through the mail as an aerogram. Various stamped, stickered and scuffed, the physical marks of travel arrange themselves into bizarre, beautiful constellations across the work's surface.

The epistolary journey of this work is fascinating, but so too is Davey's bold irreverence toward conventional art transport. Each photograph in *Four Trees Two* is addressed to Murray Guy, the New York gallery that represents Davey; these images were mailed there for Davey's recent solo show *7 Albums* (2016). Davey's brash gesture contrasts curiously with the serenity of the artwork itself. The four photographs are arranged like the panels of a window, affording us a view through the artist's eyes. In effect, *Four Trees Two* feels personal: nostalgic perhaps of their point of origin, but also poetically inscrutable.

Moyra Davey (b. 1958, Toronto, ON) holds an MFA from the University of California, San Diego. She attended the Whitney Independent Study Program in 1989. Davey has produced six narrative videos, authored four books and is the editor of *Mother Reader: Essential Writings on Motherhood*. Davey has been the subject of major survey exhibitions at Bergen Kunsthall, Norway (2016); Camden Arts Centre, London (2014); and Kunsthalle Basel (2010). She has had solo exhibitions at the Institute of Contemporary Art, Philadelphia (2014); Tate Liverpool (2013); Presentation House Gallery, North Vancouver (2013); and many others. Her work was shown in *documenta 13* (2017), the 2012 Whitney Biennial, and the 2012 Sao Paulo Biennial, and is found in major public collections, including the Museum of Modern Art and The Metropolitan Museum of Art in New York, and Tate Modern in London. She was awarded the Anonymous Was a Woman Award in 2014. She lives in New York, and is represented by Murray Guy, New York and Galerie Buchholz, Köln.

Unique  
Four chromogenic prints, tape, postage, ink  
30.4 × 45.7 cm / 62.2 × 92.7 cm overall  
Courtesy the artist; Murray Guy, New York;  
and Galerie Buchholz, Köln

Estimate: \$20,500



Edition 2 of 3 + 1 AP  
Inkjet print mounted on Dibond  
243.8 × 121.9 cm  
Courtesy the artist;  
David Kordansky Gallery,  
Los Angeles; and Galleria Franco Noero, Torino

*White Tree*  
2017

Andrew Dadson has garnered both acclaim and notoriety through his landscape interventions. Dadson delineates a section of land, painting the ground and everything on it a single, neutral shade. The paint is biodegradable and non-toxic, easily broken down by natural processes. His practice critiques the arbitrariness of manmade boundaries. Before his “landscape paintings” can evanesce, Dadson photographs them, preserving these borders within the images.

With *White Tree*, Dadson engages in particular with the North Shore. Shot on a private property on Grouse Mountain, this new image probes a different tension between natural and human activity: the haunting remains of logged old-growth trees are set against the newer, recovering forest. The photograph is as luminous as it is stark. Dadson’s tree appears ashen and destroyed, yet also monumental. Compositionally the work resembles Dadson’s much-admired abstract paintings, wherein multiple layers are painted over one another and then scraped aside, so that the centre of the canvas is bare while colour accrues vividly at the edges.

Andrew Dadson (b. 1980, White Rock, BC) lives and works in Vancouver. He holds a BFA from Emily Carr University of Art and Design. In 2015, Dadson had a major solo show *Over The Sun* at the Vancouver Art Gallery, and a comprehensive exhibition of his work will open this fall at Contemporary Art Gallery, Vancouver. Other recent exhibitions include *Suburban Suprematism* (2013) at Galleria Franco Noero, Turin, Italy, and *Phantasmagoria* (2012) at Presentation House Gallery. In 2012, Dadson was the recipient of The Brink Award, with a corresponding exhibition and publication produced by Henry Art Gallery, Seattle. He is represented by David Kordansky Gallery, Los Angeles; Franco Noero Gallery, Turin; and RaebervonStenglin, Zürich.

(Please note, *White Tree* by Andrew Dadson is included in The Polygon Gallery’s inaugural exhibition, *N. Vancouver*, and will be delivered to the purchaser at the exhibition’s close in March 2018.)

Estimate: \$35,000

# LOT 19



Photochrom print, oak frame  
63.5 × 127 cm  
Courtesy Uno Langmann Fine Art Ltd.

# WILLIAM HENRY JACKSON

40–41

*View of Mt. Shasta, California*  
1900

Mountain ranges are symbolic of the North American west coast, running from Alaska through British Columbia, down through California. It was through these regions' river valleys that the Siskiyou Trail was founded. Historically, the route linked the Hudson's Bay Company headquarters in Fort Vancouver, Washington with the San Francisco Bay Area. At the centre of this passage was the majestic volcano, Mt. Shasta. Tonight, we have the unique privilege of presenting this rare photolithographic print of Mt. Shasta, California, from the historic Detroit Photographic Company.

The Detroit Photographic Company is crucially linked to the development of photography as an economically and culturally important medium. Established in the late 1890s, the company obtained exclusive rights to the Swiss "Photochrom" process, a form of chromolithography in which black and white negatives were transferred directly onto as many as sixteen different printing plates, in order to achieve full and realistic colour. This new process allowed them to produce thousands of colour postcards and prints for sale. These richly hued prints led to changes in public perception of colour photography: no longer was it an obscure novelty, but the definitive mode through which people viewed and accessed the world.

The legendary photographer William Henry Jackson (b. 1843, Keeseville, NY, d. 1942, New York, NY) joined the Detroit Photographic Company as a major shareholder in 1897, acting as its chief cameraman and adding thousands of negatives to its inventory, including this stunning view of Mt. Shasta, dated 1900, which is attributed to him. Prior to that, Jackson worked as the official photographer for the United States Geological and Geographical Survey of the Territories. To this day, he remains one of the most respected landscape photographers of the nineteenth and early twentieth centuries, and is hailed as one of the principle innovators in the photographic arts.

Estimate: \$5,000