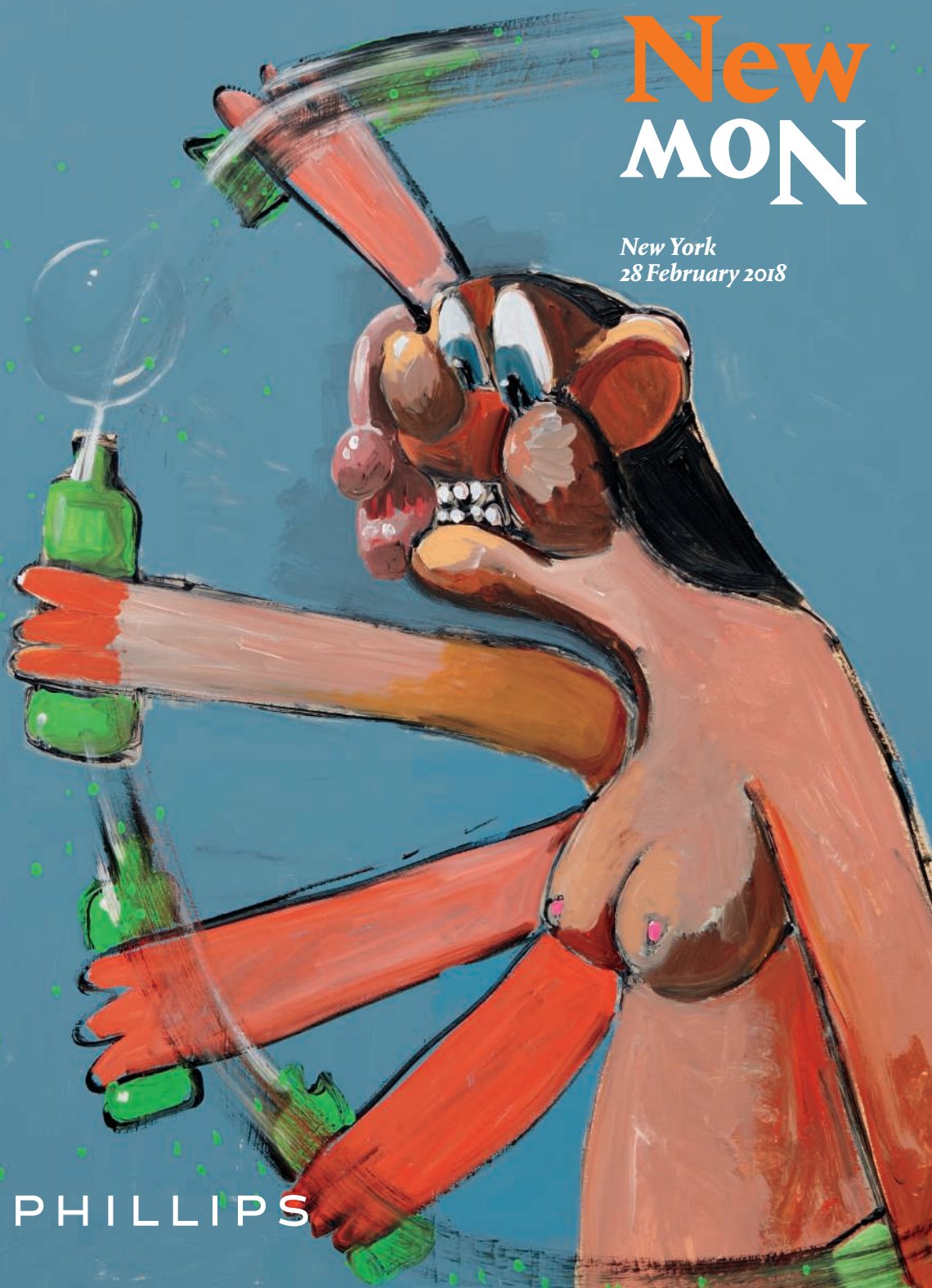


New MON

New York
28 February 2018



PHILLIPS







New Now *New York, 28 February 2018*

Auction & Viewing Location
450 Park Avenue New York 10022

Auction
Wednesday, 28 February 2018, 11am

Viewing
20 – 28 February
Monday – Saturday 10am – 6pm
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Sale Designation
When sending in written bids or
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Absentee and Telephone Bids
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I. Laura Owens b. 1970

Untitled

signed, titled and dated "L Owens 1999

Untitled" on the reverse

acrylic and pencil on paper

30 x 22½ in. (76.2 x 57.2 cm.)

Executed in 1999.

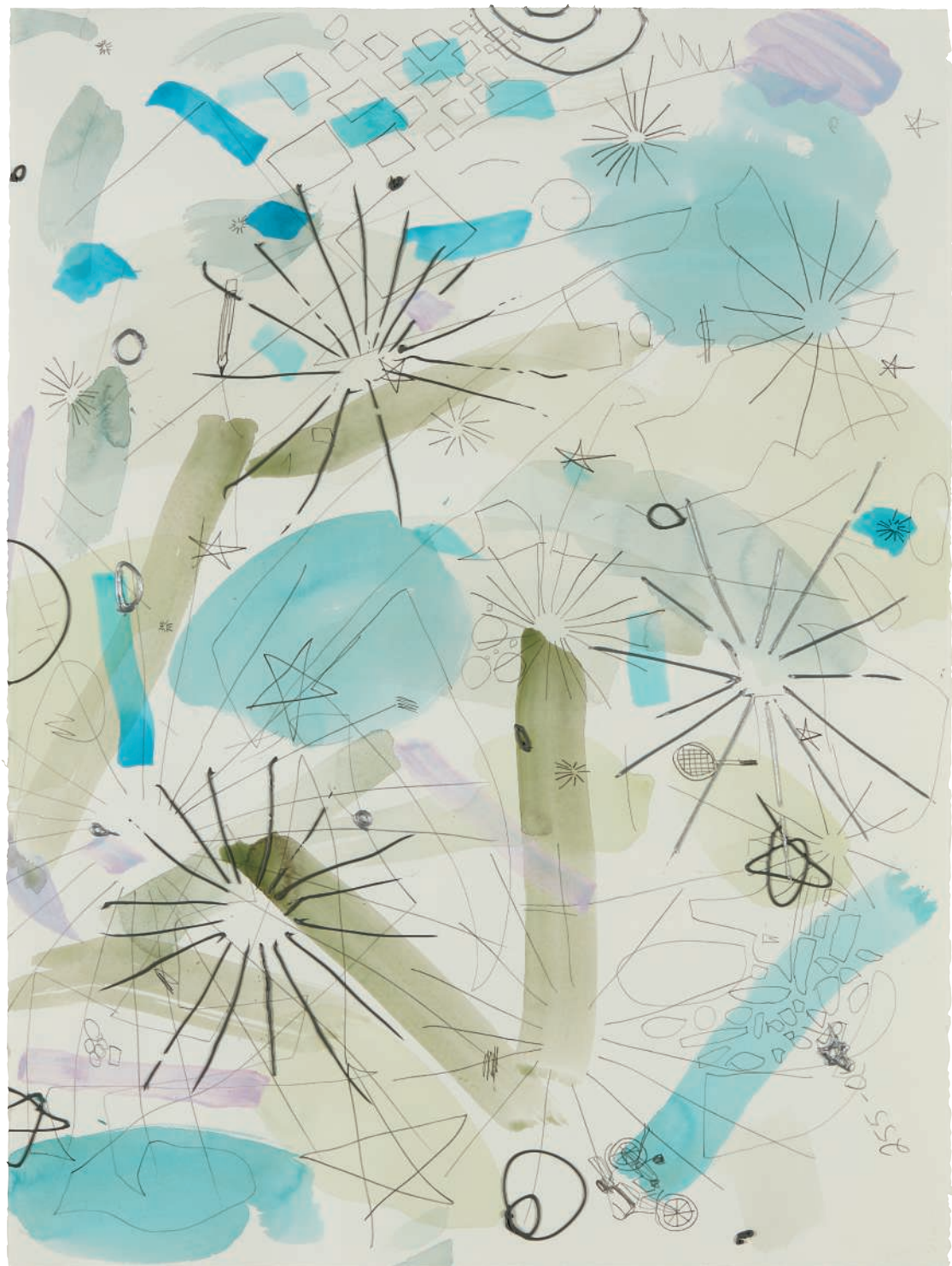
Estimate

\$20,000-30,000

Provenance

ACME, Los Angeles

Acquired from the above by the present owner





2. Tamara Gonzales b. 1959

mini star chassi

signed, inscribed and dated "Untitled
Tamara Gonzales 2013" on the reverse
acrylic and spray paint on canvas
35¾ x 30 in. (90.8 x 76.2 cm.)
Executed in 2014.

Estimate

\$5,000-7,000

Provenance

SIX: A benefit for Regina Rex, New York,
July 24, 2016
Acquired at the above sale by the
present owner



3. Shara Hughes b. 1981

Berlin

signed "SHARA HUGHES" lower right; further signed, inscribed and dated "SHARA HUGHES 2008 GEORGIA" on the reverse
oil, acrylic, enamel, pen and pencil on canvas
48 x 52 in. (121.9 x 132.1 cm.)
Executed in 2008.

Estimate

\$10,000-15,000

Provenance

Museum 52, London
Acquired from the above by the present owner

Exhibited

Rivoli, metroquadro, *Shara Hughes: I knocked. Then without waiting to be asked I went in.*, May 28 - June 25, 2009, p. 24 (illustrated)



4. Alex Becerra b. 1989

Living in the Suburbs can be so Depressing
signed and dated "Alex Becerra 2014" on the
overlap of the left panel
oil on canvas stretched over panel, in 2 parts
left panel 72 x 63 in. (182.9 x 160 cm.)
right panel 72 x 66 in. (182.9 x 167.6 cm.)
overall 72 x 129 in. (182.9 x 327.7 cm.)
Painted in 2014.

Estimate
\$15,000-20,000

Provenance
Ltd, Los Angeles
Acquired from the above by the
present owner

Exhibited
Los Angeles, Ltd, Alex Becerra:
Las Putas Problematicas,
September 3 - October 11, 2014



5. Christoph Ruckhäberle b. 1972

Nacht

signed and dated "RUCKHÄBERLE 2004"
on the overlap
oil on canvas
75 x 110 in. (190.5 x 279.4 cm.)
Painted in 2004.

Estimate

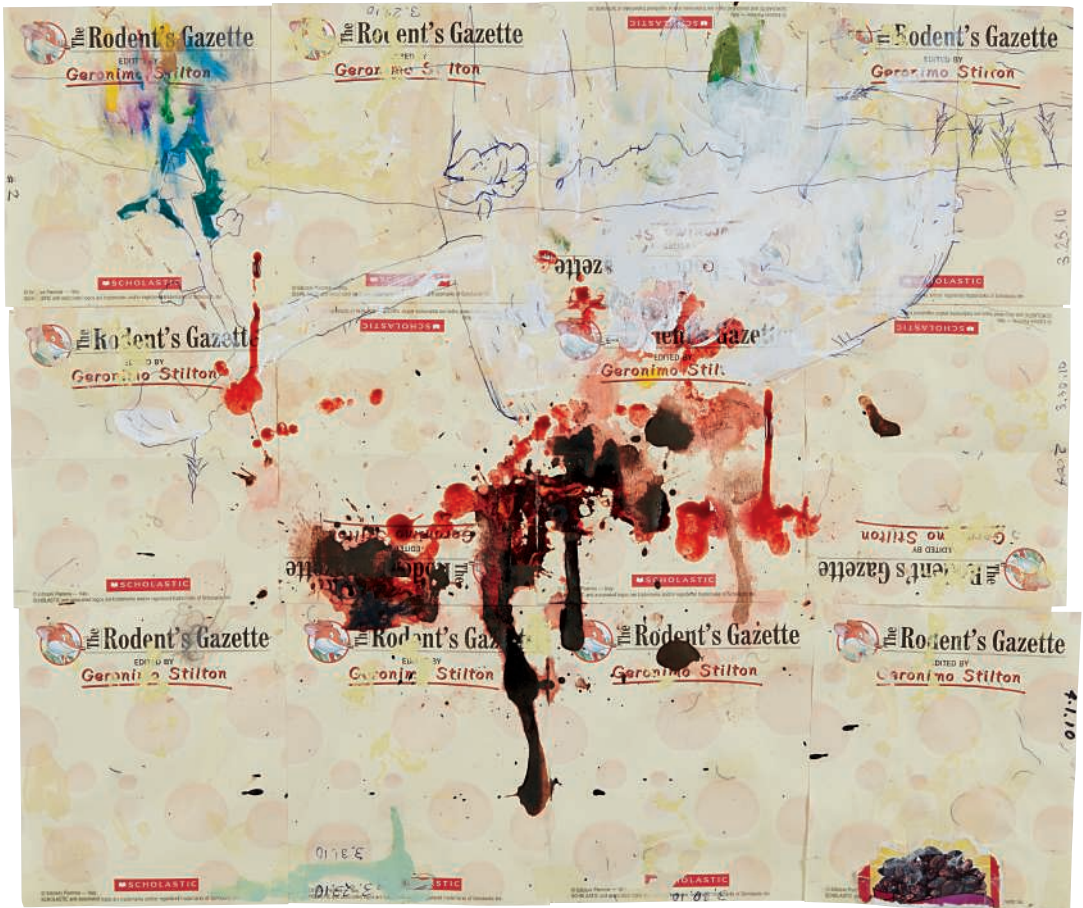
\$18,000-22,000

Provenance

LFL Gallery, New York
Acquired from the above by the
present owner

Exhibited

Fort Lauderdale, Cotilla Gallery,
Nova Southeastern University,
Pink Powder, March 17 -
May 15, 2016



6. William Pope b. 1955

Failure Drawing #2 Celebrate
 variously dated along the edges and
 numbered "#2" upper left; further titled
 "Celebrate" on the reverse
 ink, acrylic, oilstick, ballpoint pen,
 marker, correction fluid, tape and hair
 on children's stationery collage
 13½ x 16 in. (34.3 x 40.6 cm.)
 Executed in 2004-2010.

Estimate
 \$4,000-6,000

Provenance
 Mitchell-Innes & Nash, New York
 Acquired from the above by the
 present owner in 2010



7. Tony Lewis b. 1986

rando and/or andro
graphite, graphite powder and tape on
4 joined sheets of paper
84 x 60 in. (213.4 x 152.4 cm.)
Executed in 2013.

Estimate
\$30,000-40,000

Provenance
Shane Campbell Gallery, Chicago
Acquired from the above by the
present owner

8. Jon Rafman b. 1981

New Age Demanded (Swerveman Silver)
3D printed photopolymer resin and acrylic
polyurethane paint
20 x 11 x 10 in. (50.8 x 27.9 x 25.4 cm.)
Executed in 2014.

Estimate
\$15,000-20,000

Provenance
M+B, Los Angeles
Acquired from the above
by the present owner

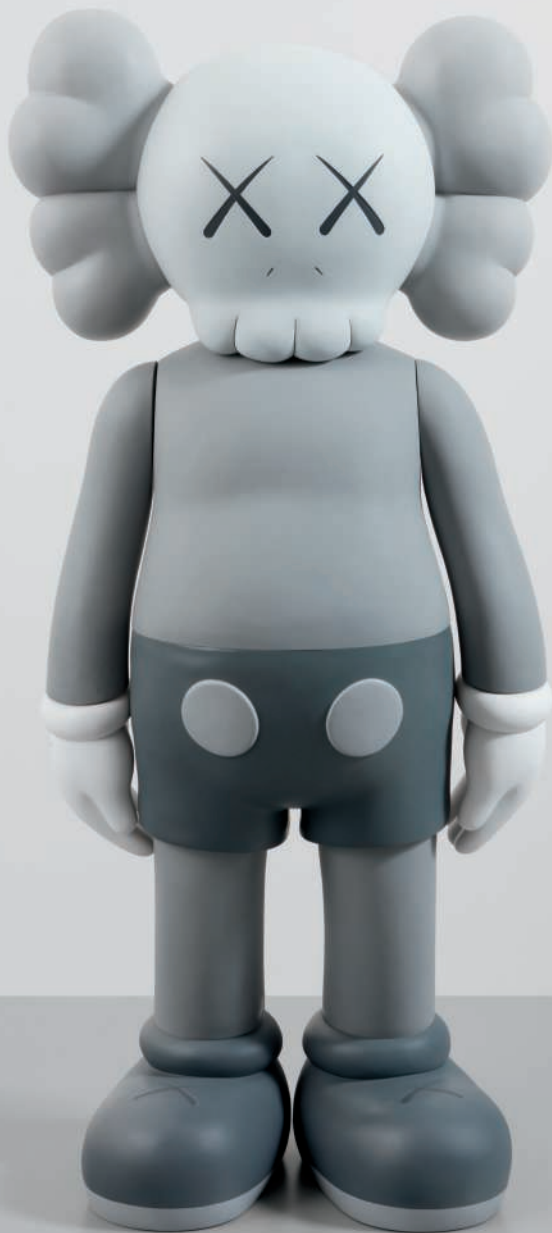


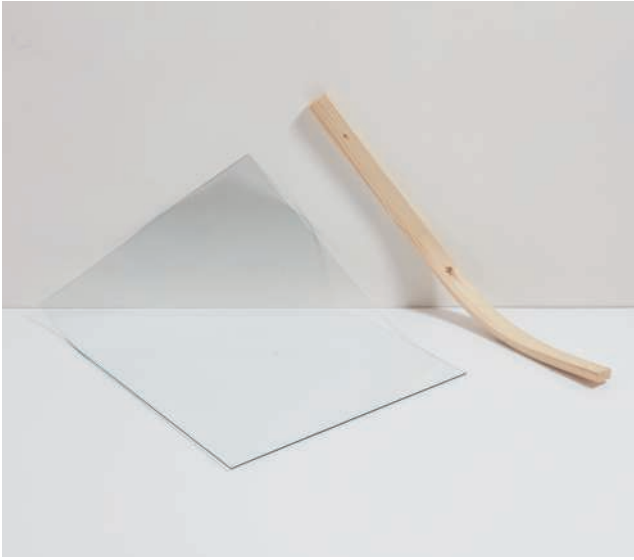
9. KAWS b. 1974

Four Foot Companion (Grey)
stamped with the artist's name
and date "© KAWS..07" on the
underside of the right foot; further
stamped with the date and fabricator
"Medicom Toy 2007" on the
underside of the left foot
painted cast vinyl
50 x 22 x 14 in. (127 x 55.9 x 35.6 cm.)
Executed in 2007, this work is from
an unnumbered edition of 100.

Estimate
\$25,000-35,000

Provenance
Medicom Toy, Original Fake
Acquired from the above by the
present owner in 2007





10. Alicja Kwade b. 1979

Ungeklaerter Zustand

glass and wood

23 $\frac{3}{8}$ x 31 $\frac{1}{2}$ x 23 $\frac{3}{8}$ in. (60 x 80 x 60 cm.)

Executed in 2010, this work is from a series of 10.

Estimate

\$5,000-7,000

Provenance

KÖNIG GALERIE, Berlin

Acquired from the above by the present owner



11. Max Frintrop b. 1982

Running to Tie Your Shoes

signed, titled and dated "running to tie your shoes max frintrop 2014" on the reverse

ink, acrylic and pigments on canvas

59 x 47 $\frac{1}{4}$ in. (149.9 x 120 cm.)

Executed in 2014.

Estimate

\$5,000-7,000

Provenance

Robert Blumenthal Gallery, New York

Acquired from the above by the present owner



12. Lucien Smith b. 1989

*When you pass through the waters,
I will be with you; and through the
rivers, they shall not overwhelm you;
when you walk through fire you shall
not be burned, and the flame shall not
consume you*

enamel on unprimed canvas
96 x 131 in. (243.8 x 332.7 cm.)

Executed in 2013, this work is
accompanied by a registration card
issued by the Lucien Smith Studio
signed by the artist.

Estimate

\$20,000-30,000

Provenance

Bill Brady/KC, Kansas City
Private Collection, Kansas (acquired from
the above in 2013)
Private Collection, New York (acquired
from the above in 2015)

Exhibited

Kansas City, Bill Brady/KC, *Lucien Smith:
Scrap Metal*, June 28 – August 20, 2013

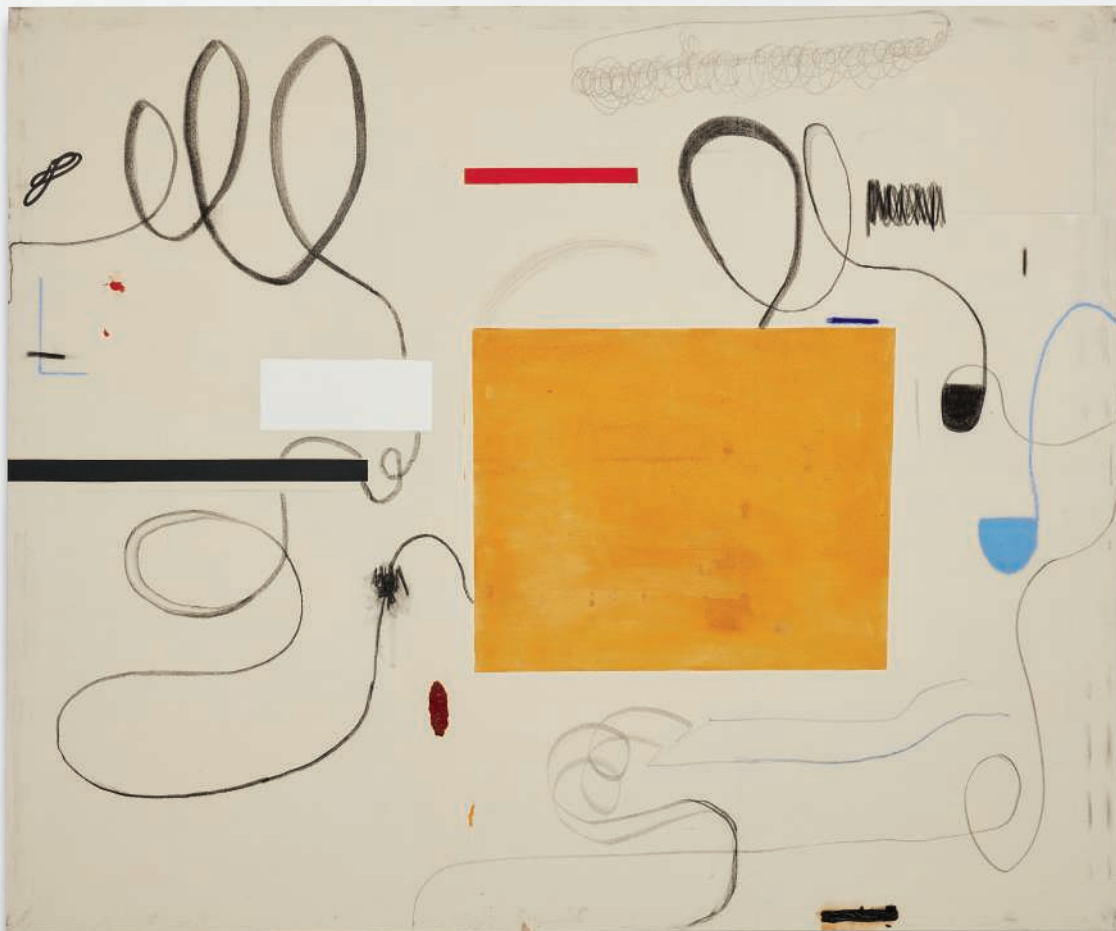


13. Petra Cortright b. 1986

Might and magic and the mandate of heaven
digital painting on aluminum
78½ x 59 in. (199.4 x 149.9 cm.)
Executed in 2014.

Estimate
\$18,000-22,000

Provenance
Acquired directly from the artist by
the present owner



14. Christian Rosa b. 1982

Untitled
signed and dated "Christian Rosa 2013"
on the overlap
oil, oilstick, charcoal and pencil on canvas
78¾ x 94½ in. (200 x 240 cm.)
Executed in 2013.

Estimate
\$20,000-30,000

Provenance
Carmichael Gallery, Los Angeles
Acquired from the above by the
present owner



15. Henry Taylor b. 1958

Untitled

signed and dated "Henry Taylor
April 2008" on the reverse
acrylic on card
10 x 8 in. (25.4 x 20.3 cm.)
Painted in 2008.

Estimate

\$5,000-7,000

Provenance

Incognito Art Exhibition and Sale,
Santa Monica Museum of Art,
May 3, 2008, lot 419
Acquired at the above sale by the
present owner



16. Mickalene Thomas b. 1971

Whatcha Lookin At

signed, titled and dated "M. Thomas,
2011 "whatcha lookin at"" on the reverse
mixed media on card
8 x 10 in. (20.3 x 25.4 cm.)
Executed in 2011.

Estimate

\$4,000-6,000

Provenance

Incognito Art Exhibition and Sale,
Santa Monica Museum of Art, April 30,
2011, lot 627
Acquired at the above sale by the
present owner



17. Josh Smith b. 1976

Untitled

signed, inscribed and dated "JOSH
SMITH 2009 LONDON" on the overlap

oil on canvas

60 x 48 in. (152.4 x 121.9 cm.)

Painted in 2009.

Estimate

\$15,000-20,000

Provenance

Jonathan Viner, London

Acquired from the above by the
present owner



18. Ugo Rondinone b. 1964

Six Small Mountains

each signed with the artist's initials, titled respectively and dated "small [color] mountain u.r. 2016" on the underside of the base painted stone on concrete base, in 12 parts smallest $2\frac{3}{8} \times 5\frac{1}{2} \times 4$ in. (6 x 14 x 10.2 cm.) largest $4\frac{1}{4} \times 6\frac{1}{2} \times 3$ in. (10.8 x 16.5 x 7.6 cm.) base each $1\frac{1}{8} \times 5\frac{1}{2} \times 5\frac{1}{2}$ in. (2.9 x 14 x 14 cm.) Executed in 2016, these works are unique.

Estimate

\$10,000-15,000

Provenance

Art Production Fund, New York

Acquired from the above by the present owner



19. Dana Schutz b. 1976

Untitled

dyed wool tapestry

$96\frac{1}{2} \times 83\frac{3}{4}$ in. (245.1 x 212.7 cm.)

Executed in 2005, this work is from an unnumbered edition of 100.

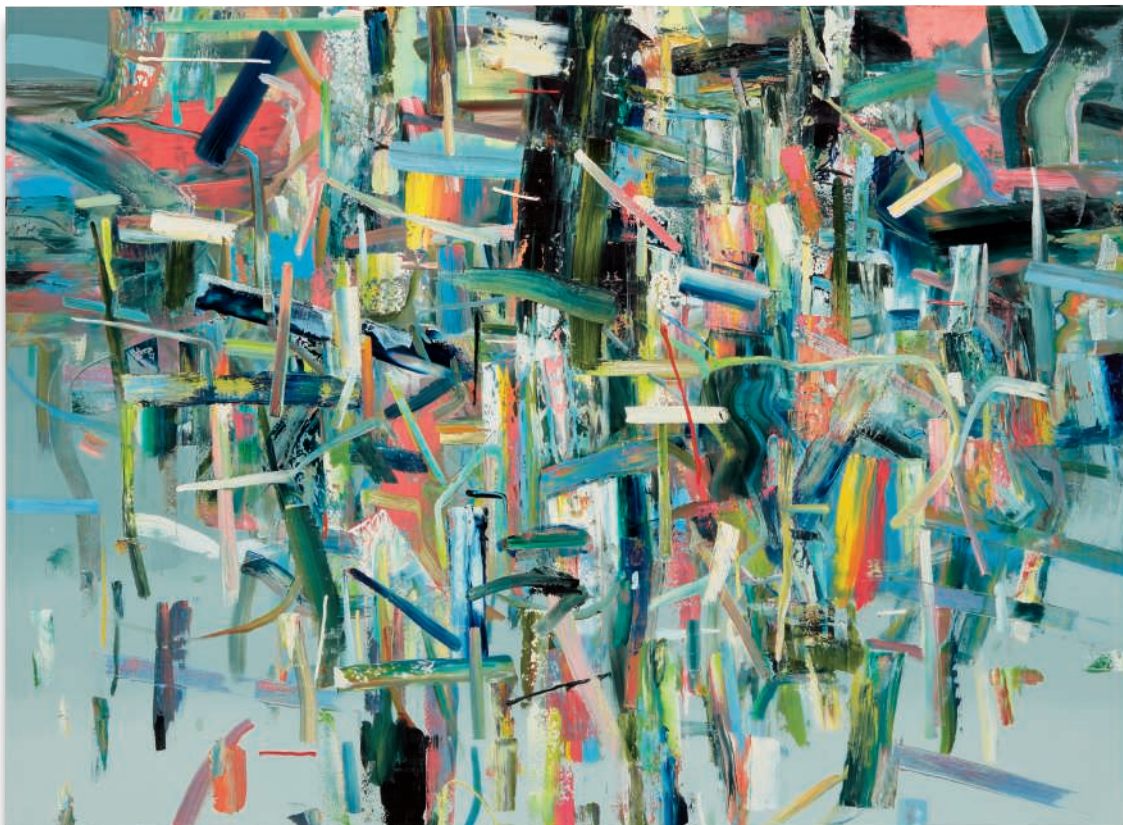
Estimate

\$3,000-4,000

Provenance

Ash Fine Art, New York

Acquired from the above by the present owner in 2005



20. Tomory Dodge b. 1974

Cascade Bravo

signed, titled and dated "TOMORY DODGE
CASCADE BRAVO 2008" on the reverse
oil on canvas
66 x 90 in. (167.6 x 228.6 cm.)
Painted in 2008.

Estimate

\$20,000-30,000

Provenance

CRG Gallery, New York
Acquired from the above by the
present owner

Exhibited

New York, CRG Gallery, *Tomory
Dodge*, April 19 – May 24, 2008



21. Blair Thurman b. 1961

Green Eggs and Ham
signed, titled, inscribed and dated ““Green
Eggs & Ham” THEY DO EXIST! Blair Thurman
2013 2013” on the reverse
acrylic on canvas on wood
85¼ x 48¼ in. (216.5 x 122.6 cm.)
Executed in 2013.

Estimate
\$20,000-30,000

Provenance
galerie frank elbaz, Paris
Acquired from the above by the
present owner



22. John Armleder b. 1948

Alfine
signed, titled and dated "John Armleder
2013 ALFINE" on the overlap
mixed media on canvas
78¾ x 53 in. (200 x 134.6 cm.)
Executed in 2013.

Estimate
\$30,000-40,000

Provenance
Massimo di Carlo, Milan
Private Collection, United States

23. Tracey Emin b. 1963

The Kiss Was Beautiful

neon

45½ x 49⅝ in. (115.7 x 126.2 cm.)

Executed in 2012, this work is number 1 from an edition of 3 plus 2 artist's proofs, and is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$70,000-100,000

Provenance

Galleria Lorcan O'Neill Roma, Rome

Acquired from the above by the present owner

Exhibited

Miami, Museum of Contemporary Art, *Tracey Emin: Angel Without You*, December 4, 2013 - March 9, 2014, pp. 186-187 (another example exhibited and illustrated, p. 187, back cover)
Aspen, Casterline Gallery, *Word Works*, July 28 - September 7, 2014 (another example exhibited)



The Kiss Was
Beautiful

A neon heart sign with a blue outline and red cursive text. The heart is centered on a black background. The text is written in a flowing, cursive script. The heart's outline is a vibrant blue, while the text inside is a bright red. The heart is slightly tilted to the right.

24. **Damien Hirst** b. 1965

Arachidoyl Chloride

signed, titled and dated "Damien Hirst
'Arachidoyl Chloride' 2005 Damien Hirst"
on the reverse
household gloss on canvas
36 x 36 in. (91.4 x 91.4 cm.)
This work can be hung in any orientation.
Painted in 2005.

Estimate

\$200,000-300,000

Provenance

Private Collection
Private Collection, New York

Literature

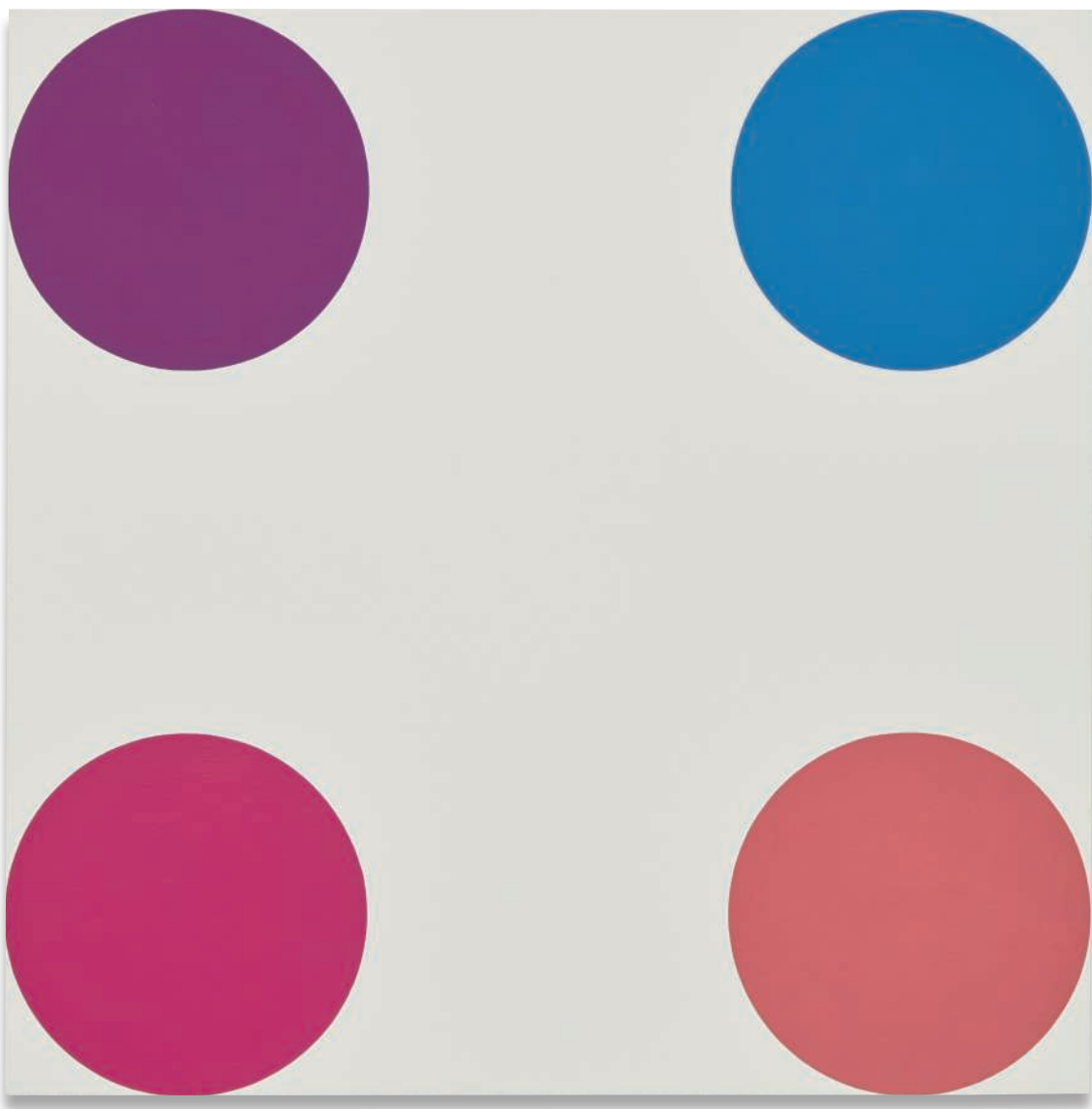
Jason Beard and Millicent Wilner, eds.,
Damien Hirst: The Complete Spot Paintings,
1986-2011, London, 2013, pp. 336, 844
(illustrated, p. 336)

Executed in 2005, *Arachidoyl Chloride* is a striking example of Damien Hirst's iconic *Spot Paintings* series. First begun in 1986, the series has become a celebrated trademark of the artist's oeuvre. Conceived as an endless project, Hirst has produced more than 1,400 works over the past three decades. Though the dimensions and scale of the paintings vary, the overwhelming majority are composed of uniformly round spots dispersed immaculately across a rigidly ordered grid—no color is ever repeated on the same canvas, and the distance between each spot is always equal. Speaking to the origins of the spot paintings, Hirst has said that he wanted "to find a way to use color in paintings that wasn't expressionism," rejecting the emotive style of painting that was still extolled by the art community while he was a student at Goldsmiths (Damien Hirst, quoted in *I want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Forever, Now*, London 1997, p. 246).

The present work is a distinctly unique piece within the *Spot Paintings* series. While many of the other works in the series confront viewers with a multitude of dots, the present lot manifests a more minimalist aesthetic—four 12-inch spots vibrate within the rigid confines of their placement on the grid, glowing in their respective

corners of the glossy white canvas. This sparse yet bold composition offers viewers an optimal opportunity to visualize and ponder Hirst's statement that "the spot paintings could be what art looks like viewed through an imaginary microscope" (Ibid, p. 246). With this in mind, one can appreciate *Arachidoyl Chloride* as a stellar example of Hirst's mission to explore painting as a medium by distilling it to its very essence.

Hirst makes the connection between art and science in this series clear by sourcing the titles of his *Spot Paintings* from the chemical company Sigma-Aldrich's catalogue. As such, the spots in the present lot are likened to the individual components of chemical compounds, which can come together in infinite combinations. The vibrant hues in this work interact pleasantly, yet refuse to adhere to a monochromatic palette. The tension between the arbitrary use of color and the systematically ordered grid simultaneously creates and disrupts coherence, speaking to the overwhelming possibilities of artistic and scientific decisions and exposing the overlap between two entities often thought of as mutually exclusive.



25. Ugo Rondinone b. 1964

No. 69 *VIERUNDZWANZIGSTERNOVEMBERNEUNZEHNHUNDERTFÜNFUNDNEUNZIG*

India ink on paper, mounted to canvas, silkscreen on Plexiglas plaque

108½ x 198½ in. (274.6 x 504.5 cm.)

Executed in 1995.

Estimate

\$180,000-250,000

Provenance

Saatchi Collection, London

Galerie Hauser & Wirth & Presenhuber, Zurich

The Pisces Collection

Phillips de Pury & Company, New York,

May 12, 2005, lot 65

Private Collection, Europe

Phillips de Pury & Company, New York,

November 15, 2007, lot 12

Acquired at the above sale by the

present owner

Exhibited

Centre d'Art Contemporain Genève,

"heyday" ugo rondinone, January 25 - April

28, 1996, pp. 4, 56 (illustrated)

Donaueschingen, Fürstenberg Sammlungen,

ahead of the 21st century - The Pisces

Collection, June 2002 - October 2004, no.

102, p. 137 (illustrated)

London, Whitechapel Gallery, *Ugo Rondinone*

- *zero built a nest in my navel*, January 24 -

March 26, 2006, p. 49 (illustrated)

Literature

Gerald Matt, ed., *Ugo Rondinone - No How*

On, exh. cat., Kunsthalle Wien, Vienna, 2002,

n.p. (Centre d'Art Contemporain Genève

installation view illustrated)

Ugo Rondinone's *No. 69 VIERUNDZWANZIGSTER*

NOVEMBERNEUNZEHNHUNDERTFÜNFUNDNEUNZIG

is emblematic of the artist's engagement with

suspended time and space. His pulsing lines and wide

strokes of fluid India ink contrast with diaphanous

frontal detail to define an immersive, poetic

environment. Soaring, gathered mountains and delicate

water and trees coalesce to form a serene landscape

that is replete with references to both art historical

tradition and contemporary commentary on the act

of graphic creation. With a nod to Jan Brueghel the

Elder's feathery trees and rivers, Fragonard's cloud-

covered hills, and John Constable's nineteenth-century

ponds and gardens, Rondinone creates a monumental,

monochrome landscape that unfolds lyrically in front

of the viewer. Specifically calling to mind Rembrandt's

celebrated black and white etchings, Rondinone

modernizes the powerful yet ethereal effects of light

and shade that the Dutch draughtsman reflected

in drypoint and inks with a vivid three-part tonal

structure: rich black at the deepest structural points

and uniform charcoal grey in the middle give way to a

luminescent white that evokes the piercing brightness

of photographic negatives.

Epitomizing the artist's exploration of time, the work's

German title lists without pause the date of its execution,

"twentyfourhofnovembereinehundertneunundfünfzig".

As curator Alison Gingeras has noted, Rondinone's

landscape works "are subjected to a ritualized time

of production" as he likens "his practice to a series of

devotional rituals" (*Ugo Rondinone - zero built a nest in*

my navel, exh. cat., Whitechapel Gallery, London, 2006,

p. 279). Making the passing of time manifest, *No. 69*

VIERUNDZWANZIGSTERNOVEMBERNEUNZEHN

HUNDERTFÜNFUNDNEUNZIG is a powerful example

in a striking scale of how Rondinone melds pictorial

and linguistic poetry to heighten the experience of

sensitive reflection.





“Landscapes are at the root of my work...The whole of romantic imagery is in these landscapes. They portray a nostalgic view of time past.”

Ugo Rondinone



Property from the Collection of Sirje Helder Gold and Michael O. Gold

Lots 26-37

For Michael and Sirje Gold, collecting art is both a passion and a way of life. The two began collecting almost immediately after their marriage in 1968, having met while working in the advertising industry in New York City. The birth of their special collection began with works by Sirje's fellow students at the Pratt Institute, gradually evolving into a diverse collection of sculpture, painting and photography that "talked to each one of us", as Sirje explained. In fact, it was their rapidly growing art collection that informed many of the architectural decisions the couple made as they built beautiful homes in Connecticut and Los Angeles, structures that were not only homes, but tribute spaces to the artists whom they collected and loved.



Sirje Helder Gold and Michael O. Gold at their house in Los Angeles, 2007

Having resided on both coasts, the Golds have lived in the art capitals of America, acquiring works ranging from the crafts and designs of local artists in Connecticut to those by emerging Contemporary artists in Los Angeles, where Michael and Sirje became most involved with the art scene. As Michael recalled of his initial move out west, it was only within a matter of the first year that he filled his Southern California cottage from floor to ceiling with new acquisitions. Sirje joined Michael long-term seven years after his arrival, and the two remained in Los Angeles for 10 more years, where they lived

in their renovated Spanish Colonial. During this time, the Golds became some of the most active members of the Los Angeles art community, serving on the advisory and founding boards of numerous non-profit art organizations including Los Angeles Contemporary Exhibitions (LACE), LAXArt and Fellows of Contemporary Art (FOCA).

Many of the following lots were acquired during those Los Angeles years, including works by younger and mid-career emerging L.A. artists like Kevin Appel, Monique Prieto and Raffi Kalenderian. As Michael recalled, he first saw Appel's work at the 1995 UCLA Masters Program thesis show, and bought *A Living Room with Oranges* (lot 28) directly from the artist's studio, before Appel had gallery representation. In addition to the Golds' dedicated support of local talent, often resulting in intimate relationships with the artists they collected, Sirje described an aesthetic quality that spans the works in their diverse collection: "The hand of the artist in the work is very much a part of the idea... Lots of conceptual art is not executed by the hand of the artist, for my personal taste I really like to see the hand of it" (Sirje Gold, quoted in A. Moret, "All That Glitters is Gold", *Installation Magazine*, August 23, 2014, p. 79). This focus is clearly discernible in works such as Yoshitomo Nara's charming *Untitled (Irgendwo Steinebergen als Tragbild)* (lot 36) and Kurt Kauper's striking portrait *Diva Fiction #10* (lot 30).

Perhaps the most impressive is the Golds' effortless incorporation of the works into their homes, allowing the works to permeate into their everyday lives. During an interview in their Hancock Park house in Los Angeles in 2007, Michael reflected on the amusing placement of celebrated body artist Ana Mendieta's work *Untitled (Glass on Body Imprints)* (lot 37) in their house: "Before, we had the Mendieta piece out here," Michael recalls cheerfully, from the calmly formal dining area. "You'd be eating your meal while looking at body parts" (Michael Gold, quoted in "Gold Standard: For L.A. Collectors Sirje and Michael Gold, Home Is Where the Art Is", *art ltd*, March 2007, p. 68).

Phillips is thrilled to have the opportunity to offer works from the Collection of Sirje Helder Gold and Michael O. Gold this season, a collection as unique in its personality and passion as the Golds themselves.

26. Monique Prieto b. 1962

Orange You Glad
acrylic on canvas
66 x 78 in. (167.6 x 198.1 cm.)
Painted in 1995.

Estimate
\$4,000-6,000

Provenance
ACME, Los Angeles
Acquired from the above by the
present owner in 1995

Exhibited
Long Beach, University Art Museum,
California State University, *GOLDMINE:
Contemporary Works from the
Collection of Sirje and Michael Gold*,
February 5 - April 10, 2011, pp. 9, 60
(illustrated, p. 9)

**For additional literature information,
please refer to phillips.com**



27. Joel Morrison b. 1976

Untitled
stainless steel
32½ x 31½ x 20 in.
(82.6 x 80 x 50.8 cm.)
Executed in 2002.

Estimate
\$8,000-12,000

Provenance
Acquired directly from the artist by the
present owner in 2003

Literature
Noah Becker, "New York Art Collectors
You Should Know: A Visit With Michael
and Sirje Gold", *White Hot Magazine*,
2016, online (illustrated)





28. Kevin Appel b. 1967

A Living Room with Oranges
signed, titled and dated "K. APPEL "A LIVING ROOM WITH ORANGES" 1996" on the reverse
oil and acrylic on canvas, mounted to panel
65 x 52 in. (165.1 x 132.1 cm.)
Painted in 1996.

Estimate
\$3,000-5,000

Provenance
Acquired directly from the artist by the present owner in 1996

Exhibited
Long Beach, University Art Museum, California State University, *GOLDMINE: Contemporary Works from the Collection of Sirje and Michael Gold*, February 5 - April 10, 2011, pp. 22, 56 (illustrated, p. 22)

For additional literature information, please refer to phillips.com



29. Raffi Kalenderian b. 1981

Self Portrait (Hoop it Up)
signed, titled and dated "Raffi Kalenderian 2006 "Self Portrait (hoop it up)"
on the reverse
oil on canvas
84 x 46¾ in. (213.4 x 118.7 cm.)
Painted in 2006.

Estimate
\$6,000-8,000

Provenance
Black Dragon Society, Los Angeles
Acquired from the above by the present owner in 2006

For additional exhibition and literature information, please refer to phillips.com

30. Kurt Kauper b. 1966

Diva Fiction #10
oil on birch panel
88 x 47 in. (223.5 x 119.4 cm.)
Painted in 1999.

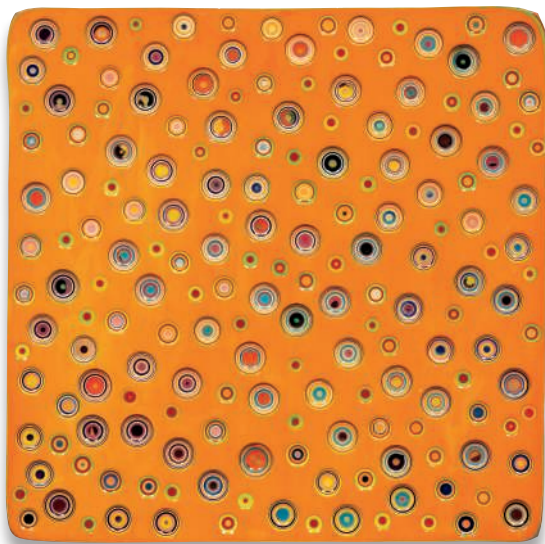
Estimate
\$18,000-22,000

Provenance
ACME, Los Angeles
Acquired from the above by the
present owner in 1999

Exhibited
Los Angeles, ACME, *Kurt Kauper*,
February - March 1999
New York, Deitch Projects, *Kurt
Kauper: Diva Fictions*, May 6 - June 3,
2000, n.p. (illustrated)
Long Beach, University Art
Museum, California State University,
*GOLDMINE: Contemporary Works
from the Collection of Sirje and
Michael Gold*, February 5 - April 10,
2011, pp. 29, 58 (illustrated, p. 29)

Literature
David Pagel, "These Grand Divas Are
Truly Larger Than Life", *Los Angeles
Times*, February 26, 1999, online
Christopher Knight, "Fresh Paint",
Los Angeles Times, April 4, 1999,
p. 80 (illustrated, cover)



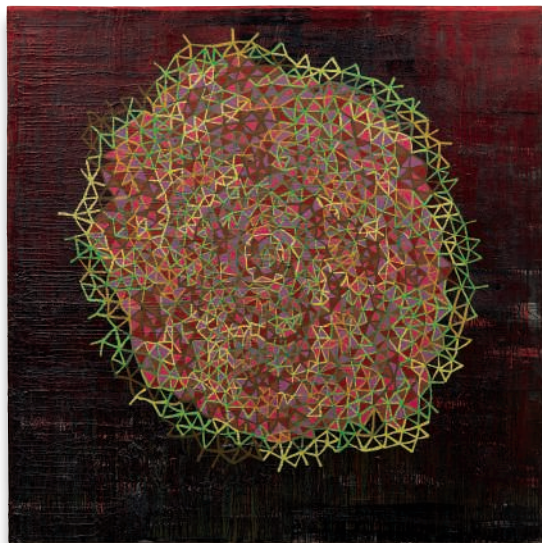


31. Markus Linnenbrink b.1961

Ich Mag Dein Orange (I Like Your Orange)
signed, titled and dated "Markus
Linnenbrink > I LIKE YOUR ORANGE < 2003-
2004" on the reverse
epoxy resin with pigments on wood
20 x 20½ in. (50.8 x 51.1 cm.)
Executed in 2003-2004.

Estimate
\$4,000-6,000

Provenance
Patricia Sweetow Gallery, San Francisco
Acquired from the above by the present
owner in 2004



32. Steve Roden b. 1964

transmission 11/60 (stellar regions)
signed, titled, inscribed and dated "Steve
roden 2001-2002 "Transmission (11/1960)"
Steve "i am in the middle of a mass of
thousands of very small particles that are
Brilliantly lit up like they are luminescent.
They are a bright yellowish green, about the
size and intensity of a firefly on a real dark
night. They look like little stars. They swirl
around the capsule and go in front of the
window" John Glenn 11/1960 from space."
on the reverse
oil, acrylic, beeswax and polyurethane
on canvas
72 x 72 in. (182.9 x 182.9 cm.)
Executed in 2001-2002.

Estimate
\$5,000-7,000

Provenance
Susanne Vielmetter Los Angeles Projects
Acquired from the above by the present
owner in 2004

**For additional exhibition and literature
information, please refer to phillips.com**



33. Juan Uslé b. 1954

Blind Words

signed, titled, inscribed and dated "NY, Uslé
'94 "Blind Words"" on the reverse
vinyl, dispersion and pigment on canvas,
mounted to panel
22 x 16 in. (55.9 x 40.6 cm.)
Executed in 1994.

Estimate

\$8,000-12,000

Provenance

John Good Gallery, New York
Acquired from the above by the
present owner in 1994

Exhibited

Long Beach, University Art Museum,
California State University, *GOLDMINE:
Contemporary Works from the Collection of
Sirje and Michael Gold*, February 5 - April 10,
2011, pp. 54, 61 (illustrated, p. 54)



34. Brad Eberhard b. 1967

Ex X-Ray Spex
signed, titled and dated "Ex. X-Ray
Spex 2007 Brad Eberhard B. Eberhard"
on the reverse
oil on canvas, mounted to panel
36 x 48 in. (91.4 x 121.9 cm.)
Painted in 2007.

Estimate
\$4,000-6,000

Provenance
Thomas Solomon Gallery, Los Angeles
Acquired from the above by the present
owner in 2007

**For additional exhibition information,
please refer to phillips.com**



35. Polly Apfelbaum b. 1955

Two works: (i-ii) *Wood Clovers* (from
Daisy Chain)
(i) stamped with the artist's initials
"PA" on the underside
(ii) indistinctly stamped with the artist's
initials "PA" on the underside
wood
(i) 9 x 8½ x 5½ in. (22.9 x 20.6 x 13 cm.)
(ii) 12½ x 10½ x 5½ in. (31.8 x 27.6 x 13 cm.)
Executed in 1989.

Estimate
\$3,000-5,000

Provenance
SculptureCenter Benefit, New York,
April 25, 1996
Acquired at the above sale by the
present owner

Exhibited
Philadelphia, Institute of Contemporary
Art, University of Pennsylvania;
Cincinnati, Contemporary Arts Center;
Kansas City, Kemper Museum of
Contemporary Art, *Polly Apfelbaum*,
May 3, 2003 - September 5, 2004,
pp. 10, 71, 80 (exhibition copy of *Daisy
Chain* exhibited and illustrated, p. 10)



36. Yoshitomo Nara b. 1959

Untitled (Irgendwo Steinebergen als Tragbild)
 titled "irgendwo steinebergen als tragbild"
 upper edge; further signed and dated "Nara
 '97" lower right
 pencil and colored pencil on paper
 12 x 9 in. (30.5 x 22.9 cm.)
 Executed in 1997.

Estimate
 \$25,000-35,000

Provenance

Project Angel Food Benefit Auction,
 Los Angeles, December 4, 1999
 Acquired at the above sale by the
 present owner

Literature

Noriko Miyamura and Shinko Suzuki,
 eds., *Yoshitomo Nara: The Complete
 Works, Volume 2: Works on Paper*, San
 Francisco, 2011, no. D-1997-145, pp. 112, 350
 (illustrated, p. 112)

37. Ana Mendieta 1948-1985

Untitled (Glass on Body Imprints)
 each stamped "Ana Mendieta Raquel
 Mendieta Harrington Administratrix of
 The Estate" on the reverse; each further
 numbered "6P0641-[A/B/C/D/E/E], Ed
 #6/10" on the reverse
 suite of six color photographs
 (i-ii) 20 x 16 in. (50.8 x 40.6 cm.)
 (iii-vi) 16 x 20 in. (40.6 x 50.8 cm.)
 Photographed in 1972 and printed in 1997,
 this work is number 6 from an edition of 10.

Estimate

\$35,000-45,000

Provenance

Blum & Poe, Los Angeles
 Acquired from the above by the present
 owner in 1998

Exhibited

Santiago de Compostela, Centro Galego de
 Arte Contemporánea, *Ana Mendieta*, July 23
 – October 13, 1996, no. 2, pp. 19, 255 (another
 example exhibited and illustrated, p. 19)
 Kunstmuseum Luzern, *Ana Mendieta: Body
 Tracks*, October 19, 2002 – February 23,
 2003, no. 3, pp. 8-9, 91, 140 (another example
 exhibited and illustrated, pp. 8-9)
 Bratislava, Slovak National Gallery,
Autopoesis, June 21 – September 3, 2006,
 pp. 98-99 (another example exhibited
 and illustrated)
 Los Angeles, The Museum of Contemporary
 Art; Washington, D.C., National Museum
 of Women in the Arts; New York, P.S.1
 Contemporary Art Center; Vancouver
 Art Gallery, *WACK! Art and the Feminist
 Revolution*, March 4, 2007 – January 18,
 2009, pp. 266, 504 (another example
 exhibited and illustrated, p. 266)

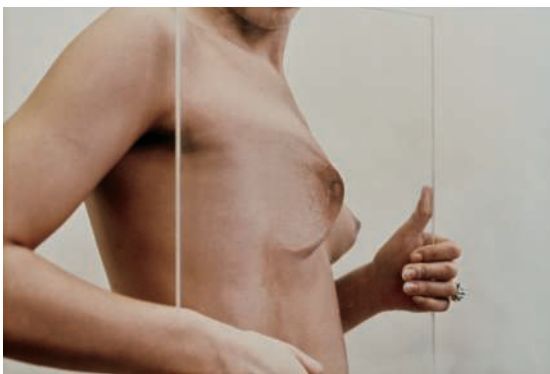
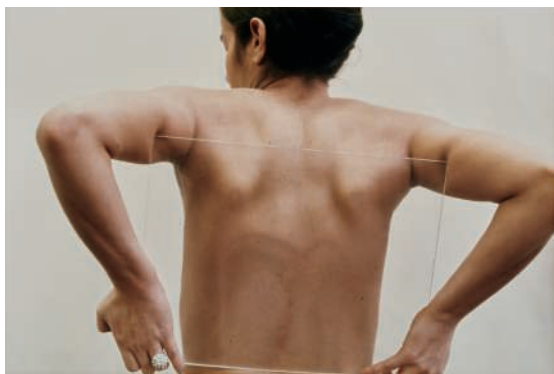
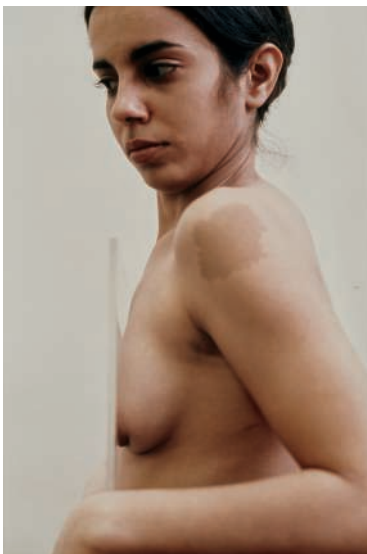
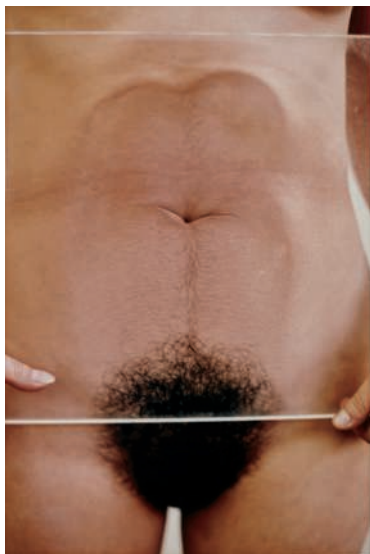
London, Hayward Gallery; Salzburg, Museum
 der Moderne, *Ana Mendieta: Traces*, September
 24, 2013 – July 6, 2014, pp. 74-75, 234 (another
 example exhibited and illustrated, pp. 74-75)
 Long Beach, University Art Museum, California
 State University, *GOLDMINE: Contemporary
 Works from the Collection of Sirje and Michael
 Gold*, February 5 – April 10, 2011, pp. 27, 59
 (illustrated, p. 27)

Literature

*Ana Mendieta: Earth Body Sculpture and
 Performance, 1972-1985*, exh. cat., Hirshhorn
 Museum and Sculpture Garden, Smithsonian
 Institution, Washington, D.C., 2004, p. 137
 (another example illustrated)
 Maxine Kirsty Sapsford, "Ana Mendieta: Traces",
Candid Magazine, October 2, 2013, online
 (another example illustrated)
 Noah Becker, "New York Art Collectors You Should
 Know: A Visit With Michael and Sirje Gold", *White
 Hot Magazine*, 2016, online (illustrated)

***"I decided that for the images to have magic qualities...
 I had to go to the source of life."***

Ana Mendieta



38. Manolo Valdés b. 1942

Joelle sobre fondo verde oscuro

signed, titled and dated "M VALDES Joelle sobre fondo verde oscuro 2009" on the reverse

oil and twine on burlap

90 x 74 in. (229 x 188 cm.)

Executed in 2009.

Estimate

\$180,000-250,000

Provenance

Marlborough Gallery, New York

Acquired from the above by the present owner

"I am just a narrator who comments on the history of painting in various ways, using new materials: it is like a game that consists of changing the code and the key to the artwork."

Manolo Valdés

This striking group features three works by Valencia-born artist Manolo Valdés that reflect the artist's singular treatment of media and his renowned engagement with art historical masters. Throughout his career, Valdés has consistently expressed his interest in Spanish artistic heritage through the interpretation of historical artistic notions, often as a commentary on contemporary political realities. Valdés has repeatedly turned to the work of Spanish master Diego Velázquez, for example, which is evident in *Infanta Margarita* (lot 40). The artist recontextualizes Velázquez's famed representations of Margaret Theresa of Spain, manifesting her presence in *Las Meninas* and numerous portraits, translating details of the great painter's works into his own contemporary vision.

While each of the following three lots features female portraits in traditional formats executed in both two and three dimensions, the works also reflect the technical abstraction for which Valdés is known. In *Joelle sobre fondo verde oscuro*, Valdés builds his portrait in layers of burlap covered in vibrant swaths of impasto, resulting in a richly-textured, figurative composition. Similarly, in *Lydia* (lot 39) and *Infanta Margarita*, the artist has employed uniquely textured wood and marble surfaces respectively with a deliberate appearance of disintegration that emphasizes the organic materiality of the works. Though recognizable as traditional sculpting materials, the wood and marble are transformed by Valdés into contemporary figurative objects that confront viewers directly, commanding onlookers to participate in a fully immersive experience. Across all three works, Valdés expertly integrates distinctive parts to form a unique whole - each one a masterful example of the formal qualities for which the artist is known.



Property from an Important American Collection

39. Manolo Valdés b. 1942

Lydia

wood

33 x 36 x 16 in. (83.8 x 91.4 x 40.6 cm.)

Executed in 2007.

Estimate

\$100,000-150,000

Provenance

Marlborough Gallery, New York

Acquired from the above by the present owner



Property from an Important American Collection

40. **Manolo Valdés** b. 1942

Infanta Margarita

incised with the artist's initials "MV" on the
reverse lower edge

marble

21 x 21 x 13½ in. (53.3 x 53.3 x 34.3 cm.)

Executed in 2010.

Estimate

\$150,000-200,000

Provenance

Marlborough Gallery, New York

Acquired from the above by the present owner



41. Rebecca Warren b. 1965

as yet untitled
self-firing painted clay, on
artist's plinth
sculpture 12¼ x 12 x 11 in.
(31.1 x 30.5 x 27.9 cm.)
plinth 46½ x 11¾ x 11¾ in.
(118.1 x 29.8 x 29.8 cm.)
overall 58¾ x 12 x 11¾ in.
(149.2 x 30.5 x 29.8 cm.)
Executed in 2007.

Estimate
\$15,000-20,000

Provenance
Donald Young Gallery, Chicago
Acquired from the above by the
present owner in 2007



42. Erwin Wurm b. 1954

Untitled (Red Trousers)

signed and dated "E Wurm 1993" on
the inside of the base; further signed
and dated "E Wurm 1993" on the
inside of the tube

red cotton pants on zinc tube on
MDF base

sculpture 61 x 8½ x 8½ in.

(154.9 x 21.6 x 21.6 cm.)

base 10 x 11¾ x 11¾ in.

(25.4 x 29.8 x 29.8 cm.)

overall 71 x 11¾ x 11¾ in.

(180.3 x 29.8 x 29.8 cm.)

Executed in 1993, this work is unique.

Estimate

\$15,000-20,000

Provenance

Galerie Art Concept, Paris

Private Collection (acquired from the
above in 2002)

Sotheby's, Paris, May 28, 2009, lot 174

Private Collection, Connecticut



Property from a Distinguished Private Collection

43. George Condo b. 1957

Nude Homeless Drinker

signed, titled and dated "Condo 99 Nude
Homeless Drinker" on the reverse

oil on canvas

65 x 72 in. (165.1 x 182.9 cm.)

Painted in 1999.

Estimate

\$500,000-700,000

Provenance

Skarstedt Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, New Museum; Rotterdam, Museum
Boijmans Van Beuningen; London, Hayward
Gallery; Frankfurt, Schirn Kunsthalle, *George
Condo: Mental States*, January 26, 2011 – May
28, 2012, pp. 117, 168 (illustrated, p. 117)

Literature

Ralph Rugoff, *The Imaginary Portraits of George
Condo*, New York, 2002, p. 120 (illustrated)

Mark Brown, "George Condo retrospective
opens at the Hayward Gallery", *The Guardian*,
October 17, 2011, online (illustrated)

Simon Baker, *George Condo: Painting
Reconfigured*, London, 2015, no. 211, pp. 198-199
(illustrated, p. 199)



“Picasso was always painting Dora Maar or whoever, Bacon’s portraits could always be traced to some existing person. But not my portraits. They were all imaginary.”

George Condo

At once visually arresting and amusingly alarming, *Nude Homeless Drinker* from 1999 is a striking example of George Condo’s manifest interest in picturing psychological disturbance, painted in his unique pictorial language that forces viewers to ponder the surreal state of our own humanity. Since as early as the 1980’s when Condo first joined the booming New York art scene, he has been widely considered an “artist’s artist”, recontextualizing the works of Old and Modern Masters from Ingres and Velázquez to Picasso and Matisse, all while continuing to influence and astonish younger generations of painters such as John Currin, Glenn Brown and Nicole Eisenman. Ultimately, Condo’s incredible imagination and his remarkable ability to portray the whole spectrum of human emotions are what has made him an icon of twentieth and twenty-first century painting. Rendered in brilliant unexpected colors and sensitive brushstrokes, *Nude Homeless Drinker* is a zany portrait that perfectly encapsulates what are endearingly referred to as Condo’s “unedited human disasters”.

In the mid-1990s, Condo began to develop a new facial vocabulary in his portraits with bulbous cheeks, bulging eyes and

disk-like ears, all discernible in the present work. These particular features convey a compelling psychological presence, often immediately recognizable as somehow manic or depressive. Condo refers to these paintings as “antipodal portraits”, renderings of figures on the outskirts of society or in everyday roles, hovering between reality and fantasy. These figures are regularly accompanied by recurring referential symbols, such as bubbles, wine bottles or glasses, cigarettes, and carrots. The idyllic blue sky background, whimsical bubble and wine bottle of the present work are also evident in some of Condo’s other depictions of determined drinkers, such as *The Drinker* (1997) and *Uncle Joe* (2005), a scene of the ultimate hedonist in a peaceful green beyond the reaches of society, aggressive in his inebriation.

The present work was included in Condo’s first major survey exhibition, *George Condo: Mental States* (2011-2012), which travelled to important institutions including the New Museum, New York and the Hayward Gallery, London. Arranged thematically rather than chronologically, the show displayed the breadth and diversity of the artist’s impressive oeuvre with works spanning his entire career. *Nude Homeless Drinker* is a captivating

and humorous example of the theme “Manic Society”, a grouping of paintings from the late 1990s and 2000s depicting drunken exhibitionism and figures in the throes of manic delight and unhinged desperation or rage. The teeth-bearing grins or screams of many of these figures recall de Kooning’s ferociously smiling, abstracted women, such as *Woman I* (1950-1952), who parallel Condo’s own female forms, transformed into relevant, contemporary images. As scholar Simon Baker described: “*Nude Homeless Drinker* usher[ed] in a range of variously outraged and outrageous female forms. While in other work, stock poses from the life room are turned on their heads: the sense of the female form prey to the vicissitudes and arbitrary geometry of posing in a constant theme of Condo’s unedited female disasters” (Simon Baker, *George Condo: Painting Reconfigured*, London, 2015, pp. 198-99).

Nude Homeless Drinker is one of if not the first instances in Condo’s painting in which he explicitly depicts multiple states of physical and mental being. The five arms swinging in frenzied motion imbue the figure with an ambiguity that is completely unlike any of

Condo’s contemporaneous, carefully posed portraits. Foreshadowing by over a decade the development of some of his more recent series such as the *Drawing Paintings* or *Double Heads*, the present work already exhibits Condo’s mastery of critic Harold Rosenberg’s coined term “action painting”, which is here coupled with the artist’s incredible painterly treatment of form and character grounded in his understanding and appreciation of the likes of Picasso and Rembrandt. As Condo described, “It’s what I call artificial realism. That’s what I do. I try to depict a character’s train of thoughts simultaneously – hysteria, joy, sadness, desperation. If you could see these things at once that would be like what I’m trying to make you see in my art” (George Condo, quoted in Stuart Jeffries, “George Condo: ‘I was delirious. Nearly died’”, *The Guardian*, February 10, 2014, online). *Nude Homeless Drinker* perfectly embodies this multivalent nature of Condo’s oeuvre at its finest. A pivotal work that bridges his many thematic and technical achievements, *Nude Homeless Drinker* is a testament to the undying nature of the primacy of painting and the master of the medium, George Condo.



Installation view of George Condo: *Mental States* at the Museum Boijmans Van Beuningen, Rotterdam, 2011, including the present work hung at left. Image courtesy Museum Boijmans Van Beuningen

44. Julian Schnabel b. 1951

*La Hija Pequeña, la Madrastra y el Amigo
Mariquita (The Little Daughter, The
Stepmother and the Friend Ladybug)*

signed and dated "Julian Schnabel 2000"
on the overlap

oil, wax, decal and resin on canvas

96 x 120 in. (243.8 x 304.8 cm.)

Executed in 2000.

Estimate

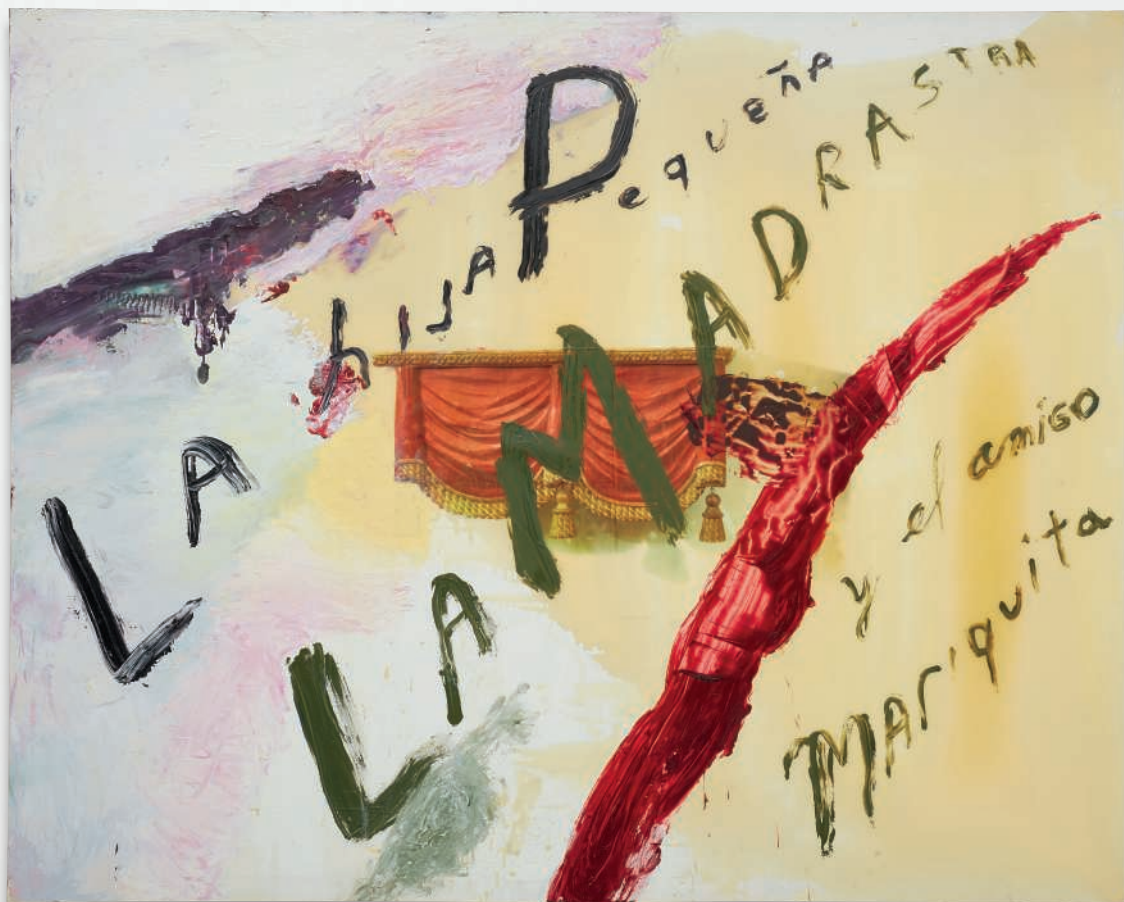
\$100,000-150,000

Provenance

Contini Galleria D'Arte, Venice

Private Collection, Milan

Acquired from the above by the present owner



45. Robert Rauschenberg 1925-2008

Red Spinner

signed and dated "RAUSCHENBERG 90"

lower right

acrylic, pencil and dye transfer on fabric,
mounted to canvas

33½ x 40⅝ in. (85.1 x 103.2 cm.)

Executed in 1990.

Estimate

\$130,000-170,000

Provenance

Eckert Gallery, Naples

Private Collection, Sweden

Christie's, New York, November 16, 2006, lot 276

Private Collection (acquired at the above sale)

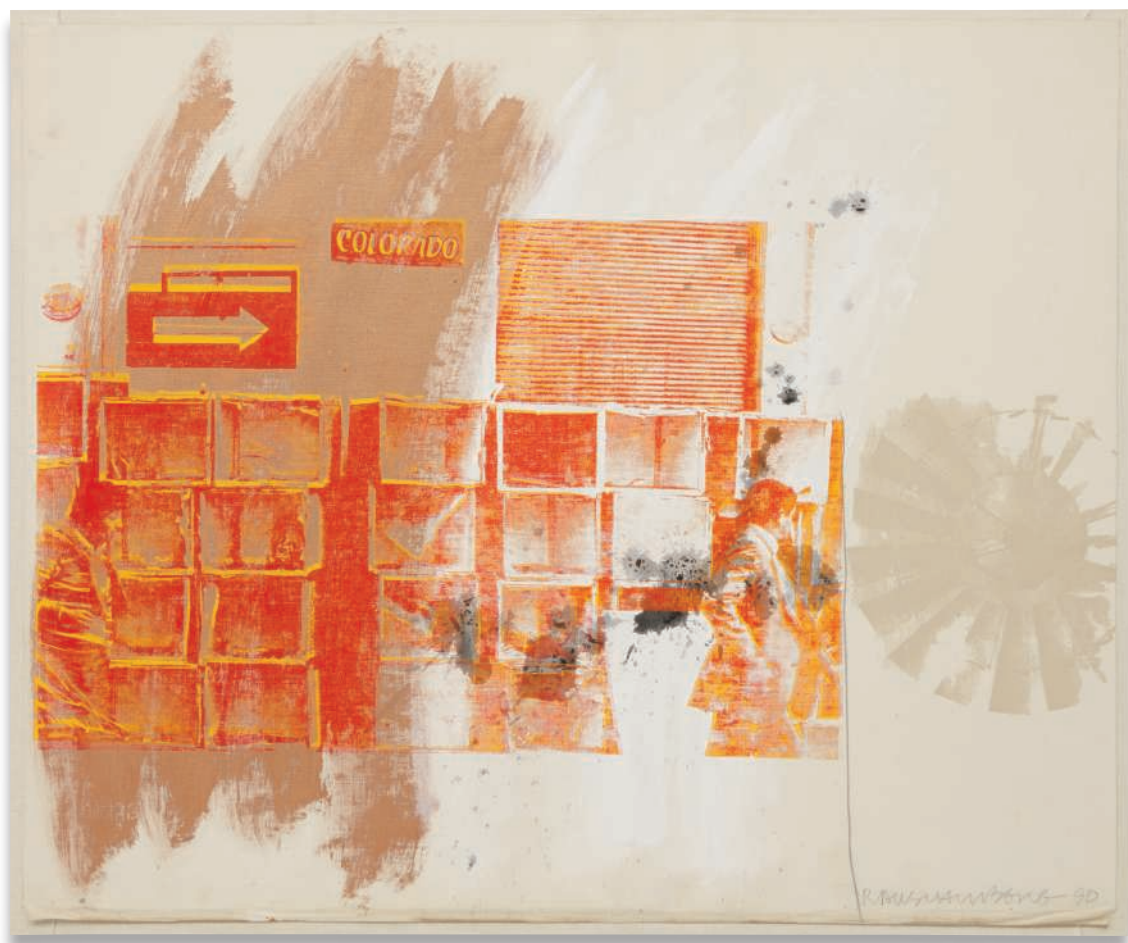
Christie's, New York, September 23, 2014, lot 98

Acquired at the above sale by the present owner

Exhibited

Zurich, Galerie Jamileh Weber, *Robert*

Rauschenberg, June 7 - July 20, 1991





46. Andy Warhol 1928-1987

Heather Watts

stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., New York, initialed "VF", numbered "114.117" and inscribed "D1039" on the reverse graphite on HMP paper
31½ x 23¾ in. (80 x 60.3 cm.)

Executed circa 1986, this work is accompanied by a certificate of provenance issued by The Andy Warhol Foundation for the Visual Arts, Inc., New York.

Estimate

\$25,000-35,000

Provenance

The Estate of Andy Warhol
The Andy Warhol Foundation for the Visual Arts, New York
Jablonka Galerie, Cologne
Acquired from the above by the present owner

Exhibited

Cologne, Jablonka Galerie, *Andy Warhol: Portrait Drawings*, April 10 - June 1, 2001, no. 23, n.p. (illustrated)



47. Andy Warhol 1928-1987

Unidentified Woman (Halston Model)
 stamped by the Estate of Andy Warhol
 and The Andy Warhol Foundation for the
 Visual Arts, Inc., New York, initialed "VF"
 and numbered "114.139" on the reverse
 screenprint and colored graphic art paper
 collage on board
 40 x 32 in. (101.6 x 81.3 cm.)
 Executed in 1982, this work is
 accompanied by a certificate of
 provenance issued by The Andy Warhol
 Foundation for the Visual Arts, Inc.,
 New York.

Estimate
 \$30,000-50,000

Provenance

The Estate of Andy Warhol
 The Andy Warhol Foundation for the
 Visual Arts, New York
 Galerie Thaddaeus Ropac, Paris
 Acquired from the above by the
 present owner

Exhibited

Paris, Galerie Thaddaeus Ropac,
*Andy Warhol: Public Faces, Private
 Lives Collages: 1975-1986*, October
 12 - November 16, 2002, pp. 68-69
 (illustrated, p. 69)



Property of a Prominent New York Collector

48. Andy Warhol 1928-1987

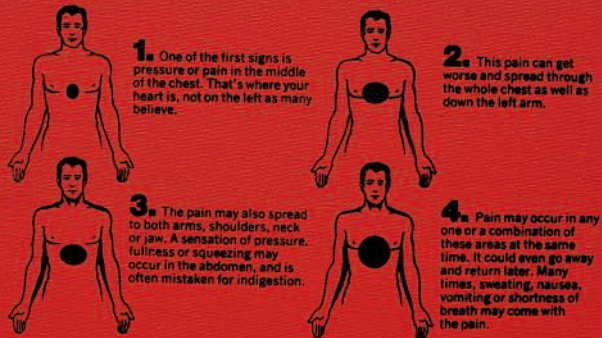
Keith Haring
signed "Andy Warhol" lower edge
unique Polaroid photograph
4 x 4 in. (10.2 x 10.2 cm.)
Executed in 1986.

Estimate
\$12,000-18,000

Provenance
Keith Haring (acquired directly from the artist)
Gifted by the above to the present owner

How to tell you're having a heart attack.

A heart attack usually doesn't happen suddenly.
Your body has an early warning system.
Knowing these signs could save your life.



What to do.

At the first sign of any of these symptoms, call your doctor. If you can't reach your doctor immediately, go to the nearest hospital emergency room at once and ask for prompt treatment.

**Listen to your heart.
It may not warn you again.**



Please fill in.

Doctor's Phone:

Address of Nearest Hospital Emergency Room:

New York Heart Association, 2 East 64th Street, New York, New York 10021. (212) 836-6800.

49. Andy Warhol 1928-1987

Valentine's Hearts Ads

(... *Having a Heart Attack*)

stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., New York, initialed "VF" and numbered "PA 87.003" on the overlap synthetic polymer paint and silkscreen ink on canvas

14 x 11 in. (35.6 x 27.9 cm.)

Executed circa 1982-1983, this work is accompanied by a certificate of provenance issued by The Andy Warhol Foundation for the Visual Arts, Inc., New York.

Estimate

\$50,000-70,000

Provenance

The Estate of Andy Warhol
The Andy Warhol Foundation for the Visual Arts, New York
Galerie Thaddaeus Ropac, Paris
Acquired from the above by the present owner

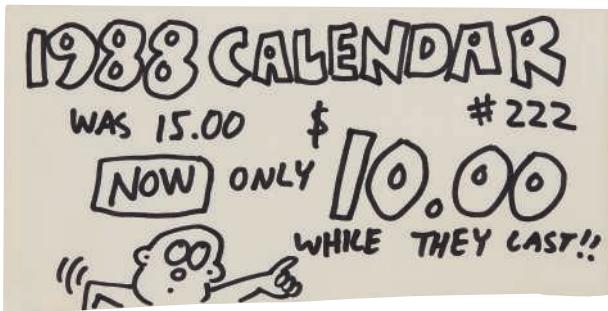


50. Keith Haring 1958-1990

Pop Shop Signage (Christmas Sale)
marker on paper
11 x 13¾ in. (27.9 x 34.9 cm.)
Executed in 1988.

Estimate
\$8,000-12,000

Provenance
Private Collection, New York
(acquired directly from the artist)
Hamilton Selway Fine Art, Inc.,
Los Angeles
Collection of Olaf May, Cologne
Galerie Klaus Benden, Cologne
Acquired from the above by the
present owner



51. Keith Haring 1958-1990

Pop Shop Signage (1988 Calendars)
marker on paper
5 x 10½ in. (12.7 x 26.7 cm.)
Executed in 1988.

Estimate
\$5,000-7,000

Provenance
Private Collection, New York
(acquired directly from the artist)
Hamilton Selway Fine Art, Inc.,
Los Angeles
Collection of Olaf May, Cologne
Galerie Klaus Benden, Cologne
Acquired from the above by the
present owner

52. Keith Haring 1958-1990

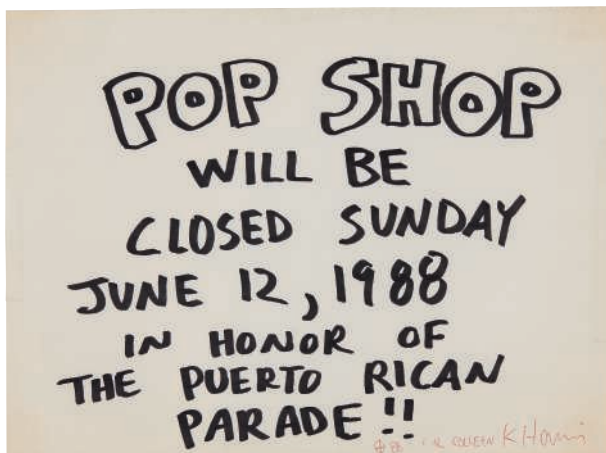
Pop Shop Signage (Puerto Rican Parade)
signed, dedicated and dated "⊕ 88
FOR COLLEEN K. HARING" lower right
marker on paper
10¼ x 13¾ in. (26 x 34.9 cm.)
Executed in 1988.

Estimate

\$8,000-12,000

Provenance

Private Collection, New York (acquired
directly from the artist)
Hamilton Selway Fine Art, Inc.,
Los Angeles
Collection of Olaf May, Cologne
Galerie Klaus Benden, Cologne
Acquired from the above by the
present owner



53. Keith Haring 1958-1990

Pop Shop Signage (Free Calendars)
marker on paper
6 x 10¾ in. (15.2 x 26.4 cm.)
Executed in 1988.

Estimate

\$5,000-7,000

Provenance

Private Collection, New York
(acquired directly from the artist)
Hamilton Selway Fine Art, Inc.,
Los Angeles
Collection of Olaf May, Cologne
Galerie Klaus Benden, Cologne
Acquired from the above by the
present owner





Property of a Prominent New York Collector

54. Jean-Michel Basquiat 1960-1988

Untitled

crayon and ink on paper

8½ x 5½ in. (20.6 x 14.3 cm.)

Executed circa 1981-1982.

Estimate

\$25,000-35,000

Provenance

Keith Haring (acquired directly from the artist)

Gifted by the above to the present owner



55. Aboudia b. 1983

Enfants dans la Rue 2
signed and dated "ABOUDIA 2013"
on the reverse
acrylic and mixed media on canvas
49¼ x 78¾ in. (125 x 200 cm.)
Executed in 2013.

Estimate
\$10,000-15,000

Provenance

Jack Bell Gallery, London
Acquired from the above by the
present owner in 2013

Exhibited

London, Saatchi Gallery, *Pangaea:
New Art From Africa And Latin
America*, April 2 - November 2, 2014,
p. 19 (illustrated)



56. Dawit Abebe b. 1978

No. 2 Background 1
 signed and inscribed "Dawit ABEBE 2006"
 lower right
 acrylic and collage on canvas
 62½ x 51 in. (158.8 x 129.5 cm.)
 Executed in 2014.

Estimate
 \$6,000-8,000

Provenance

Kristin Hjellegjerde Gallery, London
 Acquired from the above by the
 present owner in 2014

Exhibited

London, Saatchi Gallery, *Pangaea II:
 New Art From Africa And Latin
 America*, March 11 - September 17,
 2015, pp. 10-11 (illustrated, p. 11)



57. Armand Boua b. 1978

Le Mendiant

tar and acrylic on cardboard
82 $\frac{5}{8}$ x 100 in. (209.9 x 254 cm.)
Executed in 2014.

Estimate

\$8,000-12,000

Provenance

Jack Bell Gallery, London
Acquired from the above by the
present owner in 2014

Exhibited

London, Saatchi Gallery, *Pangaea II:
New Art From Africa And Latin
America*, March 11 - September 17,
2015, p. 43 (illustrated)



58. Helmut Middendorf b. 1953

The Street

oil on canvas

78½ x 118 in. (199.4 x 299.7 cm.)

Painted in 1984.

Estimate

\$15,000-20,000

Provenance

Annina Nosei Gallery, New York

Private Collection, New York

Sotheby's, New York, October 8, 1988, lot 260

Collection of Stanley J. Seeger (acquired at the above sale)

Sotheby's, New York, May 9, 2001, lot 111

Acquired at the above sale by the present owner



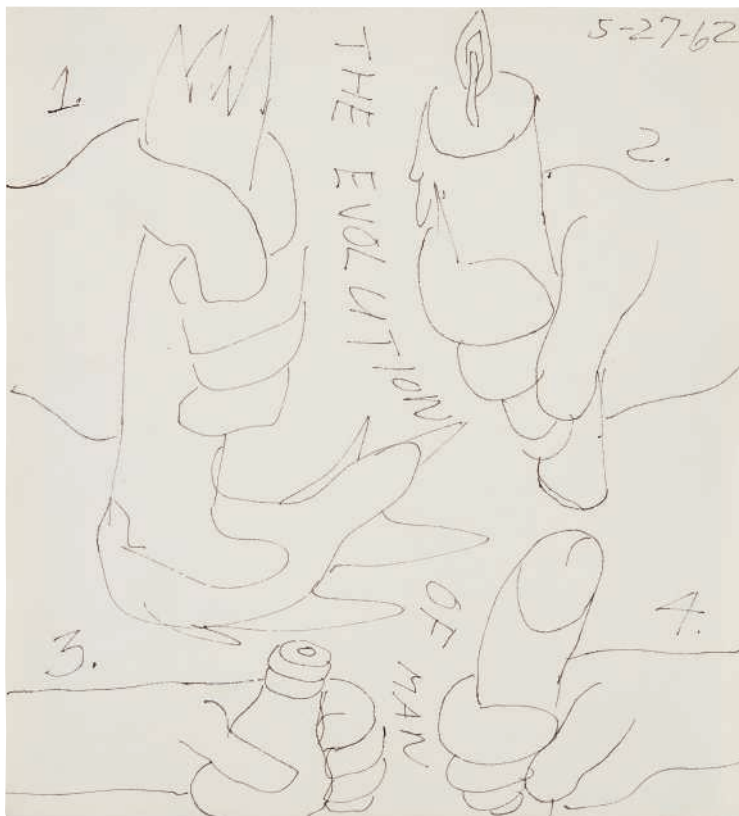
59. Sandro Chia b. 1946

Philosophers and Ballerinas
signed and dated "Chia 84" lower right
watercolor, felt-tip pen and charcoal
on paper
56 x 83 in. (142.2 x 210.8 cm.)
Executed in 1984.

Estimate
\$20,000-30,000

Provenance

Gallozzi-La Placa, New York
Christie's, New York, November 13,
1991, lot 348
Acquired at the above sale by the
present owner



60. Lee Lozano 1930-1999

The Evolution of Man

titled "THE EVOLUTION OF MAN" center and dated "5-27-62" upper right; further signed and dated "LEE '62" on the reverse
ink on paper
9³/₈ x 8¹/₂ in. (23.8 x 21.6 cm.)
Executed in 1962.

Estimate

\$10,000-15,000

Provenance

Brutten Herrick Collection, Philadelphia
Rago Arts & Auction Center, Lambertville,
April 24, 2004, lot 372
Acquired at the above sale by the
present owner

Exhibited

Stockholm, Moderna Museet, *Lee Lozano*,
February 13 - April 25, 2010, p. 250



6i. Marlene Dumas b. 1953

Exotic Death, Beyond the Usual Alternatives
 signed, titled and dated "Exotic Death,
 beyond the usual alternatives Marlene '84"
 lower edge
 gouache, oil and pencil on paper
 19¼ x 22¼ in. (48.8 x 56.6 cm.)
 Executed in 1984.

Estimate
 \$10,000-15,000

Provenance

Flatland Galerie, Utrecht
 Private Collection, Utrecht (acquired
 from the above in 1986)
 Acquired from the above by the
 present owner

Exhibited

Utrecht, Flatland Galerie, *Marlene Dumas:
 The Artist as a Young Girl*, October 10 -
 November 10, 1984
 Utrecht, Museum Overholland, *Marlene
 Dumas: Couples*, February 3 - April 1, 1990
 Utrecht, Ornis A. Gallery, *Personalities on
 paper*, November 4 - December 16, 2012



62. Amy Sillman b. 1966

Untitled

signed with the artist's initials and dated "AS 03" lower right
gouache on paper
22 $\frac{3}{8}$ x 30 in. (56.8 x 76.2 cm.)
Executed in 2003.

Estimate

\$6,000-8,000

Provenance

Brent Sikkema, New York
Acquired from the above by the
present owner in 2003

Exhibited

New York, Brent Sikkema, *I am curious (yellow)*, April 26 - May 23, 2003



63. Amy Sillman b. 1966

Untitled

signed with the artist's initials and dated "AS 03" lower right
gouache on paper
22 $\frac{3}{8}$ x 30 in. (57.5 x 76.2 cm.)
Executed in 2003.

Estimate

\$6,000-8,000

Provenance

Brent Sikkema, New York
Acquired from the above by the
present owner in 2003

Exhibited

New York, Brent Sikkema, *I am curious (yellow)*, April 26 - May 23, 2003

64. Amy Sillman b. 1966

Untitled

signed with the artist's initials and
dated "AS 03" lower right
gouache on paper
22¾ x 30 in. (57.8 x 76.2 cm.)
Executed in 2003.

Estimate

\$6,000-8,000

Provenance

Brent Sikkema, New York
Acquired from the above by the
present owner in 2003

Exhibited

New York, Brent Sikkema, *I am curious*
(*yellow*), April 26 - May 23, 2003



65. Sue Williams b. 1954

Untitled

acrylic on fabric, diptych
(i) 10 x 9 in. (25.4 x 22.9 cm.)
(ii) 9¾ x 7⅞ in. (24.8 x 19.4 cm.)
Executed in 1994.

Estimate

\$3,000-4,000

Provenance

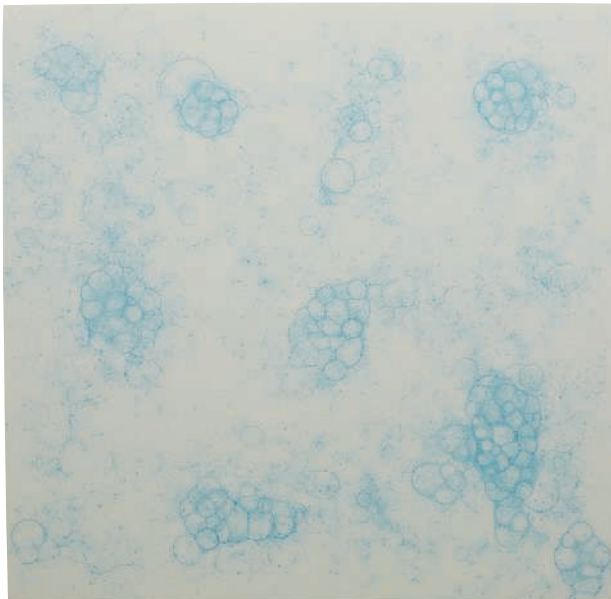
American Fine Arts, Co., New York
Acquired from the above by the
present owner



(i)



(ii)



66. Tara Donovan b. 1969

Untitled (Bubble Drawing)
signed and dated "Tara Donovan 04"
lower right
ink on foam board
46¼ x 47¼ in. (117.5 x 120 cm.)
Executed in 2004.

Estimate
\$6,000-8,000

Provenance
ACE Gallery, Los Angeles
Acquired from the above by the
present owner in 2005



67. Jon Pestoni b. 1969

Untitled
signed and dated "J. Pestoni 2011" on
the reverse
gouache on paper
25¾ x 19½ in. (64.5 x 49.5 cm.)
Executed in 2011.

Estimate
\$2,000-3,000

Provenance
Shane Campbell Gallery, Chicago
Acquired from the above by the
present owner

68. Nicole Eisenman b. 1965

Twenty Self-Portraits
signed and dated "Nicole Eisenman
1995" on the reverse
ink, gouache and tape on wax paper
10¼ x 13¾ in. (26 x 34.9 cm.)
Executed in 1995.

Estimate
\$2,000-3,000

Provenance
Jack Tilton Gallery, New York
Private Collection
Phillips, New York, May 19,
2000, lot 258
Acquired at the above sale by
the present owner



69. Ellen Gallagher b. 1965

Untitled
ink on paper
19½ x 29¼ in. (49.5 x 74.3 cm.)
Executed circa 1997.

Estimate
\$8,000-12,000

Provenance
Ed Baynard, New York (acquired
circa 1996-1999)
Acquired from the above by
the present owner





70. Antony Gormley b. 1950

Zones of Attachment
signed, titled and dated "zones of attachment Antony Gormley '97" on the reverse
shellac pigment on paper
11 x 15¼ in. (27.9 x 38.7 cm.)
Executed in 1997.

Estimate
\$6,000-8,000

Provenance
White Cube, London
Acquired from the above by the present owner



71. Antony Gormley b. 1950

You Can Tell
signed, titled and dated "you can tell Antony Gormley '95" on the reverse
burnt chicory on paper
11½ x 16¼ in. (29.2 x 41.3 cm.)
Executed in 1995.

Estimate
\$6,000-8,000

Provenance
White Cube, London
Acquired from the above by the present owner



72. Kara Walker b. 1969

Untitled
cut paper on paper
12¾ x 9 in. (32.4 x 22.9 cm.)
Executed in 1998.

Estimate
\$10,000-15,000

Provenance
Brent Sikkema, New York
Acquired from the above by the
present owner



73. Robert Longo b. 1953

Noel. C

signed with the artist's initials,
titled, dedicated and dated
"Noel C. (for Joyce) RL. 99"

lower edge

charcoal, graphite, ink and
chalk on vellum

15½ x 11¼ in. (39.4 x 28.6 cm.)

Executed in 1999.

Provenance

Private Collection, New York
(gifted by the artist)

Thence by descent to the
present owner

Estimate

\$15,000-20,000



74. Robert Longo b. 1953

Untitled (Factory) (from *Magellan*)
signed "Robert Longo" on a label
affixed to the reverse
charcoal, graphite, ink and chalk
on vellum
19 x 23 $\frac{1}{8}$ in. (48.3 x 58.7 cm.)
Executed in 1996.

Estimate
\$15,000-20,000

Provenance
Private Collection, New York
(gifted by the artist)
Thence by descent to the
present owner

Exhibited
Kunsthalle Tübingen; Kunsthall
Rotterdam; Kunsthalle
Bielefeld, *Robert Longo:*
Magellan, April 12 - October 5,
1997, p. 279 (illustrated)



75. Cyprien Gaillard b. 1980

Gates
graphite on paper
59 x 59 in. (149.9 x 149.9 cm.)
Executed in 2013.

Estimate
\$12,000-18,000

Provenance
Sprüth Magers, Berlin
Acquired from the above by the present owner

76. Kon Trubkovich b. 1979

Ronnie

each signed and dated "Trubkovich
2012" on the reverse
mixed media on paper, in 2 parts
each 16 x 12¼ in. (40.6 x 31.1 cm.)
Executed in 2012.

Estimate

\$5,000-7,000

Provenance

Marianne Boesky Gallery, New York
Acquired from the above by the
present owner



77. Robert Rauschenberg 1925-2008

Untitled

signed, inscribed and dated "HAPPY
BIRTHDAY - MICHAEL - RAUSCHENBERG
90" lower edge
solvent transfer and crayon on paper
13½ x 10 in. (34.3 x 25.4 cm.)
Executed in 1990.

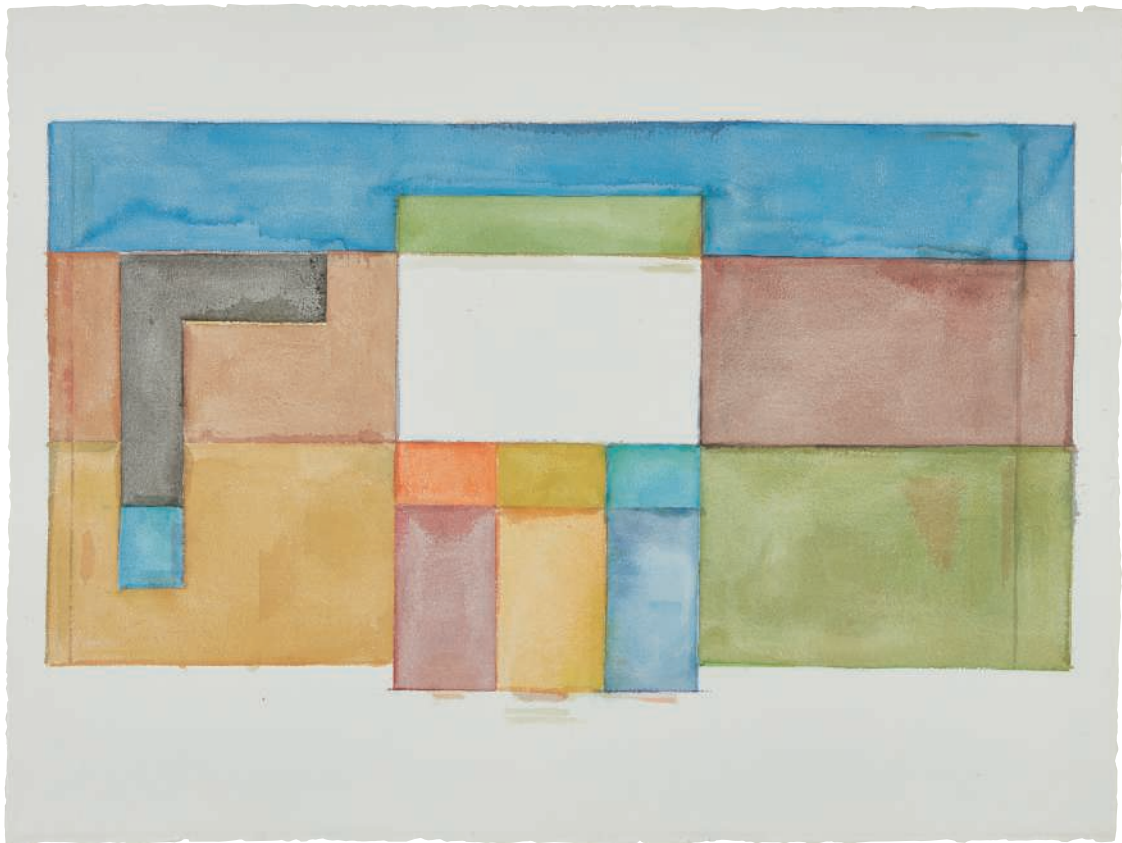
Estimate

\$8,000-12,000

Provenance

Gifted by the artist to the present owner





Property from the Locksley Shea Gallery

78. David Novros b. 1941

Untitled

signed, dedicated and dated "For George Shea
Love David Novros '75" on the reverse
watercolor on paper
22½ x 29¾ in. (57.2 x 75.6 cm.)
Executed in 1975.

Estimate

\$8,000-12,000

Provenance

Gifted by the artist to the present owner

*"In '67 I began using a right angle
form almost exclusively. It was for
me very expressive."*

David Novros



Property from the Locksley Shea Gallery

79. David Novros b. 1941

Untitled

signed, dedicated and dated "For Gordon
Locksley Love David Novros '75" on
the reverse

watercolor on paper

29¾ x 22½ in. (75.6 x 57.2 cm.)

Executed in 1975.

Estimate

\$8,000-12,000

Provenance

Gifted by the artist to the present owner



80. Dorothea Rockburne b. 1932

Vesper

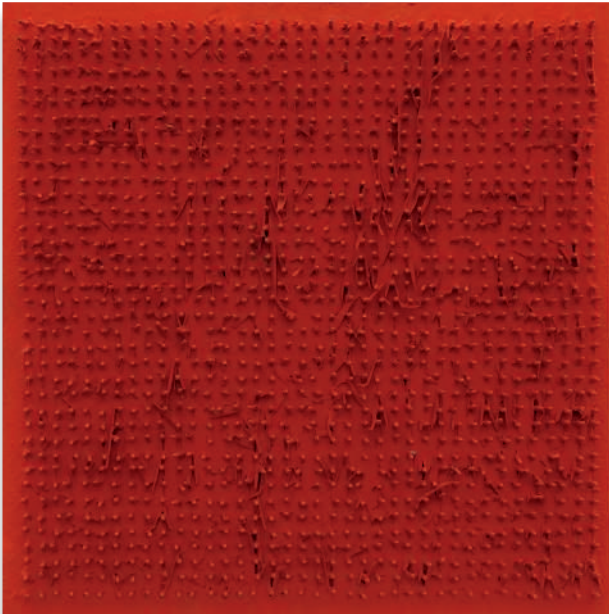
signed, titled and dated "Vesper
Rockburne 87" lower edge
colored pencil on folded paper
on rag board
31 x 21½ in. (78.7 x 54.6 cm.)
Executed in 1987.

Estimate

\$5,000-7,000

Provenance

The Estate of Louise Smith
Acquired from the above by the
present owner



81. Bernard Aubertin 1934 - 2015

Tableau Clous

signed and dated "Bernard Aubertin
1969" on the reverse
acrylic and nails on wood panel
15¾ x 15¾ in. (40 x 40 cm.)
Executed in 1969, this work is
accompanied by a certificate of
authenticity, signed by the artist,
provided by the Archivio Opere
Bernard Aubertin, and is registered
under archive number TCL-
10100000962015-RSN.

Estimate

\$6,000-8,000

Provenance

Galleria Centro, Brescia
Private Collection, Paris
Acquired from the above by the
present owner

Exhibited

Genoa, ABC-ARTE, *Bernard Aubertin:
Situazione pittorica del rosso, Opere
degli anni sessanta e settanta*, March
10 - May 15, 2017, p. 73 (illustrated)



82. Shinro Ohtake b. 1955

Blue Map 2

signed and dated "Shinro Ohtake '99" and
indistinctly dated "97-99" lower right
dye, cotton cloth, wood and plaster on paper
13 $\frac{7}{8}$ x 10 $\frac{1}{4}$ in. (35.5 x 26 cm.)
Executed in 1997-1999.

Estimate

\$6,000-8,000

Provenance

Base Gallery, Tokyo
Private Collection

Exhibited

Tokyo, Base Gallery, *BLDG. SHINRO
OHTAKE*, May 7 - June 8, 2002, no. 46, n.p.
(illustrated)



Property of Mr. & Mrs. S. Taplin

83. Nancy Grossman b. 1940

Untitled

signed, inscribed and dated "N. Grossman 63 wcc" on the stretcher wood, paint, paperboard and metal construction, in artist's wooden frame
28½ x 19¾ in. (72.4 x 50.2 cm.)
Executed in 1963.

Estimate

\$10,000-15,000

Provenance

Krasner Gallery, New York
Sotheby's Arcade Auctions, New York,
February 24, 1995, lot 404
Acquired at the above sale by the
present owner

84. John Chamberlain 1927-2011

Untitled

signed and dated "JOHN '70" center
urethane foam and cord
9 x 13 x 14 in. (22.9 x 33 x 35.6 cm.)
Executed in 1970.

Estimate

\$7,000-10,000

Provenance

Private Collection, New Mexico
(acquired directly from the artist)
Private Collection (by descent from the above)
Los Angeles Modern Auctions, February 21,
2016, lot 21
Acquired at the above sale by the present owner





85. Hans Hofmann 1880-1966

The Artist 7

stamped by the Estate of Hans Hofmann
and numbered "M-0923" on the stretcher
oil on canvas

18 x 14 in. (45.7 x 35.6 cm.)

Painted in 1946.

Estimate

\$20,000-30,000

Provenance

Estate of the Artist (1966-1996)

Renate, Hans and Maria Hofmann Trust
(1996-2005)

Stolen from the above in 2005

Heritage Auctions, New York, November 11,
2016, lot 66028

Recovered by Art Recovery International and
returned to the present owner in 2017

Literature

Suzi Villiger, ed., *Hans Hofmann Catalogue
Raisonné of Paintings, Volume II: 1901-1951*,
London, 2014, no. P557, p. 339 (illustrated)



86. Hans Hofmann 1880-1966

Untitled

stamped by the Estate of Hans Hofmann
and numbered "M-0544-B" on the reverse
oil on panel

22¾ x 21⅜ in. (57.8 x 54.3 cm.)

Painted circa 1945.

Estimate

\$25,000-35,000

Provenance

Estate of the Artist (1966-1996)

Renate, Hans and Maria Hofmann Trust
(1996-2005)

Stolen from the above in 2005

Recovered by Art Recovery International
and returned to the present owner in 2017

Literature

Suzi Villiger, ed., *Hans Hofmann Catalogue
Raisonné of Paintings, Volume II: 1901-1951*,
London, 2014, no. P522, p. 318 (illustrated)



87. Hans Hofmann 1880-1966

Untitled

signed "hans hofmann" lower right;
further stamped by the Estate of Hans
Hofmann and numbered "M-810-12" on
the reverse of the backing board
gouache, watercolor and ink on paper
23¾ x 18¾ in. (60.3 x 47.6 cm.)
Executed in 1944.

Estimate

\$7,000-10,000

Provenance

Estate of the Artist (1966-1996)
Renate, Hans and Maria Hofmann Trust
(1996-2005)
Stolen from the above in 2005
Heritage Auctions, Dallas, November
14, 2015, lot 70019
Recovered by Art Recovery
International and returned to the
present owner in 2017

88. Hans Hofmann 1880-1966

Untitled

signed "hans hofmann" lower left;
further stamped by the Estate of Hans
Hofmann and numbered "M-0825-03"
on the reverse of the backing board
gouache and ink on paper, mounted
to paper
17¾ x 23½ in. (45.1 x 60 cm.)
Executed in 1944.

Estimate

\$4,000-6,000

Provenance

Estate of the Artist (1966-1996)
Renate, Hans and Maria Hofmann Trust
(1996-2005)
Stolen from the above in 2005
Heritage Auctions, Dallas, November
14, 2015, lot 70018
Recovered by Art Recovery
International and returned to the
present owner in 2017





89. Sol LeWitt 1928-2007

Wavy Vertical Brushstrokes
signed and dated "Lewitt 94" lower right
gouache on paper
22¼ x 14½ in. (56.5 x 36.8 cm.)
Executed in 1994.

Estimate
\$15,000-20,000

Provenance
Acquired directly from the artist by the
present owner



90. Michael Goldberg 1924-2007

La Caduta Dei Giganti
signed, titled and dated "goldberg '89 "LA
CADUTA DEI GIGANTI"" on the reverse
oil and pastel chalk on canvas
103½ x 87½ in. (262.9 x 222.3 cm.)
Executed in 1989.

Provenance

Compass Rose Gallery, Chicago
Acquired from the above by the
present owner

Estimate

\$25,000-35,000



91. Larry Poons b. 1937

Untitled LP 17
signed and dated "L Poons 1974" on
the reverse
acrylic on canvas
100 x 49½ in. (254 x 125.7 cm.)
Painted in 1974.

Estimate
\$35,000-50,000

Provenance

Flow Ace Gallery, Los Angeles
Collection of Daniel Melnick
Christie's, Los Angeles, June 9, 1999, lot 160
Private Collection, United States
Acquired from the above by the
present owner circa 2002



92. Vicky Colombet b. 1953

"Rivers Series" #1251

signed, numbered and dated "1251-2007 V. Colombet" on the reverse

oil, pigment, alkyd and wax on canvas
48 x 50 in. (121.9 x 127 cm.)

Executed in 2007.

Estimate

\$15,000-20,000

Provenance

Haim Chanin Fine Arts, New York

Private Collection

Auction Gallery of the Palm Beaches,
November 6, 2017, lot 394

Acquired at the above sale by the
present owner

Exhibited

New York, Haim Chanin Fine Arts, *Vicky Colombet: Difference and Repetition*,
September 19 - November 10, 2007



93. Francesca Pasquali b. 1980

White Straws

signed, titled, inscribed and dated "White Straws 2013 FP 130058 Francesca Pasquali" on the reverse

white and transparent plastic drinking straws on wooden panel and metallic frame
31½ x 63 x 9⅞ in. (80 x 160 x 25.1 cm.)
Executed in 2013.

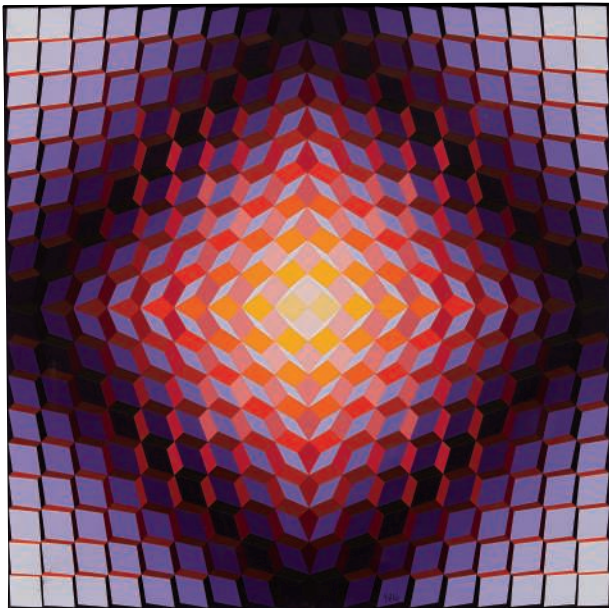
Estimate

\$20,000-30,000

Provenance

Tornabuoni Art, Paris

Acquired from the above by the present owner



94. Yvaral (Jean-Pierre Vasarely)

1934-2002

Cristallisation Orv

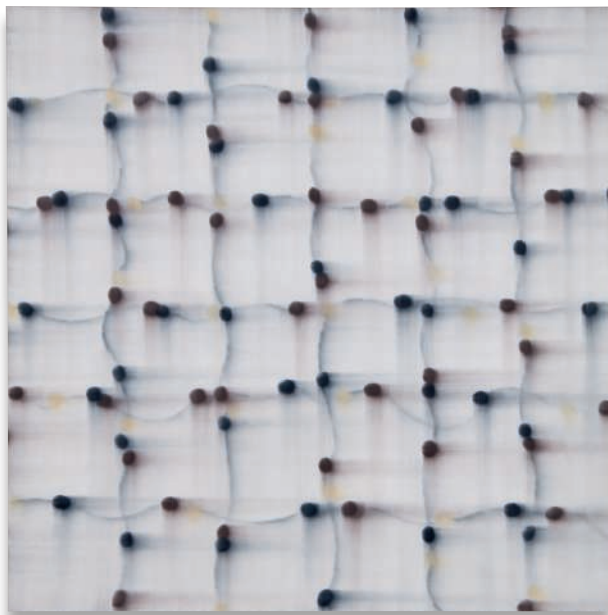
signed, titled, inscribed and dated
"YVARAL "CRISTALLISATION ORV" 1974
YVARAL No. 1477" on the reverse
oil on canvas
31 $\frac{3}{8}$ x 31 $\frac{3}{8}$ in. (79.7 x 79.7 cm.)
Painted in 1974.

Estimate

\$7,000-10,000

Provenance

Galerie Denise René, Paris
Goodman Gallery, Johannesburg



95. Mark Francis b. 1962

Grid Painting (T.W. VB. IY. + B.)

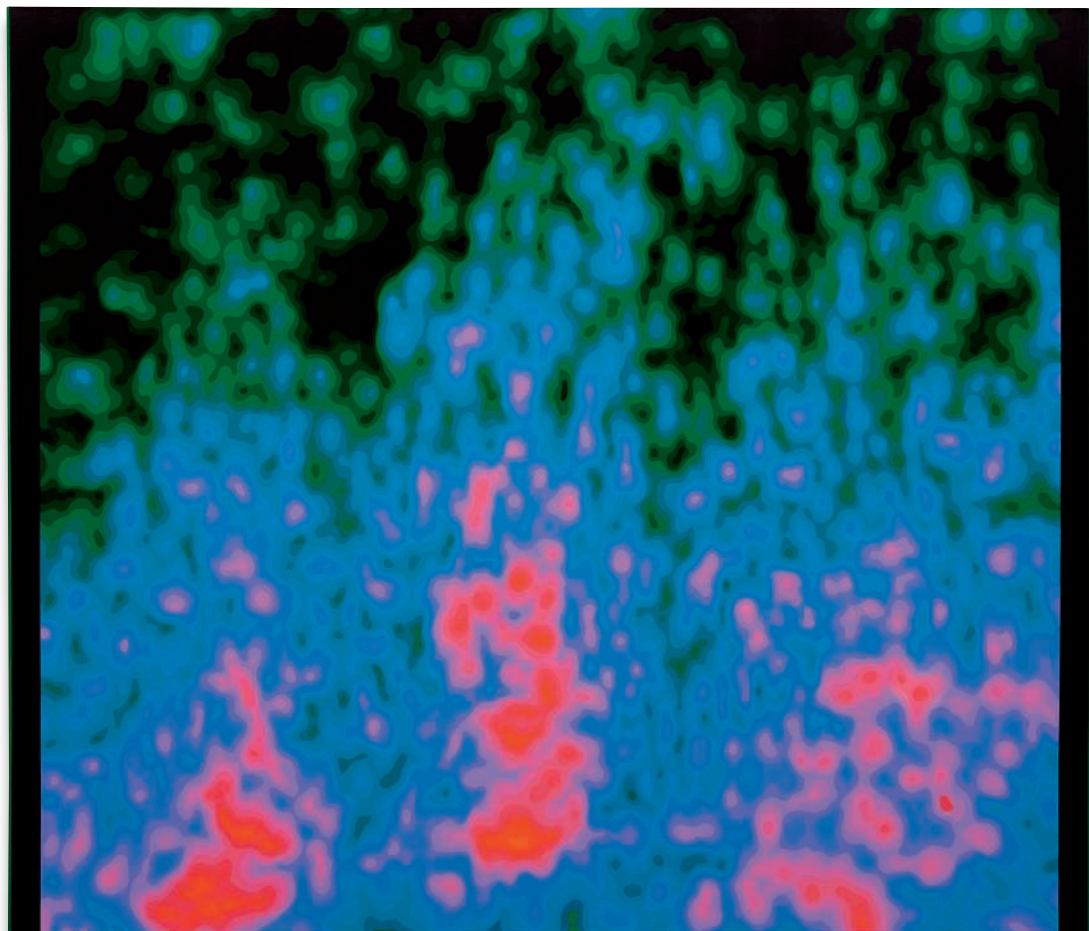
signed, inscribed and dated "MARK
FRANCIS 1997 GRID (A)" on the reverse
oil on canvas
84 x 84 in. (213.4 x 213.4 cm.)
Painted in 1997.

Estimate

\$8,000-12,000

Provenance

Maureen Paley/Interim Art, London
Bonhams, London, June 21, 2004, lot 167
Acquired at the above sale by the
present owner



96. Jack Goldstein 1945-2003

Untitled

acrylic on canvas

71¾ x 83⅞ in. (182.2 x 213 cm.)

Painted circa 1986-1988.

Estimate

\$35,000-45,000

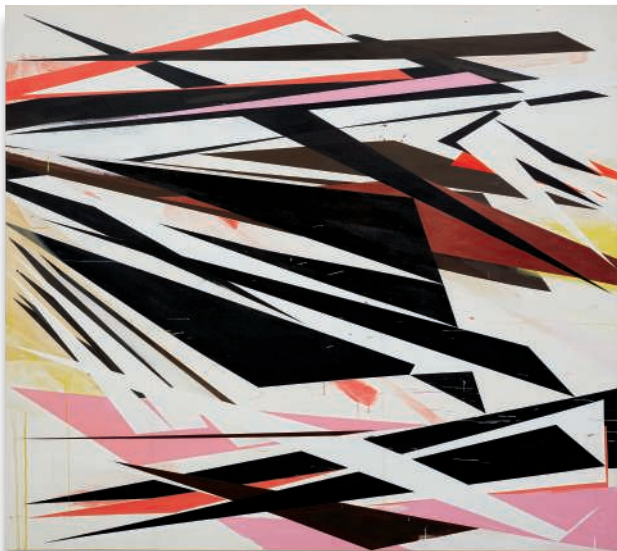
Provenance

Dart Gallery, Chicago

Rebecca Donelson & Associates, Chicago

Private Collection, New York

Acquired from the above by the present owner



97. Jaime Gili b. 1972

Barbaro

signed, titled and inscribed "Jaime Gili
ALMA 50 "BARBARO"" on the reverse
acrylic on canvas
90½ x 101½ in. (229.9 x 257.8 cm.)
Painted in 2006.

Estimate

\$8,000-12,000

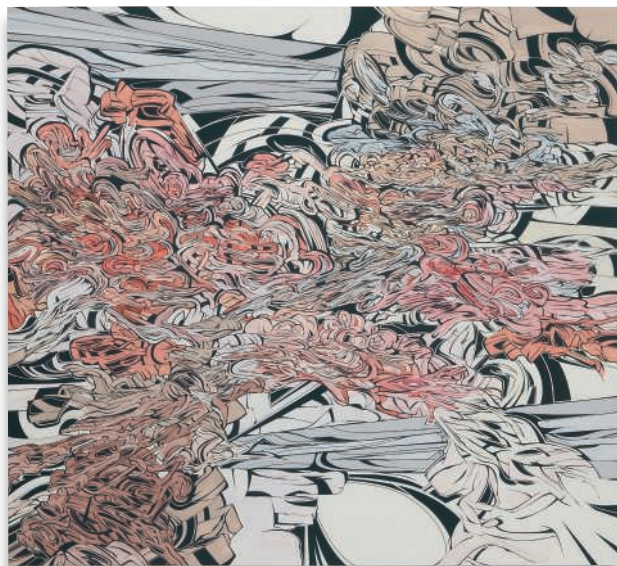
Provenance

Riflemaker, London
Acquired from the above by the
present owner in 2006

Exhibited

London, Riflemaker, *Jaime Gili: Makes
Things Triangular*, February 7 - March
31, 2006

London, Saatchi Gallery, *Newspeak:
British Art Now*, May 30, 2010 - April
30, 2011, pp. 105-106 (illustrated)



98. Emilio Perez b. 1972

one leg at a time

signed, titled and dated "Emilio Perez
ONE LEG AT A TIME, 2007" on
the reverse
acrylic and latex on wood panel
66 x 72 in. (167.6 x 182.9 cm.)
Executed in 2007.

Estimate

\$8,000-12,000

Provenance

Galerie Lelong & Co., New York
Acquired from the above by the
present owner in 2007

Exhibited

New York, Galerie Lelong & Co., *Emilio
Perez*, September 6 - October 13, 2007



99. Abraham Cruzvillegas b. 1968

Observatorio oriente (Eastern Observatory)
beeswax candle, stuffed cloth ball, iron wire
and paper clippings
height 67 $\frac{7}{8}$ in. (172.4 cm.)
Executed in 2003.

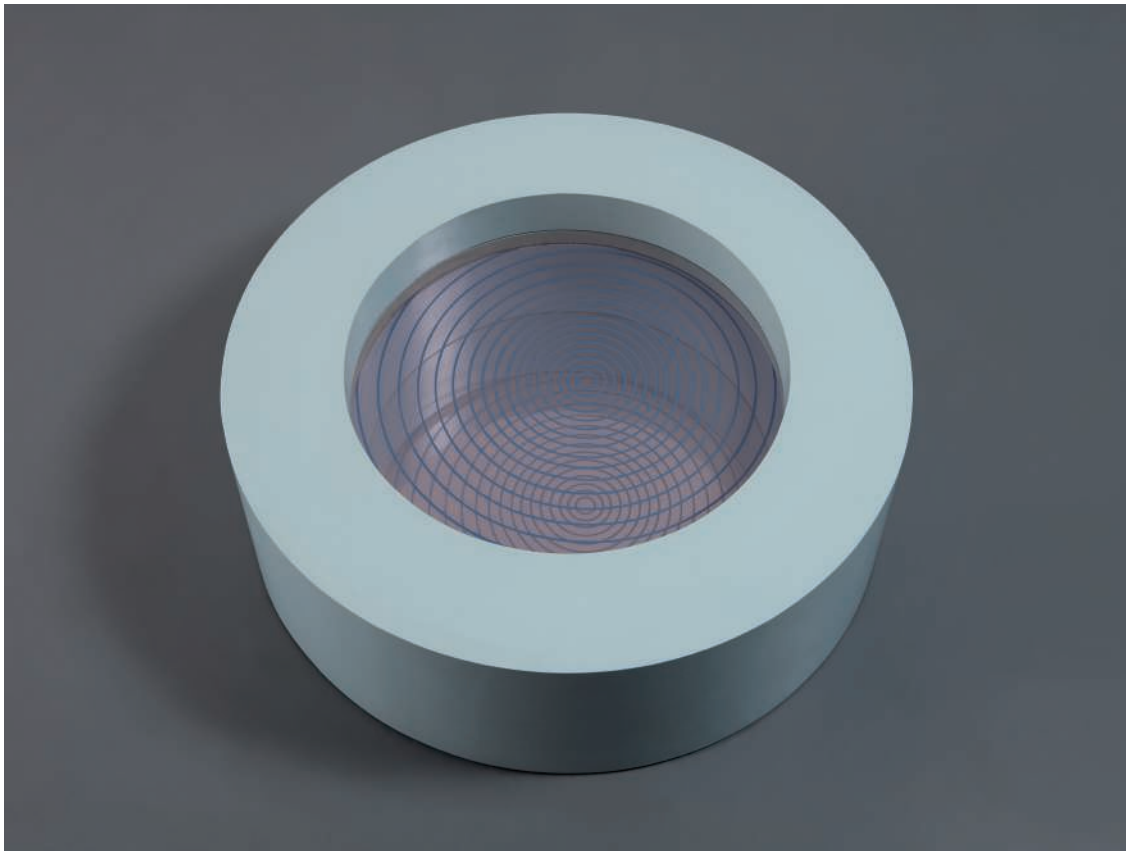
Estimate
\$15,000-20,000

Provenance

The Artist
The Latin American Experience Gala
Auction, Museum of Fine Arts,
Houston, 2005
Acquired at the above sale by the
present owner

Exhibited

Contemporary Arts Museum Houston,
Perspectives 139: Abraham Cruzvillegas,
October 24, 2003 - January 4, 2004, pp.
4, 23 (illustrated, p. 4)



100. Teresita Fernández b. 1968

Supernova (2)

wood, scrim, mirror and Plexiglas
11 x 34 x 34 in. (27.9 x 86.4 x 86.4 cm.)
Executed in 1999.

Estimate

\$7,000-10,000

Provenance

Douglas Lawing Gallery, Houston
Enron Collection, Houston
Acquired from the above by the present owner



101. Iván Navarro b. 1972

Order (Maracana)
 wooden frame, neon, mirror, one-way
 mirror and electric energy
 54½ x 64 x 7¼ in. (137.5 x 162.6 x 18.4 cm.)
 Executed in 2012, this work is number 1
 from an edition of 3 plus 1 artist's proof,
 and is accompanied by a certificate of
 authenticity signed by the artist.

Estimate
 \$25,000-35,000

Provenance

Galerie Templon, Paris
 Private Collection, Chile
 Acquired from the above by the
 present owner

Literature

Cay Sophie Rabinowitz, ed., *Iván Navarro*, New York, 2014, pp. 14-15
 (another example illustrated)
 Manuel Cirauqui, ed., *Iván Navarro – Mirrors and Mirages*, Paris, 2017, p. 114
 (another example illustrated)

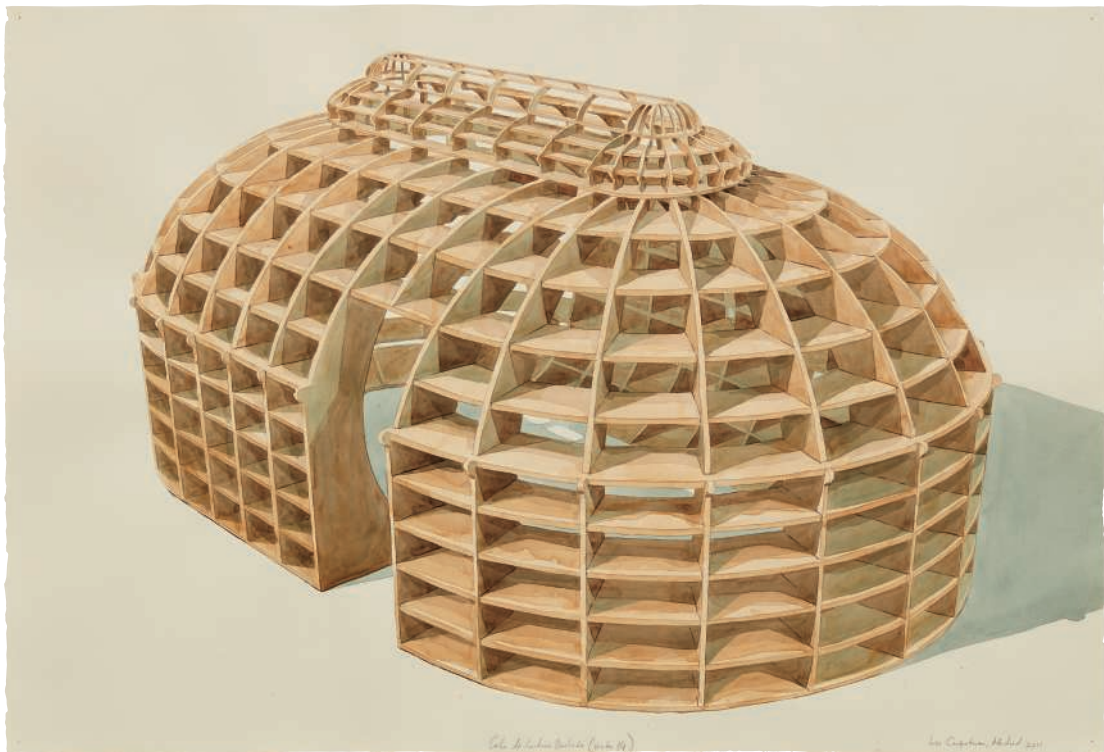
Contemporary Cuba: Works from a Private Collection

Lots 102-116

Phillips has a longstanding reputation for identifying emerging talent and underappreciated movements by creating a platform for their international recognition at watershed moments. For this iteration of *New Now*, we have chosen to shine a spotlight on Cuba—a country that radiates a tantalizing mystique and draws collectors from all over the world to experience its art and culture firsthand. This selection of 15 lots has been culled from a pioneering private collection and carefully curated to include 13 Cuban artists, each of whose work gives voice to an individual experience of Cuban history and society.

The artworks span from 1936 to 2010, showcasing a multiplicity of aesthetic and political approaches, thereby challenging the notion of any single national perspective emanating from this complex and intriguing country. At various times, these artists have been supported, censored, embraced and restricted by a Cuban government that has often used their art as a vehicle for diplomatic relations and political projections to the outside world. However, through their artistic practices, the artists represented here have responded in thoughtful and sometimes critical ways to outside opinions of their country as an exotic utopian—or dystopian—destination at the periphery of conventional capitalism and democracy.

International recognition of modern and contemporary Cuban art took center stage in 2017 with the exhibition *Adiós Utopia: Art in Cuba Since 1950* at the Museum of Fine Arts Houston followed by the Walker Art Center in Minneapolis. Many of the artists in this sale were represented in these lauded institutional exhibitions, including Yoan Capote whose sculpture (lot 103) and watercolor (lot 104) present viewers with ironic visual poetry, as well as Carlos Garaicoa whose light box (lot 116) illuminates two indifferent Cuban pedestrians as they pass a crumbling façade, so typical of contemporary Havana. Also included here is the late Belkis Ayón, who participated in the 1993 Venice Biennale and whose recent retrospective at El Museo del Barrio received critical acclaim and praise for her elegant representation of secrecy and exclusion, particularly of women in the Afro-Cuban *Abakuá* society. The selection presented here is in no way comprehensive, but rather a means of whetting the palate for collectors interested in delving into the uncharted waters of a creative nation on the rise.



102. Los Carpinteros b. 1969, b. 1971, b. 1970

Sala de Lectura Ovalada (Oval Reading Room)
 signed, titled and dated "Sala de Lectura
 Ovalada (Vista 3/4) Los Carpinteros, Madrid
 2011" lower edge
 watercolor on paper
 29 $\frac{7}{8}$ x 43 $\frac{7}{8}$ in. (75.9 x 111.4 cm.)
 Executed in 2011.

Estimate
 \$12,000-18,000

Provenance
 Sean Kelly Gallery, New York
 Acquired from the above by the
 present owner

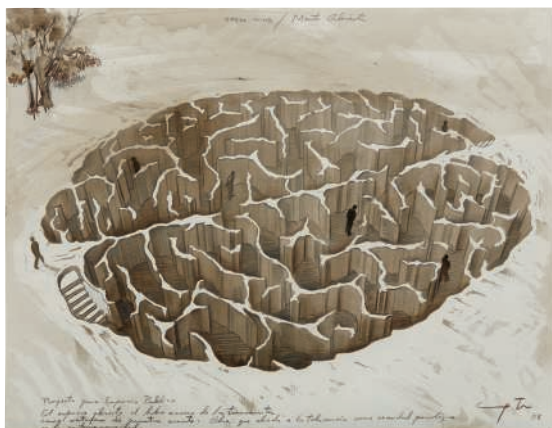


103. Yoan Capote b. 1977

Como los peces (Like Fish)
signed and dated "Capote 00" inside
case cover
silver place setting with fish hooks, in
leather case, in 6 parts
9 x 13¾ x 11 in. (22.9 x 34.9 x 27.9 cm.)
Executed in 2000, this work is unique.

Estimate
\$5,000-7,000

Provenance
Nina Menocal Gallery, Mexico City
Acquired from the above by the
present owner



104. Yoan Capote b. 1977

Open Mind / Mente Abierta
signed and dated "Capote 08" lower right;
further titled "Open Mind / Mente Abierta"
upper edge; further inscribed "Proyecto
para Espacio Publico El espacio abierto
al libre acceso de los transeuntes como
metaphora de nuestra mente. Obra que alude
a la tolerancia como necesidad psicológica
en la contemporaneidad [Open space made
accessible to pedestrians as a metaphor of
our mind. A work that alludes to tolerance as
a psychological need in contemporaneity]"
lower edge
watercolor on paper
19¾ x 25½ in. (50.2 x 64.8 cm.)
Executed in 2008.

Estimate
\$3,000-5,000

Provenance
Pan American Art Projects, Miami
Acquired from the above by the
present owner

105. Antonia Eiriz 1929-1995

Untitled
signed "A EIRIZ" lower left
ink on heavy paper
35 x 30½ in. (88.9 x 76.5 cm.)
Executed circa 1960.

Estimate
\$5,000-7,000

Provenance
Pan American Art Projects, Miami
Acquired from the above by the
present owner



106. Belkis Ayón b. 1967-1999

My Vernicle o ¿tu amor me condena? (My Vernicle or Your Love Condemns Me)
signed, titled, numbered and dated "6/10 My Vernicle o ¿tu amor me condena? Belkis Ayón Marzo / 98" lower edge
collography
37½ x 29½ in. (95.6 x 74.9 cm.)
Executed in 1998, this work is number 6 from an edition of 10.

Estimate
\$3,000-5,000

Provenance
Private Collection, Havana
Acquired from the above by the present owner

Exhibited
Havana, Museo Nacional de Bellas Artes,
Imágenes desde el Silencio: Colografías y Matrices de Belkis Ayón, November 15 -
December 18, 2000 (another example
exhibited and illustrated, back cover)

Literature
Gerardo Mosquera, ed., *Art Cuba: the new generation*, New York, 2001, pp. 44-45, 150
(another example illustrated)
Katia Ayón, ed., *Nkame: Belkis Ayón*, Madrid,
2010, No. 98.07, p.21 (another example
illustrated)

**For additional literature information,
please refer to phillips.com**





107. Marta María Pérez Bravo b. 1959

Ya no hay corazón (Heartless)
signed, titled and numbered "Ya no hay corazón 7/15 MM Pérez" on the reverse
gelatin silver print
20 x 16 in. (50.8 x 40.6 cm.)
Executed in 1999, this work is number 7 from an edition of 15.

Estimate
\$2,000-3,000

Provenance
106 Gallery, Austin
Acquired from the above by the present owner

Exhibited
Valencia, Galeria Filomena Soares,
Marta María Pérez Bravo - Galeria Cesar,
November - December 2000, p. 41 (another example exhibited and illustrated)
Gainesville, Samuel P. Harn Museum of Art, University of Florida; Sarasota, John & Marble Ringling Museum of Art; Eugene, Jordan Schnitzer Museum, University of Oregon; Miami, Lowe Art Museum, University of Miami; Katonah Museum of Art; Manitoba, Winnipeg Art Gallery, *Cuba Avant-Garde: Contemporary Cuban Art from the Farber Collection*, May 29, 2007 - January 10, 2011, p. 149 (illustrated)



108. Fidelio Ponce de León 1895-1949

La espera (The Wait)
signed and dated "f. Ponce 36" upper right
graphite on heavy paper
10 $\frac{7}{8}$ x 8 $\frac{1}{4}$ in. (27.6 x 21 cm.)
Executed in 1936.

Estimate
\$2,000-3,000

Provenance
Cernuda Arte, Miami
Acquired from the above by the present owner

109. Esterio Segura b. 1970

Pedro el Grande (Peter the Great)
signed and titled "Pedro el Grande PEDRO
EL GRANDE Esterio" lower edge
watercolor on paper
27 $\frac{3}{8}$ x 20 in. (69.5 x 50.8 cm.)
Executed circa 1994-1996.

Estimate
\$1,500-2,000

Provenance
Private Collection, California
Acquired from the above by the
present owner



110. Sandra Ramos b. 1969

La anunciación (The Annunciation)
signed, numbered and dated "5/10 La
anunciación Sandra 93" lower edge
engraving, etching and aquatint on paper
18 $\frac{1}{2}$ x 22 $\frac{5}{8}$ in. (47 x 57.5 cm.)
Executed in 1993, this work is number 5
from an edition of 10.

Estimate
\$1,000-1,500

Provenance
Acquired directly from the artist by the
present owner

Literature
Carina Pino Santos, "Y ahora, what can I
hold you with," *Revolución y Cultura*, No. 6,
1994, p. 38 (another example illustrated)





III. Armando Mariño b. 1968

El tercer ojo (The Third Eye)
signed, titled, inscribed and dated "El tercer ojo. Escultura para..., catálogo y tripode de telescopio, Dimensiones variables - La Habana - Armando Mariño 2000 [The third eye. Sculpture..., catalogue and telescope tripod. Dimensions variable - Havana - Armando Mariño 2000]
crayon on cardboard
59 $\frac{7}{8}$ x 38 $\frac{5}{8}$ in. (152.1 x 98.1 cm.)
Executed in 2000.

Estimate
\$5,000-7,000

Provenance
Gary Nader Fine Art, Miami
Acquired from the above by the present owner

Literature
Cuba Avant-Garde - Contemporary Cuban Art from the Farber Collection - Arte Contemporáneo Cubano de la Colección Farber, exh. cat., Samuel P. Harn Museum of Art, University of Florida, Gainesville, 2007, p. 11 (illustrated)



III.2. Luis Cruz Azaceta b. 1942

Self-Portrait with Ring
signed, titled and dated "Self-Portrait with Ring May 19, 1986 #26 AZACETA"
lower edge
oil, watercolor and pastel on paper
40 x 26 $\frac{1}{8}$ in. (101.6 x 66.4 cm.)
Executed in 1981.

Estimate
\$2,000-3,000

Provenance
Private Collection, California
(acquired directly from the artist)
Acquired from the above by the present owner



113. Armando Mariño b. 1968

Muerte del yo (The Death of the Ego)
 titled "Pintura = Muerte del yo" left edge;
 further signed and dated "Por Armando
 Mariño, Agosto 2002" right edge
 collage and oil on canvas
 66½ x 58 in. (169.2 x 147.3 cm.)
 Executed in 2002.

Provenance

Acquired directly from the artist by the
 present owner

Estimate

\$6,000-8,000



114. Carlos Alfonzo b. 1950

Untitled
signed and dated "89 Alfonzo"
lower right
acrylic on paper
32 x 50 in. (81.3 x 127 cm.)
Executed in 1989.

Estimate
\$8,000-12,000

Provenance
Barbara Gillman Gallery, Miami
Acquired from the above by the
present owner



115. Manuel Mendive b. 1944

Untitled
signed and dated "Mendive 1987"
lower right
gouache and pastel on paper
28¾ x 37¼ in. (73 x 94.6 cm.)
Executed in 1987.

Estimate
\$5,000-7,000

Provenance
Pan American Art Projects, Miami
Acquired directly from the above by
the present owner



116. Carlos Garaicoa b. 1967

Rivoli (The Place where Blood Flows)

lightbox and chromogenic print

19¾ x 19¾ x 5 in. (50.2 x 50.2 x 12.7 cm.)

Executed in 2002, this work is number 1 from an edition of 3.

Estimate

\$8,000-12,000

Provenance

Galleria Continua, San Gimignano

Acquired from the above by the present owner

Exhibited

Bogota, Luis Arango Biblioteca, Casa de Moneda, *Carlos Garaicoa: La ruina, la utopía*, June 14, 2000 - March 4, 2001, p. 23 (another example exhibited and illustrated)

Havana, La Casona Gallery, *La habitación de mi negatividad: C. Garaicoa*, November 5 - December 20, 2003, p. 9 (another example exhibited and illustrated)

Gainesville, Samuel P. Harn Museum of Art, University of Florida; Sarasota, John & Marble Ringling Museum of Art; Eugene, Jordan Schnitzer Museum, University of Oregon; Miami, Lowe Art Museum, University of Miami; Katonah Museum of Art; Manitoba, Winnipeg Art Gallery, *Cuba Avant-Garde: Contemporary Cuban Art from the Farber Collection*, May 29, 2007 - January 10, 2011, p. 11 (illustrated)



117. Enoc Pérez b. 1967

Accident

signed, titled and dated "Enoc Pérez 1999 Accident" on the reverse; further signed and dated "Enoc Pérez 1999" on the stretcher
oil on canvas
60 x 42 in. (152.4 x 106.7 cm.)
Painted in 1999.

Estimate

\$20,000-30,000

Provenance

Bronwyn Keenan Gallery, New York
Acquired from the above by the
present owner in 1999



118. Os Gêmeos b. 1974

Joao Passa Bem
mixed media on panel
20 x 16 in. (50.8 x 40.6 cm.)
Executed in 2012.

Estimate
\$20,000-30,000

Provenance

Prism Gallery, Los Angeles
Private Collection, New York
Acquired from the above by the
present owner

Exhibited

Los Angeles, Prism Gallery, *Os Gêmeos:*
Miss You, February 25 - March 24, 2012



119. Donald Baechler b. 1956

Crowd (Skulls) #2

signed with the artist's initials and dated "DB 2006" lower right; further signed, titled and dated "D. BAECHLER "CROWD (SKULLS) #2" Donald Baechler 2006" on the reverse

gesso, Flashe, graphite and paper collage on paper

52 x 40 in. (132.1 x 101.6 cm.)

Executed in 2006.

Estimate

\$8,000-12,000

Provenance

Cheim & Read, New York

Acquired from the above by the present owner in 2006

Exhibited

New York, Cheim & Read, *Donald Baechler*, September 14 - October 28, 2006



120. Donald Baechler b. 1956

Yellow Rose

signed with the artist's initials and dated "DB 2011" lower right; further signed, titled, inscribed and dated "D. BAECHLER 2011 "YELLOW ROSE" Donald Baechler SUNDAY I WAS IN THE ARMS OF A SAILOR TUESDAY I WAS IN THE ARMS OF A SOLDIER - BUT TODAY I'M IN THE ARMS OF JESUS CRIST" on the reverse

gesso, Flashe, graphite and paper collage on paper

52 x 40 in. (132.1 x 101.6 cm.)

Executed in 2011.

Estimate

\$8,000-12,000

Provenance

Cheim & Read, New York

Acquired from the above by the present owner



121. Aaron Curry b. 1972

Big Bad
 silkscreen on paper
 109 $\frac{7}{8}$ x 82 $\frac{1}{2}$ in. (279.4 x 209.6 cm.)
 Executed in 2009, this work is unique.

Estimate
 \$8,000-12,000

Provenance
 Michael Werner Gallery, New York
 Acquired from the above by the
 present owner

Exhibited
 Galleria d'Arte Moderna e
 Contemporanea di Bergamo, *Aaron
 Curry: Bad Dimension*, October 1, 2009
 - January 17, 2010, p. 15 (illustrated)



122. Anselm Reyle b. 1970

Untitled

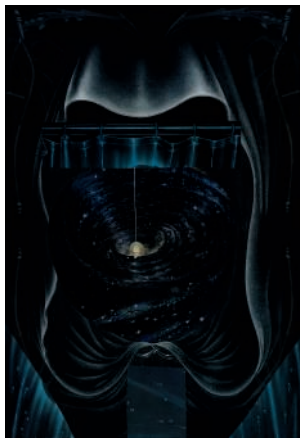
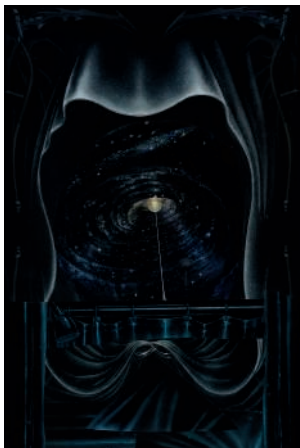
bronze and chrome enamel varnish, on
artist's makassa wood veneer plinth
sculpture 13 $\frac{7}{8}$ x 11 $\frac{1}{8}$ x 9 in.
(35.2 x 30.2 x 22.9 cm.)
base 41 $\frac{3}{4}$ x 15 $\frac{3}{8}$ x 15 $\frac{3}{8}$ in.
(106 x 39.1 x 39.1 cm.)
overall 54 $\frac{5}{8}$ x 15 $\frac{3}{8}$ x 15 $\frac{3}{8}$ in.
(138.7 x 39.1 x 39.1 cm.)
Executed in 2008, this work is unique.

Estimate

\$10,000-15,000

Provenance

Free Arts NYC Benefit Auction, Paddle8,
April 29, 2015
Acquired at the above sale by the
present owner



123. Sterling Ruby b. 1972

Spatial Facial Diptych

each signed and dated "Sterling Ruby 07"
lower right
collage on poster, diptych
left panel 36 x 24 in. (91.5 x 61 cm.)
right panel 35 x 24 in. (88.9 x 61 cm.)
Executed in 2007.

Estimate

\$8,000-12,000

Provenance

Bernier/Eliades, Athens
Acquired from the above by the
present owner

Exhibited

Athens, Bernier/Eliades, *Sterling Ruby:
Slasher Posters & Pillow Works*, November
8, 2007 - January 12, 2008

124. Sterling Ruby b. 1972

Armature Pumpkin Head
signed and dated "Sterling Ruby 07"
lower right
collage on poster
61½ x 21 in. (156.2 x 53.3 cm.)
Executed in 2007.

Estimate

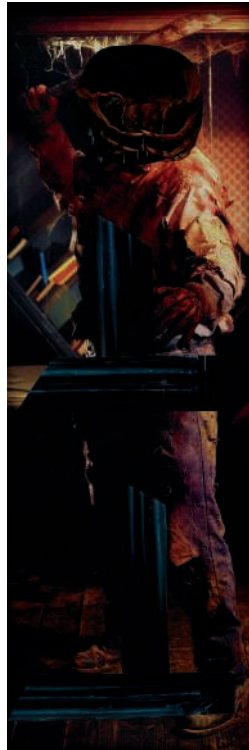
\$8,000-12,000

Provenance

Bernier/Eliades, Athens
Acquired from the above by the
present owner

Exhibited

Athens, Bernier/Eliades, *Sterling Ruby: Slasher Posters & Pillow Works*,
November 8, 2007 - January 12, 2008



125. Nick Van Woert b. 1979

Damnatio Memoriae (black)
fiberglass statue and polyurethane
15½ x 12¼ x 5¼ in. (39.4 x 31.1 x 13.3 cm.)
Executed in 2011.

Estimate

\$5,000-7,000

Provenance

Yvon Lambert Gallery, Paris
Acquired from the above by the
present owner





126. Jim Lambie b. 1964

Untitled (Belts)

leather belts and broken mirrors,
in 5 parts
shortest 30¼ x 2½ in. (76.8 x 5.4 cm.)
longest 37¼ x 2 in. (94.6 x 5.1 cm.)
install dimensions variable
Executed in 2004.

Estimate

\$12,000-18,000

Provenance

Anton Kern Gallery, New York
Private Collection, Connecticut

127. Elmgreen & Dragset b. 1961 and

b. 1969

Ball and Chain

powder coated steel with painted
padlock and key
ball diameter 10 in. (25.4 cm.)
chain length 24 in. (61 cm.)
install dimensions variable
Executed in 2004, this work is number
3 from an edition of 15 plus 3 artist's
proofs, and is accompanied by a
certificate of authenticity signed by
the artists.

Estimate

\$4,000-6,000

Provenance

Tanya Bonakdar Gallery, New York
Private Collection, Connecticut

Exhibited

Trondheim Kunstmuseum, *Elmgreen
& Dragset: Home is the Place you Left*,
June 22 - October 12, 2008 (another
example exhibited)
Munich, Bayerische Staatsoper,
*Elmgreen & Dragset: Silent Wishes and
Broken Dreams*, May 31 - July 31, 2011
(another example exhibited)

Literature

Anna Stüler, ed., *Elmgreen & Dragset:
This is the First Day of My Life*,
Ostfildern, 2008, p. 306 (another
example illustrated)





(detail of the present lot)

128. Jim Shaw b. 1952

Dream Sculpture

resin, hay, wood and metal
overall 101½ x 155½ x 82½ in.
(257.8 x 395 x 209.6 cm.)
Executed in 2006.

Estimate

\$20,000-30,000

Provenance

Metro Pictures, New York
Private Collection, Belgium
Acquired from the above by the
present owner

Exhibited

New York, Metro Pictures, *Group Exhibition*,
February 15 - March 10, 2007



129. Richard Aldrich b. 1975

Untitled

signed, inscribed and dated "Monogram Painting Richard Aldrich 08" on the overlap; further inscribed "La Belle Noiseuse" on the stretcher

oil, wax, paper and almonds on linen

84 x 58 in. (213.4 x 147.3 cm.)

Executed in 2008.

Estimate

\$20,000-30,000

Provenance

Bortolami Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Bortolami Gallery, *Richard Aldrich*, January 8 - February 28, 2009

Literature

Richard Aldrich, New York, 2009, n.p. (illustrated)



130. Michael Williams b. 1978

Purity Control

signed, titled and dated "PURITY CONTROL
2011 Michael Williams" on the reverse
oil and airbrush on canvas
68 x 52 in. (172.7 x 132.1 cm.)
Executed in 2011.

Estimate

\$15,000-20,000

Provenance

The Journal Gallery, New York
Acquired from the above by the
present owner

Exhibited

New York, CANADA, *Michael Williams:
Straightforward as a Noodle*, May 8 -
June 12, 2011, n.p. (illustrated)

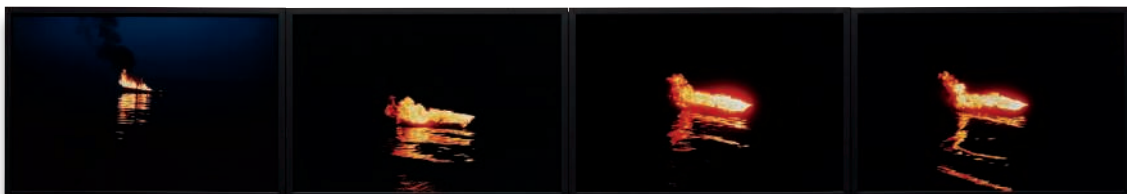


131. Kelley Walker b. 1969

schema; Aquafresh plus Crest with Whitener
signed and numbered "3/5 Kelley Walker"
on the reverse of the poster
CD-ROM and color digital poster
poster 29 x 41¼ in. (73.7 x 104.8 cm.)
dimensions variable, the image can be
printed at any scale and on any material the
owner chooses
Executed in 2003, this work is number 3
from an edition of 5, and is accompanied by
a certificate of authenticity signed by the
artist on the CD case.

Estimate
\$8,000-12,000

Provenance
Paula Cooper Gallery, New York
Acquired from the above by the
present owner



132. Thiago Rocha Pitta b. 1980

Homage to JMW Turner
each signed, titled, numbered,
consecutively inscribed and dated
"HOMAGE TO JMW TURNER STILL PHOTOS
SET 2 [1-4] 4/5 Thiago Rocha Pitta 2002" on
the reverse
color photograph, in 4 parts
each 19½ x 29¾ in. (49.5 x 75.6 cm.)
Executed in 2002, this work is number 4
from an edition of 5 plus 2 artist's proofs.

Estimate
\$8,000-12,000

Provenance
A Gentil Carioca, Rio de Janeiro
Acquired from the above by the
present owner

133. Matthew Day Jackson b. 1974

Bullet Hole Constellation

chromogenic print, paint, poster and paper collage, in artist's frame with bulletshot glass, in 5 parts
overall 79 x 140 in. (200.7 x 355.6 cm.)
Executed in 2008.

Estimate

\$20,000-30,000

Provenance

Nicole Klagsbrun, New York
Acquired from the above by the present owner

Exhibited

New York, Nicole Klagsbrun, *Drawings from Tlön*, September 13 - October 18, 2008





134. David LaChapelle b.1963

Loaves & Fishes (from *Jesus is my Homeboy*)

chromogenic print, flush-mounted to aluminum

62 x 96 in. (157.5 x 243.8 cm.)

Executed in 2008, this work is number 1 from an edition of 5.

Estimate

\$15,000-20,000

Provenance

Acquired directly from the artist by the present owner

For additional exhibition and literature information, please refer to phillips.com



135. David LaChapelle b.1963

Intervention (from *Jesus is my Homeboy*)

chromogenic print, flush-mounted to aluminum

62 x 96 in. (157.5 x 243.8 cm.)

Executed in 2008, this work is number 1 from an edition of 5.

Estimate

\$15,000-20,000

Provenance

Acquired directly from the artist by the present owner

For additional exhibition and literature information, please refer to phillips.com

136. David LaChapelle b. 1963

Paris Hilton: Grandma Hilton's House
signed "David LaChapelle" on a studio
label affixed to the backing board
chromogenic print, flush-mounted
to Plexiglas
59½ x 43 in. (151.1 x 109.2 cm.)
Executed in 2000, this work is number 1
from an edition of 3.

Estimate
\$15,000-20,000

Provenance
Tony Shafrazi Gallery, New York
Acquired from the above by the
present owner

Exhibited
New York, Tony Shafrazi Gallery, *David
LaChapelle: All American*, July 16 -
September 21, 2002 (another example
exhibited)

Literature
Gianni Mercurio, *David LaChapelle*,
Florence, 2007, no. 232, p. 366 (another
example illustrated)



This lot is sold with No Reserve

137. Luis Gispert and Jeffrey Reed

b. 1973 and Unknown

Final Levitation
chromogenic print, face-mounted
to Plexiglas
20 x 47 in. (50.8 x 119.4 cm.)
Executed in 2004, this work is from an
edition of 6.

Estimate
\$2,000-3,000 •

Provenance
Private Collection, New York

Literature
Stereomongrel, exh. cat., Santa Barbara
Contemporary Arts Forum, 2005, pp. 42-43
(another example illustrated, titled *Still 4*)





138. **Candida Höfer** b. 1944

Deutsche Bibliothek Frankfurt am Main IV

signed, titled, numbered and dated
"Deutsche Bibliothek Frankfurt am
Main IV 1997 AP III Candida Höfer" on
the reverse

chromogenic print

23½ x 23½ in. (59.7 x 59.7 cm.)

Executed in 1997, this work is artist's
proof 3 from an edition of 6 plus 3
artist's proofs.

Estimate

\$5,000-7,000

Provenance

Private Collection, California

Exhibited

Kunsthalle Basel, *Candida*

Höfer: Leseräume, 1999, n.p.

(another example exhibited and
illustrated, cover)



139. **Candida Höfer** b. 1944

Kuranlage Bad Honburg

signed, titled, numbered and dated
"6/6 KURANLAGE BAD HONBURG
1984 Candida Höfer" on the reverse

chromogenic print

14 x 20½ in. (35.6 x 52.1 cm.)

Executed in 1984, this work is number 6
from an edition of 6.

Estimate

\$3,000-5,000

Provenance

Nicole Klagsbrun, New York

Private Collection, New York

Literature

Michael Krüger, *Candida Höfer: A
Monograph*, Munich, 2003, pl. 89, n.p.
(another example illustrated)

140. Candida Höfer b. 1944

Biblioteca Angelica Roma 1
signed "Candida Höfer" on a
label affixed to the reverse of the
backing board
chromogenic print
47 x 61 in. (119.4 x 154.9 cm.)
Executed in 2003, this work is number
4 from an edition of 6.

Estimate
\$20,000-30,000

Provenance
Sonnabend Gallery, New York
Acquired from the above by the
present owner

Literature
Umberto Eco, *Candida Höfer:*
Libraries, Munich, 2005, pp. 210-211
(another example illustrated)



141. James Casebere b. 1953

Toilets
signed, titled, numbered and dated "4/5
Toilets J Casebere 1995" on the reverse
dye destruction print, flush-mounted
to Plexiglas
48¼ x 60¼ in. (122.6 x 153.1 cm.)
Executed in 1995, this work is number 4
from an edition of 5.

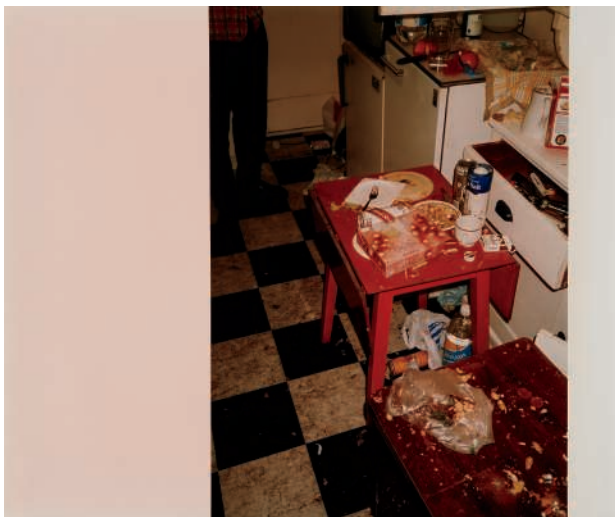
Estimate
\$4,000-6,000

Provenance
Galleria Galliani, Genoa
Acquired from the above by the
present owner

Exhibited
San Francisco, Ansel Adams Center
for Photography; Williamstown,
Williams College Museum of Art, *James
Casebere: Model Culture, Photographs
1975-1996*, August 14, 1996 - October
26, 1997, pl. 53, n.p. (another example
exhibited and illustrated)

**For additional exhibition and literature
information, please refer to phillips.com**





142. Wolfgang Tillmans b. 1968

Kitchen after party

signed, titled, numbered and dated "Kitchen after party pl. Oct. 92 pr. WT Oct. 93 1/3+1 Wolfgang Tillmans" on the reverse
chromogenic print
20 x 24 in. (50.8 x 61 cm.)

Photographed in 1992 and printed in 1993, this work is number 1 from an edition of 3 plus 1 artist's proof.

Estimate

\$8,000-12,000

Provenance

Maureen Paley/Interim Art, London
Acquired from the above by the present owner

Literature

Burkhard Riemschneider, ed., *Wolfgang Tillmans*, Cologne, 1995, n.p. (illustrated)



143. Philip-Lorca diCorcia b. 1951

Los Angeles (from A Storybook Life)

signed "Philip-Lorca diCorcia" on the reverse
chromogenic print
16 x 23 1/8 in. (40.6 x 58.7 cm.)

Executed in 1990, this work is number 2 from an edition of 10 plus 2 artist's proofs.

Estimate

\$3,000-5,000

Provenance

Klemens Gasser & Tanja Grunert, Inc., New York
Acquired from the above by the present owner

Exhibited

New York, PaceWildenstein, *Philip-Lorca diCorcia: A Storybook Life*, September 4 - October 11, 2003 (another example exhibited)

Literature

Philip-Lorca diCorcia, *A Storybook Life*, Santa Fe, 2003, no. 17, n.p. (illustrated)



144. Gregor Schneider b. 1969

Totes Haus Ur Rheydt - Series A
 each signed, titled, numbered and dated "Totes
 Haus ur Rheydt 1999 Schneider 2/3" lower left
 of the overmat; each further signed, titled,
 numbered, consecutively inscribed and dated
 "TOTES HAUS UR RHEYDT 1999 Schneider 2/3
 [1-34]" on the reverse of the backing board
 black and white photographs, in artist's frames,
 in 34 parts
 each 10⅞ x 7¾ in. (25.7 x 19.7 cm.)
 overall dimensions variable
 Executed in 1999, this work is number 2 from an
 edition of 3.

Estimate
 \$10,000-15,000

Provenance
 Konrad Fischer Gallery, Düsseldorf
 Private Collection, United States
 Acquired from the above by the present owner



145. Alex Prager b. 1979

Lust #1 (Bobo)

signed, titled, numbered and dated "3/7 Lust

1 Alex Prager 2007" on the reverse

chromogenic print

24 x 24½ in. (61 x 62.2 cm.)

Executed in 2007, this work is number 3 from
an edition of 7.

Estimate

\$7,000-10,000

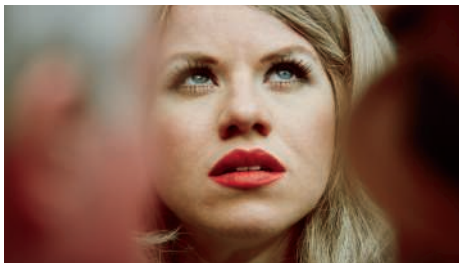
Provenance

M+B, Los Angeles

Acquired from the above by the present owner

Literature

Alex Prager, *The Book of Disquiet: An Immoral
Drama*, Los Angeles, 2005, n.p. (another
example illustrated)



146. Alex Prager b. 1979

Untitled (Face in the Crowd) Box Set

signed, inscribed, numbered and dated "Box Set 12/15 Alex Prager 2014" on a card at inside cover of portfolio box; further deboss stamped with the number "12/15" on the inside of portfolio box

box set of 6 chromogenic prints, film poster, contact sheet, film music score, digital video and digital master DVD, in artist's portfolio box each print 17 x 22 in. (43.2 x 55.9 cm.)

contact sheet 18 $\frac{3}{4}$ x 23 $\frac{3}{4}$ in. (46.7 x 59.4 cm.)

film poster 23 $\frac{1}{4}$ x 15 $\frac{1}{4}$ in. (59.1 x 40 cm.)

portfolio box 25 x 19 $\frac{1}{4}$ x 1 $\frac{3}{4}$ in. (63.5 x 48.9 x 4.4 cm.)

video duration 10 minutes 7 seconds

Conceived in 2013 and executed in 2014, this work is number 12 from an edition of 15.

Estimate

\$18,000-22,000

Provenance

M+B Gallery, Los Angeles

Acquired from the above by the present owner

Exhibited

Washington, D.C., Corcoran Gallery of Art, *Alex Prager: Face in the Crowd*, November 23, 2013 - March 9, 2014 (another example exhibited, film stills illustrated, pp. 40-41, 45, 54)

New York, Lehmann Maupin Gallery, *Alex Prager: Face in the Crowd*, January 9 - February 22, 2014 (another example exhibited) Los Angeles, M+B Gallery, *Alex Prager: Face in the Crowd*, January 25 - March 8, 2014 (another example exhibited)



147. Daniel Gordon b. 1980

Two works: (i) *July 19*; (ii) *July 30*

(i) signed "Daniel g Gordon" on a label affixed to the reverse

chromogenic print

(i) 19¾ x 15½ in. (50.2 x 39.7 cm.)

(ii) 15½ x 19¾ in. (39.7 x 50.2 cm.)

(i) Executed in 2009, this work is number 1 from an edition of 3 plus 1 artist's proof.

(ii) Executed in 2009, this work is number 1 from an edition of 3 plus 1 artist's proof.

Estimate

\$3,000-5,000

Provenance

(i) Callicoon Fine Arts, New York

Acquired from the above by the present owner

(ii) The Artist and WallSpace, New York

The Kitchen Benefit Art Auction, Paddle8, November 19, 2013

Acquired at the above sale by the present owner

Exhibited

(i) New York, Callicoon Fine Arts, *Daniel Gordon: Thirty-One Days*, July 17 - August 28, 2010 (another example exhibited)

(i) Storrs, The William Benton Museum of Art, University of Connecticut, *Screenshots*, March 22 - May 20, 2012, no. 5, pp. 17, 30 (illustrated, p. 17)

Literature

(i-ii) Daniel Gordon, *Thirty-One Days*, 2010, online, nos. 19/31, 30/31, n.p. (another example illustrated)

148. Cyprien Gaillard b. 1980

Fields of Rest

Polaroid and mat, in artist's aluminum frame
28¾ x 40½ in. (72 x 102 cm.)

Executed in 2010.

Estimate

\$4,000-6,000

Provenance

Sprüth Magers, Berlin

Acquired from the above by the present owner



149. Matt Lipps b. 1975

Camera

signed "Matt Lipps" on a label affixed to the reverse
chromogenic print
81¼ x 50 in. (206.4 x 127 cm.)
Executed in 2013, this work is number 1 from an edition of 5 plus 2 artist's proofs.

Estimate

\$6,000-8,000

Provenance

Marc Selwyn Fine Art, Los Angeles
Acquired from the above by the present owner

Exhibited

Los Angeles, Marc Selwyn Fine Art, *Matt Lipps: Library*, November 9 – December 22, 2013 (another example exhibited)
New York, Danziger Gallery, *Matt Lipps: Library*, March 26 – May 2, 2015 (another example exhibited)



150. Elad Lassry b. 1977

Woman 2 (Puzzle)

chromogenic print, in artist's frame
14⅝ x 11½ in. (37 x 29.2 cm.)
Executed in 2010, this work is number 3 from an edition of 5 plus 2 artist's proofs.

Estimate

\$4,000-6,000

Provenance

David Kordansky Gallery, Los Angeles
Acquired from the above by the present owner





**151. Glen Luchford and
Jenny Saville** b. 1968 and b. 1970

Closed Contact #16

signed, titled and numbered "Glen Saville
Closed Contact #16 ed. 3/6" on the reverse
chromogenic print, mounted in Plexiglas
72 x 71½ x 6⅞ in. (182.9 x 181.6 x 17.5 cm.)
Executed in 1995-1996, this work is number 3
from an edition of 6.

Estimate

\$15,000-20,000

Provenance

Gagosian Gallery, Los Angeles
Acquired from the above by the present owner



152. Thomas Ruff b. 1958

Nudes cp17

signed, titled, numbered and dated "cp17 T1
Ruff 1/5 2001" on the reverse
chromogenic print, face-mounted to Diassec, in
artist's frame
46 $\frac{1}{8}$ x 43 $\frac{3}{8}$ in. (117.2 x 110.2 cm.)
Executed in 2001, this work is number 1 from
an edition of 5 plus 2 artist's proofs.

Estimate

\$12,000-18,000

Provenance

Essor Gallery, London
Private Collection, United States
Acquired from the above by the present owner

Exhibited

Staatliche Kunsthalle Baden-Baden;
Essen, Museum Folkwang; Oslo,
Museet for Samtidskunst; Munich,
Städtische Galerie im Lenbachhaus;
Dublin, Irish Museum of Modern Art;
Vitoria-Gasteiz, Artium - Centro Museo
Vasco de Arte Contemporáneo; Porto,
Museu de Arte Contemporânea de
Serralves; Tate Liverpool, *Thomas
Ruff: 1979 to the Present*, November
17, 2001 - July 6, 2003, no. NUD 087,
p. 240 (another example exhibited and
illustrated)

Literature

Michel Houellebecq, *Thomas Ruff
Nudes*, New York, 2003, p. 97 (another
example illustrated)



153. Dash Snow 1981-2009

Untitled (Saddam dick)
chromogenic print
30 x 27¼ in. (76.2 x 69.2 cm.)
Executed in 2007, this work is number 2
from an edition of 3 plus 2 artist's proofs.

Estimate
\$5,000-7,000

Provenance
Filomena Soares Gallery, Lisbon
The Ring Art Center, Benefit Auction,
The Webster Miami, December 3, 2011
Acquired at the above sale by the
present owner

Exhibited
Los Angeles, Peres Projects, *God Spoiled A
Perfect Asshole When He Put Teeth In Yer
Mouth*, September 22 - November 10, 2007
(another example exhibited)
Lisbon, Filomena Soares Gallery, *Murder
Letters*, April 3 - May 10, 2008
London, Annka Kultys Gallery, *Dash Snow:
Hello, This is Dash*, March 17 - April 16, 2016
(another example exhibited)

154. Anna Gaskell b. 1969



*Untitled #102 (A Short Story of
Happenstance)*
chromogenic print, face-mounted
to Plexiglas
71¼ x 88½ in. (181 x 224.8 cm.)
Executed in 2003, this work is number 3
from an edition of 3.

Estimate
\$2,000-3,000

Provenance
Casey Kaplan, New York
Acquired from the above by the present
owner in 2004

Exhibited
Paris, Galerie Yvon Lambert, *Anna Gaskell:
At Sixes and Sevens*, January 24 - February
28, 2004, pp. 31, 66 (another example
exhibited and illustrated, p. 31)

155. Cindy Sherman b. 1954

Untitled (Self-Portrait with Sun Tan)
signed, numbered and dated "Cindy
Sherman 244/350 2003" on the reverse
chromogenic print
30 x 19 $\frac{7}{8}$ in. (76.2 x 50.5 cm.)
Conceived on the occasion of the *Cindy
Sherman* exhibition at the Serpentine
Gallery, London in 2003, this work is
number 244 from an edition of 350.

Estimate

\$2,000-3,000

Provenance

Serpentine Gallery, London
Acquired from the above by the
present owner



156. Robert Longo b. 1953

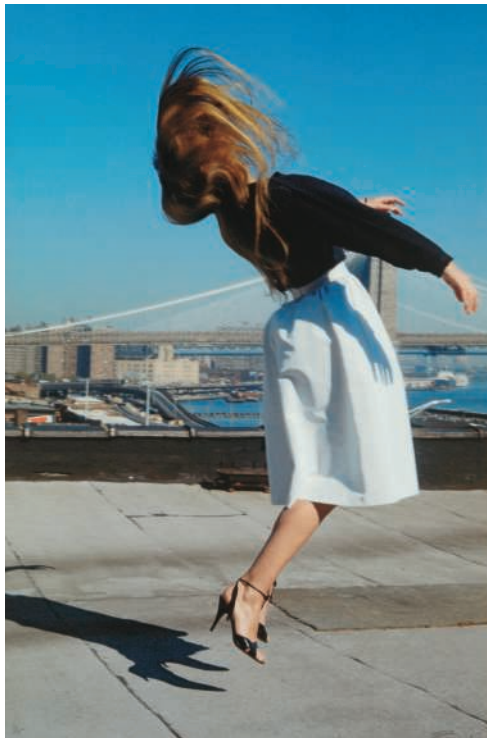
Untitled Pl. 13 (from Men in the Cities)
signed, numbered and dated "7/15 Robert
Longo 05" lower edge
digital pigment print on Crane Portfolio
Rag paper
44 x 30 $\frac{1}{2}$ in. (111.8 x 77.5 cm.)
Executed in 2005, this work is number 7
from an edition of 15.

Estimate

\$6,000-8,000

Provenance

Los Angeles Modern Auctions, December 11,
2011, lot 127
Acquired at the above sale by the
present owner





157. Rashid Johnson b. 1977

The New Negro Escapist Social and Athletic Club (Dr. Minton)

gelatin silver print

43 $\frac{5}{8}$ x 35 $\frac{3}{8}$ in. (110.8 x 89.9 cm.)

Executed in 2010, this work is number 1 from an edition of 3 plus 2 artist's proofs.

Estimate

\$6,000-8,000

Provenance

David Kordansky Gallery, Los Angeles

Acquired from the above by the present owner



158. Zoe Leonard b. 1961

Two works: (i) *Nest no. 1*; (ii) *Nest*

(i) signed, dedicated and dated "for Doug with many thanks Zoe Leonard 12/97" lower edge; further signed, numbered and dated "2/10 Zoe Leonard 1997" on the reverse

(ii) signed, dedicated and dated "for Doug Zoe Leonard 12/97" lower edge; further signed and numbered "Zoe Leonard 2/10" on the reverse

gelatin silver print

each 8 $\frac{1}{2}$ x 11 $\frac{1}{8}$ in. (21.6 x 29.5 cm.)

(i-ii) Executed in 1997, this work is number 2 from an edition of 10.

Estimate

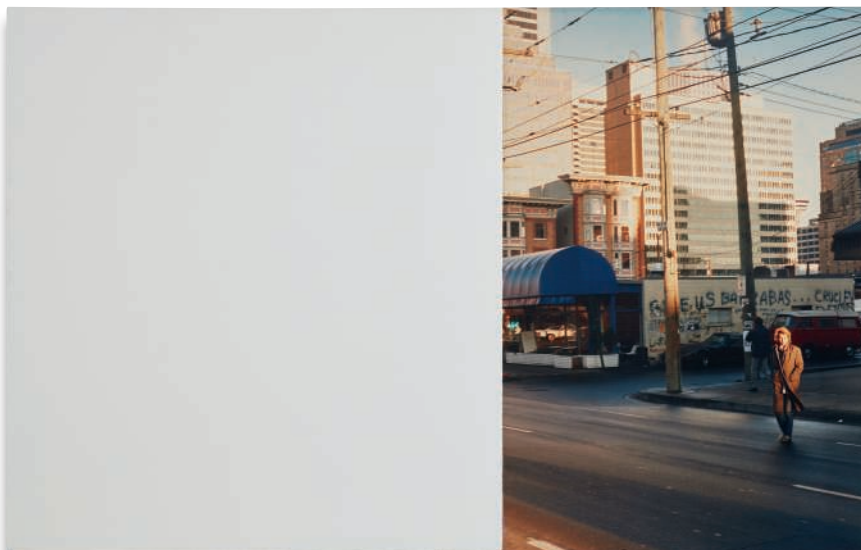
\$6,000-8,000

Provenance

Gifted by the artist to the present owner

Exhibited

(i) Switzerland, Fotomuseum Winterthur; Museum Moderner Kunst Stiftung Ludwig Vienna, *Zoe Leonard - Photographs*, December 1, 2007 - March 3, 2010, pp. 153, 255 (another example exhibited and illustrated, p. 153)



159. Ian Wallace b. 1943

My Heroes in the Streets
 photolaminate and acrylic on canvas
 44 x 80 in. (111.8 x 203.2 cm.)
 Executed in 1988.

Estimate
 \$7,000-10,000

Provenance
 Cold City Gallery, Toronto
 Acquired from the above by the
 present owner in 1988

160. Roe Ethridge b. 1969

Pigeon
 signed, titled, numbered and dated
 "Pigeon 2002 3/5 Roe Ethridge" on
 the reverse of the backing board
 chromogenic print
 40 x 50 in. (101.6 x 127 cm.)
 Executed in 2002, this work is number
 3 from an edition of 5.

Estimate
 \$4,000-6,000

Provenance
 Andrew Kreps Gallery, New York
 Acquired from the above by the
 present owner





161. David Claerbout b. 1969

Untitled (Mist over Landscape I)
Cibachrome print, mounted to Plexiglas,
and theaterlight
print 39 $\frac{3}{8}$ x 55 $\frac{1}{8}$ in. (100 x 140 cm.)
install dimensions variable
Executed in 2002, this work is number 1
from an edition of 5 plus 1 artist's proof.

Estimate
\$10,000-15,000

Provenance
Johnen Galerie, Berlin
Acquired from the above by the
present owner

Exhibited

Kunstverein Hannover, *David Claerbout*,
August 24 - September 29, 2002, cat. no. 32,
pp. 78, 99 (another example exhibited
and illustrated)
Munich, Städtische Galerie im Lenbachhaus
und Kunstbau; Berlin, Akademie der Künste
in Zusammenarbeit mit dem Berliner
Künstlerprogramm/DAAD; Van Abbemuseum
Eindhoven; Dundee Contemporary Arts, *David
Claerbout*, October 16, 2004 - December 4,
2005, p. 141 (another example exhibited
and illustrated, n.p.)
Paris, Georges Pompidou Center; Cambridge,
MIT List Visual Arts Center; St. Gallen,
Kunstmuseum; Vancouver, Morris and Helen
Belkin Art Gallery, University of British
Columbia; Tilburg, De Pont, Museum of
Contemporary Art; Brisbane, Queensland Art
Gallery, *David Claerbout: The Shape of Time*,
October 2, 2007 - October 2009, pp. 88-89
(another example exhibited and illustrated)

**For additional exhibition information,
please refer to phillips.com**

162. James Welling b. 1951

104W

signed with the artist's initials, titled
and dated "JW 104W 2001" on
the reverse
chromogenic print, face-mounted
to Plexiglas
24 x 20 in. (61 x 50.8 cm.)
Executed in 2001.

Estimate

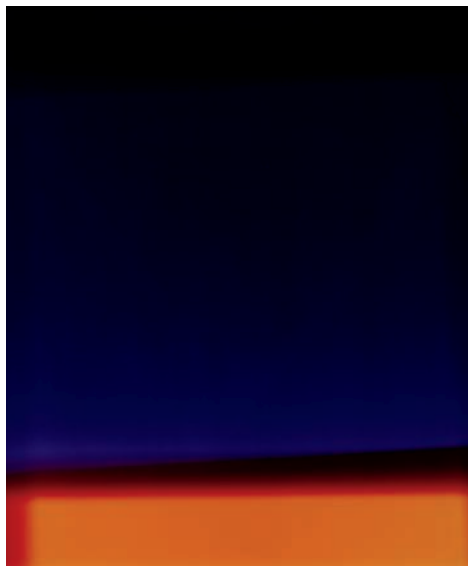
\$4,000-6,000

Provenance

Galerie Nächst St. Stephan, Vienna
Acquired from the above by the
present owner

Exhibited

Vienna, Galerie Nächst St. Stephan,
James Welling, November 19, 2003 –
January 17, 2004 (titled #4)



163. Larry Johnson b. 1959

Untitled (I Hated that About You)

chromogenic print
20 x 20 in. (50.8 x 50.8 cm.)
Executed in 1987, this work is number 1
from an edition of 2.

Estimate

\$4,000-6,000

Provenance

Margo Leavin Gallery, Los Angeles
Private Collection
Phillips, New York, June 11, 2003,
lot 343
Ed Baynard, New York (acquired at the
above sale)
Acquired from the above by the
present owner

*He was a slob. Did you ever see him
eat? Starving children could fill their
bellies on the food that ended up on
his beard and clothes. Dogs would
gather to watch him eat. I never
understood gluttony, but I hated
it . . . I hated that about you. He
enjoyed disgusting people—that
thrill of offending people and mak-
ing them uncomfortable. He was
despicable. He will not be missed.*



164. Dan Colen b. 1979

To be titled

signed and dated "Dan Colen 2012" on the
reverse of the backing board

M&M's on paper, in artist's frame

45 x 33 in. (114.3 x 83.8 cm.)

Executed in 2012.

Estimate

\$25,000-35,000

Provenance

Gagosian Gallery, New York

Acquired from the above by the present owner

165. Dan Colen b. 1979

M&M Bag

mixed media

install dimensions variable

work approximately 8 x 17 x 6 in.

(20.3 x 43.2 x 15.2 cm.)

Executed in 2011, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$2,000-3,000

Provenance

Karma, New York

Acquired from the above by the present owner



166. Dan Colen b. 1979

Netting

mixed media, in 2 parts

install dimensions variable

(i) 10 x 5 in. (25.4 x 12.7 cm.)

(ii) 7 x 2½ in. (17.8 x 6.4 cm.)

Executed in 2011, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$3,000-5,000

Provenance

Karma, New York

Acquired from the above by the present owner



167. Paul McCarthy b. 1945

Santa Octopussy, Green, Balls, 6 Tentacles, 3 Heads
urethane, brass and epoxy on wooden crate
sculpture 16 $\frac{5}{8}$ x 15 $\frac{7}{8}$ x 9 $\frac{3}{4}$ in. (42.2 x 40.3 x 24.8 cm.)
crate 26 $\frac{1}{2}$ x 24 $\frac{1}{2}$ x 26 $\frac{7}{8}$ in. (67.3 x 62.2 x 68.3 cm.)
overall 43 $\frac{1}{8}$ x 24 $\frac{1}{2}$ x 26 $\frac{7}{8}$ in. (109.5 x 62.2 x 68.3 cm.)
Executed in 2004, this work is unique.

Estimate

\$15,000-20,000

Provenance

Luhring Augustine, New York

Acquired from the above by the present owner



168. Will Ryman b. 1969

Man on Tricycle

steel, epoxy resin, expansion foam
and tricycle
35 x 24 x 20 in. (88.9 x 61 x 50.8 cm.)
Executed in 2005.

Estimate

\$12,000-18,000

Provenance

Private Collection (acquired
directly from the artist)
Private Collection





169. Ricci Albenda b. 1966

Panorama Study #4

acrylic on MDF

26 $\frac{3}{4}$ x 43 x 11 in. (67.9 x 109.2 x 27.9 cm.)

Executed in 2007.

Estimate

\$10,000-15,000

Provenance

Andrew Kreps Gallery, New York

Acquired from the above by the present owner



170. Tal R b. 1967

Pommel and Pomerans

incised with the signature and number "3/3 Tal R" and stamped with the foundry mark on the lower left side

lacquered bronze

44 x 15 x 10 in. (111.8 x 38.1 x 25.4 cm.)

Executed in 2005, this work is number 3 from an edition of 3.

Estimate

\$3,000-5,000

Provenance

Contemporary Fine Arts, Berlin

Acquired from the above by the present owner

Exhibited

Berlin, Contemporary Fine Arts,

Fruits, April 29 - June 3, 2006

(another example exhibited)

Cologne, Skulpturenpark Köln,

KölnSkulptur 4, April 2007 - April

2009, no. 138, p. 139 (another

example exhibited and illustrated)

171. Rachel Feinstein b. 1971

Satyrs

resin, nylon and polyester, in 3 parts
88½ x 63 x 50 in. (224.8 x 160 x 127 cm.)
Executed in 2008.

Estimate

\$10,000-15,000

Provenance

Marianne Boesky Gallery, New York
Acquired from the above by the present
owner in 2011

Exhibited

New York, Marianne Boesky
Gallery, *Rachel Feinstein*, April 24 –
May 23, 2008





172. Dan Rees b. 1982

Untitled

plasticine on wood, in artist's frame
49 x 36¼ in. (124.5 x 92.1 cm.)
Executed in 2011.

Estimate

\$6,000-8,000

Provenance

Tanya Leighton Gallery, Berlin
Acquired from the above by the
present owner



173. Leo Gabin b. 1980

Am Year

signed, titled and dated "Leo Gabin
"AM YEAR" 2012" on the reverse
lacquer, spray paint, acrylic and
silkscreen on canvas
82 x 59½ in. (208.3 x 151.1 cm.)
Executed in 2012.

Estimate

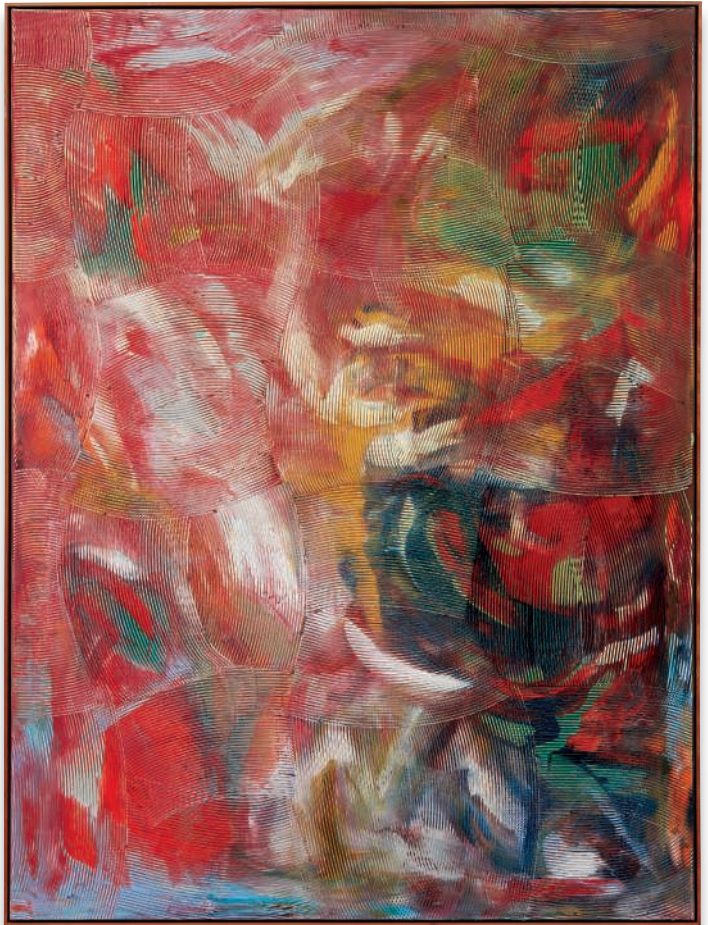
\$6,000-8,000

Provenance

Peres Projects, Berlin
Acquired from the above by the
present owner

Exhibited

New York, Olsen Gruin Gallery, *On
Elizabeth*, March 1 - 29, 2017



174. Dan Rees b. 1982

Artex Painting

signed and dated "Dan Rees 2012" on
the stretcher

oil on canvas, in artist's frame

80 x 60¼ in. (203.2 x 153 cm.)

Painted in 2012.

Estimate

\$18,000-22,000

Provenance

Jonathan Viner Gallery, London

Acquired from the above by the
present owner



175. Eddie Peake b. 1981

Tomboy 2

signed, inscribed and dated "Eddie Peake May 2012 Burlington Gardens, London" on the overlap
spray paint on canvas
78¾ x 78¾ in. (200 x 200 cm.)
Executed in 2012.

Estimate

\$10,000-15,000

Provenance

Jonathan Viner Gallery, London
Acquired from the above by the present owner



176. Grear Patterson b. 1988

A Crier's Smile

each signed with the artist's initials and consecutively inscribed "GP [1-3]/3" on the reverse; further inscribed "a crier's smile" on the reverse of the green element
tarpaulin mounted to board, in 3 parts
overall 54 x 54 in. (137.2 x 137.2 cm.)
Executed in 2014.

Estimate

\$5,000-7,000

Provenance

Salon 94, New York
Acquired from the above by the present owner



177. Hugo McCloud b. 1980

Untitled

aluminum foil, aluminum coating and oil on
tar, mounted to wood

96 x 72 in. (243.8 x 182.9 cm.)

Executed in 2014.

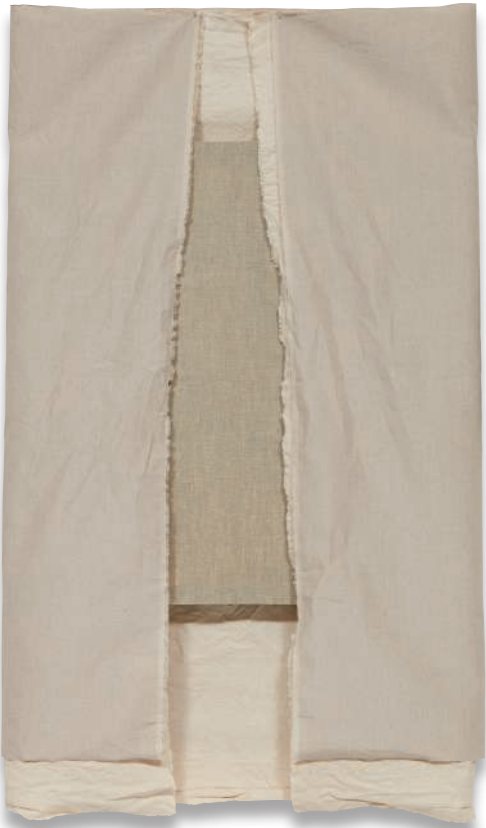
Estimate

\$12,000-18,000

Provenance

Feedback Ltd., New York

Acquired from the above by the present owner



178. N. Dash b. 1980

To Be Titled

linen and canvas on primed linen
support, in 3 parts
52 x 31 in. (132.1 x 78.7 cm.)
Executed in 2012.

Estimate

\$8,000-12,000

Provenance

UNTITLED, New York
Acquired from the above by the
present owner



179. Daniel Turner b. 1983

Untitled 5150 (4/10/12)

signed, titled and dated "DANIEL
TURNER UNTITLED 5150 4.10.12 2012
4.10.12 DANIEL TURNER 2012" on the
stretcher; further signed "DANIEL
TURNER TURNER" on the reverse
bitumen emulsion, vinyl and wood
17 x 14¼ x 3⅞ in. (43.2 x 36.2 x 7.9 cm.)
Executed in 2012.

Estimate

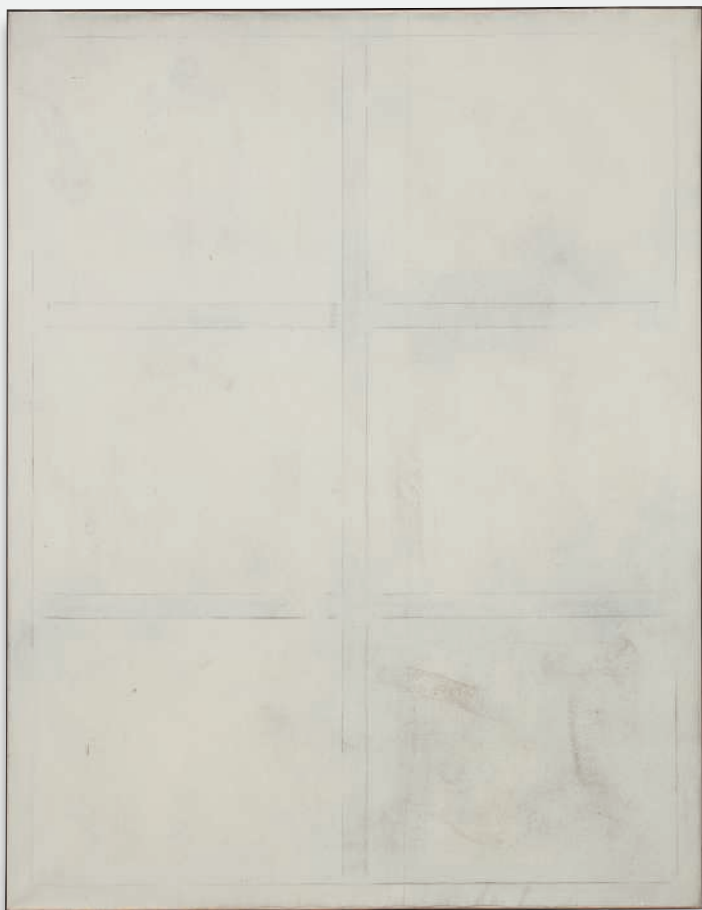
\$6,000-8,000

Provenance

White Cube, London
Acquired from the above by the
present owner

Exhibited

London, White Cube, *Daniel Turner:*
Inside the White Cube, July 20 - August
26, 2012, pp. 7-8 (illustrated)



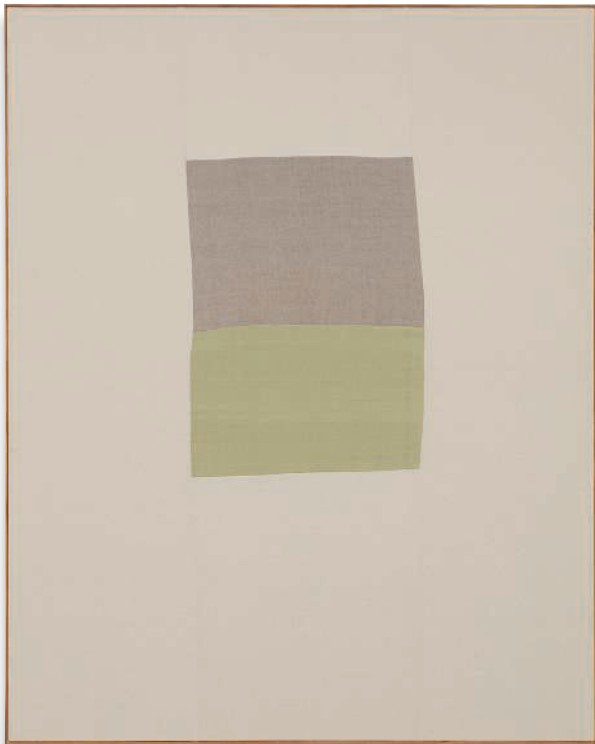
180. David Ostrowski b. 1981

F (dann lieber nein)
 signed and dated "David Ostrowski 13" on
 the overlap
 lacquer and dirt on canvas, in artist's
 wooden frame
 86 $\frac{3}{8}$ x 66 $\frac{3}{4}$ in. (219.5 x 169.5 cm.)
 Executed in 2013.

Estimate
 \$15,000-20,000

Provenance
 Peres Projects, Berlin
 Acquired from the above by the
 present owner

Exhibited
 Berlin, Peres Projects, *David Ostrowski: 'I'm
 OK.' Moments later, he was shot*, March 1 -
 April 13, 2013



181. Ethan Cook b. 1983

Untitled

signed and dated "E. Cook 2013"
on the overlap
hand woven cotton canvas and
canvas, in artist's frame
60¼ x 48½ in. (153 x 123.2 cm.)
Executed in 2013.

Estimate

\$8,000-12,000

Provenance

Acquired directly from the artist
by the present owner



182. Sam Falls b. 1984

Untitled (Venice, CA, Bookshelf 5)

pre-dyed burlap
123 x 52⅞ in. (312.4 x 134.3 cm.)
Executed in 2013.

Estimate

\$3,000-5,000

Provenance

T293, Rome
Acquired from the above by the
present owner

Exhibited

Rome, T293, *Sam Falls*, December 17,
2013 - February 15, 2014

Literature

"Sam Falls", *Wall Street International*,
December 23, 2013, online (illustrated)



183. Ethan Cook b. 1983

Untitled

signed with the artist's initials and dated
"EFC 2013" on the overlap
hand woven cotton canvas and canvas, in
artist's frame
80¼ x 60½ in. (203.8 x 153.7 cm.)
Executed in 2013.

Estimate

\$10,000-15,000

Provenance

Simcor, Los Angeles
Acquired from the above by the
present owner



184. Ted Gahl b. 1983

Market II (After Tanner)
signed with the artist's initials "T. G."
lower right; further signed, titled and
dated "ted gahl '13 "Market Two (After
Tanner)" on the reverse
acrylic on canvas
40 x 30 in. (101.6 x 76.2 cm.)
Painted in 2013.

Estimate
\$4,000-6,000

Provenance
Halsey McKay Gallery, East Hampton
Acquired from the above by the
present owner

Exhibited
East Hampton, Halsey McKay Gallery,
Ted Gahl: Gin Blossoms, April 6 - 30, 2013



185. Anton Henning b. 1964

Untitled
signed with the artist's initials and
dated "AH 92" lower right; further
signed and dated "ANTON HENNING
1992" on the reverse
oil on canvas, in artist's frame
35¾ x 27½ in. (90.8 x 69.9 cm.)
Painted in 1992.

Estimate
\$2,500-3,500

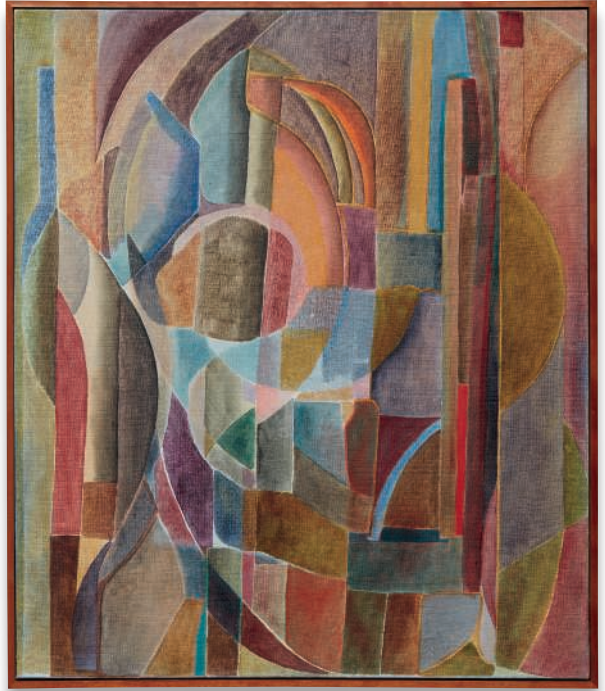
Provenance
Acquired directly from the artist by the
present owner

186. Scott Olson b. 1976

Untitled
signed and dated "Scott Olson 2013"
on the overlap
oil on linen, in artist's cherry
wood frame
21½ x 18½ in. (54.6 x 47 cm.)
Painted in 2013.

Estimate
\$4,000-6,000

Provenance
Overduin and Kite, Los Angeles
Acquired from the above by the
present owner



187. Trudy Benson b. 1985

White Light
signed, titled and dated "Trudy
Benson 2013 WHITE LIGHT" on
the reverse
oil, acrylic and spray paint on panel
32 x 35 in. (81.3 x 88.9 cm.)
Executed in 2013.

Estimate
\$4,000-6,000

Provenance
Horton Gallery, New York
Paddle8, May 17, 2016, lot 66
Acquired at the above sale by the
present owner





188. Kristin Baker b. 1975

Untitled
signed and dated "K BAKER 06"
lower right
acrylic on Mylar
18 x 24 in. (45.7 x 61 cm.)
Executed in 2007.

Estimate
\$5,000-7,000

Provenance
Deitch Projects, New York
Acquired from the above by the
present owner



189. Rosson Crow b. 1982

The Year of Infinity
signed and dated "Rosson Crow
2005" on the overlap
oil, enamel and spray enamel
on canvas
66 x 94 $\frac{7}{8}$ in. (167.6 x 241 cm.)
Executed in 2005.

Estimate
\$5,000-7,000

Provenance
CANADA, New York
Private Collection, New York



190. Katy Moran b. 1975

Over at Willy Werners
signed and dated "Katy Moran 08" on
the reverse
acrylic on board
16 $\frac{7}{8}$ x 20 $\frac{1}{8}$ in. (43 x 51 cm.)
Painted in 2008.

Estimate
\$6,000-8,000

Provenance
Stuart Shave/Modern Art, London
Andrea Rosen Gallery, New York
Acquired from the above by the
present owner



191. Djordje Ozbolt b. 1967

The Order of Things
signed and dated "Djordje Ozbolt
2009" on the reverse
acrylic on board
23½ x 19¾ in. (59.8 x 49.3 cm.)
Painted in 2009.

Estimate
\$4,000-6,000

Provenance
Herald St, London
TARO NASU Gallery, Tokyo
Acquired from the above by the
present owner



This lot is sold with No Reserve

192. Natalie Frank b. 1980

Portrait 3
signed, titled and dated "Natalie Frank
Portrait 3 2011" on the reverse
oil on board
13¾ x 10¾ in. (34.9 x 27.3 cm.)
Painted in 2011.

Estimate
\$2,000-3,000 •

Provenance
Acquired directly from the artist by the
present owner



**193. Vladimir Dubossarsky and
Alexandre Vinogradov**

b. 1964 and b. 1963

Smoke on the Snow
signed and dated "Dubossarsky Vinogradov
2004" lower left; further signed, titled and
dated "Dubossarsky Vinogradov "Smoke on
the Snow" 2004" on the reverse
oil on canvas
77 x 116 in. (195.6 x 294.6 cm.)
Painted in 2004.

Estimate

\$12,000-18,000

Provenance

Deitch Projects, New York
Acquired from the above by the
present owner



194. Daniel Dove b. 1971

Wireherd
signed, titled and dated ““WIREHERD”
2006 Daniel Dove” on the overlap
oil on canvas
72 x 96 in. (182.9 x 243.8 cm.)
Painted in 2006.

Estimate
\$4,000-6,000

Provenance
Jack Shainman Gallery, New York
Private Collection, New York

Exhibited
New York, Jack Shainman Gallery,
Daniel Dove: Assembly, March 16 –
April 14, 2007



195. Angelo Filomeno b. 1963

Haunted Land (Six Trees)
signed, titled and dated “HAUNTED
LAND (SIX TREES) Angelo Filomeno
2007” on the overlap
embroidery on linen
11 x 23 in. (27.9 x 58.4 cm.)
Executed in 2007.

Estimate
\$3,000-5,000

Provenance
Galerie Lelong, New York
Acquired from the above by the
present owner

196. Zsolt Bodoni b. 1975

The Birth

signed and dated "ZSOLT BODONI
2011 Zsolt Bodoni" on the reverse
acrylic and oil on canvas
53¼ x 76¾ in. (135.3 x 194.9 cm.)
Painted in 2011.

Estimate

\$5,000-7,000

Provenance

Green Art Gallery, Dubai
Private Collection, New York



This lot is sold with No Reserve

197. David Ratcliff b. 1970

Cosmic Incapacity

signed, titled, inscribed and dated
"COSMIC INCAPACITY OCTOBER
2005 LOS ANGELES DAVID RATCLIFF"
on the overlap
acrylic on canvas
72 x 96 in. (182.9 x 243.8 cm.)
Painted in 2005.

Estimate

\$2,000-3,000 •

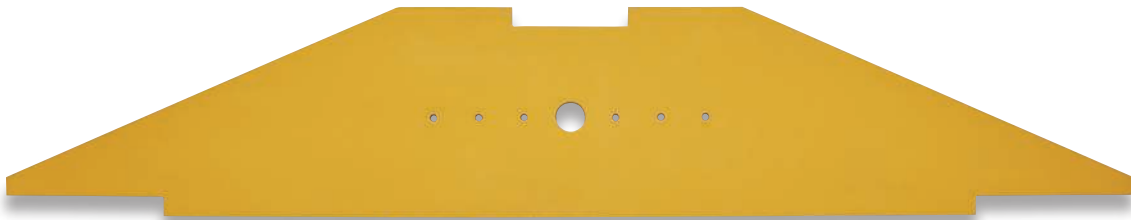
Provenance

Team Gallery, New York
Acquired from the above by the
present owner

Exhibited

New York, Team Gallery, *Loveless:*
David Ratcliff, Gert & Uwe Tobias,
and Lane Twitchell, March 11 – April
8, 2006





198. Michael Rey b. 1979

FK SOX

signed and dated "M. REY 2014" on the reverse

oil on plasticine on panel

16 $\frac{3}{8}$ x 88 in. (41.6 x 223.5 cm.)

Executed in 2014.

Estimate

\$6,000-8,000

Provenance

Private Collection, New York



199. Graham Collins b. 1980

Reflected Painting

inkjet on canvas

71 x 54 in. (180.3 x 137.2 cm.)

Executed in 2014.

Estimate

\$5,000-7,000

Provenance

Luce Gallery, Turin

Acquired from the above by the present owner

Exhibited

Turin, Luce Gallery, *Graham Collins, Clean Room*, November 8 – December 10, 2014

200. JPW₃ b. 1981

4PO

signed and dated "JPW3 2015" on
the overlap
wax with ink transfer on canvas
108 x 72 in. (274.3 x 182.9 cm.)
Executed in 2015.

Estimate

\$7,000-10,000

Provenance

Galerie Nagel Draxler, Cologne
Acquired from the above by the
present owner

Exhibited

Cologne, Galerie Nagel Draxler,
JPW3: Come Inside your Mind, April 11
- May 2, 2015



201. Robert Reitzfeld

Life could be a dream

signed and dated "ROBERT REITZFELD
1990 Robert Reitzfeld 1990" on
the reverse
acrylic and Flashe on canvas
60 x 46 in. (152.4 x 116.8 cm.)
Executed in 1990.

Estimate

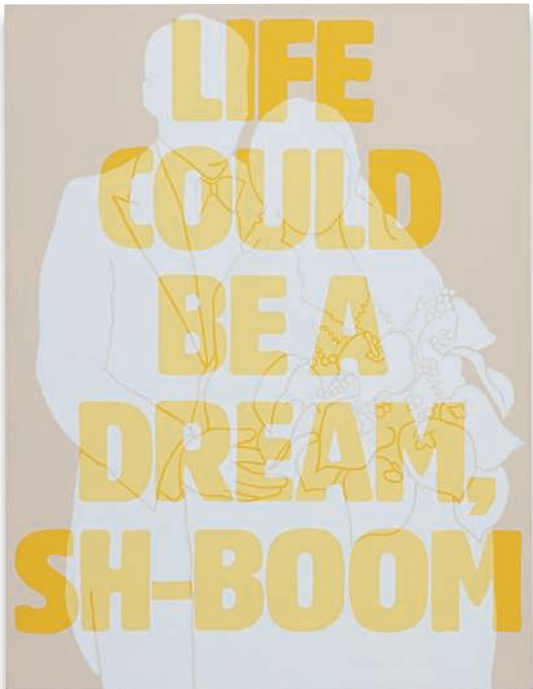
\$2,000-3,000

Provenance

Diane Brown Gallery, New York
Phillips de Pury & Company, New York,
December 17, 2005, lot 337
Acquired at the above sale by the
present owner

Exhibited

New York, Diane Brown Gallery, *Robert
Reitzfeld: Recent Paintings*, March 2 -
30, 1991, n.p. (illustrated)



202. Justin Adian b. 1976

Sploosh

signed, titled and dated "Justin Adian
2014 "SPLOOSH"" on the reverse
oil enamel on canvas over ester foam
37½ x 30 x 5¾ in.

(95.3 x 76.2 x 14.6 cm.)

Executed in 2014.

Estimate

\$8,000-12,000

Provenance

Private Collection, Los Angeles

Acquired from the above by the
present owner

203. Kasper Sonne b. 1974

TXC (AWNY)

signed, titled and dated "KASPER
SONNE TXC (AWNY) 2014"

on the overlap

industrial paint and chemicals on
canvas, in artist's aluminum frame
40¼ x 30¼ in. (102.2 x 76.8 cm.)

Executed in 2014.

Estimate

\$5,000-7,000

Provenance

The Artist

Coalition For The Homeless: Artwalk
NY, Paddle8, October 30, 2014, lot 37
Private Collection

204. Petra Cortright b. 1986

Night Heat 24
digital painting on satin
72½ x 51 in. (184.2 x 129.5 cm.)
Executed in 2011.

Estimate
\$2,000-3,000

Provenance
Steve Turner Contemporary, Los Angeles
Acquired from the above by the present owner

Literature
Courtney Malick, "Petra Cortright: In
Conversation With Courtney Malick", *SFAQ*,
June 9, 2014, online (illustrated)

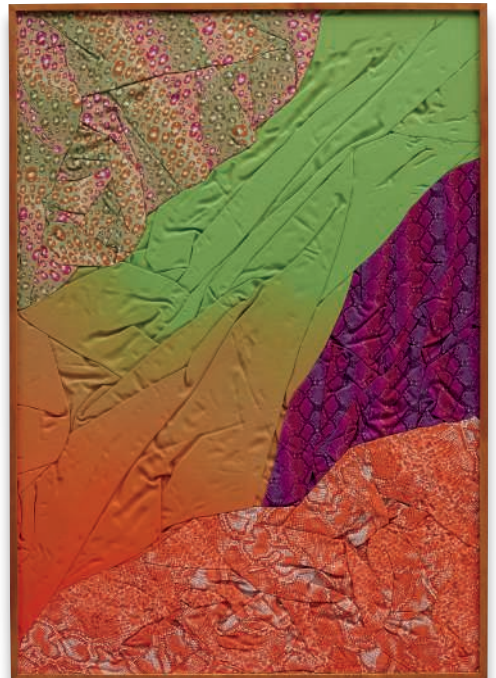


205. Nina Beier b. 1975

Portrait Mode
found garments, in artist's frame
40½ x 28¾ in. (102 x 72 cm.)
Executed in 2012.

Estimate
\$4,000-6,000

Provenance
STANDARD (OSLO)
Acquired from the above by the present owner





206. Jack Lavender b. 1983

Walking Home 13

glass, Correx board, and assorted found objects

71 x 35½ x 1½ in. (180.3 x 90.2 x 2.9 cm.)

install dimensions variable

Executed in 2014.

Estimate

\$5,000-7,000

Provenance

Mihai Nicodim Gallery, Los Angeles

Acquired from the above by the present owner

Exhibited

Los Angeles, Mihai Nicodim Gallery,
Jack Lavender: Glistening Echoes of a Slow Walk Home, April 19 - May 31, 2014



207. Paul Cowan b. 1985

Untitled

signed and dated "PAUL COWAN 2014" on the overlap; further inscribed "... FOR "FREDDY" BENEFIT C" on the reverse

fishing lure on canvas

36 x 24 in. (91.4 x 61 cm.)

Executed in 2014.

Estimate

\$2,000-3,000

Provenance

The Artist

Freddy Benefit Auction, Paddle8, February 23, 2015

Acquired at the above sale by the present owner

This lot is sold with No Reserve

208. Francesca DiMattio b. 1981

Black Ladder

signed, titled and dated "Francesca DiMattio 2008 "Black Ladder"" on the reverse
oil on canvas
108 x 60 in. (274.3 x 152.4 cm.)
Painted in 2008.

Estimate

\$6,000-8,000 •

Provenance

Salon 94, New York
Acquired from the above by the present owner

Exhibited

New York, Salon 94, *Francesca DiMattio*,
January 29 - March 13, 2009, pp. 25, 55
(illustrated, p. 25)



209. Alex Hubbard b. 1975

Abalone #1

urethane, linen, frame and frame light
18 $\frac{3}{8}$ x 18 $\frac{3}{4}$ x 7 $\frac{1}{2}$ in. (47.3 x 47.6 x 19.1 cm.)
Executed in 2013.

Estimate

\$5,000-7,000

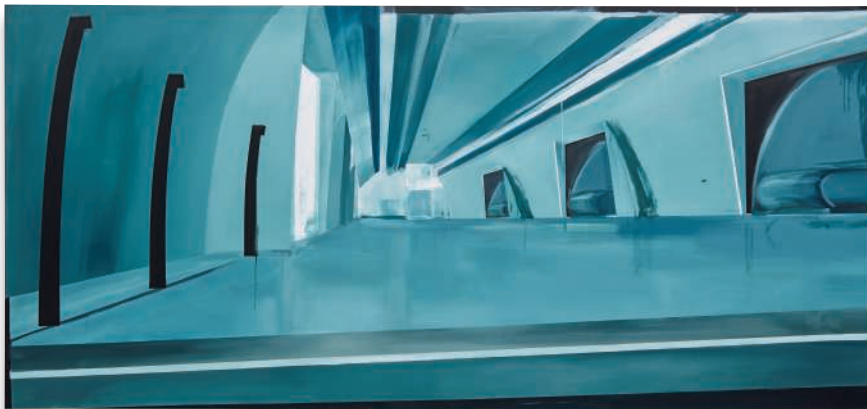
Provenance

Maccarone, New York
Acquired from the above by the present owner

Exhibited

New York, Maccarone, *Alex Hubbard*:
Magical Ramón and The Five Bar Blues,
April 23 - June 1, 2013





This lot is sold with No Reserve

210. Carla Klein b. 1970

Untitled

signed, inscribed and dated "CARLA KLEIN
2004 2.T." on the reverse

oil on canvas

55½ x 118½ in. (140 x 300 cm.)

Painted in 2004.

Estimate

\$5,000-7,000 •

Provenance

Tanya Bonakdar Gallery, New York

Acquired from the above by the present owner

211. Scott Campbell b. 1977

Paperma

signed and dated "Scott Campbell 2013"
on the reverse

watercolor on paper

60 x 40 in. (152.4 x 101.6 cm.)

Executed in 2013.

Estimate

\$5,000-7,000

Provenance

OHWO, Los Angeles

Acquired from the above by the present owner

Exhibited

Los Angeles, OHWO, *Things Get Better*,
May 23 - June 22, 2013



212. Oliver Osborne b. 1985

as yet untitled

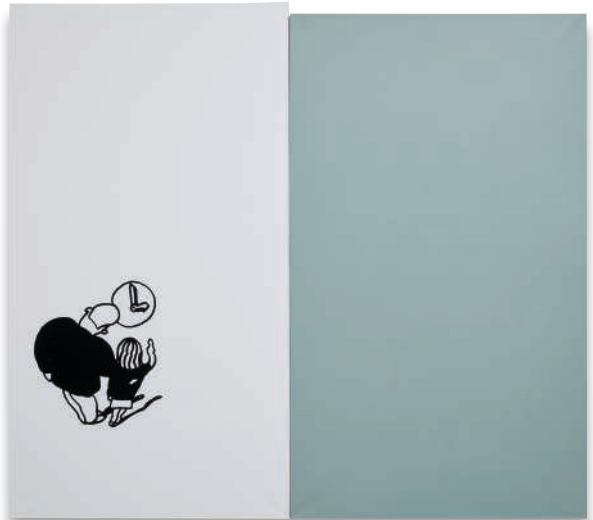
(i) signed, inscribed and dated "2/2 Left Panel Oliver Osborne 2014" on the overlap
(ii) signed, inscribed and dated "1/2 Right Panel Oliver Osborne 2014" on the overlap
oil, acrylic and silkscreen on linen, in 2 parts
(i) 90 $\frac{5}{8}$ x 49 $\frac{1}{4}$ in. (230.2 x 125.1 cm.)
(ii) 88 $\frac{1}{2}$ x 52 $\frac{1}{8}$ in. (224.8 x 132.4 cm.)
overall 90 $\frac{5}{8}$ x 101 $\frac{3}{8}$ in. (230.2 x 257.5 cm.)
Executed in 2014.

Estimate

\$5,000-7,000

Provenance

Vilma Gold, London
Acquired from the above by the
present owner



213. Graham Collins b. 1980

Purple

spray enamel on canvas, reclaimed
wood, glass and window tint
55 $\frac{5}{8}$ x 48 in. (141.3 x 121.9 cm.)
Executed in 2013.

Estimate

\$4,000-6,000

Provenance

Martin Asbæk Gallery, Copenhagen
Acquired from the above by the
present owner



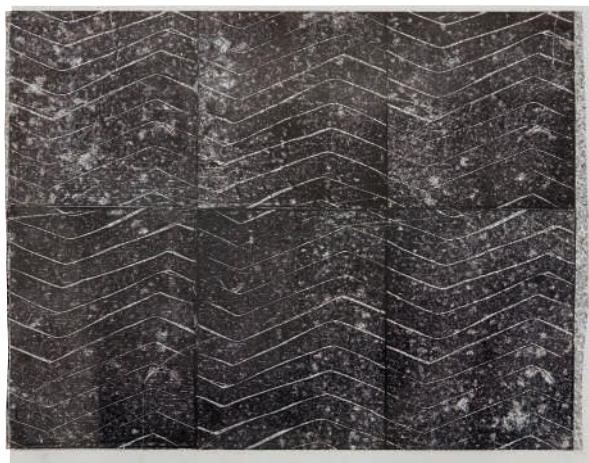


214. Dan Fischer b. 1977

M. Barney
signed, titled and dated ““M. BARNEY”
JUNE 2000 Dan Fischer” on the reverse
graphite on paper
15½ x 9½ in. (38.4 x 24.4 cm.)
Executed in 2000.

Estimate
\$5,000-7,000

Provenance
Derek Eller Gallery, New York
Acquired from the above by the
present owner



215. Sam Moyer b. 1983

Untitled
linoleum block print on contact paper,
mounted to paper
18¾ x 24 in. (47.6 x 61 cm.)
Executed in 2014.

Estimate
\$2,000-3,000

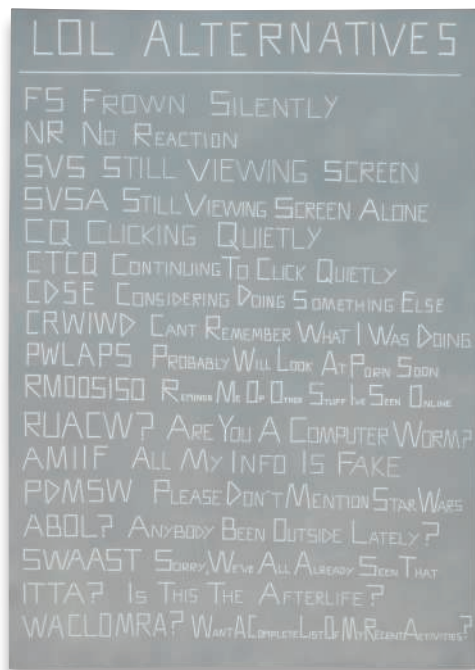
Provenance
The Artist and Rachel Uffner Gallery,
New York
Public Art Fund 2015 Spring Benefit,
Artsy, April 14, 2015
Acquired at the above sale by the
present owner

216. Scott Reeder b. 1970

Untitled (LOL Alternatives)
signed, titled and dated ““LOL
ALTERNATIVES” Scott Reeder 2012”
on the overlap
acrylic and enamel on canvas
69 x 49 in. (175.3 x 124.5 cm.)
Executed in 2012.

Estimate
\$6,000-8,000

Provenance
Kavi Gupta, Chicago
Acquired from the above by the present owner

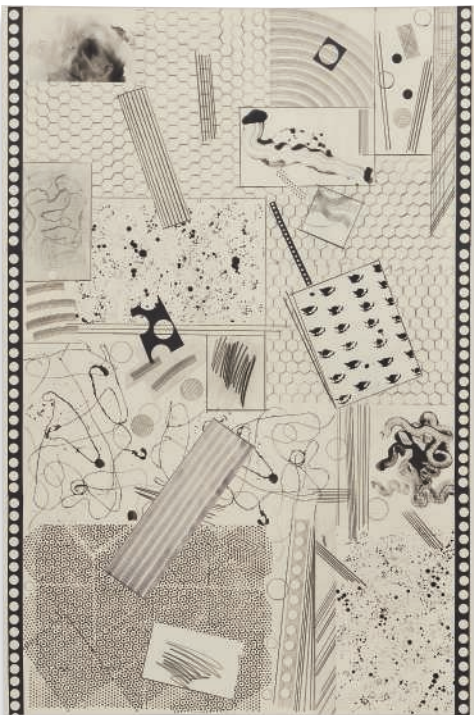


217. David Korty b. 1971

Film Strip (Warhol)
signed and dated “David Korty 2013”
on the reverse
acrylic, ink, charcoal and paper collage
on canvas
72 x 48 in. (182.9 x 121.9 cm.)
Executed in 2013.

Estimate
\$4,000-6,000

Provenance
The Artist and Night Gallery, Los Angeles
Two x Two for AIDS and Art, Dallas,
October 26, 2013
Acquired at the above sale by the
present owner





218. Yoan Mudry b. 1990

The Tube

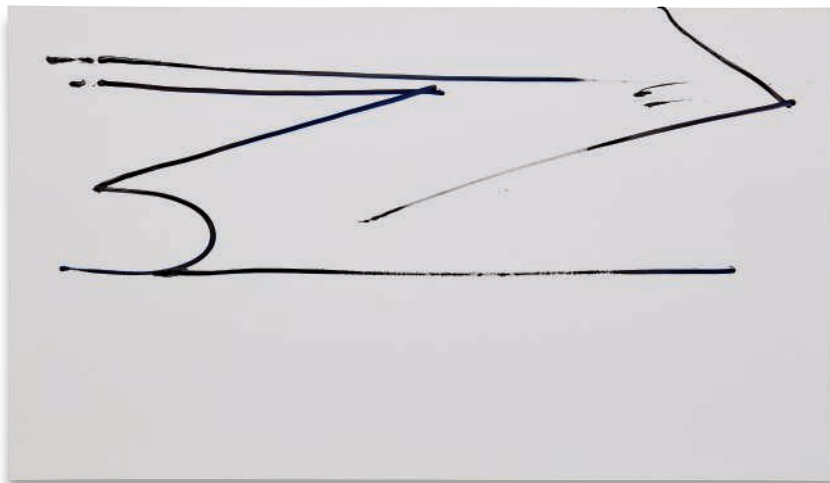
signed, titled and dated "Yoan Mudry
2013 THE TUBE" on the overlap
oil and acrylic on canvas
31½ x 23½ in. (80 x 59.7 cm.)
Painted in 2013.

Estimate

\$5,000-7,000

Provenance

Nicolas Krupp, Basel
Private Collection, United States
Acquired from the above by the
present owner



219. Max Ruf b. 1982

Arrowsmith 3

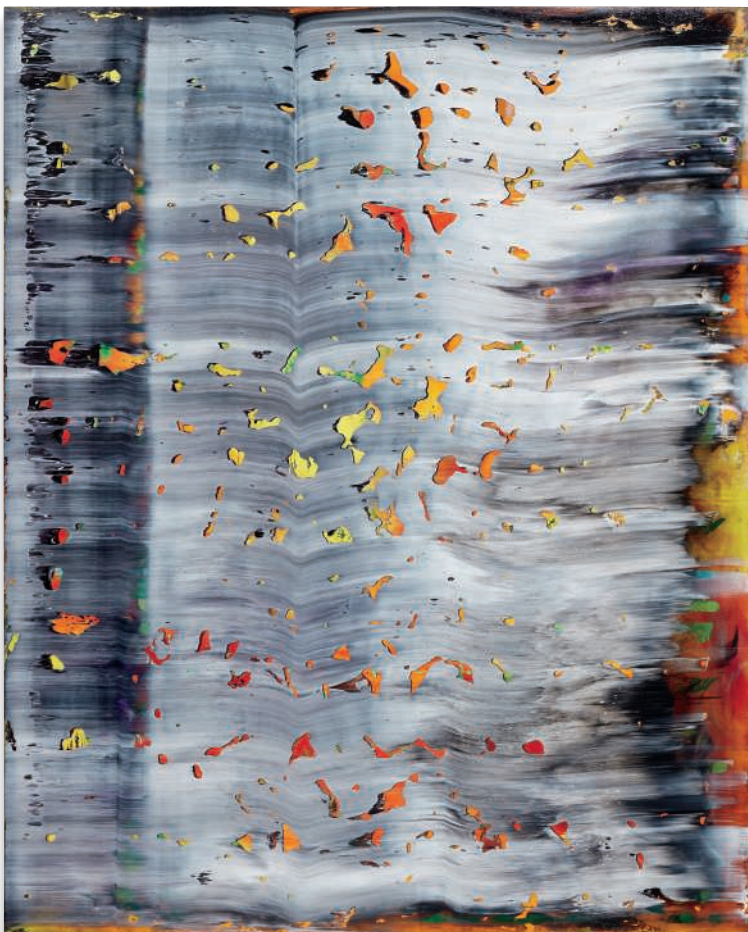
oil on canvas
59 x 102½ in. (149.9 x 260.4 cm.)
Painted in 2014.

Estimate

\$4,000-6,000

Provenance

Carl Kostyál, London
Acquired from the above by the
present owner



220. Stanley Casselman b. 1963

IR-42

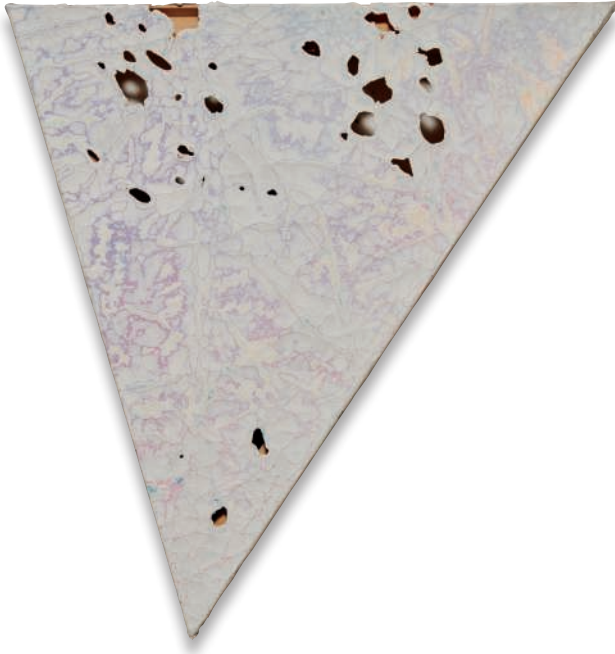
signed, titled and dated "Stanley Casselman "IR-42" 2013" on the reverse
acrylic on canvas
72 x 58 in. (182.9 x 147.3 cm.)
Painted in 2013.

Estimate

\$10,000-15,000

Provenance

Acquired directly from the artist by the
present owner

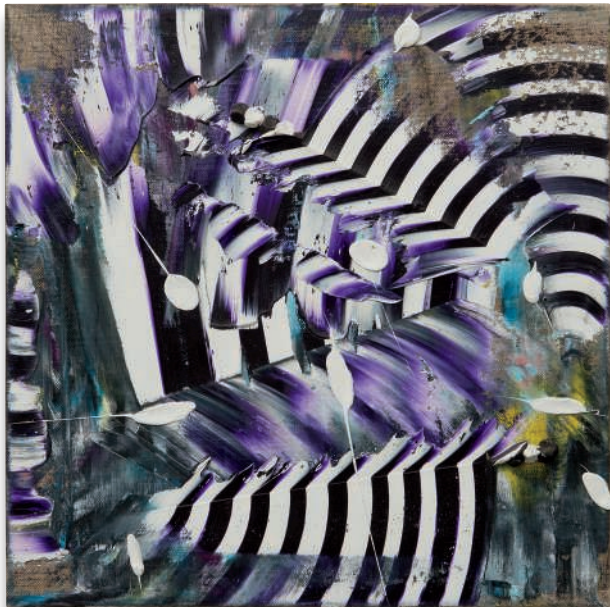


221. Kadar Brock b. 1980

Deredmitrgawxxiii
acrylic, oil, Flashe and spray paint
on canvas
24 x 24 $\frac{7}{8}$ in. (61 x 63.2 cm.)
Executed in 2014.

Estimate
\$4,000-6,000

Provenance
Anonymous Gallery, New York
Acquired from the above by the
present owner



222. Zander Blom b. 1982

Untitled
signed and dated "Zander Blom 2014"
on the reverse
oil on linen
19 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in. (50.2 x 50.2 cm.)
Painted in 2014.

Estimate
\$4,000-6,000

Provenance
Stevenson, Cape Town
Acquired from the above by the
present owner

Literature
Marc Barben and Sophie Perryer, eds.,
Zander Blom: Paintings Volume II,
2013-2016, Cape Town, 2016, no. 1.582,
p. 262 (illustrated, online)

223. Walead Beshty b. 1976

Selected Works (2011-2012/March 17th 2011 - March 15th 2012)

color photographic paper, black and white photographic paper and archival inkjet paper, in artist's copper frame
30 x 20 $\frac{1}{8}$ in. (76.2 x 51.1 cm.)
Executed in 2012.

Estimate

\$8,000-12,000

Provenance

Regen Projects, Los Angeles

Acquired from the above by the present owner



224. Joe Reihsen b. 1979

Confessional For The Non-Religious
signed and dated "Joe Reihsen 2014"
on the reverse

acrylic on panel, in artist's brass frame
25 $\frac{1}{4}$ x 20 $\frac{1}{4}$ in. (64.1 x 51.4 cm.)
Executed in 2014.

Estimate

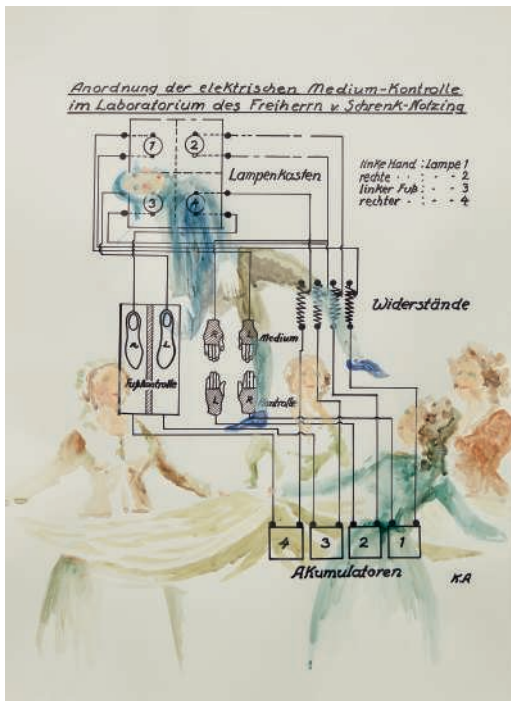
\$3,000-5,000

Provenance

Anat Ebgi, Los Angeles

Acquired from the above by the present owner



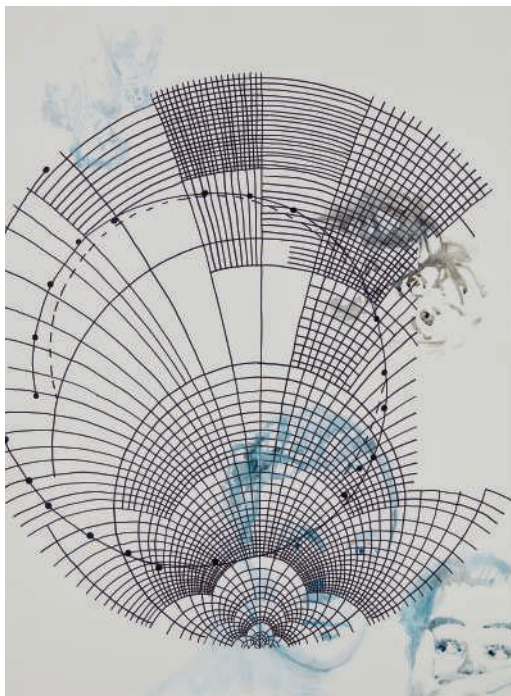


225. Tony Oursler b. 1957

Spontangled
signed and dated "Tony Oursler 2002"
on the reverse
acrylic and ink on paper
30 x 22 in. (76.2 x 55.9 cm.)
Executed in 2002.

Estimate
\$2,000-3,000

Provenance
Lehmann Maupin, New York
Private Collection, New York



226. Tony Oursler b. 1957

Thrown
signed and dated "Tony Oursler 2000"
on the reverse
acrylic and ink on paper
30 x 22 in. (76.2 x 55.9 cm.)
Executed in 2000.

Estimate
\$2,000-3,000

Provenance
Lehmann Maupin, New York
Private Collection, New York



This lot is sold with No Reserve

227. Jay Heikes b. 1975

Left for Dead in New York
graphite, ink and sprayed enamel on
photocopied paper
137 $\frac{7}{8}$ x 357 $\frac{7}{8}$ in. (350.5 x 908.3 cm.)
Executed in 2006.

Estimate
\$5,000-7,000 •

Provenance
Marianne Boesky Gallery, New York
Acquired from the above by the present owner

Exhibited
New York, Marianne Boesky Gallery, *Joe Deutch, Jay Heikes, Chris Moukarbel, Kianja Strobert, Jeffrey Wells*, October 26 – November 25, 2006



This lot is sold with No Reserve

228. Amie Dicke b. 1978

Cry Wall

signed, titled, inscribed and dated
 "2003 Amie N.L. "cry wall"
 on the reverse
 ink on cutout magazine paper
 16 x 11½ in. (40.6 x 29.2 cm.)
 Executed in 2003.

Estimate

\$1,000-1,500 •

Provenance

Private Collection, New York



This lot is sold with No Reserve

229. Amie Dicke b. 1978

Jumping for Tom Ford for Gucci

signed, inscribed and dated "Amie
 2003 L.A." on the reverse
 ink on cutout magazine
 16 x 11½ in. (40.6 x 29.2 cm.)
 Executed in 2003.

Estimate

\$1,000-1,500 •

Provenance

Private Collection, New York

This lot is sold with No Reserve

230. Christian Holstad b. 1972

Here Kitty Kitty #20
collage on handmade paper
19¼ x 24¾ in. (48.9 x 62.9 cm.)
Executed in 2005.

Estimate
\$2,000-3,000 •

Provenance
Daniel Reich Gallery, New York
Acquired from the above by the
present owner



This lot is sold with No Reserve

231. Christian Holstad b. 1972

Here Kitty Kitty #3
collage on handmade paper
19⅝ x 24⅞ in. (49.8 x 63.2 cm.)
Executed in 2004.

Estimate
\$2,000-3,000 •

Provenance
Daniel Reich Gallery, New York
Acquired from the above by the
present owner





232. Vanessa Beecroft b. 1969

Untitled (Portrait of a Woman)
oil on canvas
48¾ x 38¼ in. (123.8 x 97.2 cm.)
Painted in 1999, this work is
accompanied by a certificate of
authenticity signed by the artist.

Estimate
\$3,000-5,000

Provenance
Galerie Deux, Japan
Sotheby's, New York, May 18, 2000,
lot 122
Acquired at the above sale by the
present owner

This lot is sold with No Reserve



233. Frohawk Two Feathers b. 1976

Lord Darlington
signed, titled and inscribed "Lord
Darlington, Commander of the free
Dutch forces Frohawk Two Feathers"
on the reverse
ink, watercolor, coffee and tea on paper
44 x 30 in. (111.8 x 76.2 cm.)
Executed in 2010.

Estimate
\$2,000-3,000 •

Provenance
Morgan Lehman Gallery, New York
Acquired from the above by the
present owner in 2010

234. Michael Velliquette b. 1971

*They Set Off in Rafts and Arrived
in Bones*

signed with the artist's initials and
dated "MV05" lower right
paper and glue
12 x 12 in. (30.5 x 30.5 cm.)
Executed in 2005.

Estimate
\$2,000-3,000

Provenance
Chris Perez / Ratio 3, San Francisco
Acquired from the above by the
present owner



This lot is sold with No Reserve

235. Avner Ben-Gal b. 1966

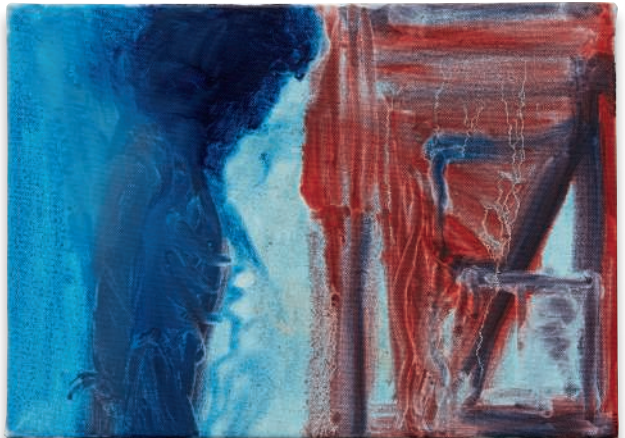
Untitled

signed and dated "Avner Ben Gal
2007" on the reverse
acrylic on canvas
9¾ x 13¾ in. (24.8 x 34.9 cm.)
Painted in 2007.

Estimate
\$1,000-2,000 •

Provenance
Bortolami Gallery, New York
Acquired from the above by the
present owner

Exhibited
Aspen Art Museum, *Avner Ben-Gal:
Sudden Poverty*, August 2 - October
14, 2007, pp. 23, 45, 71-72 (illustrated,
p. 23, installation shot, p. 45)
Kunstmuseum Basel, Museum für
Gegenwartskunst, *Avner Ben-Gal*,
January 18 - May 4, 2008, p. 48
(illustrated, titled 7)





This lot is sold with No Reserve

236. Michael Queenland b. 1970

Mille Pogany and Breads

wicker basket, glazed ceramic and painted wood table, in 13 parts
basket 17 x 24 $\frac{5}{8}$ x 21 $\frac{5}{8}$ in.
(43.2 x 62.5 x 54.9 cm.)
table 39 x 47 $\frac{7}{8}$ x 17 $\frac{1}{4}$ in.
(99.1 x 121.6 x 43.8 cm.)
overall 56 x 47 $\frac{7}{8}$ x 21 $\frac{5}{8}$ in.
(142.2 x 121.6 x 54.9 cm.)
Executed in 2007.

Estimate

\$3,000-4,000 •

Provenance

Private Collection, New York



This lot is sold with No Reserve

237. Troy Abbott b. 1967

Deco Cage (Red Bird)

found object, ABS video and retrofitted computer parts
bird cage 16 x 17 $\frac{3}{4}$ x 9 in.
(40.6 x 45.1 x 22.9 cm.)
overall 63 $\frac{3}{4}$ x 25 $\frac{3}{4}$ x 9 in.
(161.9 x 65.4 x 22.9 cm.)
n.d.

Estimate

\$3,000-4,000 •

Provenance

Private Collection, New York

Property of Mr. & Mrs. S. Taplin

238. Liza Lou b. 1969

Cup and Saucer

beaded with the artist's signature
"Liza" on the underside of the cup;
further beaded with the artist's
signature "Lou" upper center of
the saucer

polyester, resin and glass beads,
in 2 parts

overall $3\frac{5}{8}$ x 6 x 6 in.

(9.2 x 15.2 x 15.2 cm.)

Executed in 1999, this work is from a
series of 50 unique variants, and was
created in support of the installation
Kitchen (1991-1996) at the Whitney
Museum of American Art, New York.

Estimate

\$4,000-6,000

Provenance

Bass Museum of Art, Miami Beach
Acquired from the above by the
present owner in 1999



239. Robert Wilson b. 1941

Small Stalin Chairs

folded lead over two armatures

(i) $7\frac{1}{2}$ x $19\frac{1}{2}$ x 21 in.

(19.1 x 49.5 x 53.3 cm.)

(ii) $7\frac{1}{2}$ x $18\frac{3}{4}$ x 21 in.

(19.1 x 47.6 x 53.3 cm.)

Executed in 1992.

Estimate

\$4,000-6,000

Provenance

Private Collection, New York





240. Marc Gumpinger b. 1974

Space 8

signed and dated "GUMPINGER 2017"
on the reverse
oil on canvas
39½ x 27½ in. (100.3 x 70.2 cm.)
Painted in 2017.

Estimate

\$3,000-5,000

Provenance

HG Contemporary, New York
Acquired from the above by the
present owner

Exhibited

New York, HG Contemporary, *SPACE*,
October 5 - November 13, 2017



This lot is sold with No Reserve

241. Suzanne McClelland b. 1959

Purkift

signed, titled and dated "1993-6
"purkift" Suzanne McClelland Suzanne
McClelland "purkift" 93-6" on the
reverse; further signed "Suzanne
McClelland" on the stretcher
charcoal, synthetic medium, gesso and
enamel on canvas
72 x 68 in. (182.9 x 172.7 cm.)
Executed in 1993-1996.

Estimate

\$2,000-3,000 •

Provenance

Paul Kasmin Gallery, New York
Acquired from the above by the
present owner

This lot is sold with No Reserve

242. Bryan Crockett b. 1970

Hope
watercolor pencil on paper,
in artist's frame
diameter 34½ in. (87.6 cm.)
Executed in 2002.

Estimate
\$2,000-3,000 •

Provenance
Lehmann Maupin, New York
Private Collection, New York



243. Nikolay Koshelev b. 1987

"Antwerp 7:07 am"
(*The Moon Pool Project*)
signed, titled and inscribed "Nikolay
Koshelev "M. Pool" 20/7. "Antwerp
7:07 am" NY. / MSK." on the reverse
oil, acrylic and gesso on canvas
95 x 75 in. (241.3 x 190.5 cm.)
Executed in 2017.

Estimate
\$25,000-35,000

Provenance
Acquired directly from the artist by the
present owner





This lot is sold with No Reserve

244. Ryan Johnson b. 1978

Clara Bow (Flapper)
synthetic clay, acrylic, cheesecloth,
plywood, steel and casting tape
81 x 37 x 24 in. (205.7 x 94 x 61 cm.)
Executed in 2008.

Estimate
\$2,000-3,000 •

Provenance
Guild & Greyshkul, New York
Private Collection, New York



245. Brendan Lynch b. 1985

History
signed, titled and dated ““History”
Brendan Lynch '14” on the reverse
graphite and aluminum leaf on
wood panel
30 x 24 in. (76.2 x 61 cm.)
Executed in 2014.

Estimate
\$1,500-2,000

Provenance
The Artist
Viva: A Benefit To Support Victims
Of Hurricanes Ingrid And Manuel,
Fundación Rodrigo Montes de Oca,
Paddle8, February 9, 2014

This lot is sold with No Reserve

246. Rei Naito b. 1961

Pillow for the Dead

silk organza and thread

1⅞ x 2⅜ x 1¾ in. (2.9 x 6 x 4.4 cm.)

Executed in 1997.

Estimate

\$2,000-3,000 •

Provenance

Private Collection, New York



247. Alexey Morosov b. 1974

Caryatid_Supersonic

incised with the artist's signature "a.

Morosov" on the reverse of the figure; further

stamped by the foundry and with the number

"5/7" on the reverse of the base

bronze

14½ x 9¼ x 4⅞ in. (36.8 x 23.5 x 12.4 cm.)

Conceived in 2011 and cast in 2017, this work is number 5 from an edition of 7.

Estimate

\$35,000-45,000

Provenance

Acquired directly from the artist by the present owner



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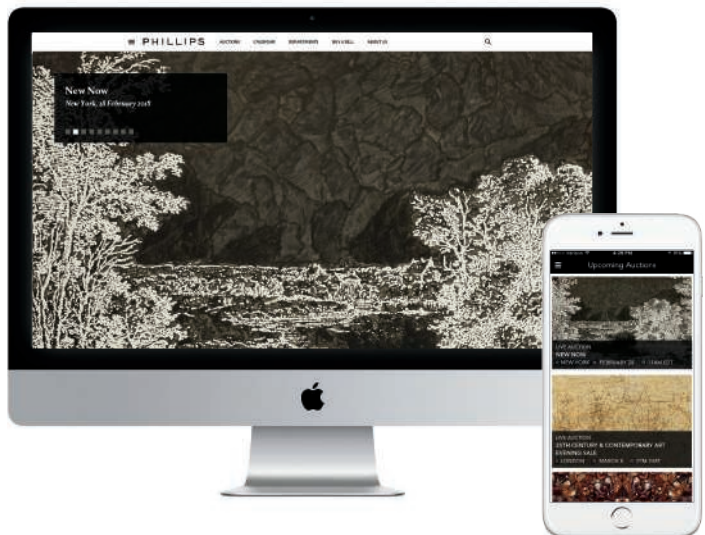
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Wednesday, 28 February 2018, 11am

Viewing

20 – 28 February

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Front cover George Condo, *Nude Homeless Drinker*, 1999, lot 43,

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Back cover Damien Hirst, *Arachidoyl Chloride*, 2005, lot 24,

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The property of a French private collector

Henri Matisse

Nu allongé I (Aurore)

signed, numbered 'Henri Matisse 3/10' and stamped with the foundry mark 'Bingen-Costenoble, fondeur Paris' on the base patinated bronze

34.3 x 50.2 x 28.6 cm (13 ½ x 19 ¾ x 11 ¼ in.)

Conceived in Collioure in 1907 and cast by Bingen-Costenoble, Paris, circa 1908, this work is number 3 from an edition of 10.

Estimate £5,000,000 - 7,000,000



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at 450 Park Avenue

New York

15 - 21 February 2018

Please contact Amanda Lo Iacono
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This masterwork by Henri Matisse will be offered in our 20th Century & Contemporary Art Evening sale in London on 8 March 2018.

Evening & Day Sales

London, 8 & 9 March 2018

Viewing Dates

London, 24 February - 9 March 2018



Figuring History:

**Robert Colescott,
Kerry James Marshall,
Mickalene Thomas**

15 February-13 May, 2018

Phillips is proud to sponsor the Seattle Art Museum's presentation of *Figuring History: Robert Colescott, Kerry James Marshall, Mickalene Thomas*, on view 15 February-13 May, 2018.

School of Beauty, School of Culture, 2012, Kerry James Marshall, acrylic and glitter on unstretched canvas, 108 x 158 in., Birmingham Museum of Art, Museum purchase with funds provided by Elizabeth (Bibby) Smith, the Collectors Circle for Contemporary Art, Jane Comer, the Sankofa Society, and general acquisition funds, 2012.57, © Kerry James Marshall.

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Photographs

New York, Auction 9 April 2018

Public viewing from 31 March-8 April
at 450 Park Avenue, New York

Enquiries

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John Baldessari

*Duress Series: Person climbing Exterior Wall of
Tall Building/Person on Ledge of Tall Building/
Person on Girders of Unfinished Tall Building
(Maquette), 2003*

Estimate \$40,000-60,000

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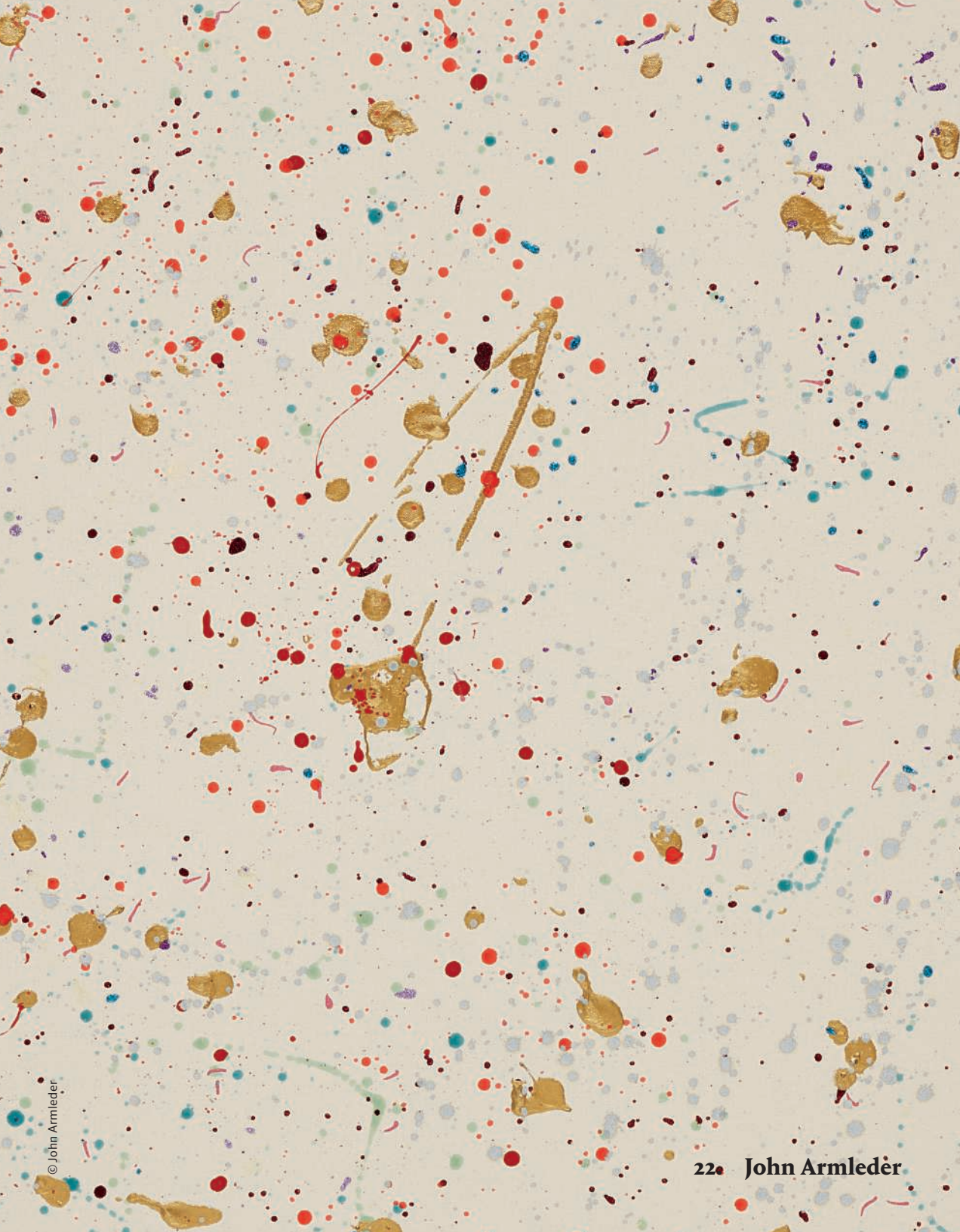
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