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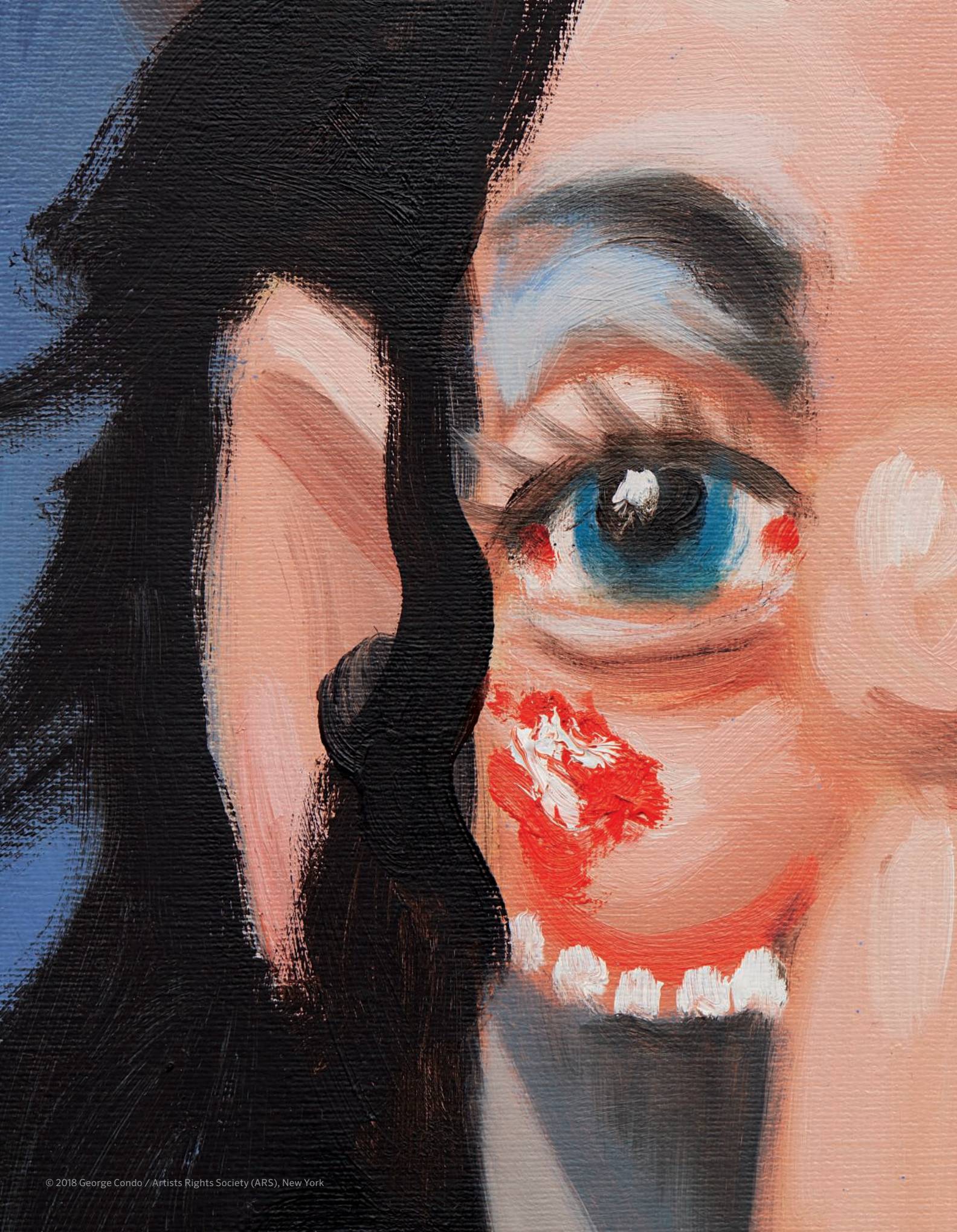
20th Century & Contemporary Art Day Sale

Afternoon Session, New York, 16 May 2018, 2pm



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© 2018 Jonas Wood (detail)

316. Jonas Wood

©KAWS

321. KAWS

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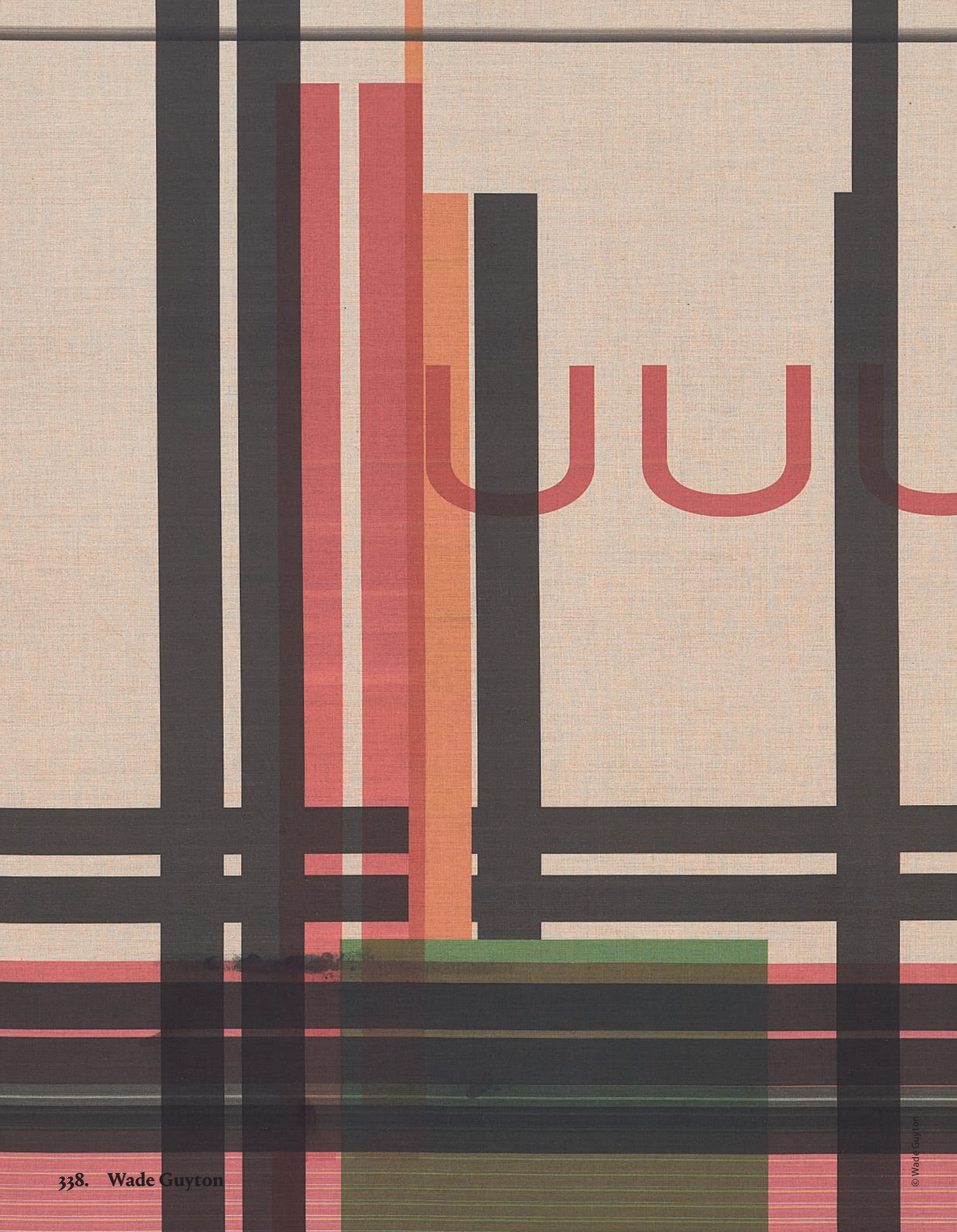

338. Wade Guyton

© Wade Guyton

20th Century & Contemporary Art Day Sale, Afternoon Session
New York, 16 May 2018

Auction & Viewing Location
450 Park Avenue New York 10022

Auction
Wednesday, 16 May 2018, 2pm

Viewing
4 – 15 May
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation
When sending in written bids or making enquiries please refer to this sale as NY010218 or 20th Century & Contemporary Art Day Sale, Afternoon Session.

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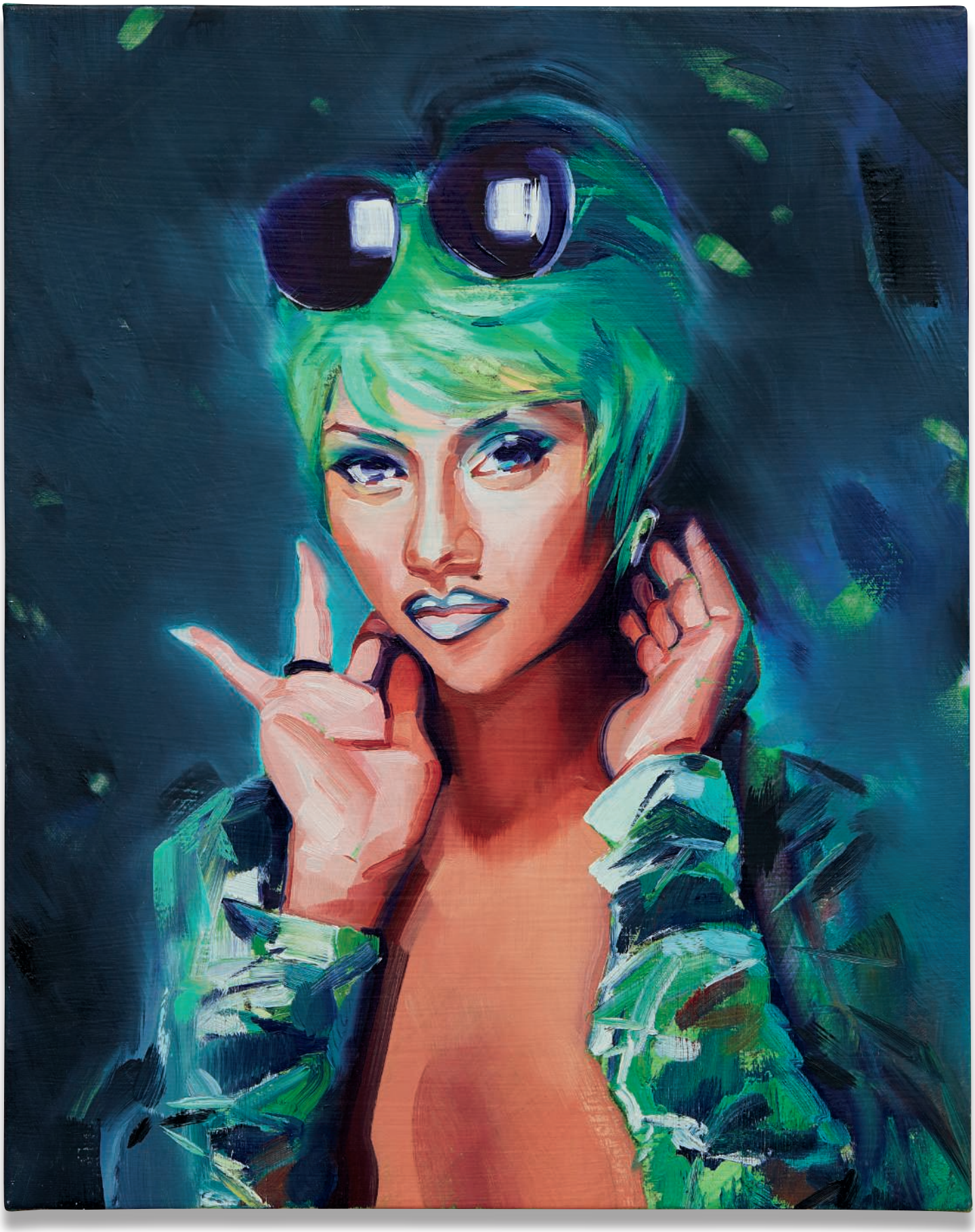
301. Sam McKinniss b. 1985

Lil' Kim (Crush on You)
signed, titled and dated ""Lil' Kim (crush on you)" 2016
Sam McKinniss" on the reverse
oil and acrylic on canvas
20 x 16 in. (50.8 x 40.6 cm.)
Painted in 2016.

Estimate
$8,000-12,000

Provenance
Courtesy of Artist and Team Gallery
MTV RE:DEFINE, March 2017
Private Collection



302. Shara Hughes b. 1981

Vanity
signed, inscribed and dated "SHARA HUGHES
Shara Hughes 2007 Georgia" on the reverse
oil, glitter and enamel on canvas
46 x 48⅛ in. (116.8 x 122.2 cm.)
Executed in 2007.

Estimate
$10,000-15,000

Provenance
Galerie Mikael Andersen, Copenhagen
Acquired from the above by the present owner

Exhibited
Copenhagen, Galerie Mikael Andersen,
Shara Hughes: I'll Just Have to Work with This,
August 7 – September 13, 2008

303. Petra Cortright b. 1986

iola ex
digital painting on aluminum
58⅞ x 78⅜ in. (149.5 x 199.1 cm.)
Executed in 2014.

Estimate
$25,000-35,000

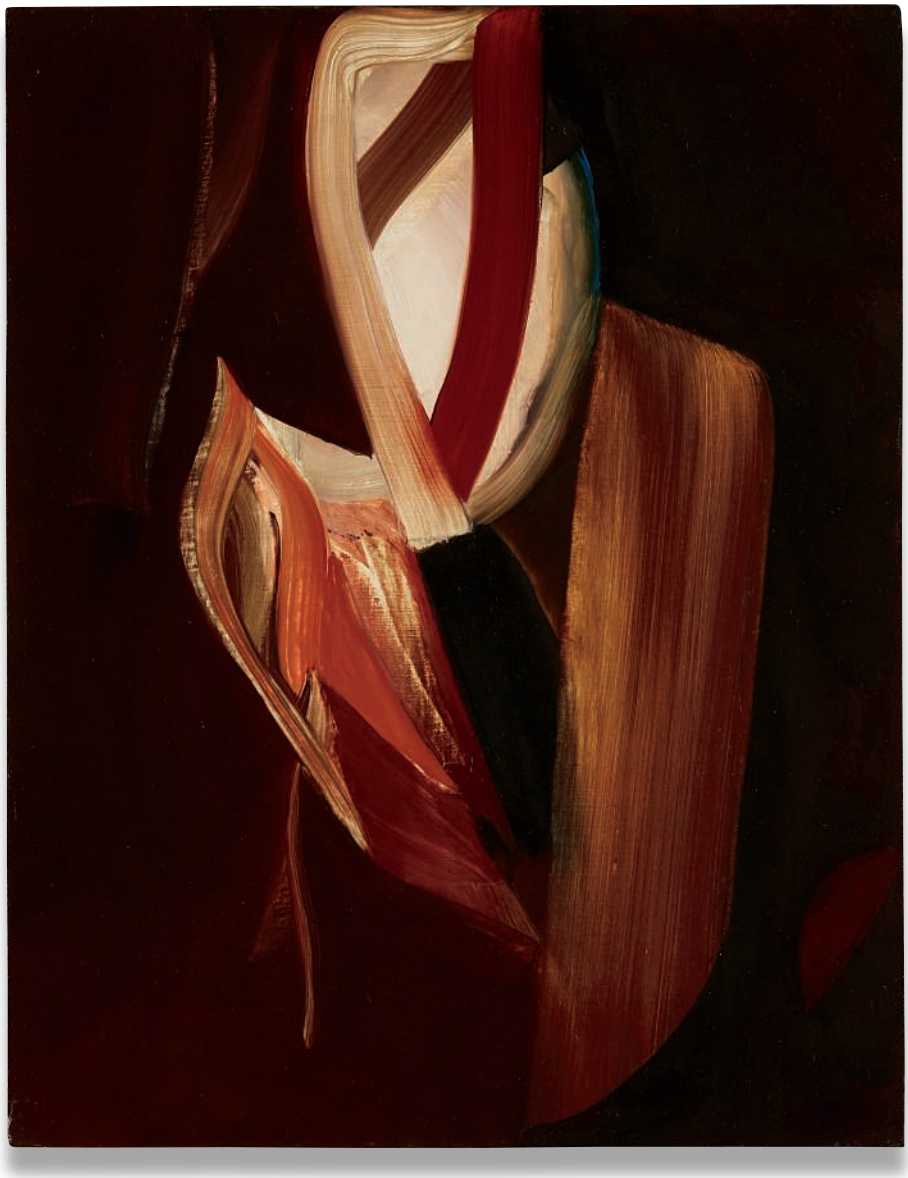
Provenance
Simcor LLC, Los Angeles
Acquired from the above by the present owner

304. Emily Mae Smith b. 1979

The Studio (Memphis)
signed and dated "Emily Mae Smith 2014" on the reverse
prepared ground, acrylic and oil on linen
38 x 27 in. (96.5 x 68.6 cm.)
Executed in 2014.

Estimate
$8,000-12,000

Provenance
Laurel Gitlen, New York
Acquired from the above by the present owner

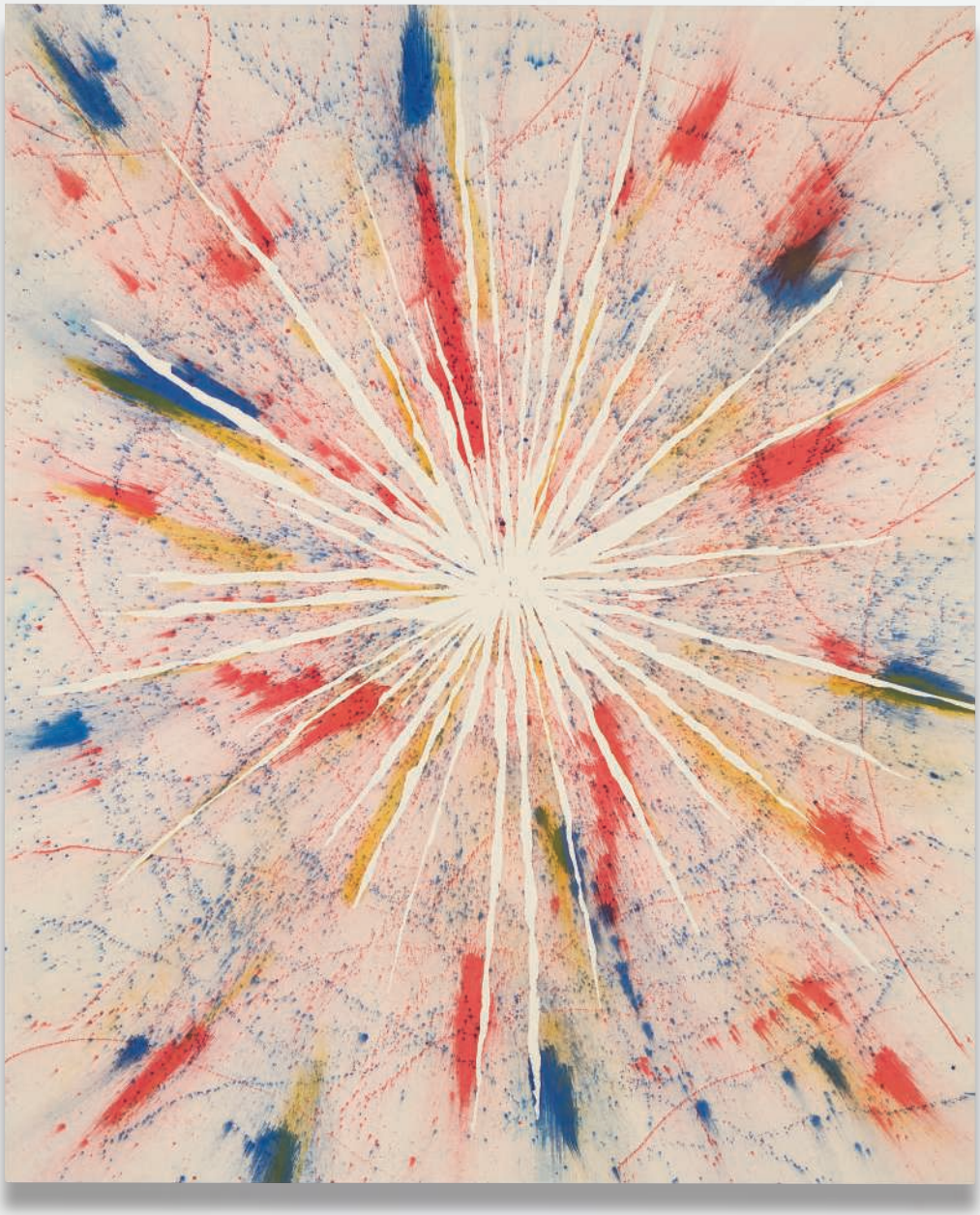


305. Lesley Vance b. 1977

Untitled
signed and dated "Lesley Vance 2009" on the reverse
oil on linen
18¾ x 15 in. (47.6 x 38.1 cm.)
Painted in 2009.

Estimate
$30,000-40,000

Provenance
Artist Pension Trust, New York
Acquired from the above by the present owner



306. Harmony Korine b. 1973

Starburst Wooly
signed, titled and dated "Harmony Korine Starburst WOOLY 2014" on the reverse
ink on canvas
102 x 84 in. (259.1 x 213.4 cm.)
Executed in 2014.

Estimate
$40,000-60,000

Provenance
Private Collection

307. **Brent Wadden** b.1979

Big Red
signed, titled and dated “Brent Wadden 2014 “BIG RED”” on the reverse
hand-woven fibers, wool, cotton and acrylic on canvas, in artist’s frame
101½ x 78 in. (257.8 x 198.1 cm.)
Executed in 2014.

Estimate
$60,000-80,000

Provenance
Almine Rech Gallery, Brussels
Acquired from the above by the present owner in 2014

308. Yoan Capote b. 1977

Palangre (muro de mar I)
oil, nails and fish hooks on linen, mounted on panel
40 x 60¾ in. (101.6 x 154.4 cm.)
Executed in 2016.

Estimate
$30,000-40,000

Provenance
Galeria Mário Sequeira, Braga
Acquired from the above by the present owner

Exhibited
Braga, Galeria Mário Sequeira, *KALEI2COPIO HAVANA*,
February 11 - March 27, 2017

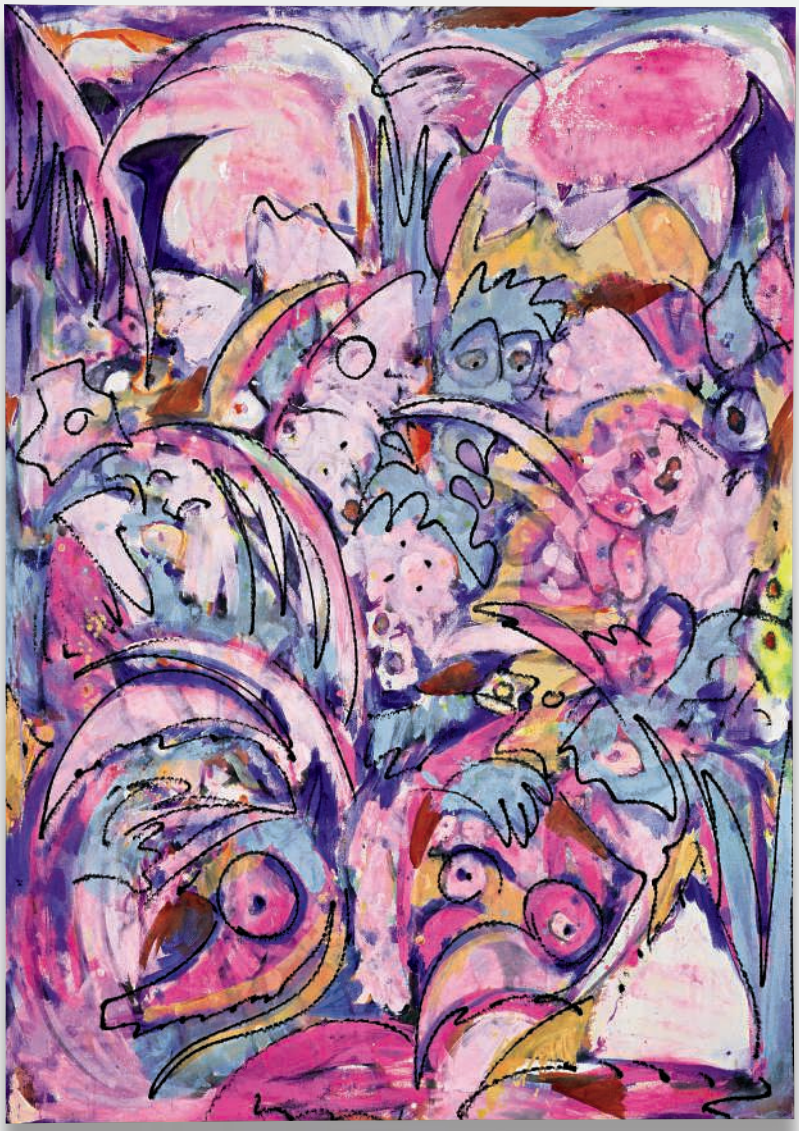
(detail of the verso)

309. Titus Kaphar b. 1976

Nah! Momma, She Ain't White, She Just Real Light Skinnedded
signed and dated "Kaphar 06" on the upper turnover edge
oil and thread on canvas
24 x 18 in. (61 x 45.7 cm.)
Executed in 2006.

Estimate
$8,000-12,000

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



310. Jim Thorell b. 1981

FREAK FARM
signed and dated "Jim Thorell 2015" on the reverse
acrylic on canvas
82½ x 59 in. (209.6 x 149.9 cm.)
Painted in 2015.

Estimate
$4,000-6,000

Provenance
S|2 Gallery, New York
Acquired from the above by the present owner

Exhibited
New York, S|2 Gallery, *Jim Thorell: 7 Paintings*,
June 25 - August 5, 2015

311. André Butzer b. 1973

Untitled
signed "A. Butzer" lower right; further signed and dated "A. Butzer '07-'08" on the reverse
oil on canvas
102½ x 133⅞ in. (260.4 x 340 cm.)
Painted in 2007.

Estimate
$40,000-60,000

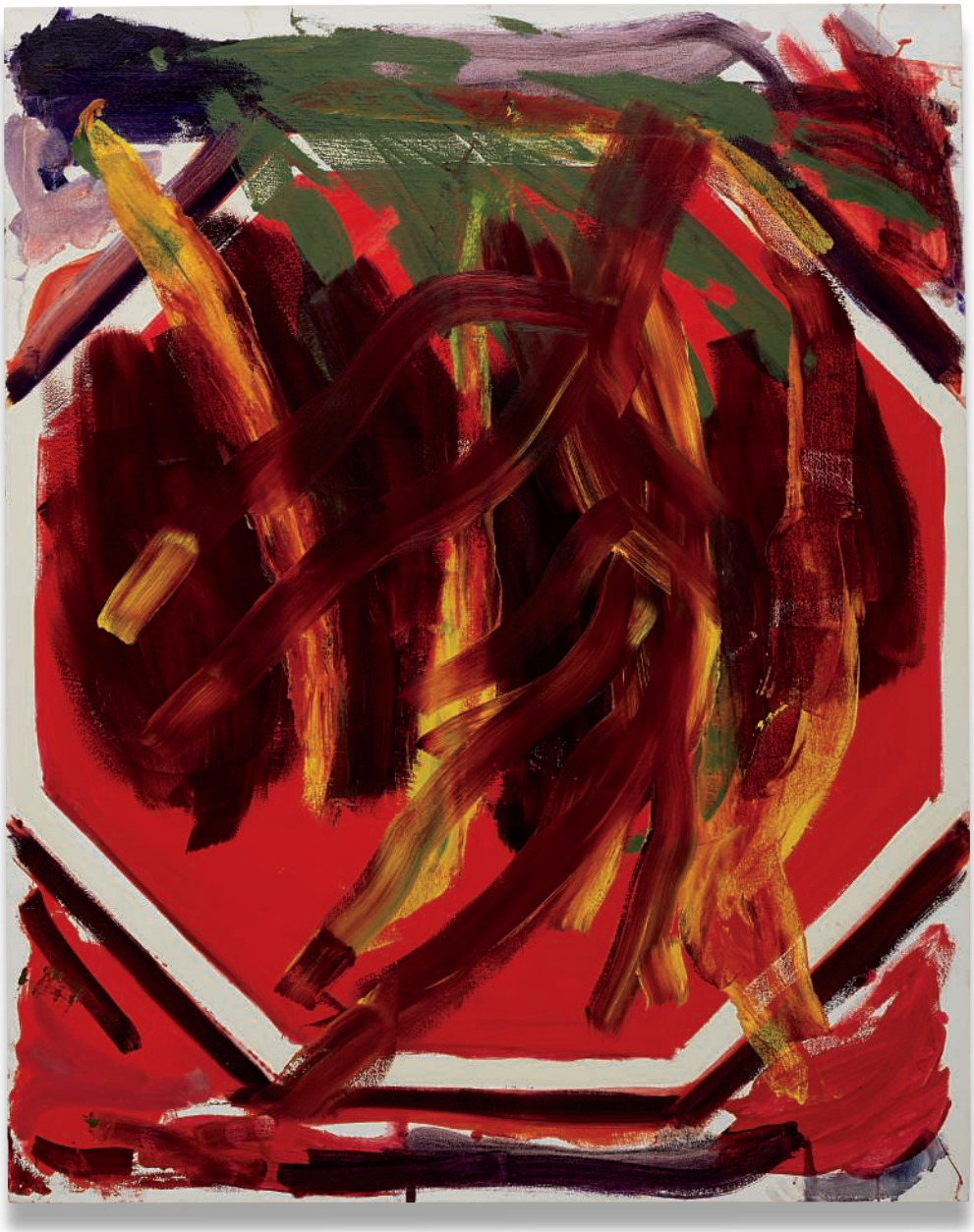
Provenance
Metro Pictures, New York
Acquired from the above by the present owner in 2008

312. Secundino Hernández b. 1975

Untitled
signed and dated "Secundino Hernández 14" on the reverse
gouache, acrylic, alkyd and oil on canvas
20 x 117¾ in. (50.8 x 299.1 cm.)
Executed in 2014.

Estimate
$30,000-40,000

Provenance
Galerie Krinzinger, Vienna
Private Collection, Switzerland
Private Collection, New York



313. Josh Smith b. 1976

Untitled
signed and dated "JOSH SMITH JOSH SMITH 2012 JOSH SMITH, 2012" on the overlap
oil on canvas
60 x 48 in. (152.4 x 121.9 cm.)
Painted in 2012.

Estimate
$30,000-50,000

Provenance
Luhring Augustine, New York
Acquavella Galleries, New York
Private Collection (acquired from the above)
Christie's, New York, September 23, 2014, lot 208
Acquired at the above sale by the present owner

Exhibited
Los Angeles, Museum of Contemporary Art, *The Painting Factory: Abstraction After Warhol*, April 29 - August 20, 2012, p. 215 (illustrated)
New York, Acquavella Galleries, *White Collar Crimes*, February 21 - March 27, 2013, p. 94 (illustrated)

314. Ruby Neri b. 1970

Untitled
ceramic with glaze
15¾ x 8 x 10½ in. (40 x 20.3 x 26.7 cm.)
Executed in 2007.

Estimate
$10,000-15,000

Provenance
David Kordansky Gallery, Los Angeles
Private Collection, Greece
Private Collection, New York

315. Huma Bhabha b. 1962

Ghost
wood, Styrofoam, metal stud, acrylic, clay and wire
82½ x 28¼ x 14¼ in. (209.6 x 71.8 x 36.2 cm.)
Executed in 2008.

Estimate
$25,000-35,000

Provenance
Salon 94, New York
Acquired from the above by the present owner in 2010

316. Jonas Wood b. 1977

Special Cactus
signed and titled "JONAS WOOD JBRW SPECIAL CACTUS" on the reverse
oil on canvas
22 x 18 in. (55.9 x 45.7 cm.)
Painted in 2007.

Estimate
$90,000-120,000

Provenance
Anton Kern Gallery, New York
Private Collection (acquired from the above in 2007)
Sotheby's, New York, November 14, 2013, lot 435
Acquired at the above sale by the present owner

Painted in 2007, Jonas Woods' *Special Cactus* is a captivating study in perspective rendered in intimate scale. Reminiscent of the colorful Henri Matisse cutouts that the artist grew up admiring, the present lot draws upon the legacy of Cubism, as Wood paradoxically transforms a pedestrian scene into a complex composition by distilling each element to simple shapes rendered in flat color. The potted cactus resting atop a floral tablecloth belies the traditional notion of still life, presenting the observer with a synthesized view from multiple viewpoints in space. The circle of deep brown surrounded by lighter rings becomes the pot's saucer in aerial view, while a vertical band of darker yellow placed below this shape illustrates a shadow on the table cloth, suggesting a view from an alternate vantage point. Wood further oscillates between abstraction and figuration in the tablecloth, as overlays of color create recognizable floral patterns, while the uniform application of blue flattens the surface of the work.

To achieve the distortion of space that is essential to his oeuvre, Wood photographs his subjects from multiple angles, collaging these images together and employing drawing to "work out the kinks and...locate what [feels] right." (Jonas Wood, quoted in Amanda Law, "Q & A with Artist Jonas Wood", *Hammer Museum,* February 16, 2010, online). *Special Cactus* is a quintessential early example of Wood's singular style and use of domestic subject matter. As he surmised of his preference for still life, "Of all the possible things I could paint, the thing that interests me is something that I can get close enough to in order to paint it honestly." (Jonas Wood, quoted in "Ana Vejzovic Sharp in Conversation with Jonas Wood" Dan Nadel, ed., *Jonas Wood: Interiors,* exh. cat., Anton Kern Gallery, New York, 2011, p. 56)

317. KAWS b. 1974

Permanent Thirty-Three
painted bronze
11 x 6¼ x 9½ in. (27.9 x 15.9 x 24.1 cm.)
Executed in 2008, this work is from a series of 33 unique color variants.

Estimate
$20,000-30,000

Provenance
Honor Fraser Gallery, Los Angeles
Private Collection
Private Collection

Exhibited
New York, Gering & López Gallery, *KAWS*, November 6 - December 23, 2008
Los Angeles, Honor Fraser Gallery, *KAWS: The Long Way Home*, February 21 - April 4, 2009

318. Kehinde Wiley b. 1977

Passing/Posing #1
oil on canvas, in artist's frame
75¼ x 75¼ in. (191.1 x 191.1 cm.)
Painted in 2002.

Estimate
$50,000-70,000

Provenance
Rhona Hoffman Gallery, Chicago
Simon Watson, New York
Acquired from the above by the present owner

Exhibited
New York, The Studio Museum in Harlem, *IRONIC/ ICONIC: Artists in Residence at The Studio Museum in Harlem*, July 10 - September 22, 2002
New York, Brooklyn Museum, *Passing/Posing: Kehinde Wiley Paintings*, October 8, 2004 - February 6, 2005

Literature
Robert Hobbs, et. al., *Kehinde Wiley*, New York, 2012, p. 54 (illustrated)

319. Stanley Whitney b. 1946

Manet's Light
signed and dated "2007 Stanley Whitney" on the reverse
oil on linen
72 x 72 in. (182.9 x 182.9 cm.)
Painted in 2007.

Estimate
$80,000-120,000

Provenance
Christine König Galerie, Vienna
Acquired from the above by the present owner

> **"I don't have a theory about color. I don't want to go on the signs of color. Some people ask me what the color means, or the color does this, the color does that. Whatever the color does is fine. I don't want to have control over the color"**
>
> Stanley Whitney

Stanley Whitney's color grids, recently the subject of the artist's renowned solo exhibition at The Studio Museum in Harlem in 2015 called *Dance the Orange*, are both arresting and comforting in their subtleties. The present lot, painted in 2007, engulfs the viewer in a sea of geometric pigments, each border hand-drawn with unpredictable juxtaposition of color. To begin these compositions, Whitney paints a single rectangular block of color in the upper left part of the composition, working row by row to generate interesting dialogues– warm meets cool, while primary meets secondary, and neutral meets vibrant. In the present composition, Whitney creates these relationships not only in the larger building blocks of the composition, but also in the thin bands separating each row, where he runs his brush perpendicularly to produce a balanced and harmonious image. Whitney's expert application of color in his paintings is informed by his appreciation for the artists who came before him and specifically, how painting has evolved over time, as made evident by the present lot's title, *Manet's Light*, named after the Impressionist master Édouard Manet.

As Lauren Haynes describes, "Whitney's work interrogates the connections among colors, how they lead to and away from one another, what memories they are associated with...Whitney's colors take on lives of their own. They evoke memory and nostalgia. This orange takes you back to your favorite childhood t-shirt; that blue reminds you of your grandmother's kitchen. Whitney's paintings remind us, on a universal scale, of the ability of color to trigger feelings and sensations." (Lauren Haynes, "Orange That Blue", *Stanley Whitney: Dance the Orange*, The Studio Museum in Harlem, New York, 2015, p. 28) The emotional effects of Whitney's paintings are palpable, and becoming even more central to the discourse of abstract painting in the contemporary era. At age 72, the African American artist has only recently received the critical acclaim he deserves. After moving to New York from Philadelphia at the age of 22, Whitney aligned himself with the Color Field painters, yet sat largely in the background of his contemporaries including Frank Stella and Kenneth Noland. Throughout the decades that followed, however, the artist soon established himself as a key player in 20th century abstraction, traveling the world and gaining recognition not only in the studio, but also in the classroom, where he has taught Painting and Drawing at the Tyler School of Art for over 30 years. As such, Whitney's influence extends to a crop of new artists exploring the formal tenants of painting today.

"I do start with familiar things, and that's primarily to make the work more approachable for people – it's an entry point."

KAWS

320. KAWS b. 1974

Untitled
signed and dated "KAWS..14" on the reverse
acrylic on canvas
35¼ x 23 in. (89.5 x 58.4 cm.)
Painted in 2014.

Estimate
$120,000-180,000

Provenance
Acquired directly from the artist by the present owner

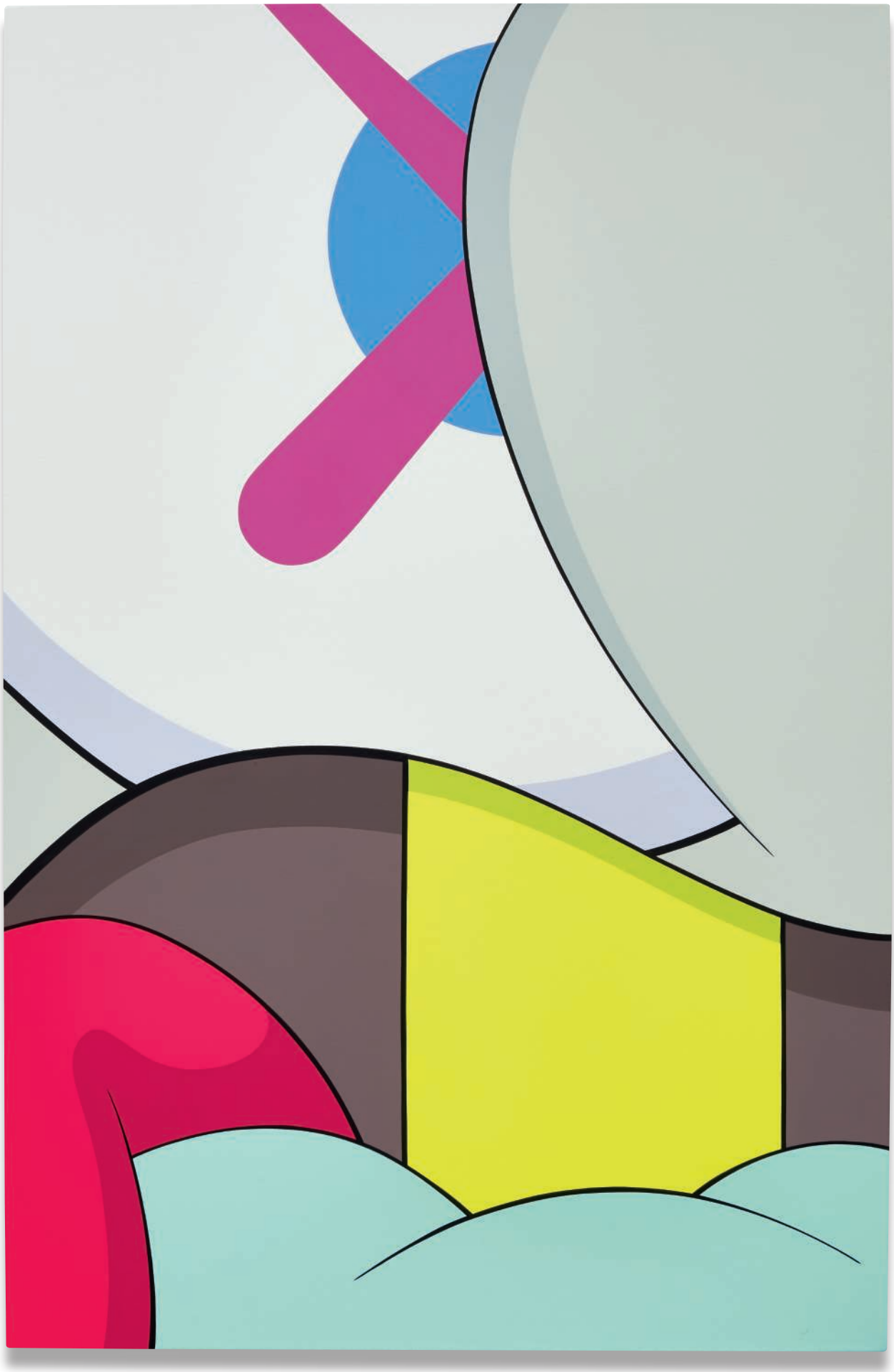
321. KAWS b. 1974

Untitled
signed and dated "KAWS..14" on the reverse
acrylic on canvas
35¼ x 23 in. (89.5 x 58.4 cm.)
Painted in 2014.

Estimate
$120,000-180,000

Provenance
Acquired directly from the artist by the present owner

The present two lots exemplify New York-based artist KAWS's continuously vibrant incorporations of diverse commercial and artistic references in pursuit of portraying relatable emotion. Inspired by animation DVDs in the early part of his career, KAWS would watch cartoons and pause them periodically to take close-up screenshots of characters, their caricatures on visceral display. These two paintings, executed in 2014, epitomize the artist's complex creative process that then followed. Combining a range of visual elements drawn from characters including SpongeBob SquarePants, the Smurfs, and a doughy Michelin Man, KAWS reworks recognizable imagery to fit his own abstract depictions of tangible expressions like excitement and surprise. At once theatrical and minimal, KAWS's vivid colors in the present lots are enclosed in geometrically graphic curves and straight lines, adding power to enlarged realizations of human emotion. In lot 320, rendered with sensational chromatic breadth, a soft hand gently touches the artist's signature "X" eye, whereas in the more closely cropped lot 321, a striking red tongue bends over a deep brown mouth as if in dramatic motion. With symbolic weight, KAWS pieces together these real, physical attributes to animate newly crafted personalities. In a 2016 interview, KAWS explained the drive behind this process: "I do start with familiar things, and that's primarily to make the work more approachable for people – it's an entry point" (KAWS, quoted in Leslie Murrell and Christopher Howard, eds., *Where the End Starts: KAWS,* exh. cat., Modern Art Museum of Fort Worth, Fort Worth, 2017, p. 80).



322. KAWS b. 1974

Untitled (MBFH4)
signed and dated "KAWS..14" on the reverse
acrylic on canvas
58⅛ x 48 in. (147.6 x 121.9 cm.)
Painted in 2014.

Estimate
$100,000-150,000

Provenance
Honor Fraser Gallery, Los Angeles
Private Collection

In abstractly translating commercially cherished characters, or in directly imprinting them with his mark, KAWS creates his own distinct cartoon universe, filled with characters that are at once familiar, and arresting in their heightened portrayal of human emotion. This effect is uniquely evident in the present lot where the artist depicts the face of Charlie Brown in black and white. Describing his interest in the cartoon's creator Charles M. Schulz, KAWS states "I'm into Schulz as an artist, a company, an icon; I got into his stuff just because I liked the looseness of the line work, and I thought that it was just sort of a nice thing to bring into my paintings" (KAWS, quoted in Steff Yotka, "Inside KAWS's Studio With the Artist—And His Snoopy for Uniqlo Toys", *Vogue,* April 27, 2017, online). The present painting is distinctly emblematic of this motivation for KAWS to infuse his strokes with Schulz's designs, while also maintaining gestural strength and tonal solidity in bold black line. With Charlie Brown as a vehicle to express the iconic joy of American cartoon culture, the present lot interprets the tradition of Pop Art on a singularly contemporary scale.

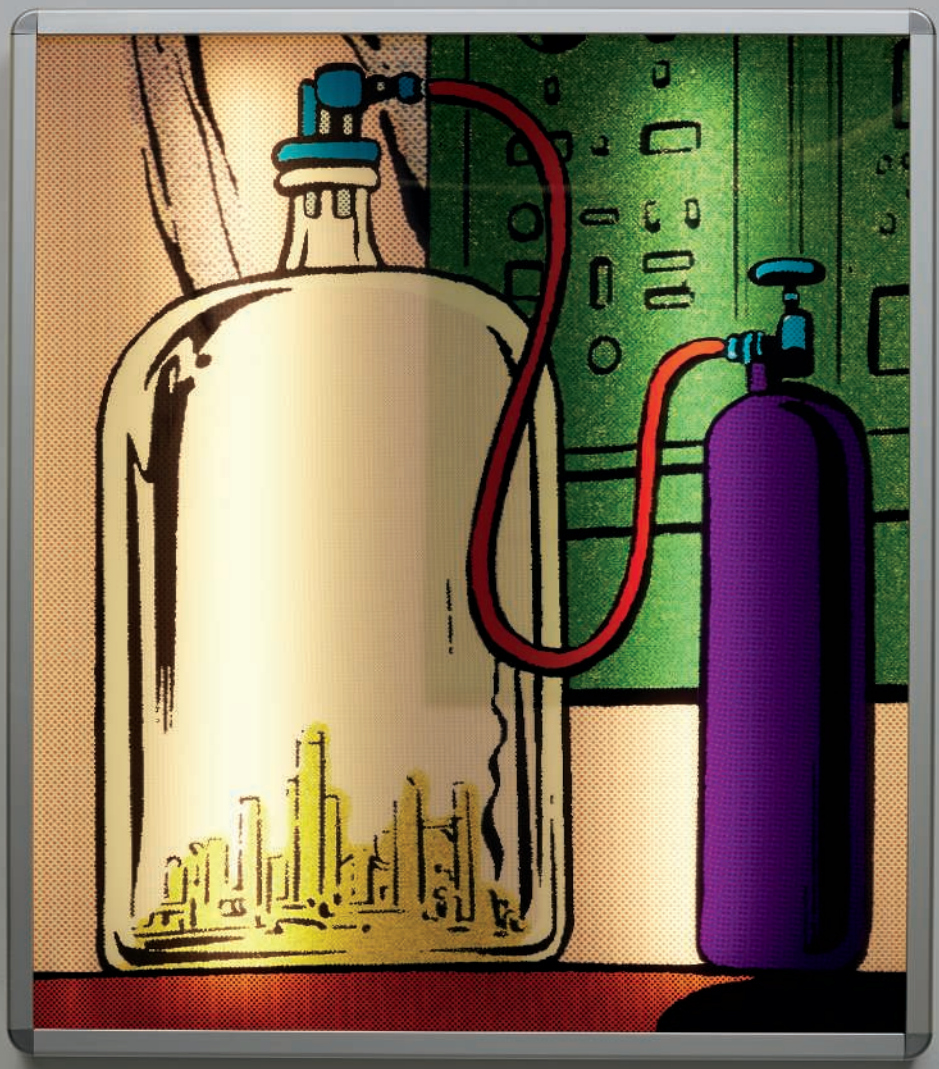
323. Peter Saul b. 1934

Two Napoleons Crossing the Alps
signed and dated "SAUL '15" lower left
acrylic on canvas
80 x 70 in. (203.2 x 177.8 cm.)
Painted in 2015.

Estimate
$50,000-70,000

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

Exhibited
New York, Mary Boone Gallery, *Peter Saul: Six Classics*, November 7 - December 18, 2015



324. Mike Kelley 1954-2012

Lenticular 10
lenticular panel, light box and electrical system
51⅛ x 45¾ x 3½ in. (129.9 x 116.2 x 8.9 cm.)
Executed in 2007, this work is number 5 from an edition of 5 plus 2 artist's proofs.

Estimate
$70,000-90,000

Provenance
Gagosian Gallery, Los Angeles
Acquired from the above by the present owner in 2011

Exhibited
Los Angeles, Gagosian Gallery, *Mike Kelley: Kandor 10/Extracurricular Activity Projective Reconstruction #34 | Kandor 12/Extracurricular Activity Projective Reconstruction #35*, January 11 - February 17, 2011, p. 30 (another example exhibited and illustrated)
London, Gagosian Gallery, *Mike Kelley: Exploded Fortress of Solitude*, September 8 - October 22, 2011, pp. 30, 197 (another example exhibited and illustrated)

325. George Condo b. 1957

Marc Jacobs
signed and dated "Condo 07" on the reverse
oil on canvas
43 x 35 in. (109.2 x 88.9 cm.)
Painted in 2007.

Estimate
$500,000-700,000

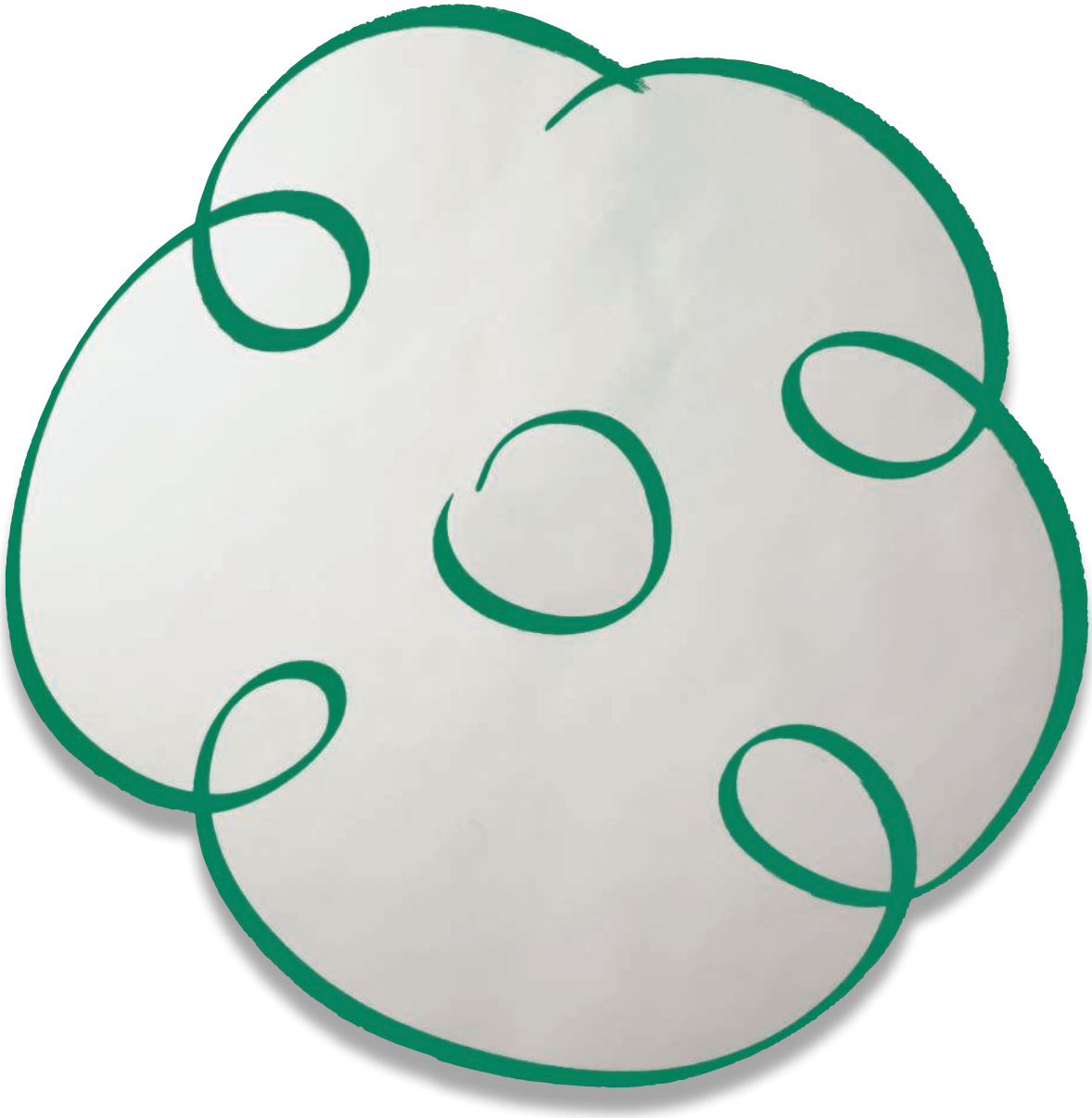
Provenance
Galerie Andrea Caratsch, Zurich
Sprüth Magers, Berlin
Acquired from the above by the present owner

In this dynamic portrait of American fashion icon Marc Jacobs painted in 2007, George Condo captures a climactic period of the designer's creativity that mirrored the artist's own. In the months immediately preceding and during the year 2007, Jacobs' force in fashion had never been more publically palpable. It was in this year that a documentary feature recording the inside of Jacobs' studios titled *Marc Jacobs & Louis Vuitton* was released, showcasing the depth of his engagement with art and culture. Fascinated by the world of Condo and his contemporaries like Elizabeth Peyton, Ed Ruscha and Richard Prince, Jacobs was connected to the art world at this moment with unparalleled energy – in fact, Jacobs would later come to acquire two of Condo's paintings for his own collection.

George Condo's choice to depict Marc Jacobs in 2007 reflected the artist's newfound goals in painting. Critics coined Condo's mid-2000s practices with phrases such as "artificial realism" and "figurative abstraction", while the artist himself described his process in portraiture as aiming to break into "everyday consciousness", and imbue his subjects with intense emotional presence by way of dramatic abstraction. This work brilliantly epitomizes these objectives with bold color and form. In its composition, Condo applies techniques storied in the art historical tradition like analytical cubism to present Jacobs with beaming psychological power. The designer's trademark long hair flows wildly against a fading blue backdrop as an exclamatory cubist open mouth, swirling patterned shirt and sharp, graphic bowtie set forward the upper register of his vividly lit face. With bright eyes wide open and cheeks coated with flushed red, Jacobs' rich identity is portrayed as sleeplessly devoted to the fierce pace of the fashion industry.

Around the time the present lot was made, Condo explained that he considers all of his portraits "to be feelings or the inside of [a] person's private life being visible on the outside" (George Condo, quoted in Ralph Rugoff, *George Condo: Existential Portraits,* exh. cat., Luhring Augustine, New York, 2006, p. 10). In his portrait of Jacobs, Condo achieved this purpose in earnest, making manifest Jacobs' radiant persona though his characteristic use of color and composition.

Kanye West, George Condo and Marc Jacobs, New Museum, New York, 2011
Photo © Mark Iantosca



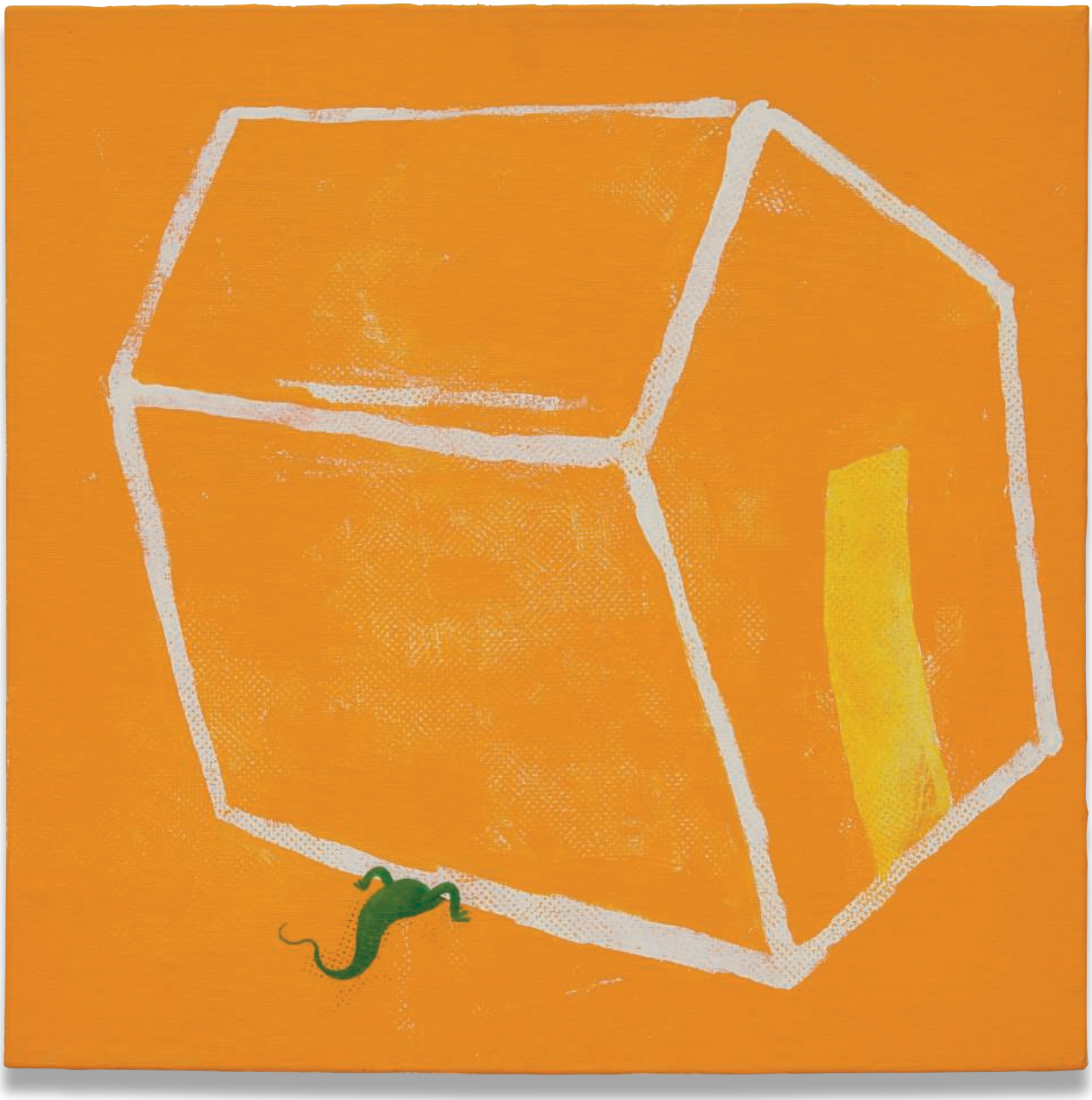
326. Jeff Koons b. 1955

Flower Drawing (Green)
signed, numbered and dated "Jeff Koons '11 1/13" on the reverse
mirror-polished stainless steel with transparent color coating
29¾ x 29¾ in. (75.6 x 75.6 cm.)
Executed in 2011, this work is number 1 from an edition of 13 plus 2 artist's proofs in each color.

Estimate
$80,000-120,000

Provenance
The Foundation Beyeler's Summer Night's Gala-Benefit Auction, Basel, September 15, 2012
Private Collection
Christie's, London, February 14, 2013, lot 246
Private Collection
Casterline|Goodman Gallery, Aspen
Acquired from the above by the present owner

Exhibited
London, Newport Street Gallery, *Jeff Koons: Now*, May 18 - October 16, 2016, p. 63 (another example exhibited and illustrated)



327. Yoshitomo Nara b. 1959

Be Crushed to Death
signed, titled and dated "Be Crushed to Death [in Japanese] Yoshitomo Nara '93" on the reverse
acrylic on canvas
21⅝ x 22⅛ in. (54.9 x 56.2 cm.)
Painted in 1993.

Estimate
$80,000-120,000

Provenance
Galerie Tokyo Humanité, Tokyo
Acquired from the above by the present owner

Exhibited
Galerie Nagoya Humanité; Galerie Tokyo Humanité, *Be Happy*, October 12 - December 18, 1993

Literature
Noriko Miyamura and Shinko Suzuki, eds., *Yoshitomo Nara: The Complete Works*, vol. 1, San Francisco, 2011, no. P-1993-044, p. 91 (illustrated)

Property from a Distinguished Private Collection

328. Jeff Koons b. 1955

Monkey (Yellow)
signed and dated "Jeff Koons 2004-2009" on the reverse
mirror-polished stainless steel with transparent color coating
59½ x 70¾ in. (151.1 x 179.7 cm.)
Executed in 2004-2009, this work is 1 of 5 unique variants.

Estimate
$350,000-450,000

Provenance
Sonnabend Gallery, New York
Private Collection (acquired from the above)
Christie's, New York, May 11, 2016, lot 513
Acquired at the above sale by the present owner

"When we look into the animal-shaped mirrors, we see ourselves and the rest of the world passing by their flat surfaces. The shapes are about the combination of the baroque and the modern. The outline of the animals are both symmetrical and asymmetrical. Different polarities are all coming into play."

Jeff Koons

Beginning in the 1980s with his celebrated *Banality* series, and continuing to this day, Jeff Koons' ever-alluring practice explores universal ideas such as desire, beauty, and pleasure. In *Monkey (Yellow)*, executed between 2004-2009, Koons invites the viewer inside his playful world. The smooth, reflective surface of the work is highly sensual, yet the innocent, convivial form of the monkey recalls childhood memory, encouraging the viewer to embrace the temptation and pleasure of looking.

The monkey occupies a unique position in the canon of art history, a fact that Koons is not oblivious to. During the Renaissance, the monkey served as a symbol of evil, yet over time in Western culture, it evolved into a symbol of comic relief. The monkey is a recurring motif in the artist's oeuvre, from his monumentally scaled, inflatable balloon animals, to his renowned sculpture of Michael Jackson with his pet chimpanzee, to his hanging inflatable monkeys from the *Popeye* series. In the present lot, Koons melds this motif with his interest in reflective surfaces, another defining feature of many of the artist's most recognizable works. In discussing the importance of surface in his practice, Koons notes, "In a reflective surface, your existence is being affirmed. When you move, your abstracted reflection changes. The experience is dependent upon you; it lets you know that art is happening inside of you." (Jeff Koons, quoted in Jeff Koons, "What Inspires Me Is Feeling", *Art In America,* June 18, 2014, online)

The approachable playfulness and seductive surface featured in the present lot exemplify Koons' unique ability to both invite the viewer in active participation and challenge the traditional notions of how one should engage with high art.

329. Haim Steinbach b. 1944

El Lissitzky II-3
plastic laminated wood shelf with rubber dog toy and 2 toy trucks
each truck 2½ x 5 x 2½ in. (6.4 x 12.7 x 6.4 cm.)
dog toy 6 x 4 x 4 in. (15.2 x 10.2 x 10.2 cm.)
shelf 11½ x 27½ x 10 in. (29.2 x 69.9 x 25.4 cm.)
overall installed 17½ x 27½ x 10 in. (44.5 x 69.9 x 25.4 cm.)
Executed in 2012.

Estimate
$25,000-35,000

Provenance
Galleria Lia Rumma, Milan
Acquired from the above by the present owner

330. **Sherrie Levine** b. 1947

Cadeau
polished bronze, in 2 parts
dog 5¾ x 4½ x 2½ in. (14.6 x 11.4 x 6.4 cm.)
iron 5¾ x 3¾ x 3½ in. (14.6 x 9.5 x 8.9 cm.)
Executed in 2006, this work is number 5 from an edition of 12.

Estimate
$70,000-100,000

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

Exhibited
New York, Paula Cooper Gallery, *Men, Women and Dogs*, March 25 – April 29, 2006 (another example exhibited)
Kunstmuseum Krefeld, Museum Haus Lange, *Sherrie Levine: Pairs and Posses*, October 10, 2010 - February 6, 2011, no. 9, pp. 35, 37, 43, 62 (another example exhibited and illustrated, p. 63)

331. Jim Hodges b. 1957

Untitled (Black Door I)
left panel signed, titled and dated "Jim Hodges 2010 Untitled (Black Door I)" on the reverse
black mirror on canvas on board, in 2 parts
left panel 70½ x 44 in. (179.1 x 111.8 cm.)
right panel 82¼ x 60 in. (208.9 x 152.4 cm.)
overall installed 94½ x 45¾ x 61½ in. (240 x 116.5 x 156.5 cm.)
Executed in 2010.

Estimate
$300,000-500,000

Provenance
Stephen Friedman Gallery, London
Acquired from the above by the present owner

Exhibited
London, Stephen Friedman Gallery, *Tasters' Choice*, June 12 - July 17, 2010
London, Stephen Friedman Gallery, *Galerie de l'Epoque*, May 1 - 30, 2015

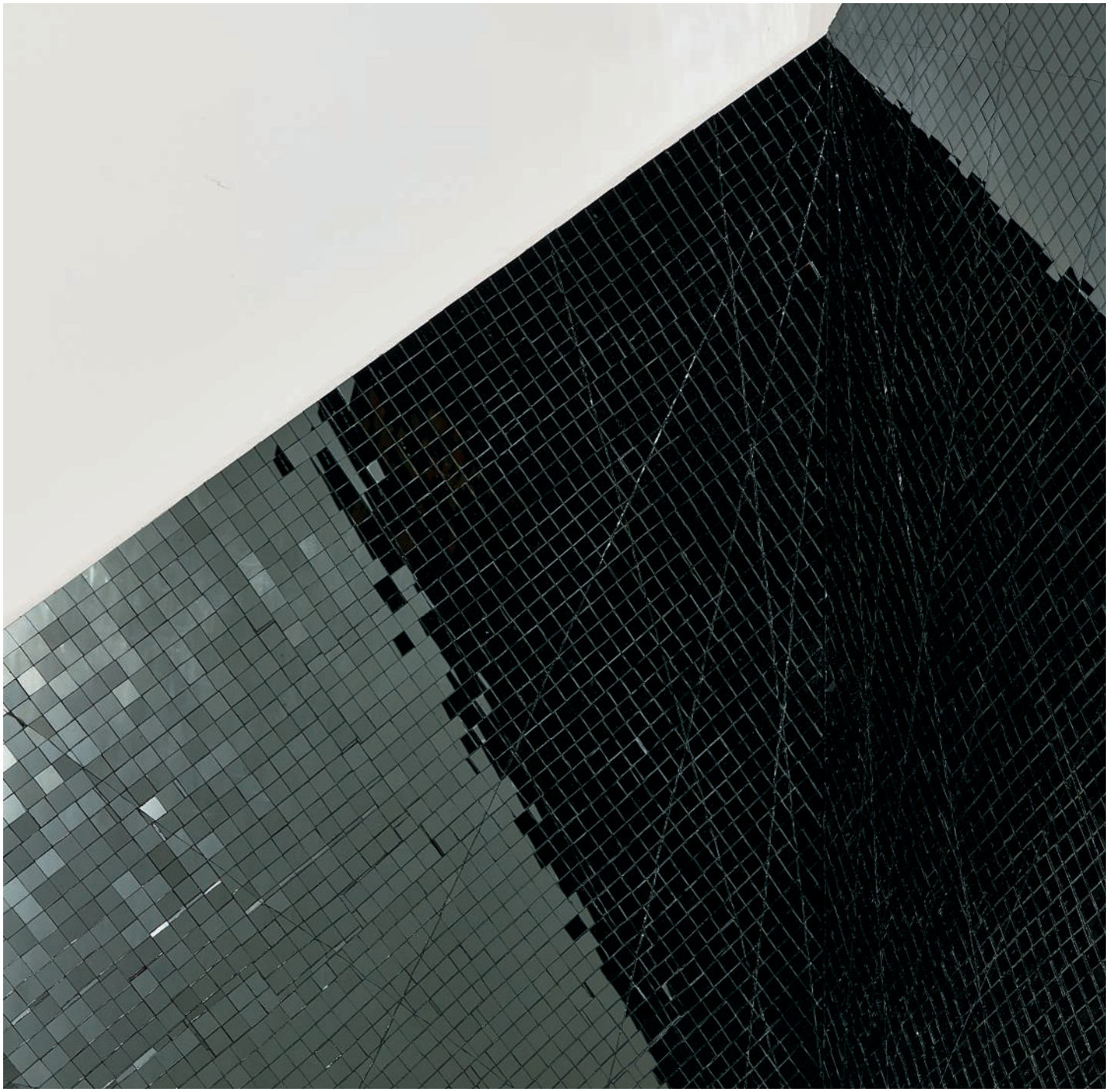
"I love spatial relationships and dimensionality. I'm interested in theatrical moments and choreographing experiences in space. I think as a drawer and make as a sculptor."

Jim Hodges

Executed in 2010, the present lot reflects the hallmarks of Jim Hodges' practice in both scope and effect. Installed on a corner wall, the black mirrored surface distorts its surroundings, picking up on the movement of passersby and their shadows. Exhibited in uniquely curated environments at Stephen Friedman Gallery in London the year of its creation in 2010 and again in 2015, *Untitled (Black Door I)* is a stellar example of the transformative sculpture which characterizes Hodges' oeuvre.

Aesthetically, this large-scale object serves as a case study in both the capabilities and restrictions of the color black. In the early part of his career after graduating from the Pratt Institute, Hodges stopped painting and began working almost exclusively in black and white, creating numerous drawings and soon after, the mixed media installations for which he has become known. The prevalence of black in Hodges' work during this time period was perhaps symbolic of the lost lives in Hodges' inner circle of loved ones to the AIDs epidemic of the 1980s. In the early 1990s, Hodges returned to color in sculpture, thus making the present lot a unique re-exploration almost 20 years later. By utilizing the color black in a sculptural, reflective surface, Hodges challenges the traditional limitations of the color, allowing it to reflect the pigments around it. As Hodges recalls of the importance of redefining color in his practice, "Growing up a Catholic kid out in Spokane, I recall the power of black and white and growing up with certain ideas of blue and pink in that irritating binary in which we were reared. These are things I thought about when I was first starting to make art: thinking about the conventions of color, embracing some of those conventions, and also playing with them, challenging them in myself, and denying them too." (Jim Hodges, quoted in Olga Viso, "Choreographing Experiences in Space: Olga Viso Interviews Jim Hodges", *Sightlines*, Walker Art Center, Minneapolis, February 14, 2014, online)

In addition to the color Hodges chose for *Untitled (Black Door I)*, the artist also relies on texture and shape to instill the object with transformative power. With a tiled surface split into two separate elements and thin cracks to the glass, Hodges highlights the importance of destruction in his oeuvre. Of his sculptural practice, he said, "I came to realize that I'm a destroyer as much as I'm a maker. I find the disassembly…of something as important in my practice as constructing things. It's been almost my default mode, to destroy. I have a soft, destructive nature." (Jim Hodges, quoted in Olga Viso, "Choreographing Experiences in Space: Olga Viso Interviews Jim Hodges", *Sightlines*, Walker Art Center, Minneapolis, February 14, 2014, online) While essential to the materiality of his sculptural practice, destruction is also paramount in the emotional undertones of Hodges' work. *Untitled (Black Door I)* simultaneously reminds us of the fragility of life, heightened by the distortions created in the passing viewers' black reflections in the mirror. As such, the present lot is a poignant study in temporality, exploring the fleeting moments which characterize human existence.



(detail of the present lot)

Property from a Distinguished Private Collection

332. Gary Hume b. 1962

Pollen and Coffee
gloss paint on aluminum
diameter 71½ in. (181.6 cm.)
Executed in 2002.

Estimate
$50,000-70,000

Provenance
White Cube, London
Acquired from the above by the present owner in 2002

Exhibited
London, White Cube, *Gary Hume*, September 27 - October 26, 2002, n.p. (illustrated)

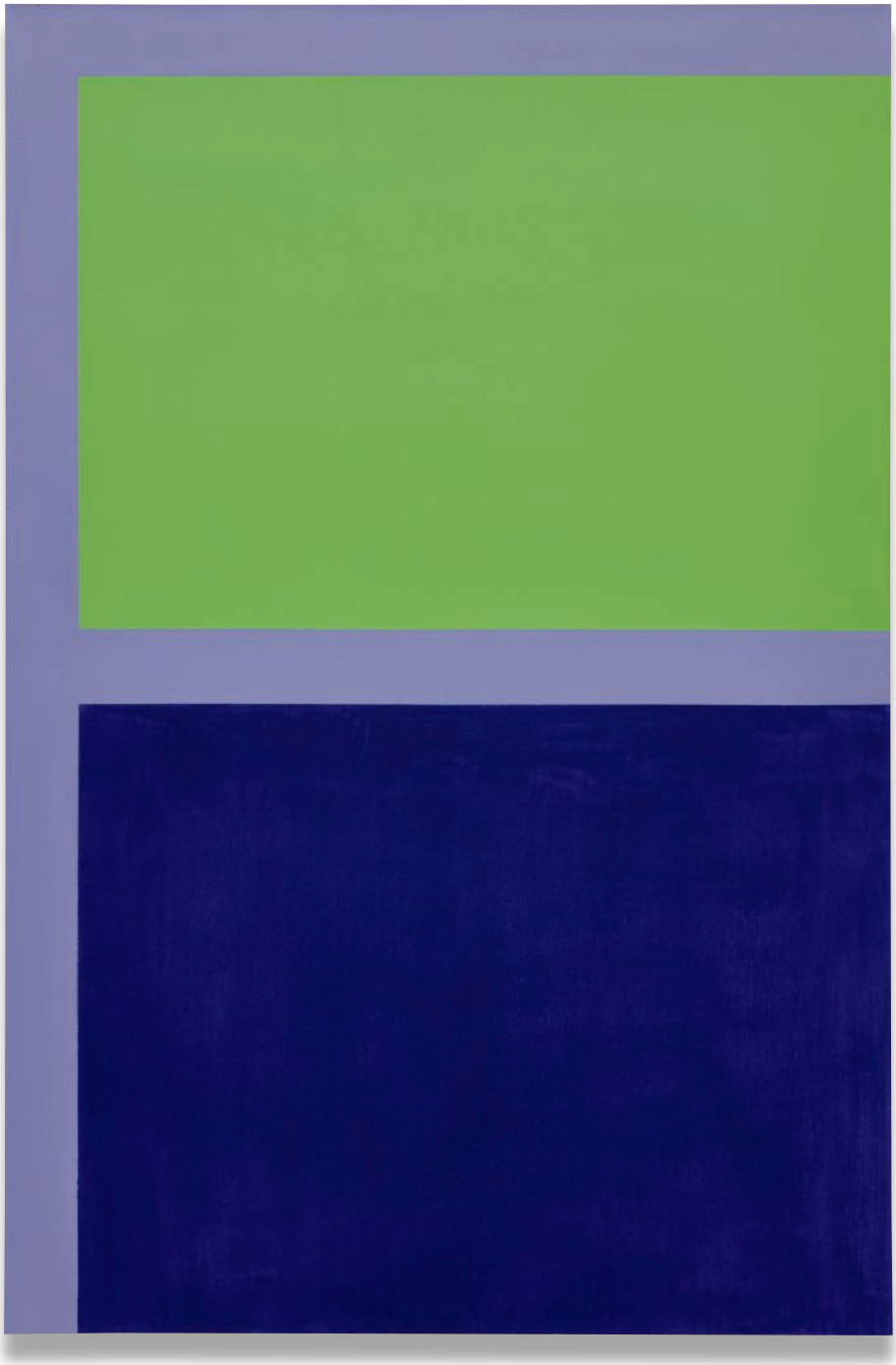
333. Rob Pruitt b. 1964

Summer Love (Pandas)
signed, titled and dated "Rob Pruitt 2016 "Summer Love"" on the stretcher
acrylic, enamel and glitter on linen, in artist's frame
98⅝ x 74⅝ in. (250.5 x 189.5 cm.)
Executed in 2016.

Estimate
$50,000-70,000

Provenance
Massimo De Carlo, Hong Kong
Acquired from the above by the present owner

Exhibited
Hong Kong, Massimo De Carlo, *Hong Kong Panda*, September 8 - October 31, 2016

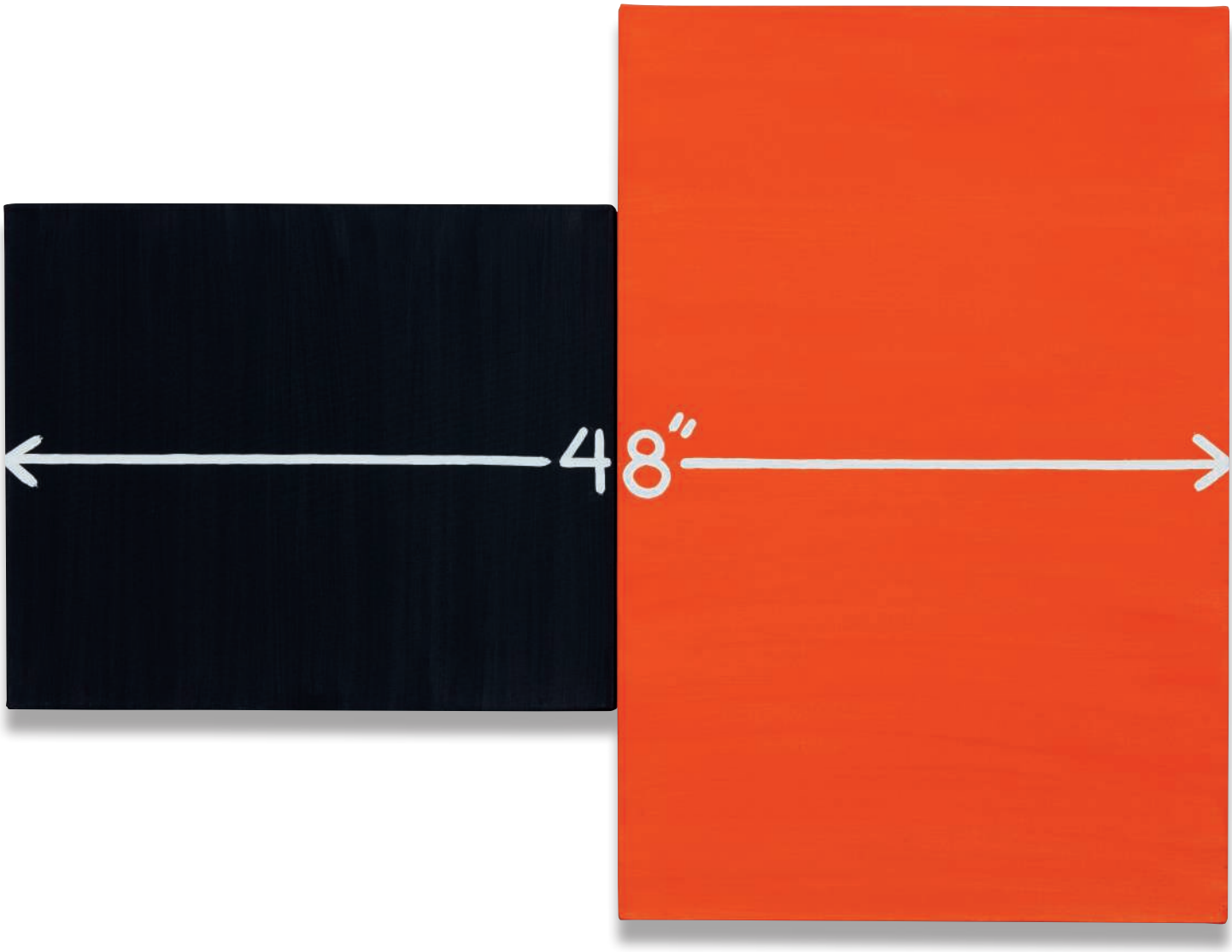


334. Olivier Mosset b. 1944

Untitled (F.)
acrylic on canvas
72 x 48 in. (182.9 x 121.9 cm.)
Painted in 1989.

Estimate
$20,000-30,000

Provenance
Dart Gallery, Chicago
Acquired from the above by the present owner



335. Mel Bochner b. 1940

Measurement: 48" (Black/Red)
(i) titled and inscribed "MEASUREMENT: 48" (BLACK/RED) PANEL #1 OF 2" on the reverse
(ii) signed, titled, inscribed and dated "MEASUREMENT: 48" (BLACK/RED) MEL BOCHNER 1998 PANEL #2 OF 2" on the reverse
oil and acrylic on canvas, in 2 parts
(i) 19⅞ x 24 in. (50.5 x 61 cm.)
(ii) 36 x 24 in. (91.4 x 61 cm.)
overall 36 x 48 in. (91.4 x 121.9 cm.)
Painted in 1998.

Estimate
$50,000-70,000

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

Exhibited
Taura, Akira Ikeda Gallery, *Mel Bochner: Counting and Measuring Pieces 1966-1998*, February 1 - June 30, 1999, p. 19 (illustrated)
Berlin, Akira Ikeda Gallery, *Mel Bochner*, March 2 - May 25, 2013

336. Robert Longo b. 1953

Millions of Bodies
(iii) signed "Robert Longo" on the reverse of the backing board
silkscreen on aluminum, wood, and charcoal and graphite on dyed paper, triptych
(i) 35 x 29¾ in. (88.9 x 75.6 cm.)
(ii) 20 x 32 x 12 in. (50.8 x 81.3 x 30.5 cm.)
(iii) 20⅜ x 30⅝ in. (51.8 x 77.8 cm.)
overall installed 71 x 32 x 12 in. (180.3 x 81.3 x 30.5 cm.)
Executed in 1984.

Estimate
$20,000-30,000

Provenance
Metro Pictures, New York
Private Collection, California
Phillips de Pury & Company, New York, May 16, 2008, lot 270
Private Collection, Hawaii (acquired at the above sale)
Phillips de Pury & Company, New York, March 8, 2011, lot 93
Acquired at the above sale by the present owner

337. David Salle b. 1952

Untitled
acrylic and oil on canvas
42⅛ x 60⅛ in. (107 x 152.7 cm.)
Painted in 1983.

Estimate
$30,000-50,000

Provenance
Mary Boone Gallery, New York
Private Collection
Christie's, New York, September 13, 2006, lot 137
Yoshii Gallery, New York
Private Collection

Property of an Important European Collector

338. Wade Guyton b. 1972

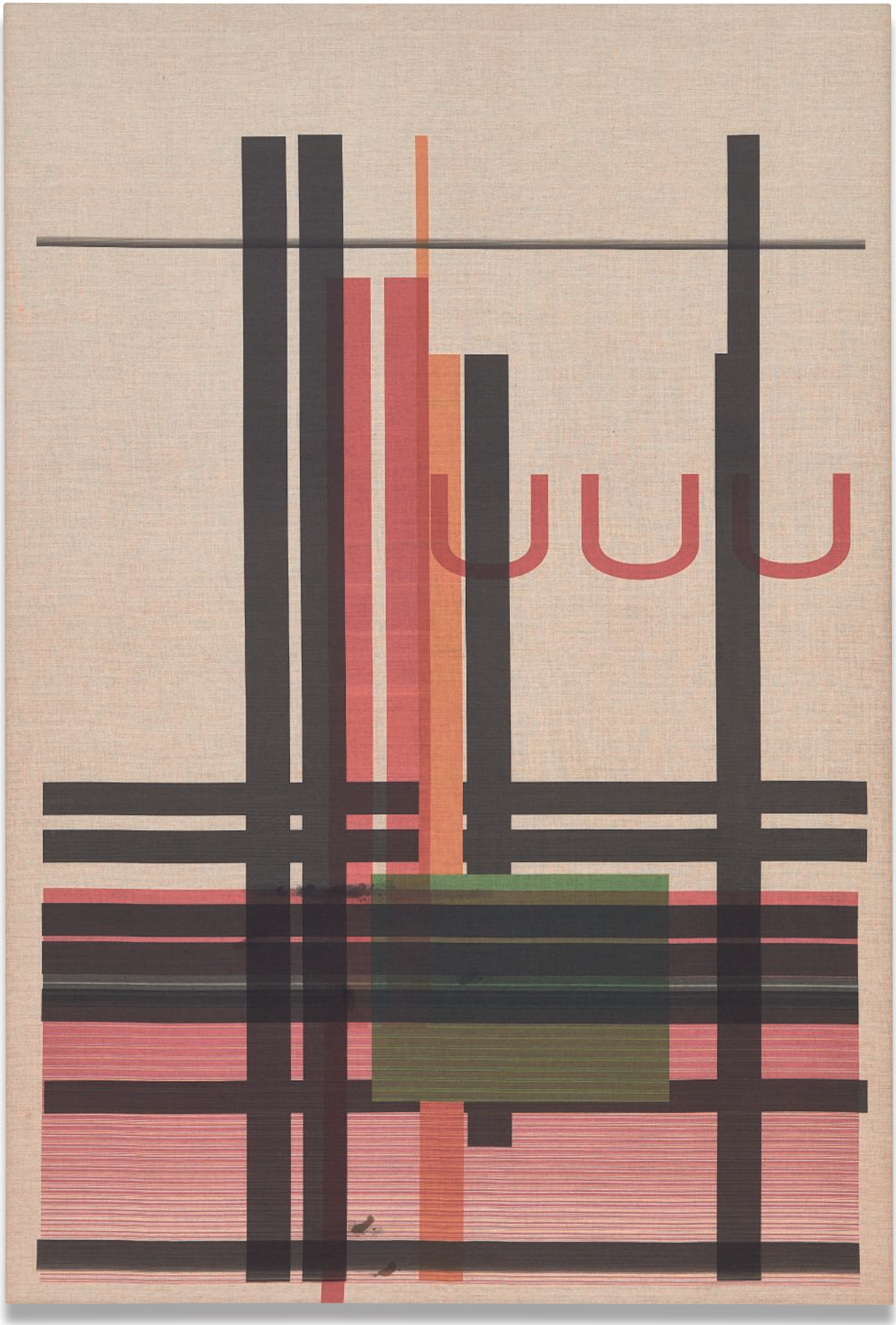
Untitled
Epson UltraChrome inkjet on canvas
63¾ x 43⅜ in. (162 x 110.2 cm.)
Executed in 2005.

Estimate
$350,000-450,000

Provenance
Galerie Francesca Pia, Bern
Private Collection
Christie's, New York, May 12, 2015, lot 140
Acquired at the above sale by the present owner

For the past two decades, Wade Guyton's "U" paintings have become synonymous with contemporary art in a post-digital world. In the present lot, three "U" motifs rendered in peachy pink occupy the center right of the composition, overlaid with black, orange, pink and green geometric bands and rectangles running perpendicular to each other. The resulting image is a harmonious composition which is almost perfect if not for two areas of splattered black ink in the lower half of the canvas. In producing these works, Guyton relies on an imperfect technological technique in which he feeds the linen surface through a digital Epson printer, embracing every error, jam and smudge. As such, the artist uses his unique method of production to record the instability of the printer, and in turn, the imperfections found within the final composition. As curator Scott Rothkopf explained the year after the present lot's execution, "We're not really sure what the Us are doing...apart from serving as the hapless subjects on which Guyton can exact his painterly experiments." (Scott Rothkopt, "Modern Pictures" in *Color, Power & Style*, exh. cat., Kunstverein Hamburg, Hamburg, 2006, p. 77)

Of the letter U's importance in his practice, Guyton has described the motif as "sufficiently abstract... It felt like it could slip out of being a letter." (Wade Guyton, quoted in Donna De Salvo, *Wade Guyton OS*, exh. cat., Whitney Museum of American Art, New York, 2012, p. 204) In *Untitled*, the three U forms are the only rounded shapes found in the composition, thus standing out within the grid that Guyton has imposed on top of and around them. In its unique sense of balance, the present lot is thus reminiscent of the Minimalist aesthetic that Guyton was influenced by during his time as a guard at the Dia Art Foundation in Chelsea, surrounded by the works of Donald Judd, Dan Graham and Dan Flavin. And yet in his manipulation of found imagery and use of the digital process, Guyton's masterwork simultaneously references the mechanical reproduction akin to Pop artists like Andy Warhol and his contemporary, Christopher Wool. It is precisely this combination of controlled and accidental process that makes Guyton's inkjets at once both graphic and abstract, establishing their special place in the canon of contemporary art.



339. Daniel Lefcourt b. 1975

Controlling Interest
signed and dated "Daniel Lefcourt 07"" on the reverse
acrylic on board
77 x 93½ in. (195.6 x 237.5 cm.)
Executed in 2007.

Estimate
$10,000-15,000

Provenance
Taxter & Spengemann, New York
Acquired from the above by the present owner in 2007

340. Oscar Murillo b. 1986

Everyday activity #11
signed and dated "Oscar Murillo '13" on the reverse
oil and oilstick on canvas
80½ x 84⅝ in. (204.5 x 214.9 cm.)
Executed in 2013, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate
$70,000-90,000

Provenance
Galerie Isabella Bortolozzi, Berlin
Acquired from the above by the present owner in 2013

341. Richard Prince b. 1949

Untitled (cartoon)
signed and dated "Richard Prince 2015" and stamped by the artist's studio on the overlap
inkjet and silkscreen on canvas
71⅞ x 53½ in. (182.6 x 135.9 cm.)
Executed in 2015.

Estimate
$350,000-450,000

Provenance
Gagosian Gallery, New York
Acquired from the above by the present owner in May 2016

In 1984, Richard Prince began his celebrated *Cartoon* series, a body of work from which the present lot originates, whereby the artist re-photographed illustrations from *The New Yorker* and *Playboy Magazine*, combining pre-existing images with his own overlaid drawings. Executed in 2015, *Untitled (cartoon)* is a wry and provocative example from this series, in which the artist superimposes his own frenzied, graffiti-like scrawls rendered in silkscreen on top of a bawdy *Playboy* cartoon. Here, a nude couple sits perched atop a brick wall, unapologetically in brazen nakedness and absorbed in conversation, seemingly unaware of the second couple sitting inside the building. Juxtaposed against this racy imagery are Prince's screened black and red scribbles, textured with the pooling ink from the screen that at once intentionally obscure and reveal elements of the picture beneath. Below the cartoon reads a one-line gag – "My philosophy, Mr. Mathews, is to love everyone – not make love to everyone" – a cheeky quip that adds a narrative element to the work. This deadpan humor is characteristic of Prince's oeuvre, and reveals the artist's own attitudes towards contemporary society which are visually manifested in the work at hand.

In blowing up the original cartoon and representing it in large-scale format, Prince does not shy away from the notion of re-appropriation, but instead confronts it head on. Rather than obscuring the original cartoonist John Dempsey's signature, Prince includes this, along with the magazine page number, in the lower right corner of his composition. Dempsey was a well-known *Playboy* illustrator whose cartoons lampooning American subculture were a staple of the magazine for over five decades. In re-contextualizing these notorious images and caustic one-liners, Prince develops his own dark and humorous commentary. As such, *Untitled (cartoon)* stands as a striking example of Prince's hallmark style, masterfully combining conceptual rigor and humor – the cornerstones on which the artist's ever-provocative career was founded.

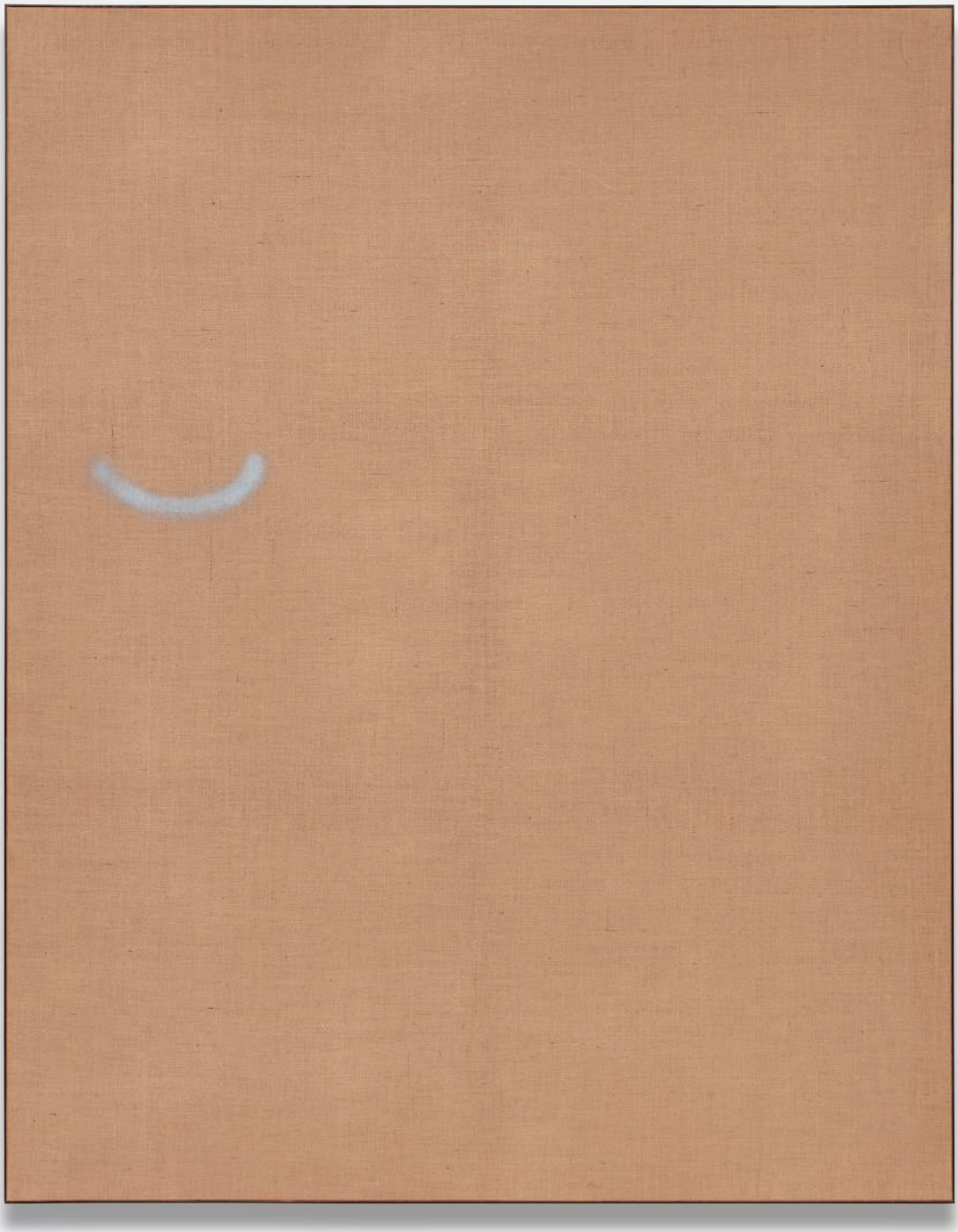
"My philosophy, Mr. Mathews, is to love everyone—
not make love to everyone."

342. Klara Lidén b. 1979

Untitled (Poster Painting)
found posters, blank poster paper and wheat paste
33½ x 23¼ x 4⅛ in. (85.1 x 59.1 x 10.5 cm.)
Executed in 2008.

Estimate
$40,000-60,000

Provenance
Reena Spaulings Fine Art, New York
Acquired from the above by the present owner



343. David Ostrowski b. 1981

F (Don't Honk)
signed and dated "David Ostrowski 14" on the overlap
lacquer on burlap, in artist's frame
95 x 75¼ in. (241.3 x 191.1 cm.)
Executed in 2014.

Estimate
$20,000-30,000

Provenance
Luxembourg & Dayan, New York
Acquired from the above by the present owner

344. Sterling Ruby b. 1972

Alabaster Centrifugal #1
acrylic, in artist's frame
49⅛ x 49⅛ in. (124.8 x 124.8 cm.)
Executed in 2007.

Estimate
$60,000-80,000

Provenance
Marc Foxx Gallery, Los Angeles
Acquired from the above by the present owner in 2008

345. Thomas Houseago b. 1972

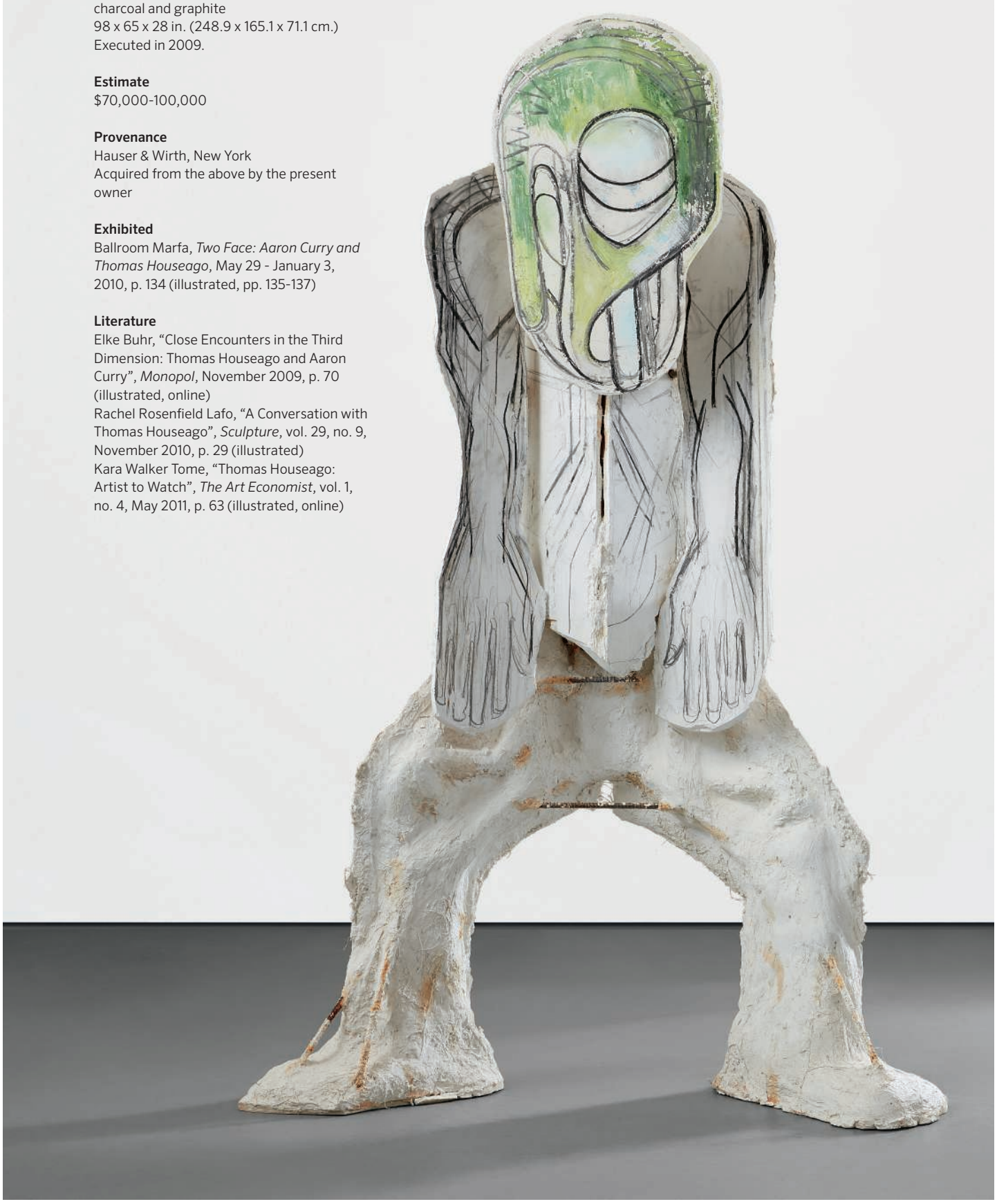
S-Bend Dancer (for AC)
Tuf-Cal, hemp, iron rebar, redwood, oilbar, charcoal and graphite
98 x 65 x 28 in. (248.9 x 165.1 x 71.1 cm.)
Executed in 2009.

Estimate
$70,000-100,000

Provenance
Hauser & Wirth, New York
Acquired from the above by the present owner

Exhibited
Ballroom Marfa, *Two Face: Aaron Curry and Thomas Houseago*, May 29 - January 3, 2010, p. 134 (illustrated, pp. 135-137)

Literature
Elke Buhr, "Close Encounters in the Third Dimension: Thomas Houseago and Aaron Curry", *Monopol*, November 2009, p. 70 (illustrated, online)
Rachel Rosenfield Lafo, "A Conversation with Thomas Houseago", *Sculpture*, vol. 29, no. 9, November 2010, p. 29 (illustrated)
Kara Walker Tome, "Thomas Houseago: Artist to Watch", *The Art Economist*, vol. 1, no. 4, May 2011, p. 63 (illustrated, online)



346. Marlene Dumas b. 1953

Birth Marks
signed, titled and dated "Birth MARKS 1991 M DUMAS" on the reverse
oil on canvas
15¾ x 11⅞ in. (40 x 30.2 cm.)
Painted in 1991.

Estimate
$150,000-200,000

Provenance
Galerie Paul Andriesse, Amsterdam
Acquired from the above by the present owner

Exhibited
Amsterdam, Galerie Paul Andriesse, *The Origin of Species*, May 7 - June 8, 1991
Eindhoven, Stedelijk Van Abbemuseum, *Marlene Dumas: Miss Interpreted*, March 15 - May 3, 1992, p. 72 (illustrated)
Bonn, Bonner Kunstverein; London, Institute of Contemporary Arts; Philadelphia, Institute of Contemporary Art, *Marlene Dumas*, May 11, 1993 - January 16, 1994
Breda, De Beyerd, *Iets wat zoveel kost, is alles waard, 10 Nederlandse privé-collecties*, April 7 - May 26, 2002
Amsterdam, Wetering Galerie, *Releasers*, November 18 - December 23, 2006

Literature
Richard Cork, "Carelines and growing pains", *The Times*, London, August 27, 1993, p. 27 (illustrated)
Henny de Lange, "Blikvangers uit tjokvolle kunsthuizen", *Trouw, de Verdieping*, April 25, 2002 (De Beyerd, Breda, 2002 installation view illustrated, online)

"No painting can exist without the tension of what it figures and what it concretely consists of. The pleasure of what it could mean and the pain of what it's not."

Marlene Dumas

347. Ron Mueck b. 1958

Untitled (Baby)
signed and numbered "Ron Mueck 7/10" on the reverse
cast dental plaster
10 x 5 x 2 in. (25.4 x 12.7 x 5.1 cm.)
Executed in 2001, this work is number 7 from an edition of 10.

Estimate
$30,000-50,000

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

348. Will Ryman b. 1969

Fresh
Magic Sculpt, foam, paint, steel and wire
69½ x 30 x 28½ in. (176.5 x 76.2 x 72.4 cm.)
Executed in 2010.

Estimate
$18,000-22,000

Provenance
Private Collection (acquired directly from the artist)
Private Collection

Private Collection, California

349. Stephan Balkenhol b. 1957

Man Standing on His Head
wawa wood and paint
65½ x 13½ x 9⅝ in. (166.4 x 34.3 x 24.4 cm.)
Executed in 2002.

Estimate
$30,000-40,000

Provenance
Regen Projects, Los Angeles
Acquired from the above by the present owner

Exhibited
Los Angeles, Regen Projects, *Stephan Balkenhol: New Sculpture*, March 2 - 30, 2002
Los Angeles Municipal Art Gallery at Barnsdall Art Park, *LOST (in LA)*, December 1, 2012 - January 27, 2013

Property from a Distinguished Private Collection

350. Magdalena Abakanowicz b. 1930

Pink Small Figure I
burlap, resin and iron rods, in 2 parts
figure 33 x 11 x 22 in. (83.8 x 27.9 x 55.9 cm.)
base 39¼ x 11¼ x 8 in. (99.7 x 28.6 x 20.3 cm.)
overall 57¼ x 11¼ x 22 in. (145.4 x 28.6 x 55.9 cm.)
Executed in 1993.

Estimate
$30,000-40,000

Provenance
Marlborough Gallery, New York
Acquired from the above by the present owner in 1999

351. **Paul McCarthy** b. 1945

Gold Butter Dog 1, Guggenheim Crown, Silicon
gold silicon rubber
35½ x 27 x 32 in. (90.2 x 68.6 x 81.3 cm.)
Executed in 2003, this work is number 1 from an edition of 6 plus 2 artist's proofs and is accompanied by a certificate of authenticity signed by the artist.

Estimate
$150,000-200,000

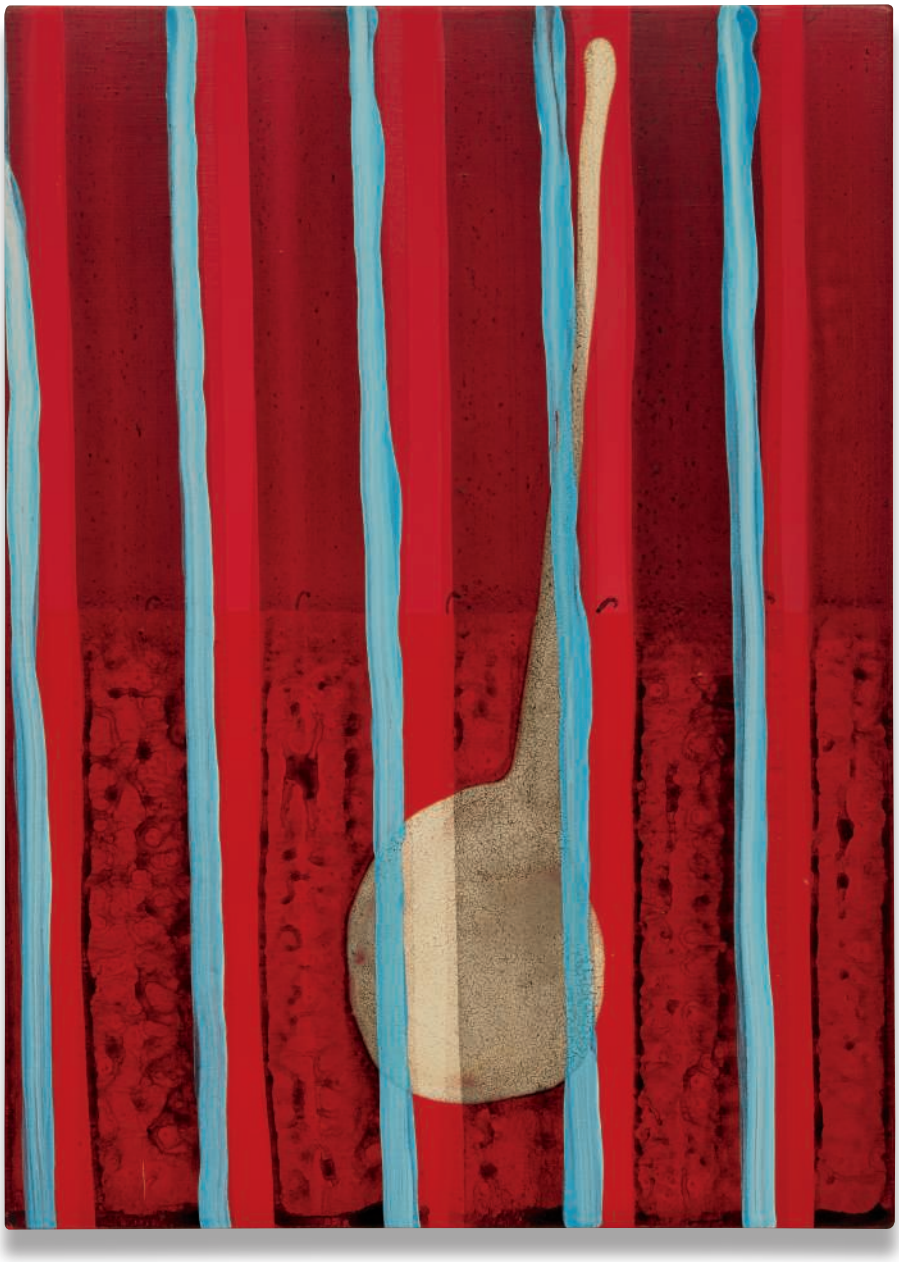
Provenance
Luhring Augustine, New York
Collection of Anita Reiner (acquired from the above in 2003)
The Estate of Anita Reiner (acquired thence by descent from the above)
Christie's, New York, May 14, 2014, lot 535
Acquired at the above sale by the present owner

Exhibited
New York, Luhring Augustine, *TWENTY FIVE*, May 8 - June 19, 2010 (another example exhibited)

Literature
Sophie von Olfers, Philippe Pirotte, Fabian Schöneich, eds., *Mike Bouchet & Paul McCarthy. Powered A-Hole Spanish Donkey Sport Dick Drink Donkey Dong Dongs Sunscreen Model*, exh. cat., Milan, 2014, p. 19 (another example illustrated

"Much of my work is about the initiation from innocence to culture. It's generational, meaning that blame cannot be specific. It's passed down. Where does the perception or action come from? It becomes you. You are it. Culturalized into absurdity. I'm in it, too."

Paul McCarthy



352. Juan Uslé b. 1954

Deslenguado
signed, titled, inscribed and dated “N.Y. Uslé 97 “deslenguado”” and stamped by the artist’s studio on the reverse
vinyl, dispersion and dry pigment on canvas, mounted on panel
22 x 16 in. (55.9 x 40.6 cm.)
Executed in 1997.

Estimate
$10,000-15,000

Provenance
Cheim & Read, New York
Acquired from the above by the present owner

353. Etel Adnan b. 1925

Untitled
signed and dated "Adnan 14" on the reverse
oil on canvas
9¼ x 12 in. (23.5 x 30.5 cm.)
Painted in 2014.

Estimate
$25,000-35,000

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

Exhibited
Paris, Yvon Lambert Bookshop, *Etel Adnan: Dans la Forêt*, September 6 - 20, 2014

354. Jonathan Lasker b. 1948

Where Things Can Be
signed, titled and dated ""WHERE THINGS CAN BE" -J. Lasker 1996" on the reverse
oil on linen
24⅛ x 30⅛ in. (61.3 x 76.5 cm.)
Painted in 1996.

Estimate
$15,000-20,000

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

355. Heimo Zobernig b. 1958

Untitled
signed, inscribed and dated "Heimo Zobernig 2013 HZ 2013-103" on the overlap
acrylic on canvas
78⅜ x 78⅜ in. (199.1 x 199.1 cm.)
Painted in 2013.

Estimate
$40,000-60,000

Provenance
Galerie Nagel Draxler, Berlin
Acquired from the above by the present owner in 2014

356. Sue Williams b. 1954

Tighter Flocky with Green Yellow
signed, titled and dated "Tighter Flocky w/ green yellow
Sue Williams 1997" on the reverse
oil and acrylic on canvas
72 x 84 in. (182.9 x 213.4 cm.)
Painted in 1997.

Estimate
$40,000-60,000

Provenance
303 Gallery, New York
Private Collection
Christie's, New York, May 9, 2012, lot 560
Private Collection
Acquired from the above by the present owner

357. **Marilyn Minter** b. 1948

12 works from *100 Food Porn*
each titled, consecutively numbered and dated "[1-12] "FOOD PORN" 1990" on the reverse
(xii) signed and dated "M. MINTER 1990" on the reverse
enamel on metal, in artist's metal frame
each 24 x 30 in. (61 x 76.2 cm.)
Executed in 1990.

Estimate
$60,000-80,000

Provenance
Max Protetch, New York
Acquired from the above by the present owner in 1990

Property from a Distinguished Private Collection

358. Tracey Emin b. 1963

Red, White and Fucking Blue
red, white and blue neon
19⅝ x 66⅞ in. (49.8 x 169.9 cm.)
Executed in 2002, this work is number 1 from an edition of 3, and is accompanied by a certificate of authenticity signed by the artist.

Estimate
$50,000-70,000

Provenance
White Cube, London
Acquired from the above by the present owner in 2003

Literature
Arlène Bonnant, *CAP Collection*, Dublin, 2005, p. 97 (another example illustrated)
Honey Luard and Peter Miles, eds., *Tracey Emin, Works 1963-2006*, New York, 2006, p. 68 (another example illustrated)

Property from a Private Collection, Miami

359. Iván Navarro b. 1972

Red Ladder (Backstage)
fluorescent lights, color sleeves, metal fixtures and electric energy
installed 96 x 29 x 15 in. (243.8 x 73.7 x 38.1 cm.)
Executed in 2005, 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
$20,000-30,000

Provenance
Roebling Hall, New York
Acquired from the above by the present owner

Exhibited
Miami, Patricia & Philip Frost Art Museum, Florida International University, *Iván Navarro: Fluorescent Light Sculptures*, November 17, 2012 - January 27, 2013, pp. 7, 28 (illustrated, p. 29)
Santiago, Centro de las Artes 660 / CA660, *Iván Navarro: Una guerra silenciosa e imposible*, August 7 - October 15, 2015 (another example exhibited)

Literature
Anne Tschida, "Deceptive Simplicity", *The Miami Herald*, November 25, 2012, p. 3M (illustrated)

360. Zbigniew Rogalski b. 1974

How She Sees the Moon
signed and dated "Rogalski 2007" on the overlap
oil on canvas
63 x 64 in. (160 x 162.6 cm.)
Painted in 2007.

Estimate
$8,000-12,000

Provenance
Raster Gallery, Warsaw
Acquired from the above by the present owner

Exhibited
Łódź, Muzeum Sztuki, *The Parallax and the Gaze of Zbigniew Rogalski*, October 28, 2010 - January 30, 2011, pp. 46, n.p. (illustrated)

361. Magnus Plessen b. 1965

Spiel (Play)
signed, titled and dated "Spiel Plessen, 2009" on the overlap
oil on canvas
75⅝ x 87¼ in. (192.1 x 221.6 cm.)
Painted in 2009.

Estimate
$25,000-35,000

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

Exhibited
New York, Gladstone Gallery, *Magnus Plessen*, September 10 - October 24, 2009

362. Jules de Balincourt b. 1972

Close Out Sale
signed and dated "Jules de Balincourt 2003" on the reverse
oil, enamel and pen on panel
39⅜ x 47⅛ in. (100 x 119.7 cm.)
Executed in 2003.

Estimate
$25,000-35,000

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

363. Hernan Bas b. 1978

The Hero Centaur
signed with the artist's initials and dated "HB 05" lower left; further signed with the artist's initials, titled and dated "THE HERO CENTAUR HB 05" on the reverse
oil on panel
36 x 48 in. (91.4 x 121.9 cm.)
Painted in 2005.

Estimate
$30,000-40,000

Provenance
Victoria Miro Gallery, London
Saatchi Gallery, London
Acquired from the above by the present owner

Exhibited
London, Saatchi Gallery, *The Triumph of Painting - Part 5*, May 12 - September 5, 2006

364. Os Gêmeos b. 1974

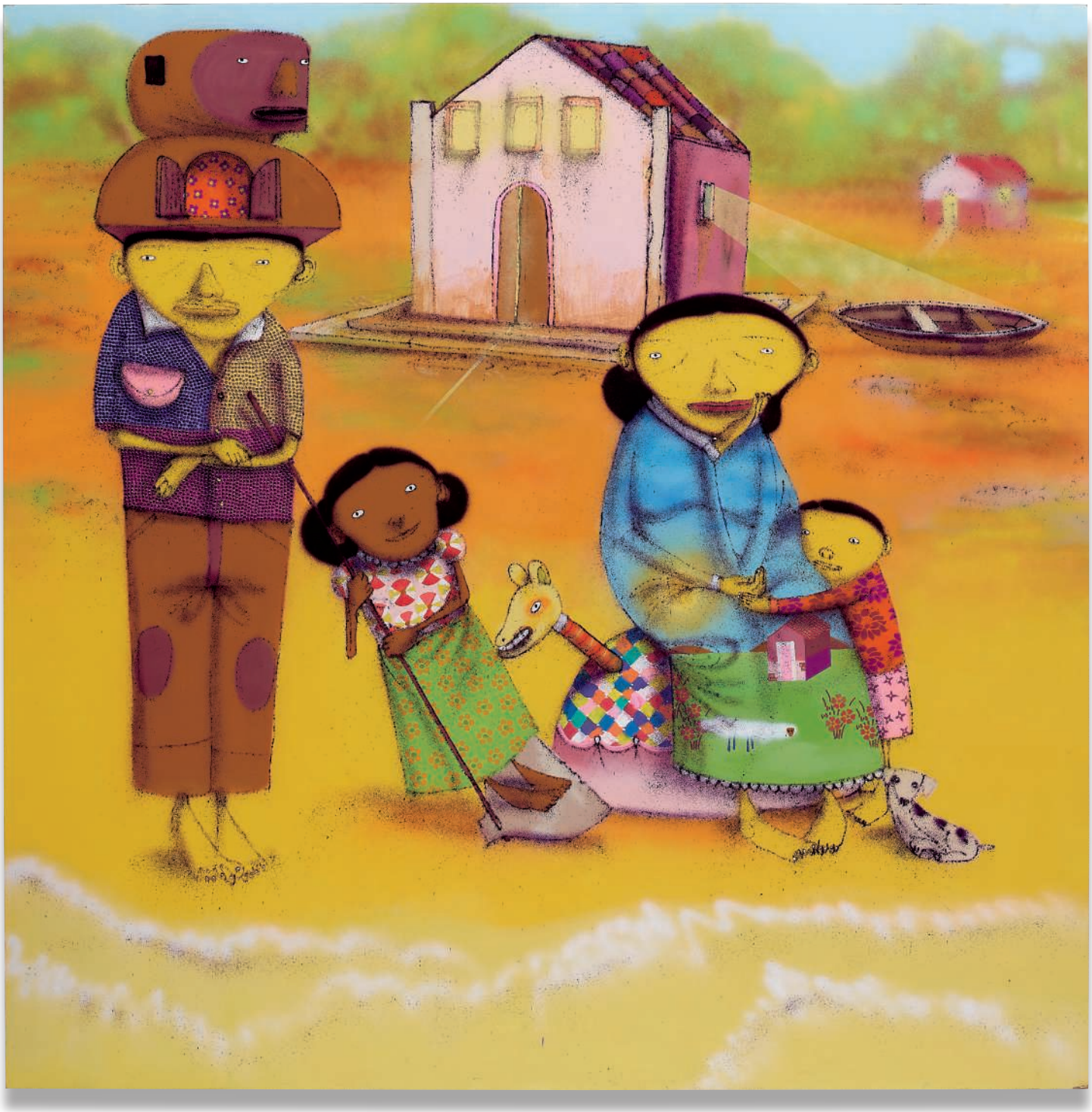
Untitled
acrylic, spray paint and sequins on wood
78½ x 78¾ in. (199.4 x 200 cm.)
Executed in 2008, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate
$100,000-150,000

Provenance
Galería Parra & Romero, Madrid
Acquired from the above by the present owner

"The characters and atmospheres which we create in our paintings are, on one hand, related to people which move about our world and, on the other hand, the world of fantasy. Throughout the years, our painting has lead us to search for our roots, the culture which we came from, that which we live in, and that which surrounds us."

Os Gêmeos



365. Olga de Amaral b. 1932

Alquímia 80
signed, titled, inscribed, numbered and dated "598 Alquimia 80 Olga de Amaral 1989 Olga de Amaral" on a label affixed to the reverse
gesso, acrylic and silver leaf on canvas
74½ x 74½ in. (189.2 x 189.2 cm.)
Executed in 1989, this work is registered in the artist's archives under reference number OA0598 and is accompanied by a certificate of authenticity signed by the artist.

Estimate
$80,000-120,000

Provenance
Estate of the Artist
Private Collection, Caracas (acquired directly from the above)
Acquired thence by descent from the above

Born in Bogotá, Colombia, Olga de Amaral studied fabric design at the prestigious Cranbrook Academy in Michigan. Her in-depth knowledge of textiles and weaving techniques from around the world provided a foundation for her complex artistic practice that transcends fixed genres and artistic discipline. In this ravishing work, *Alquímia 80*, 1989, not only is de Amaral's manual dexterity with conventional weaving techniques apparent, but the work is also a powerful example of her mastery of fine art principles like formalism and abstraction.

De Amaral's distinctive sculptural textiles, like the one in the present lot, feature a meticulous layering of textured linen, coated with paint and gold leaf, resulting in intricate geometric compositions. While the arduous nature of her process is evident throughout, her chosen method of display—hanging these panels with separation from the wall—imparts movement and emphasizes the impact of light, instilling the works with an otherworldly quality.

The present lot embodies both the universality and timelessness of the artist's practice, qualities that have made her one of Colombia's most renowned visual artists and solidified her place in major, international institutions.

(detail of the present lot)

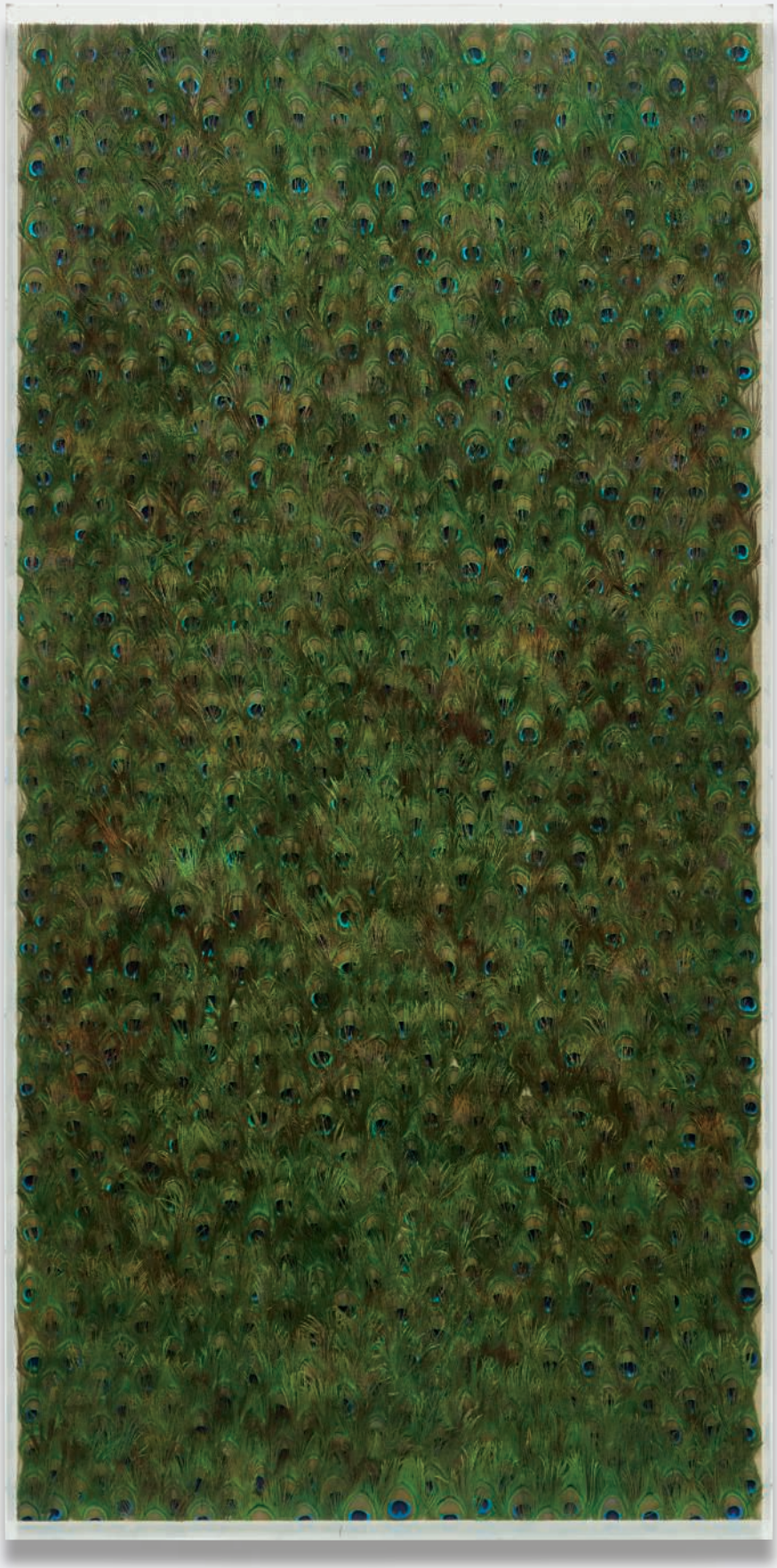
366. Carol Bove b. 1971

Untitled
peacock feathers on linen in Plexiglas frame
96 x 48 x 5 in. (243.8 x 121.9 x 12.7 cm.)
Executed in 2008.

Estimate
$120,000-180,000

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

Exhibited
New York, Mitchell-Innes & Nash, *ITEM*, June 30 - August 13, 2010



367. Carol Bove b. 1971

Coralized Rock Sculpture
stone and brass, in 3 parts
6¼ x 5⅞ x 12 in. (15.9 x 14.9 x 30.5 cm.)
Executed in 2008, this work is unique.

Estimate
$12,000-18,000

Provenance
Galerie Dennis Kimmerich, Dusseldorf
Private Collection, Germany (acquired from the above in 2008)
Kimmerich Gallery, New York
Acquired from the above by the present owner in 2012

Exhibited
Dusseldorf, Galerie Dennis Kimmerich, *Carol Bove: Bronze Peanut*, 2008

368. Paola Pivi b. 1971

Untitled (Pearls)
beads mounted on panel
24 x 23 x 9 in. (61 x 58.4 x 22.9 cm.)
Executed in 2003.

Estimate
$10,000-15,000

Provenance
Galerie Emmanuel Perrotin, Paris
Acquired from the above by the present owner

Exhibited
Boston, Sandra and David Bakalar Gallery, Massachusetts College of Art, *Crafty*, September 5 - October 14, 2006, pp. 48-49 (illustrated)

369. Josiah McElheny b. 1966

Historical Renaissance, Mirrored and Reflected (Decorated)
20 blown glass objects, chrome metal display, glass and mirror
smallest glass object 2⅞ x 1½ x 1½ in. (7.3 x 3.8 x 3.8 cm.)
largest glass object 10½ x 5 x 5 in. (26.7 x 12.7 x 12.7 cm.)
overall installed 20 x 60¼ x 11¾ in. (50.8 x 153 x 29.8 cm.)
Executed in 2003.

Estimate
$80,000-120,000

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

Exhibited
New York, Brent Sikkema Gallery, *Josiah McElheny: Theories About Reflection*, March - April 19, 2003

Literature
Roberta Smith, "ART REVIEW; Multiple Realities Clash in a World of Shimmering Reflections", *The New York Times*, April 11, 2003, online

370. Ilya Kabakov b. 1933

Landscape with a Pioneers Camp, 1973
signed, titled and dated "I. Kabakov 2002 "Landscape with Camp 2002 [in Cyrillic]"" on the reverse
oil on canvas, in artist's frame
64⅝ x 99½ in. (164.1 x 252.7 cm.)
Painted in 2002.

Estimate
$180,000-220,000

Provenance
Galerie Michael Kewenig, Cologne
Collection Harrie van der Moesdijk, The Netherlands
Private Collection, Europe
Dorotheum, Vienna, June 10, 2015, lot 728
Acquired at the above sale by the present owner

Exhibited
Museum of Contemporary Art Cleveland, *The Teacher and the Student: Charles Rosenthal and Ilya Kabakov*, September 10, 2004 - January 2, 2005
Moscow, Garage Center for Contemporary Culture, *Ilya and Emilia Kabakov, Retrospective*, September 15 - October 18, 2008

Literature
Thomas Kellein and Björn Egging, eds., *An Alternative History of Art: Rosenthal, Kabakov, Spivak*, Bielefeld, 2005, no. 218, p. 177 (illustrated)
Renate Petzinger and Emilia Kabakov, eds., *Ilya Kabakov, Paintings / Gemälde 1957 - 2008, Catalogue Raisonné*, vol. II, Bielefeld, 2008, no. 420, p. 140 (illustrated, erroneously dated 2003)

Painted in 2002, Ilya Kabakov's *Landscape with a Pioneers Camp, 1973* is a stellar example of the artist's highly cerebral conceptual art practice. Since his emigration to the United States in the late 1980s, Kabakov has established himself as the foremost Russian artist of the contemporary era with his meticulously crafted *Total Installations*—museum spaces in which the viewer enters a world of paintings, photographs, texts and sounds, built upon fictional scenarios designed by Kabakov himself. *Landscape with a Pioneers Camp, 1973* was painted specifically for Kabakov's seminal retrospective, culminating in 2008 at the Garage Center for Contemporary Culture in Moscow with Kabakov's *Total Installation* titled *An Alternative History of Art: Rosenthal, Kabakov, Spivak*, with works attributed to three fictional artists, Charles Rosenthal, the eponymous Ilya Kabakov, and Igor Spivak. Kabakov transformed the contemporary interior of the Garage Center into a replica of the Metropolitan Museum of Art in New York, his most ambitious installation to date.

According to Kabakov's invented art historical narrative, Charles Rosenthal was a Russian painter living and working during the Russian Revolution, making works that referenced both the emergence of modernism and the prescribed Soviet Realism. Meanwhile, Kabakov's creation of the fictional painter Igor Spivak makes fragmented canvases that speak to Kabakov's notion of ambivalence in present-day Russia. Of this creative endeavor, Kabakov has said, "If I were a novelist, no one would question my doing this. After all, novelists quite commonly create all kinds of different people and have those characters voice their own ideas." (Ilya Kabakov, quoted in Thomas Kellein and Björn Egging, eds., *An Alternative History of Art: Rosenthal, Kabakov, Spivak*, Bielefeld, 2005, p. 136)

The fictional version of Kabakov himself was born in 1933—the same year Rosenthal supposedly died—and was so inspired by his predecessor that he created a new body of work that simultaneously paid homage to and reinterpreted Rosenthal's paintings. This is evident in the present lot, which employs Rosenthal's Soviet Realism to depict a bucolic scene, overlaid with white geometric forms in a nod to Kazimir Malevich's modernist pictorial language. As the title suggests, the present work illustrates a clearing in a forested landscape populated by a row of white tents and a red flag on a post in the far right of the canvas. The campsite references the USSR's Pioneer Movement, a program similar to the Scout Movement, but steeped in the indoctrination of communist principles. This setting is bordered along the bottom and right sides of the composition with a dark green, almost black paint. As such, the illustration within the margins presents a snapshot of the utopian promises of both the Soviet experiment and of modern art, while the dark border communicates the feeling of unfulfilled promise and a life shrouded in darkness.

The present lot's presence in this *Total Installation* represents both a fascinating rumination on the ramifications of the failed Soviet experiment, and also through its placement in the Garage Center, the limitations of traditional notions of museum retrospectives. Thus, *Landscape with a Pioneers Camp, 1973* embodies Kabakov's overarching goal: to push the boundaries of how we define the role of contemporary artist and of contemporary art.

"Sculptures are often and at their best not just a result of an artist taking a material...but rather the result of a dialogue between the material and the artist."

Tony Cragg

371. Tony Cragg b. 1949

Round the Block
incised with the artist's signature, number and foundry mark "Tony Cragg 1/5 SCHMAKE DUSSELDORF" on the lower side
bronze and tin
55½ x 90 x 58½ in. (141 x 228.6 x 148.6 cm.)
Executed in 2003, this work is number 1 from an edition of 5 plus 1 artist's proof.

Estimate
$180,000-220,000

Provenance
Marian Goodman Gallery, New York
Private Collection, United States
Phillips, New York, May 15, 2015, lot 139
Acquired at the above sale by the present owner

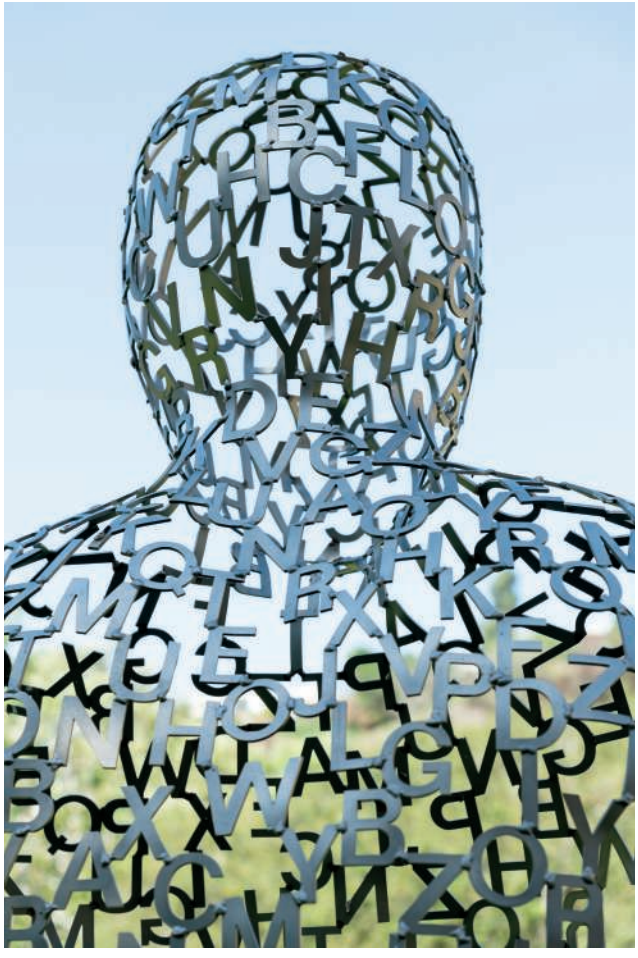
Exhibited
New York, Marian Goodman Gallery, *Tony Cragg*, December 2, 2003 - January 17, 2004 (another example exhibited)

372. Jaume Plensa b. 1955

Kneeled Shadow
welded pressed steel and boulder
92 x 59 x 87 in. (233.7 x 149.9 x 221 cm.)
Executed in 2008.

Estimate
$200,000-300,000

Provenance
Richard Gray Gallery, Chicago
Acquired from the above by the present owner in 2008

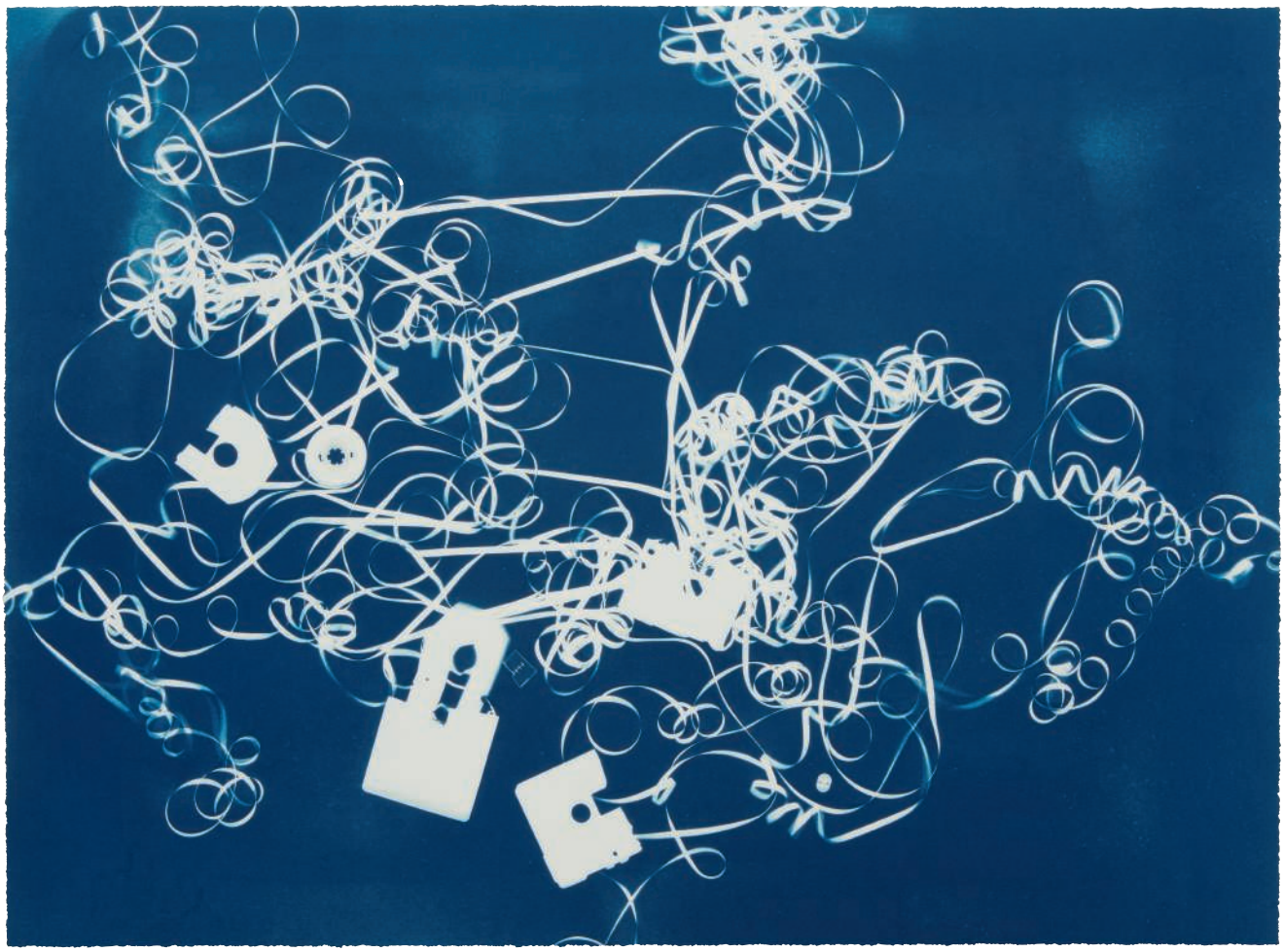


"In my work, the letters come out of the earth to construct the human body...Indeed, letters and text are already like a kind of portrait of the human being."

Jaume Plensa

Barcelona native Jaume Plensa is renowned for his monumental sculptures and public installations, which are widely exhibited across the globe. Plensa's works examine the complexities of human existence, drawing upon connections between spirituality, the human figure, and language as three guiding principles. His sculptures investigate dualities, both in their physicality and in the intellectual themes they probe – exploring notions of inside versus outside, light versus darkness, and nature versus creation. Standing over seven feet tall and composed of stainless steel letters weaved together in fluid form, *Kneeled Shadow*, 2008, is an elegant personification of these core ideas. The present lot is an autoportrait cast from the artist's own body, a recurring motif in Plensa's oeuvre. In this work, a kneeled figure sits with his hands placed on his thighs, resting atop a large boulder grounded in the surrounding environment. The sculpture exudes a sense of tranquility and peace, as the kneeling pose symbolizes a position of rest, according to the artist.

Plensa's sculptures are unique in their remarkable ability to transform the environments which they embody. The present lot invites a dialogue between the sculpture itself and the surrounding landscape as the environment is readily visible through the interlaced, mesh-like letters that comprise the figure. Rather than acting as an obstacle within its setting, the sculpture exists within and transforms the space around it, most notably in the way in which the open and closed form of the letters modulate light and shadow in the surrounding area. Apart from form, the significance of language in *Kneeled Shadow* cannot be overlooked; as the artist notes, "I dreamed about transforming letters into something physical. In my works, words and letters are lent weight and volume" (Jaume Plensa, quoted in Roberta Kremer, "We, 2008", *Vancouver Biennale Education: Big Ideas*, 2010, online). Rather than physical weight, Plensa's words materialize in a physical form with lightness and ephemerality, made possible by the lattice-like configuration of the letters themselves. *Kneeled Shadow* is a stunning microcosm of the major themes which guide Plensa's overall practice in which the artist aims to explore dualities both in his work and in human existence at large.



373. Christian Marclay b. 1955

Untitled (Songs)
signed and dated "Christian Marclay 2007" on the reverse
cyanotype on paper
21 x 28½ in. (53.3 x 72.4 cm.)
Executed in 2007.

Estimate
$40,000-60,000

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

374. Christian Boltanski b. 1944

Untitled from the *Monument Odessa*
gelatin silver prints, metal biscuit tins, electric lightbulbs, sockets and electric wires
overall 104 x 118 x 8⅝ in. (264.2 x 299.7 x 21.9 cm.)
Executed in 1989, this work is accompanied by a certificate of authenticity signed by the artist.

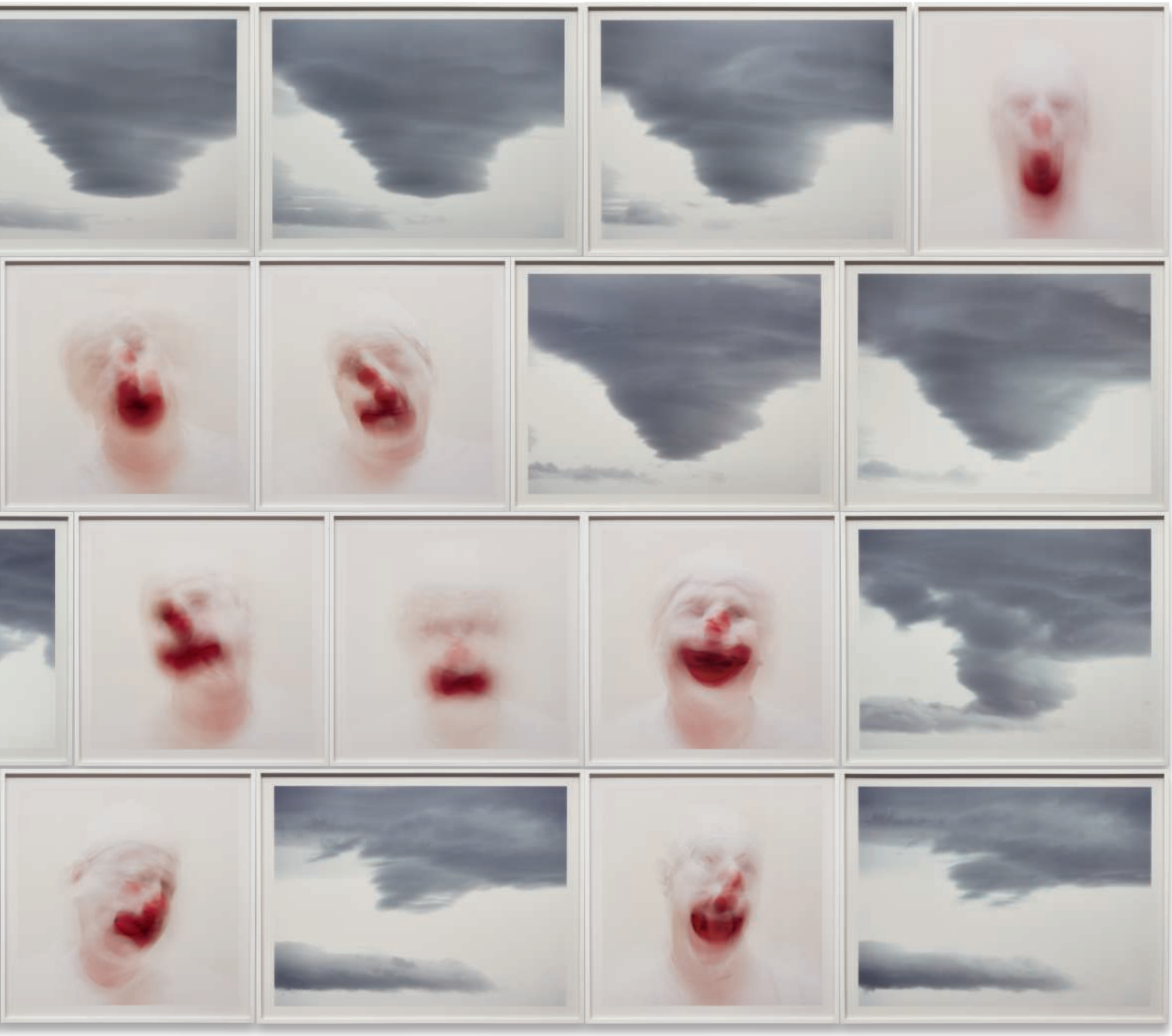
Estimate
$50,000-70,000

Provenance
Galerie Ghislaine Hussenot, Paris
Acquired from the above by the present owner in 1989

375. **Roni Horn** b. 1955

Clowd and Cloun (Gray)
Clowd #1: signed, titled and numbered "Clowd Cloun (Gray) ed. 4/6 Roni Horn" on a label affixed to the reverse of the backing board
32 chromogenic prints
16 Clouns 27 x 27 in. (68.6 x 68.6 cm.)
16 Clowds 27 x 35 in. (68.6 x 88.9 cm.)
Executed in 2000-2001, this work is number 4 from an edition of 6.

Estimate
$180,000-220,000



Provenance
Xavier Hufkens, Brussels
Galleria Raffaela Cortese, Milan
Acquired from the above by the present owner

Exhibited
New York, Dia Center for the Arts, *Roni Horn. Part I: Blah, blah, blah...*, October 17, 2001 – February 17, 2002 (another example exhibited)
Brussels, Xavier Hufkens, *Roni Horn*, November 8, 2001 – January 6, 2002 (another example exhibited)
Zurich, Galerie Hauser & Wirth & Presenhuber, *Clowd and Cloun (Gray)*, March 22 - May 3, 2003 (another example exhibited)
Hamburg, Hamburger Kunstalle, *Roni Horn: Photographic Works*, April 15 – August 14, 2011, pp. 58-59 (another example exhibited and illustrated)

Literature
Ken Johnson, "Perception and Memory in a Fourth Dimension", *The New York Times*, January 11, 2002 (online)
Katie Stone, "Roni Horn", *The Brooklyn Rail*, July 1, 2002 (online)
Urs Stahel, ed., *If on a Winter's Night...Roni Horn...*, exh. cat., Fotomuseum Winterthur, Winterthur, 2003, p. 91

376. Christopher Williams b. 1956

Tokuyo Yamada, Hair Designer, Shinbiyo Shuppan Co., Ltd., Minami-Aoyama, Tokyo, April 14, 1993 (R)
signed, inscribed and dated "T.Y...1997 C. Williams" on the reverse
dye transfer print
image 13⅞ x 21⅛ in. (35.2 x 53.7 cm.)
sheet 18⅞ x 22⅜ in. (47.9 x 56.8 cm.)
Executed in 1997, this work is number 2 from an edition of 5.

Estimate
$8,000-12,000

Provenance
Patrick Painter Editions, Los Angeles
Private Collection, London
Phillips, New York, November 12, 2013, lot 261
Acquired at the above sale by the present owner

377. Anne Collier b. 1970

Woman With A Camera (Cheryl Tiegs/Olympus 2)
signed "Anne Collier" on a label affixed to the reverse of the backing board
chromogenic print
26¼ x 46½ in. (66.7 x 118.1 cm.)
Executed in 2008, this work is number 5 from an edition of 5.

Estimate
$20,000-30,000

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

Exhibited
San Francisco, de Young Museum, *Real to Real: Photographs from the Traina Collection*, June 9 - September 16, 2012 (another example exhibited)

378. Louise Lawler b. 1947

BOUGHT IN PARIS, NEW YORK, SWITZERLAND, OR TOKYO Stella / Brass (detail) Les Indes Galantes IV... purchased from a banker, now located on the Blvd. Victor Hugo, 1966/1986
signed, numbered and dated "Louise A. Lawler 1986 2/5" and stamped by the artist's studio on the reverse
Cibachrome print
23 x 15½ in. (58.4 x 39.4 cm.)
Executed in 1986, this work is number 2 from an edition of 5.

Estimate
$15,000-20,000

Provenance
Metro Pictures, New York
Acquired from the above by the present owner

Property from a Private Collection, Los Angeles

379. Christopher Williams b. 1956

Velosolex 2200 Nr. 2 (Front, Side, and Back), Serial Number 3128819, Moteur antiparasité, Date of Production 1964, (From the collection of Hanh Dam), Photography by the Douglas M. Parker Studio, Los Angeles, California. August 15, 2005
each signed, titled, consecutively inscribed, numbered and dated "VELOSOLEX...05' #[1-3] AP C. Williams" on the reverse
gelatin silver print, triptych
each 16 x 20 in. (40.6 x 50.8 cm.)
Executed in 2005, this work is an artist's proof from an edition of 10 plus 4 artist's proofs.

Estimate
$30,000-40,000

Provenance
Acquired directly from the artist by the present owner

Exhibited
Vienna Succession, *Jeroen de Rijke / Willem de Rooij & Christopher Williams*, November 25, 2005 - January 15, 2006, nos. 33-35, pp. 33-35 (another example exhibited and illustrated)
New York, David Zwirner, *Christopher Williams: For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 4)*, January 11 - February 25, 2006 (another example exhibited)
Kunsthalle Zürich, *Christopher Williams*, August 25 - October 28, 2007, no. 5, n.p. (another example exhibited and illustrated)
Los Angeles, China Art Objects, *Christopher Williams, Walead Beshty, Kelley Walker*, January 24 - February 28, 2008 (another example exhibited)
Tokyo, Wako Works of Art, *Wako Works of Art: 15 Years / Part III*, January 26 - February 26, 2008 (another example exhibited)

Literature
Bennett Simpson, "What Does the Jellyfish Want?: The Art of Christopher Williams", *Artforum International*, April 2006, vol. 44, no. 8, p. 211 (another example illustrated)
Mark Godfrey, "Cameras, Corn, Christopher Williams, and the Cold War", *October Magazine*, no. 126, Fall 2008, pp. 129, 133, 137
Christopher Williams, *Christopher Williams: Printed in Germany (Green, Red and Yellow Editions)*, Cologne, 2015, n.p. (other examples illustrated)

380. Ana Mendieta 1948-1985

Untitled: Silueta Series
stamped "Ana Mendieta Raquel Mendieta Harrington
Administratix of The Estate" on the reverse
lifetime chromogenic print
8 x 10 in. (20.3 x 25.4 cm.)
Executed in 1978, this work is unique.

Estimate
$25,000-35,000

Provenance
Galerie Lelong, New York
DPM Gallery, Guayaquil, Ecuador
Acquired from the above by the present owner

381. Cindy Sherman b. 1954

Untitled #354
signed, numbered and dated "Cindy Sherman 2/6 2000" on the reverse of the backing board
chromogenic print
36 x 24 in. (91.4 x 61 cm.)
Executed in 2000, this work is number 2 from an edition of 6.

Estimate
$30,000-40,000

Provenance
Metro Pictures, New York
Acquired from the above by the present owner in 2000

Exhibited
New York, Metro Pictures, *Cindy Sherman*, November 11, 2000 - January 6, 2001 (another example exhibited)
Greenwich, Bruce Museum, *Cindy Sherman: Works from Friends of the Bruce Museum*, January 29 - April 24, 2011, p. 38 (another example exhibited and illustrated)
New York, Museum of Modern Art, *Cindy Sherman*, February 26 - June 11, 2012, pl. 160, frontispiece and p. 209 (another example exhibited and illustrated)
Brisbane, Queensland Art Gallery, *Cindy Sherman*, May 28 - October 3, 2016, p. 64 (another example exhibited and illustrated)
Los Angeles, The Broad, *Cindy Sherman: Imitation of Life*, June 11 - October 2, 2016, p. 113 (another example exhibited and illustrated)
Silkeborg, Museum Jorn, *Cindy Sherman*, September 23 - December 10, 2017 (another example exhibited)

Literature
Wayne Koestenbaum, "Fall Gals", *Artforum International*, September 2000, vol. 39, no. 1, p. 150 (another example illustrated)

382. Cindy Sherman b. 1954

Untitled #226
signed, numbered and dated "Cindy Sherman 5/6 1990" on a label affixed to the reverse of the backing board
chromogenic print
sheet 47¼ x 29½ in. (120 x 74.9 cm.)
frame 56 x 36 in. (142.2 x 91.4 cm.)
Executed in 1990, this work is number 5 from an edition of 6.

Estimate
$250,000-350,000

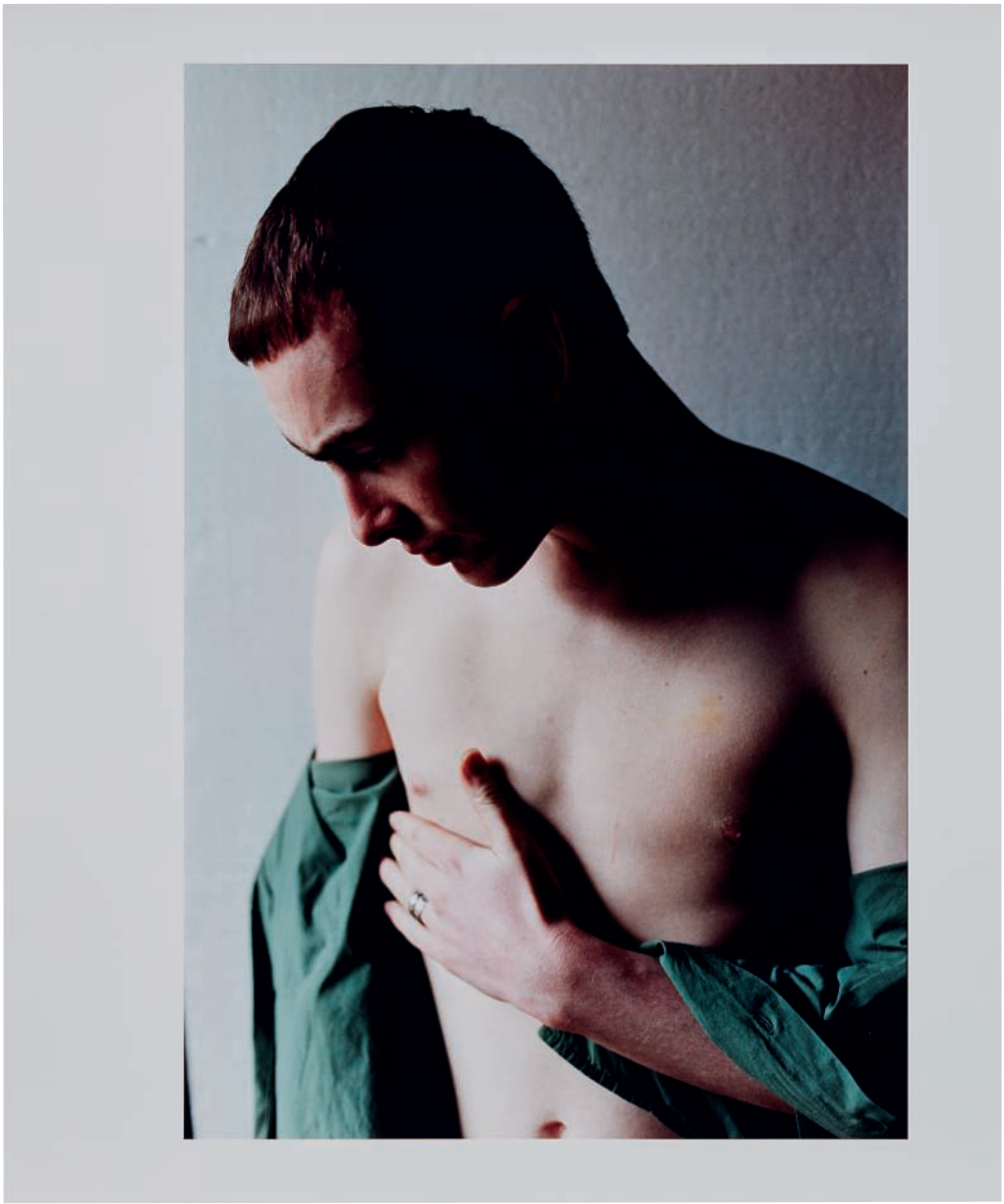
Provenance
Metro Pictures, New York
Acquired from the above by the present owner

Exhibited
Kunsthalle Basel; Munich, Staatsgalerie Moderne Kunst; London, Whitechapel Art Gallery, *Cindy Sherman*, March 28 - September 22, 1991, p. 63 (another example exhibited and illustrated)
Paris, Jeu de Paume; Kunsthaus Bregenz; Humlebæk, Louisiana Museum of Modern Art; Berlin, Martin-Gropius-Bau, *Cindy Sherman*, May 16, 2006 - September 10, 2007, pp. 142, 258 (another example exhibited and illustrated)
New York, Museum of Modern Art, *Cindy Sherman*, February 26 - June 11, 2012, p. 183 (another example exhibited and illustrated)

Literature
Arthur C. Danto, *Cindy Sherman: History Portraits*, Paris, 1991, pl. 3, p. 19 (another example illustrated)
Christa Schneider, *Cindy Sherman: History Portraits*, Munich, 1995, no. 51, p. 27 (another example illustrated)

"Even when I was doing those history pictures, I was living in Rome but never went to the churches and museums there. I worked out of books, with reproductions. It's an aspect of photography I appreciate, conceptually: the idea that images can be reproduced and seen anytime, anywhere, by anyone."

Cindy Sherman



383. Wolfgang Tillmans b. 1968

Studio
signed, titled, inscribed, numbered and dated "Studio p. 91 pr. WT '00 Wolfgang Tillmans 1/3+1 91-50-1/3" on the reverse
chromogenic print
24 x 20 in. (61 x 50.8 cm.)
Photographed in 1991 and printed in 2000, this work is number 1 from an edition of 3 plus 1 artist's proof.

Estimate
$7,000-10,000

Provenance
Galerie Rüdiger Schöttle, Munich
Private Collection, Europe

Exhibited
London, Royal Academy of Arts, *Apocalypse: Beauty and Horror in Contemporary Art*, September 23 - December 15, 2000, p. 143 (large example exhibited and illustrated)
Basel, Fondation Beyeler, *Wolfgang Tillmans*, May 28 - October 1, 2017, p. 200 (another example exhibited and illustrated)

Literature
Wolfgang Tillmans: If One Thing Matters, Everything Matters, exh. cat., Tate Britain, London, 2003, no. 1991-050, p. 42 (another example illustrated)
Wolfgang Tillmans: Lighter, exh. cat., Staatliche Museen zu Berlin, Hamburger Bahnhof - Museum fur Gegenwart, Berlin, 2008, p. 97 (Royal Academy of Arts, London, 2000 installation view of large example illustrated)

384. Wolfgang Tillmans b. 1968

Still life, Tel Aviv
signed, titled, numbered and dated "Still life, Tel Aviv 1999 1/1 +1 Wolfgang Tillmans" on the reverse
chromogenic print, in artist's frame
58⅛ x 87¼ in. (147.6 x 221.6 cm.)
Executed in 1999, this work is number 1 from an edition of 1 plus 1 artist's proof.

Estimate
$50,000-70,000

Provenance
Galerie Rüdiger Schöttle, Munich
Private Collection, Europe

Exhibited
Deichtorhallen Hamburg; Castello di Rivoli, Museo d'Arte Contemporanea; Paris, Palais de Tokyo; Humlebæk, Louisiana Museum of Modern Art, *Wolfgang Tillmans - View from above*, September 28, 2001 - January 19, 2003, p. 45 (illustrated)
Cambridge, Fogg Art Museum, Harvard University Art Museums, *Wolfgang Tillmans: Still Life*, October 25, 2002 - February 23, 2003, no. 27, p. 48 (medium example exhibited and illustrated)

Literature
Jan Verwoert, Peter Halley and Midori Matsui, *Wolfgang Tillmans*, London, 2002, pp. 131, 134-135 (Deichtorhallen Hamburg, 2001 installation view illustrated)
Wolfgang Tillmans: If One Thing Matters, Everything Matters, exh. cat., Tate Britain, London, 2003, no. 1999-030, p. 175 (another example illustrated)

385. Doug Aitken b. 1968

2 second separation
each signed and numbered "2/5 Doug Aitken" on the reverse
chromogenic print flush-mounted to Plexiglas, diptych
each 48 x 59¼ in. (121.9 x 150.5 cm.)
Executed in 2000, this work is number 2 from an edition of 5.

Estimate
$15,000-20,000

Provenance
303 Gallery, New York
Acquired from the above by the present owner in 2000

Literature
Daniel Birnbaum, Amanda Sharp and Jörg Heiser, *Doug Aitken*, London, 2001, pp. 92-93 (another example illustrated)

386. Gregory Crewdson b. 1962

Untitled from *Twilight*
signed "Gregory Crewdson" on a label affixed to the reverse of the backing board
chromogenic print
48 x 60 in. (121.9 x 152.4 cm.)
Executed in 1999, this work is number 10 from an edition of 10 plus 2 artist's proofs.

Estimate
$10,000-15,000

Provenance
Luhring Augustine, New York
Acquired from the above by the present owner

Exhibited
New York, Luhring Augustine, *Gregory Crewdson: Twilight*, February 19 – March 25, 2000 (another example exhibited)

Literature
Elizabeth Hayt, "Digging Up the Surreal Underside of Ordinary Life", *The New York Times*, February 20, 2000, p. 44 (another example illustrated)
Rick Moody, *Twilight: Photographs by Gregory Crewdson*, New York, 2002, pl. 4, n.p. (another example illustrated)

Property from the Triton Collection Foundation

387. Pieter Hugo b. 1976

John Mark. Asaba, Nigeria from *Nollywood series*
signed "Pieter Hugo" on a label affixed to the reverse of the backing board
chromogenic print
image 60 x 60 in. (152.4 x 152.4 cm.)
Executed in 2008, this work is number 1 from an edition of 5 plus 2 artist's proofs, and is accompanied by a certificate of authenticity signed by the artist.

Estimate
$10,000-15,000

Provenance
Michael Stevenson Fine Art CC, Cape Town
Acquired from the above by the present owner

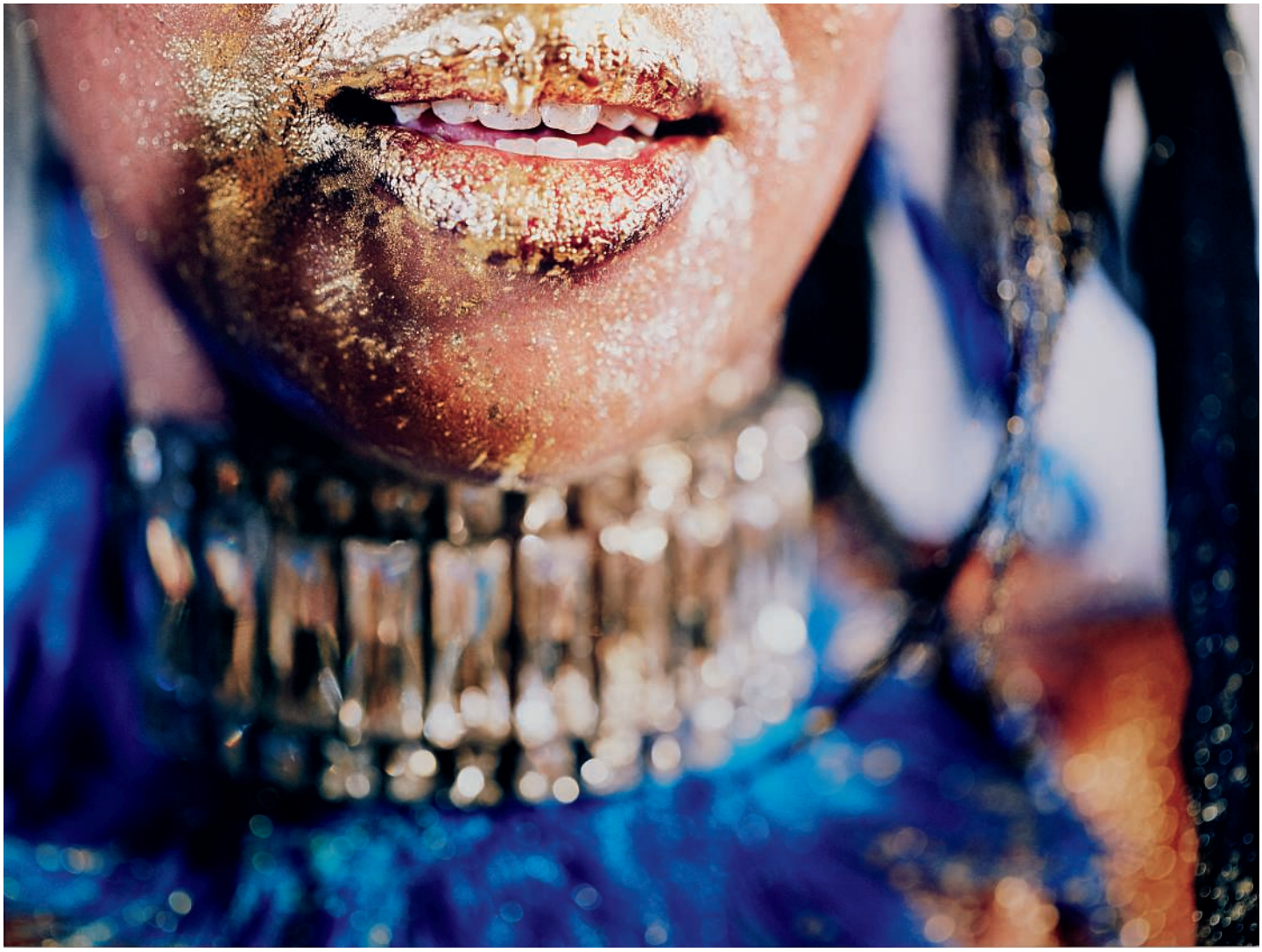
Exhibited
Cape Town, Michael Stevenson Fine Art CC, *Pieter Hugo: Nollywood*, January 15 - February 21, 2009 (another example exhibited)

388. Shirin Neshat b. 1957

Rapture
signed, titled, numbered and dated "Shirin Neshat "Rapture" series, 1999 4/10" on the reverse
Cibachrome print
image 16 x 23⅜ in. (40.6 x 59.4 cm.)
sheet 20 x 24 in. (50.8 x 61 cm.)
Executed in 1999, this work is number 4 from an edition of 10.

Estimate
$6,000-8,000

Provenance
Barbara Gladstone Gallery, New York
Acquired from the above by the present owner in 1999



389. Marilyn Minter b. 1948

Wangechi Gold 6
signed "Marilyn Minter" on a label affixed to the reverse
chromogenic print
45 x 60 in. (114.3 x 152.4 cm.)
Executed in 2009, this work is number 3 from an edition of 5 plus 2 artist's proofs.

Estimate
$18,000-22,000

Provenance
Salon 94, New York
Acquired from the above by the present owner in 2010

Literature
Johanna Burton and Sonia Campagnola, *Marilyn Minter*, New York, 2010, pp. 94, 108 (another example illustrated)

390. **Marilyn Minter** b. 1948

Gold Tip
signed "Marilyn Minter" on a label affixed to the reverse
chromogenic print
45 x 60 in. (114.3 x 152.4 cm.)
Executed in 2009, this work is number 1 from an edition of 5 plus 2 artist's proofs.

Estimate
$18,000-22,000

Provenance
Salon 94, New York
Acquired from the above by the present owner in 2010

Literature
Johanna Burton and Sonia Campagnola, *Marilyn Minter*, New York, 2010, pp. 108, 223 (another example illustrated)

391. Candida Höfer b. 1944

Beinecke Rare Book and Manuscript Library New Haven CT
signed "Candida Höfer" on a label affixed to the reverse of the backing board
chromogenic print
image 50⅛ x 41¼ in. (127.3 x 104.8 cm.)
Executed in 2002, this work is number 6 from an edition of 6.

Estimate
$20,000-30,000

Provenance
Sonnabend Gallery, New York
Acquired from the above by the present owner in June 2004

Literature
Michael Krüger, *Candida Höfer: A Monograph*, Bonn, 2003, p. 115 (another example illustrated)

392. Massimo Vitali b. 1944

Untitled (#2014)
chromogenic print face-mounted to Diasec, flush-mounted to aluminum
70⅞ x 86⅝ in. (180 x 220 cm.)
Executed in 2013, this work is number 3 from an edition of 6.

Estimate
$15,000-20,000

Provenance
Galerie Ernst Hilger, Vienna
Acquired from the above by the present owner

393. Alex Prager b. 1979

Two works from the series *Compulsion:* (i) *4:29pm, Van Nuys*; (ii) *Eye #8 (Electric Tower)*
(i) signed, titled, numbered and dated ""4:29pm, Van Nuys" 6/9 Alex Prager 2012" on a label affixed to the reverse
(ii) signed, titled, numbered and dated ""Eye #8 (Electric Tower)" 6/9 Alex Prager 2012" on a label affixed to the reverse
(i) chromogenic print
(ii) archival pigment print
(i) 36 x 36½ in. (91.4 x 92.7 cm.)
(ii) 16¼ x 18¾ in. (41.3 x 47.6 cm.)
Executed in 2012, each of these works is number 6 from an edition of 9.

Estimate
$10,000-15,000

Provenance
Yancey Richardson Gallery, New York
Acquired from the above by the present owner in 2012

Exhibited
New York, Yancey Richardson Gallery, *Alex Prager: Compulsion*, April 5 - May 19, 2012 (another example exhibited)

394. Ryan McGinley b. 1977

Untitled (Morrissey 3)
chromogenic print flush-mounted to board
47¾ x 67¼ in. (121.3 x 170.8 cm.)
Executed in 2004-2006, this work is number 3 from an edition of 3.

Estimate
$5,000-7,000

Provenance
Team Gallery, New York
Acquired from the above by the present owner in 2007

395. David LaChapelle b. 1963

Dolly Parton: Prize Doll
signed "David LaChapelle" on a label affixed to the reverse of the backing board
chromogenic print flush-mounted to Plexiglas
59⅝ x 43⅝ in. (151.4 x 110.8 cm.)
Executed in 1997, this work is number 2 from an edition of 3.

Estimate
$15,000-20,000

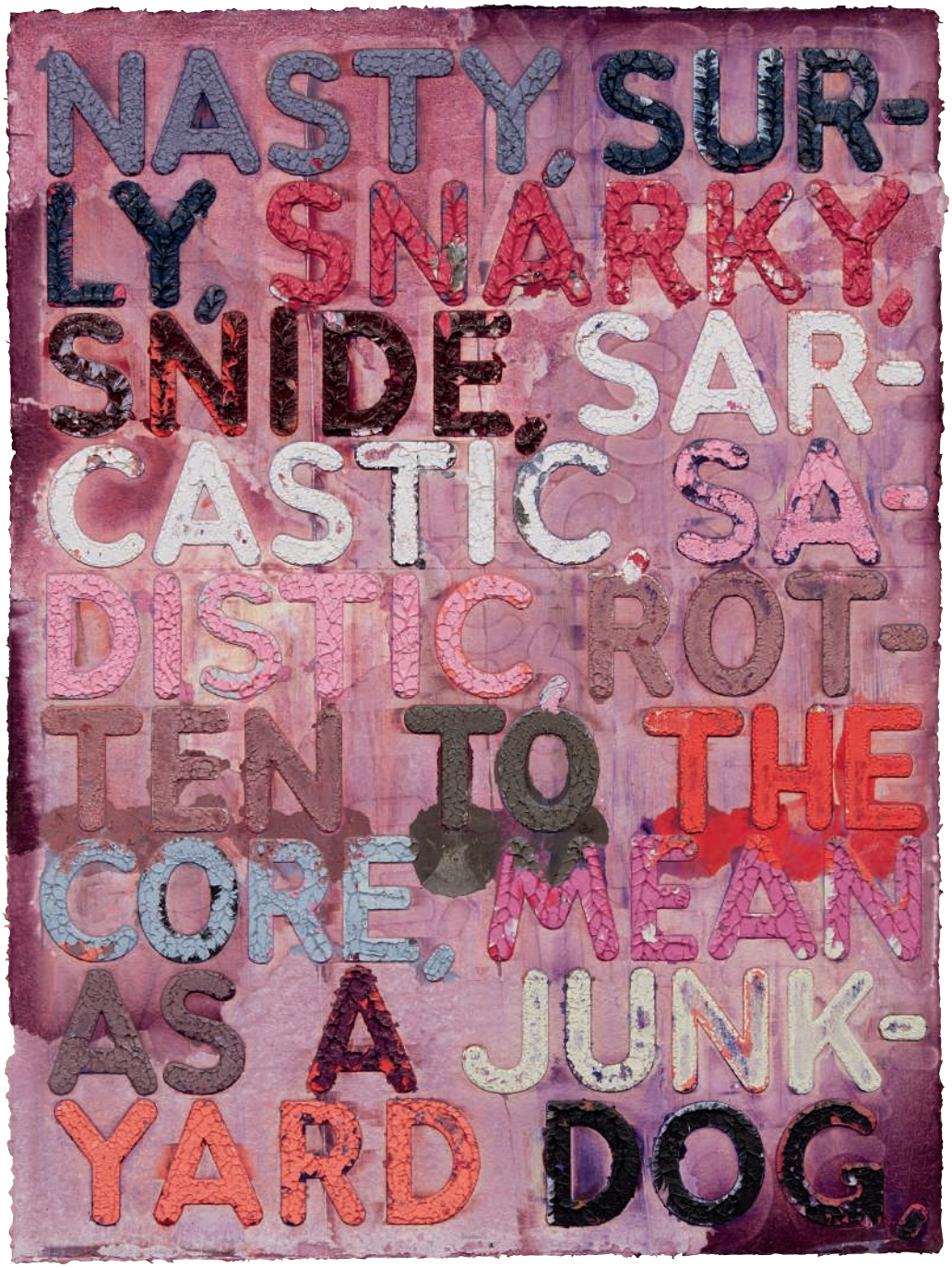
Provenance
Tony Shafrazi Gallery, New York
Acquired from the above by the present owner

396. David LaChapelle b. 1963

Sarah Jessica Parker: Sex and the Subway
signed "David LaChapelle" on a label affixed to the reverse of the backing board
chromogenic print flush-mounted to Plexiglas
35½ x 59½ in. (90.2 x 151.1 cm.)
Executed in 1999, 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



397. **Mel Bochner** b. 1940

Nasty
signed and dated "BOCHNER 2010" lower center
monoprint with collage, engraving and embossment on
hand-dyed Twinrocker handmade paper
63⅝ x 47⅜ in. (161.6 x 120.3 cm.)
Executed in 2010, this work was published by Two Palms
Press, New York.

Estimate
$35,000-45,000

Provenance
Two Palms Press, New York
Private Collection (acquired from the above)

398. Raymond Pettibon b. 1957

Superneck
ink and watercolor on cut paper collage
39¾ x 26¼ in. (101 x 66.7 cm.)
Executed in 1993.

Estimate
$25,000-35,000

Provenance
Brooklyn Academy of Music Art Auction, March 2, 1994 (donated by Feature Inc., New York)
Acquired at the above sale by the present owner

399. Torey Thornton b. 1990

My Architectural Digest is Tetris
acrylic, ink and nail polish on paper
21⅞ x 27¾ in. (55.6 x 70.5 cm.)
Executed in 2015.

Estimate
$7,000-9,000

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

Exhibited
Chicago, Shane Campbell Gallery, *Rapport Vroom*,
September 23 - November 4, 2016

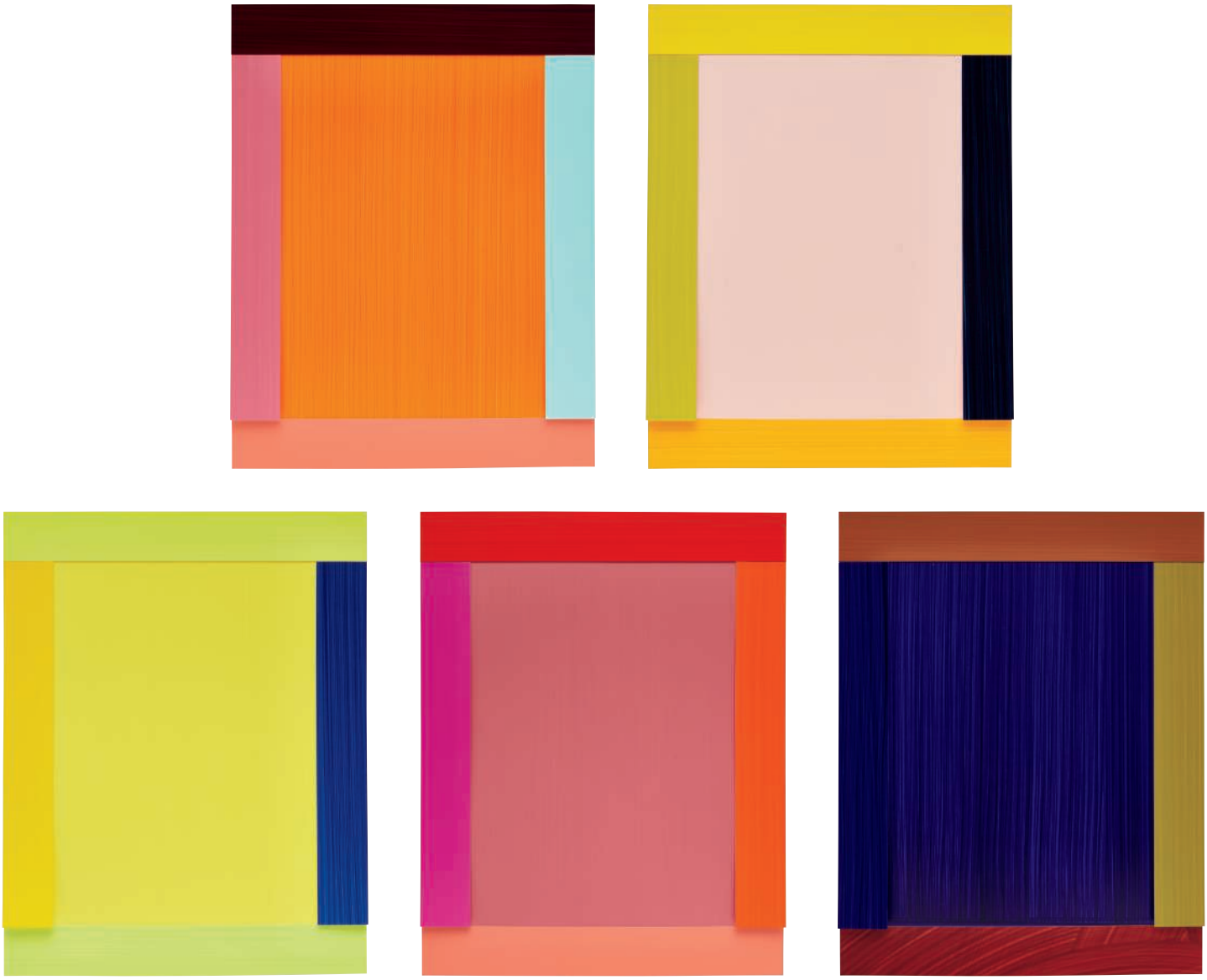
detail of present lot

400. Calvin Marcus b. 1988

Untitled: Face Etchings
6 hard ground line etchings with Chine-collé
each sheet 10¾ x 9¾ in. (27.3 x 24.8 cm.)
each frame 12 x 11 in. (30.5 x 27.9 cm.)
Executed in 2015, these works are number 4 from an edition of 5 plus 2 artist's proofs.

Estimate
$12,000-18,000

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

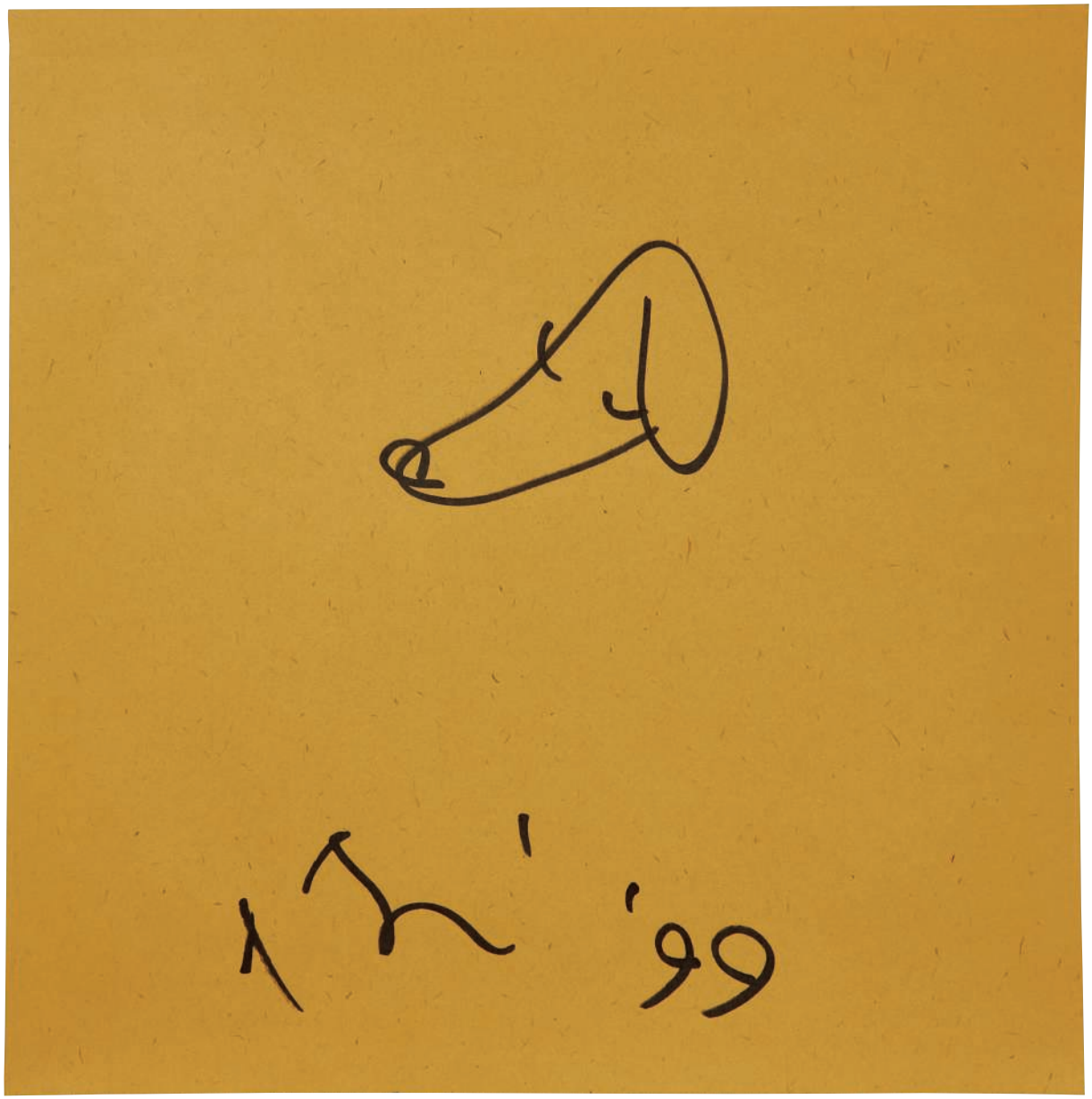


401. Imi Knoebel b. 1940

Anima Mundi 54-5 Ed. II
each titled, numbered and dated "ANIMA MUNDI 54-5 II 2012 2/3" on the reverse
acrylic on plastic film, in 5 parts
each 14⅝ x 11⅜ in. (37.1 x 28.9 cm.)
Executed in 2012, this work is number 2 from an edition of 3.

Estimate
$18,000-22,000

Provenance
Galerie Christian Lethert, Cologne
Acquired from the above by the present owner



402. Yoshitomo Nara b. 1959

Dog
signed and dated "Yoshitomo Nara '99" lower center
ink on paper
8⅞ x 8⅞ in. (22.5 x 22.5 cm.)
Executed in 1999.

Estimate
$8,000-12,000

Provenance
Galerie Tokyo Humanité, Tokyo
Acquired from the above by the present owner

403. **Amy Sillman** b. 1966

Untitled (#21)
signed with the artist's initials, inscribed and dated
"working proof - AS 07" lower right
gouache and colored pencil on etching on paper
33¾ x 28 in. (85.7 x 71.1 cm.)
Executed in 2007.

Estimate
$10,000-15,000

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

Exhibited
Susanne Vielmetter Los Angeles Projects, *Amy Sillman*,
November 6 - December 13, 2008

404. Dana Schutz b. 1976

Untitled
signed, titled, inscribed and dated "Dana Schutz 2003 ACRIA 10" on the reverse
gouache on paper
12⅛ x 9 in. (30.8 x 22.9 cm.)
Executed in 2003.

Estimate
$8,000-12,000

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

405. Nayland Blake b. 1960

Untitled
signed and dated "Nayland Blake '00" on the reverse
charcoal on paper
48¾ x 38¼ in. (123.8 x 97.2 cm.)
Executed in 2000.

Estimate
$10,000-15,000

Provenance
Matthew Marks Gallery, New York
Acquired from the above by the present owner in July 2008

Exhibited
New York, Gladstone Gallery, *00*, June - September 2000
Provincetown, Fine Arts Workshop, July - August 2002
Portland, Institute of Contemporary Art, Maine College of Art, *Skowhegan Faculty Exhibition*, June 21 - September 28, 2003
Saratoga Springs, The Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, *Twice Drawn, Part One*, March 11 - June 4, 2006
Saratoga Springs, The Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, *Twice Drawn, Part Two*, October 7 - December 30, 2006

Literature
Ian Berry and Jack Shear, eds., *Twice Drawn: Modern and Contemporary Drawings in Context*, New York, 2011, p. 21 (illustrated, p. 20; Tang Museum, 2006 installation view illustrated, p. 289)

406. Jim Nutt b. 1938

Untitled
signed, titled and dated "Jim Nutt © 11/4/06" on the reverse
graphite on paper
13 x 13 in. (33 x 33 cm.)
Executed in 2006.

Estimate
$25,000-35,000

Provenance
David Nolan Gallery, New York
Acquired from the above by the present owner in 2006

407. Elizabeth Peyton b. 1965

Silver Tony
signed, titled and dated "silver tony 2000 Elizabeth Peyton" on the reverse
watercolor and glitter on paper
29⅞ x 22¼ in. (75.9 x 56.5 cm.)
Executed in 2000.

Estimate
$60,000-80,000

Provenance
neugerriemschneider, Berlin
Private Collection, New York
Phillips de Pury & Company, New York, November 17, 2006, lot 132
Acquired at the above sale by the present owner

By the turn of the century, American artist Elizabeth Peyton had already established herself as one of the most important portrait painters of the contemporary era. Between 1998 and 2000, the year in which the present lot was created, Peyton had 13 solo exhibitions and participated in 23 group exhibitions around the world. As Laura Hoptman recalled of her unique effect during this time period, "More than a phenomenon, her work had attained popularity, in the sense that it had penetrated the precincts of the same popular culture that she was using as a primary inspiration for her subject matter." (Laura Hoptman, "Fin de Siècle" in Laura Hoptman, *Live Forever: Elizabeth Peyton*, exh. cat., New Museum, New York, 2008, p. 231)

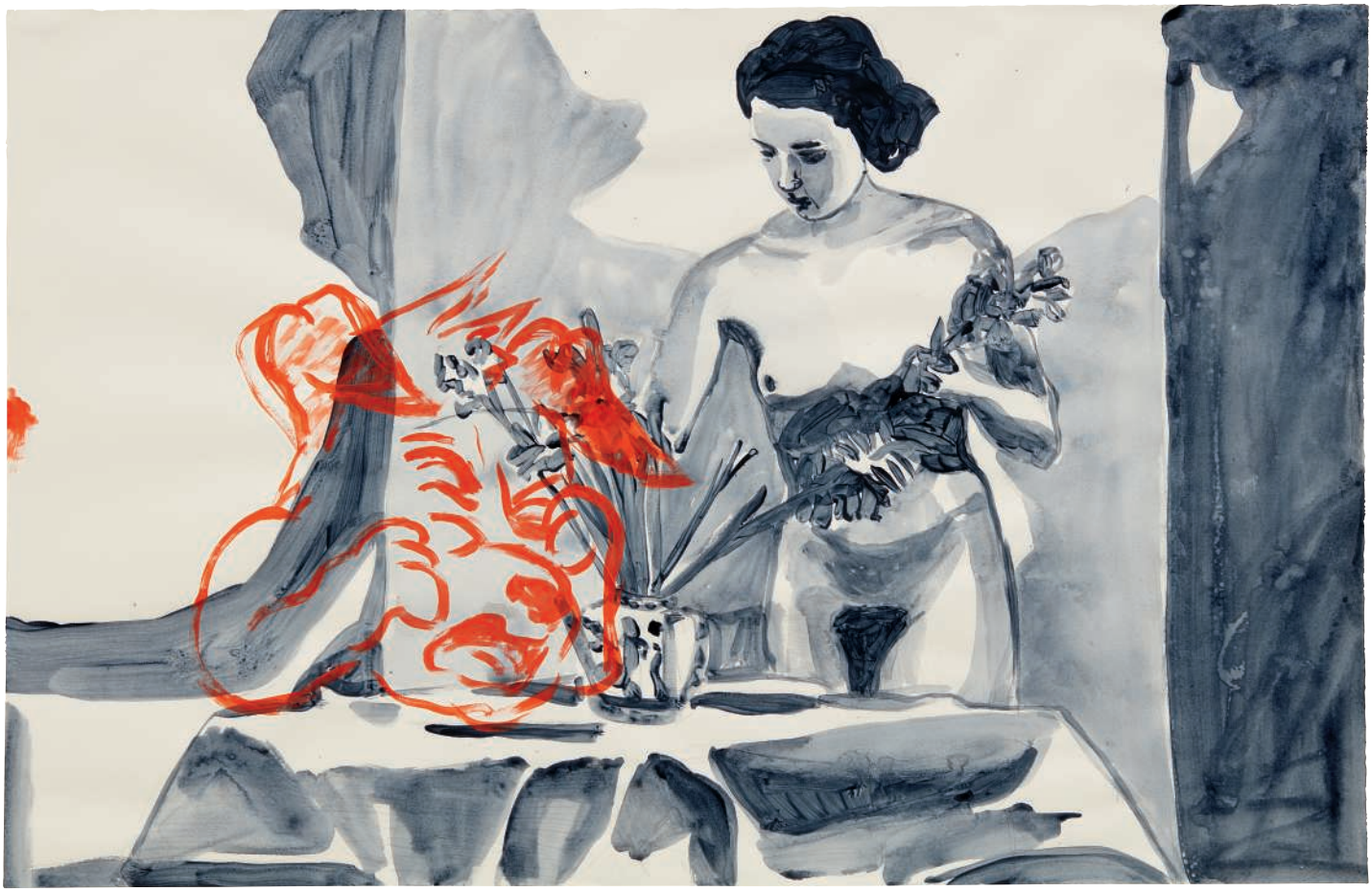
While many of Peyton's notable portraits are inspired by both famous, contemporary musicians and artists as well as prominent historical figures like Napoleon, some of the artist's most celebrated works are the ones inspired by her own friends and loved ones. *Silver Tony* belongs to this personal category, which depicts Peyton's longtime boyfriend Tony Just. After meeting Just at a party in the late 1990s, Peyton immediately began painting and drawing him, portraying him in a variety of intimate settings. As she recalled in an interview in 2005, "It really felt like I'd waited my entire life to meet Tony. He was magnetic. I wanted to look at him all the time." (Elizabeth Peyton, quoted in Steve Lafreniere, "A Conversation with the Artist" in Matthew Higgs, et. al., *Elizabeth Peyton*, New York, 2005, p. 252) Peyton explained that she was drawn to Tony for his looks, which instantly reminded her of Napoleon, one of her favorite portrait subjects. In fact, shortly after they started dating the couple took a trip to France where Peyton had Tony pose in front of Fontainbleau, the last place Napoleon lived before he was exiled, and took photographs of him, which then served as the inspiration behind a series of portraits of Tony, created during the late 1990s and early 2000s. In the present lot, Peyton uses varying densities of watercolor to depict Tony's Napoleon-inspired locks of hair, hanging in front of his eyes as he looks down in profile. Bathed in a glittery, metallic silver background painted over the entire sheet, Peyton renders Tony in an almost deity-like manner. Unlike some of the other drawings and paintings Peyton did of Tony, this work lacks any sort of indication of place, as if Peyton is depicting instead the special space that Tony occupied in her heart. As such, *Silver Tony* is a uniquely intimate portrait from an important period of both Peyton's career and personal life.

408. Mark Ryden b. 1963

Ein Gutes Stück Fleisch aus Berlin
signed “RYDEN” lower left; further stamped with the artist’s name, title and date “MARK RYDEN EIN GUTES STÜCK FLEISCH AUS BERLIN 2011” on the artist’s mat
oil on paper, in artist’s frame
sheet 11¾ x 8¾ in. (29.8 x 22.2 cm.)
frame 19⅞ x 15⅛ in. (50.5 x 38.4 cm.)
Executed in 2011.

Estimate
$6,000-8,000

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



409. David Salle b. 1952

Untitled
signed and dated "David Salle 1980" lower right
acrylic on paper
25⅞ x 39⅞ in. (65.7 x 101.3 cm.)
Executed in 1980.

Estimate
$10,000-15,000

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

Property from the Collection of Kippy Stroud

410. John Currin b. 1962

Besmirched
signed and dated "Currin 92" on the reverse
graphite and acrylic on paper
11½ x 7⅞ in. (29.2 x 20 cm.)
Executed in 1992.

Estimate
$7,000-10,000

Provenance
Andrea Rosen Gallery, New York
Private Collection, Belgium
Phillips de Pury & Company, New York, November 13, 2003, lot 218
Acquired at the above sale by the present owner

Property from the Collection of Kippy Stroud

411. John Currin b. 1962

Untitled
signed and dedicated "To Kippy John Currin" lower edge
gouache, watercolor and pencil on paper
13⅜ x 9⅜ in. (34 x 23.8 cm.)
Executed in 2000.

Estimate
$20,000-30,000

Provenance
Gifted by the artist to the present owner

412. Dash Snow 1981-2009

Six works: (i-vi) *Untitled*
(i-iii, v-vi) collage on paper
(iv) collage on paper, mounted to board
(i-iii, vi) 10⅞ x 7⅞ in. (27.6 x 20 cm.)
(iv) 11 x 8 in. (27.9 x 20.3 cm.)
(v) 9⅞ x 8 in. (25.1 x 20.3 cm.)
overall 22 x 24½ in. (55.9 x 62.2 cm.)
Executed in 2006.

Estimate
$15,000-20,000

Provenance
Rivington Arms, New York
Acquired from the above by the present owner in 2006

Exhibited
New York, Rivington Arms, *Dash Snow: Silence Is The Only True Friend That Shall Never Betray You*, September 7 - October 15, 2006

413. Steven Parrino 1958-2005

Blood Rite
titled "Blood Rite" lower left; further stamped by the artist, signed and dated "Steven Parrino 2004" lower right
graphite on vellum paper
18⅞ x 16⅜ in. (47.9 x 41.6 cm.)
Executed in 2004.

Estimate
$15,000-20,000

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

Exhibited
New York, Marc Jancou Contemporary, *Faces and Figures (Revisited)*, September 12 - October 25, 2008, no. 24, n.p. (illustrated)

414. Christopher Wool b. 1955

2004 Drawings of Beer on the Wall #21
enamel on paper
11 x 8½ in. (27.9 x 21.6 cm.)
Executed in 2004, this work is accompanied by a limited edition artist's book signed by the artist, which is number 21 from an edition of 44.

Estimate
$7,000-10,000

Provenance
Luhring Augustine, New York
Acquired from the above by the present owner

415. Rita Ackermann b. 1968

Fire by Days Blues X
signed “Rita Ackermann” lower left; further titled “FBD blues x” lower right
oil and pigment on paper
44 x 30¼ in. (111.8 x 76.8 cm.)
Executed in 2012.

Estimate
$10,000-15,000

Provenance
Hauser & Wirth, New York
Private Collection, New York

416. William Kentridge b. 1955

Drawing from *Sobriety, Obesity & Growing Old (Soho in Bed with Cat)*
signed and dated "KENTRIDGE '91" lower left
charcoal and pastel on paper
47¼ x 58⅞ in. (120 x 149.5 cm.)
Executed in 1991.

Estimate
$80,000-120,000

Provenance
Goodman Gallery, Johannesburg
Private Collection, New York (acquired from the above in March 1998)

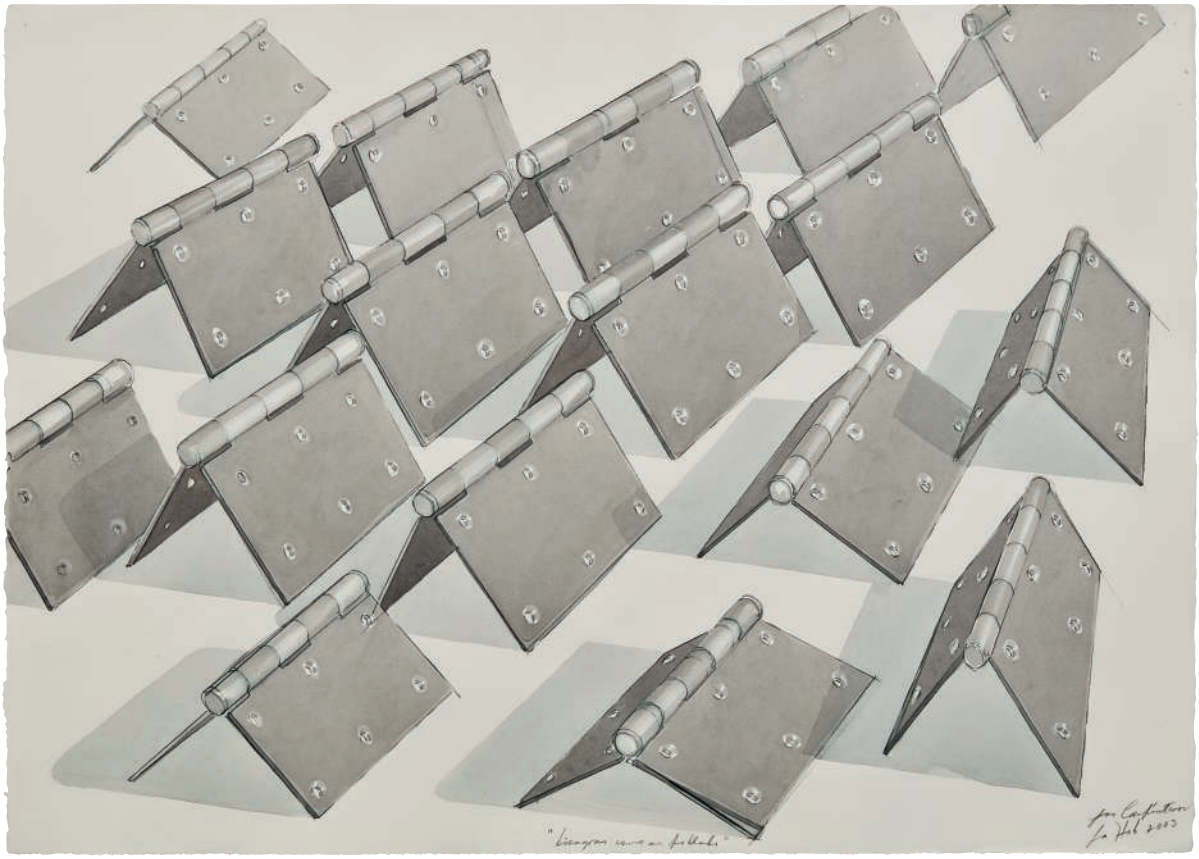
Exhibited
Johannesburg, Goodman Gallery, *Drawings for Projection: Four Animated Films*, February 21 - March 14, 1992

Literature
Dan Cameron, Carolyn Christov-Bakargiev and J.M. Coetzee, *William Kentridge*, London, 1999, p. 63 (illustrated)

In 1989, South African artist William Kentridge embarked on one of the most ambitious projects in his career, combining his interests in the visual arts and in theater. After having studied theater in Paris in the early 1980s, and turning back to drawing upon his return to his hometown of Johannesburg in 1985, Kentridge began a series of drawings telling a cinematic story, animated into a cycle of nine films. Each of the films feature characters meant to symbolize the conflicts the artist witnessed throughout his life in apartheid-era South Africa. The present lot is a drawing made for the fourth film in Kentridge's *9 Drawings for Projection* in 1991, featuring the main character of Kentridge's story, Soho Eckstein in bed with his cat. Aptly titled *Sobriety, Obesity & Growing Old*, this fourth film installment revolves around a love triangle between Soho, his wife, and his wife's love interest, Felix Teitlebaum. In the earlier films, Kentridge portrays Soho as a materialistic and ambitious industrialist who takes for granted his life; after losing his wife to Felix, however, Soho's demeanor shifts, now left alone with his cat as his only companion. In the present lot, Kentridge highlights Soho's demise, seen here with eyes closed, covering his pinstripe suit with a blanket. His downfall symbolizes, more broadly, the upcoming end of apartheid two years later, spearheaded by greedy white males like Soho.

For Kentridge, the drawings made for these nine films are not meant to be considered studies, but rather independent works in their own right. Beginning in 1989 with the first of the *9 Drawings for Projection* films, Kentridge showed his animations mostly at film festivals without the accompanying drawings. It was not until an important exhibition at Goodman Gallery in Johannesburg, in which the present lot was shown, that the artist revealed these drawings to the public. As Neal Benezra explains of this pivotal moment in Kentridge's career, "The realization that the drawings possessed an independent life beyond the films proved crucial for the artist, for it liberated him to expand further the potential of drawing within the larger body of his work…it is drawing that provides the connective tissue linking the parts of Kentridge's body of work." (Neal Benezra, "William Kentridge: Drawings for Projection" in *William Kentridge*, exh. cat., Museum of Contemporary Art, Chicago, 2001, p. 21) In its active line work and stark contrasts of light and dark, the present lot thus reminds us of the central pillar in Kentridge's practice. As the artist himself said of the medium, "Drawing is the primary element or at least the foundation of almost everything I do…You may not agree, but I think drawing is the first step of almost all imaging." (William Kentridge, quoted in Michael Auping, "Doubline Lines: A "Stereo" Interview about Drawing with William Kentridge" in *William Kentridge: Five Themes*, exh. cat., San Francisco Museum of Modern Art, San Francisco, pp. 241, 244)

KENTRIDGE 91



417. Los Carpinteros b. 1969, b. 1971

Bisagras como un poblado
signed, titled, inscribed and dated ""bisagras como un poblado" Los Carpinteros, La Hab 2003" lower right
watercolor and water soluble pencil on paper
29½ x 41¾ in. (74.9 x 106 cm.)
Executed in 2003.

Estimate
$12,000-18,000

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

418. Los Carpinteros b. 1969, b. 1971

El pueblo
signed, titled, inscribed and dated ""el pueblo." Los Carpinteros La Hab 2004" lower center
watercolor and graphite on paper
45 x 94¾ in. (114.3 x 240.7 cm.)
Executed in 2004.

Estimate
$30,000-50,000

Provenance
Anthony Grant, Inc., New York
Acquired from the above by the present owner

Courtesy the artist and Lehmann Maupin, New York and Hong Kong

419. Jennifer Steinkamp b. 1958

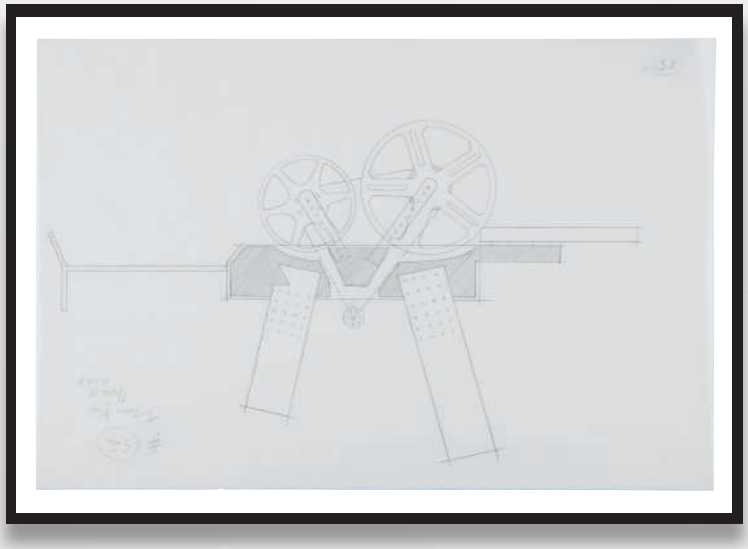
Dance Hall Girl #3 (daisies)
computer generated animation
15 x 15 in. (38.1 x 38.1 cm.)
Executed in 2004, this work is number 6 from an edition of 6 and is accompanied by a certificate of authenticity signed by the artist.

Estimate
$8,000-12,000

Provenance
Lehmann Maupin, New York
Acquired from the above by the present owner

Exhibited
The Columbus Museum, *Magnetic Landscape*, March 14 - June 7, 2009 (another example exhibited)
Miami, Jewish Museum of Florida - FIU, *The Chosen: Selected Works from Florida Jewish Art Collectors*, November 4, 2014 - March 8, 2015 (another example exhibited)
NSU Art Museum Fort Lauderdale, *Belief + Doubt: Selections from the Francie Bishop Good and David Horvitz Collection*, August 26, 2016 - January 22, 2017 (another example exhibited)

420. Francis Alÿs b. 1959

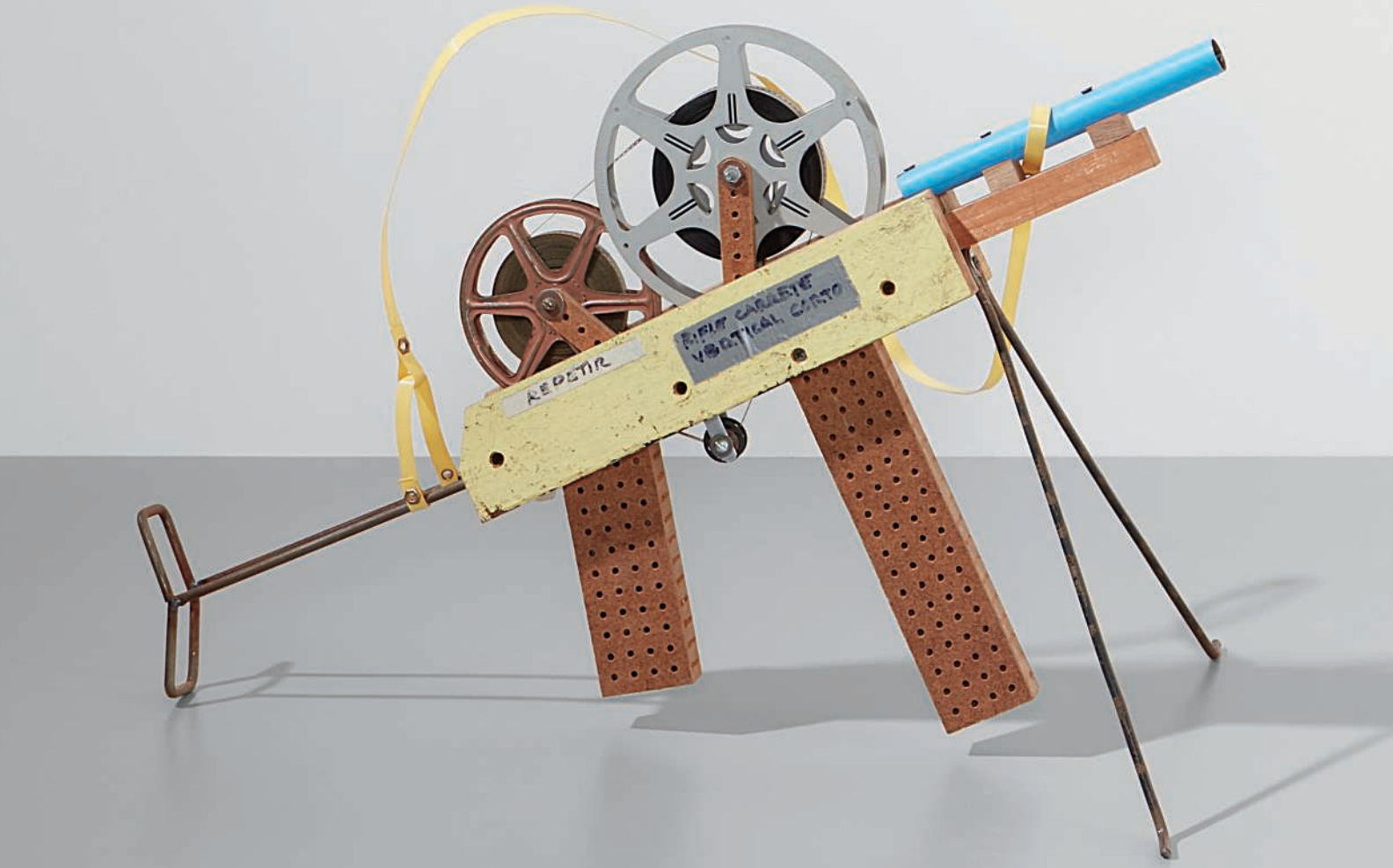


Camgun (gun number 52)
(i) signed, titled, inscribed, numbered and dated "#52 Francis Alÿs Mexico, D.F. 2006-7" lower left; further numbered "# 52" upper right
(ii) inscribed "Repetir Rifle carrete vertical corto" on labels affixed to the center of the sculpture
(i) graphite on vellum
(ii) wood, metal, plastic, film reels and film
(i) 23⅞ x 35¾ in. (60.6 x 90.8 cm.)
(ii) 17½ x 30⅝ x 2¾ in. (44.5 x 77.8 x 7 cm.)
Executed circa 2005-2006.

Estimate
$15,000-20,000

Provenance
David Zwirner, New York
Private Collection, New York
Lisson Gallery, London
Acquired from the above by the present owner

Exhibited
New York, David Zwirner, *Francis Alÿs: Sometimes Doing Something Poetic Can Become Political and Sometimes Doing Something Political Can Become Poetic*, February 15 - March 17, 2007



421. Josh Smith b. 1976

Untitled
signed and dated "JOSH SMITH 2012" on the overlap
oil on canvas
24 x 18 in. (61 x 45.7 cm.)
Painted in 2012.

Estimate
$5,000-7,000

Provenance
Luhring Augustine, New York
Acquavella Galleries, New York
Acquired from the above by the present owner

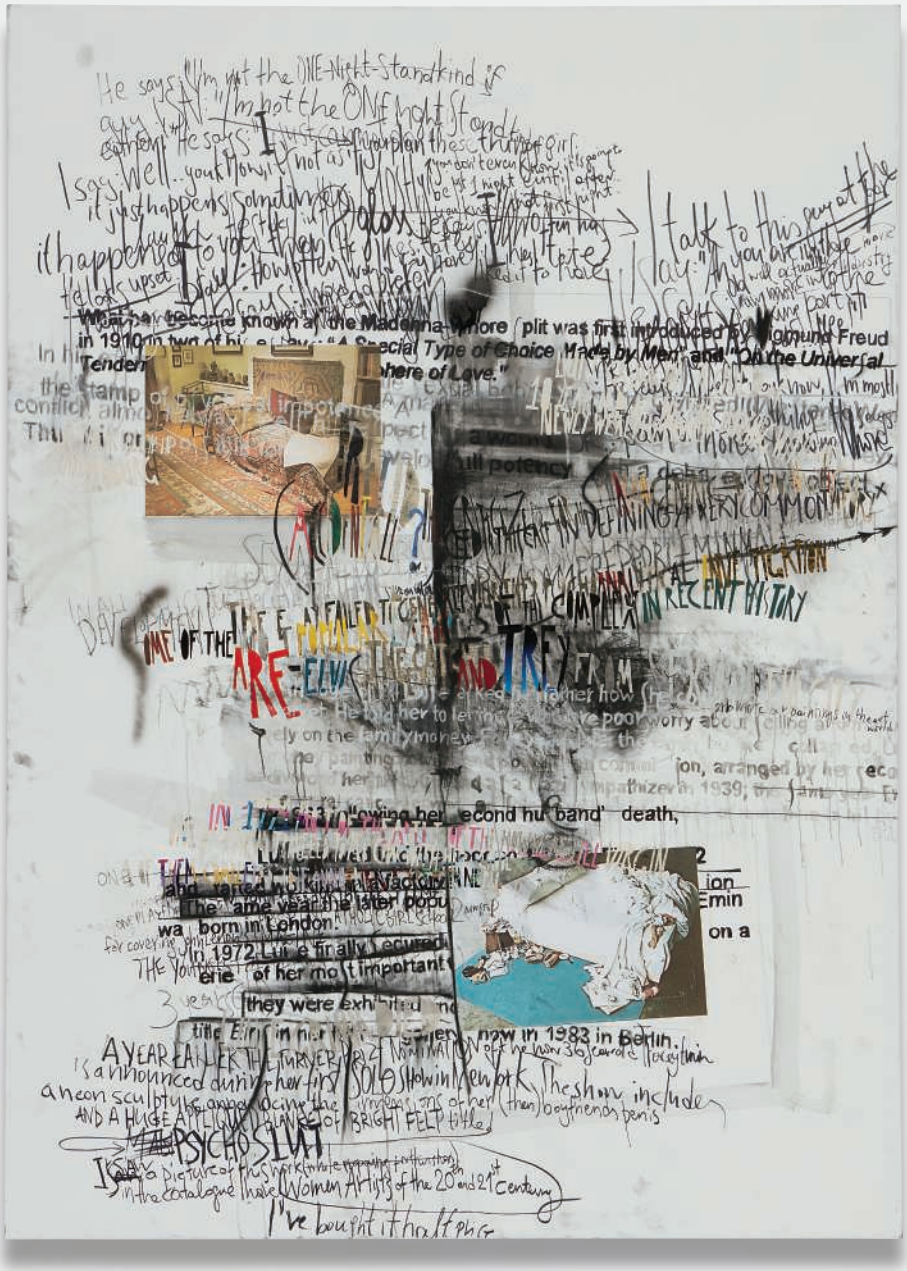
Exhibited
New York, Acquavella Galleries, *White Collar Crimes*, February 21 - March 27, 2013, p. 87 (illustrated)

422. Dan Colen b. 1979

Burn the House Down
signed, titled, inscribed and dated "DC. 0894 "BURN THE HOUSE DOWN" Daniel Colen 2012" on the overlap
flowers on linen
20 x 16 in. (50.8 x 40.6 cm.)
Executed in 2012.

Estimate
$20,000-30,000

Provenance
Massimo De Carlo, Milan
Private Collection

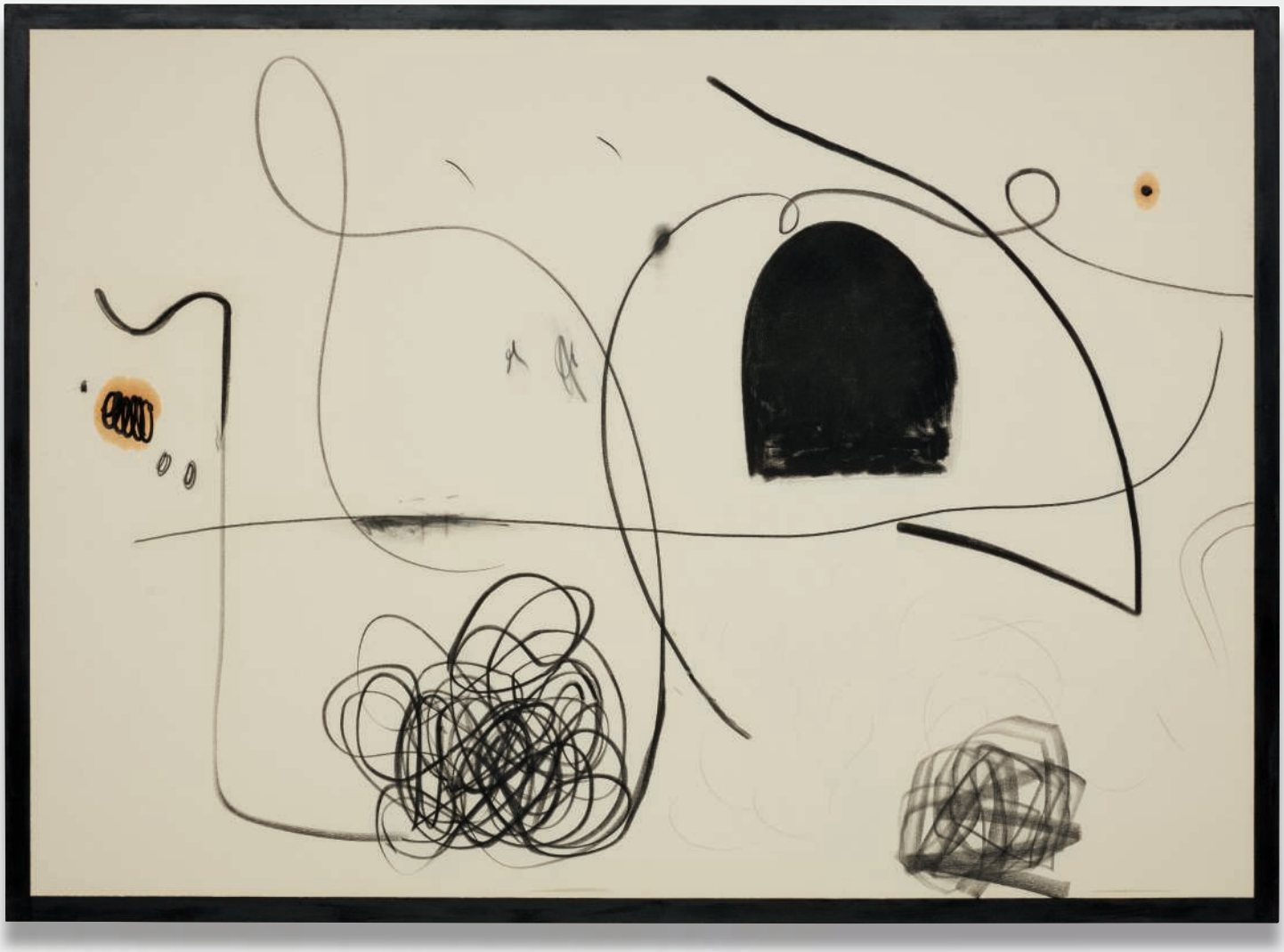


423. Despina Stokou b. 1978

Google Search Collage II (terms: Madonna-Whore Split, Freud, Luise Grim, Tracey Emin)
signed and dated "2011 D Stokou" on the reverse
mixed media on canvas
78¾ x 57 in. (200 x 144.8 cm.)
Executed in 2011.

Estimate
$8,000-12,000

Provenance
Galerie Krobath, Berlin
Acquired from the above by the present owner in 2012



424. Christian Rosa b. 1982

Untitled
signed and dated "Christian Rosa 2014" on the overlap
oil, charcoal, pencil and oilstick on canvas
70⅞ x 98⅜ in. (180 x 249.9 cm.)
Executed in 2014.

Estimate
$15,000-20,000

Provenance
Contemporary Fine Arts, Berlin
Acquired from the above by the present owner in 2014

425. Joana Vasconcelos b. 1971

Jacqueline
signed, titled and dated "Jacqueline 2012 Joana Vasconcelos" on the underside
handmade wool crochet over Rafael Bordalo Pinheiro faience painted with ceramic glaze
5¼ x 15⅛ x 12⅞ in. (13.3 x 38.4 x 32.7 cm.)
Executed in 2012, this work is unique.

Estimate
$7,000-10,000

Provenance
Haunch of Venison, London
Acquired from the above by the present owner

426. Darío Escobar b. 1971

Untitled
signed, dated and numbered "Dario Escobar 1998 9/10" on the underside
cardboard, plastic, goldleaf and gold pigments
6¾ x 5⅞ x 5⅞ in. (17.1 x 14.9 x 14.9 cm.)
Executed in 1998, this work is number 9 from an edition of 10.

Estimate
$4,000-6,000

Provenance
Acquired directly from the artist by the present owner

Exhibited
Miami, The Bass Museum; New York, Neureberg Museum of Art, *Gold*, August 8, 2014 - October 11, 2015

Literature
Eddie Arroyo, "the one percent and everyone else", *Art is About*, September 13, 2014 (illustrated, online)
Benjamin Sutton, "Hardware and Soft Concepts at the Bass Museum", *Hyperallergic*, December 10, 2014 (illustrated, online)

Property from a Distinguished Private Collection

427. Ugo Rondinone b. 1964

Small Blue, Green and Pink Mountain
signed, titled and dated "small blue green pink mountain ugo rondinone 2017" on the underside of the base
painted stone on concrete base, in 2 parts
stone 14 x 5¾ x 4¼ in. (35.6 x 14.6 x 10.8 cm.)
base ¾ x 7¼ x 7¼ in. (1.9 x 18.4 x 18.4 cm.)
overall 14¾ x 7¼ x 7¼ in. (37.5 x 18.4 x 18.4 cm.)
Executed in 2017, this work is unique.

Estimate
$15,000-20,000

Provenance
Courtesy of the Artist
Public Art Fund 2017 Spring Benefit, April 20, 2017, lot 43
Acquired at the above sale by the present owner

428. Ugo Rondinone b. 1964

Seven 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 14 parts
smallest 3½ x 5½ x 3⅜ in. (8.9 x 14 x 8.6 cm.)
largest 5½ x 4 x 4 in. (14 x 10.2 x 10.2 cm.)
base each 1⅛ x 5½ x 5½ in. (2.9 x 14 x 14 cm.)
Executed in 2016, these works are unique.

Estimate
$20,000-30,000

Provenance
Art Production Fund, New York
Acquired from the above by the present owner

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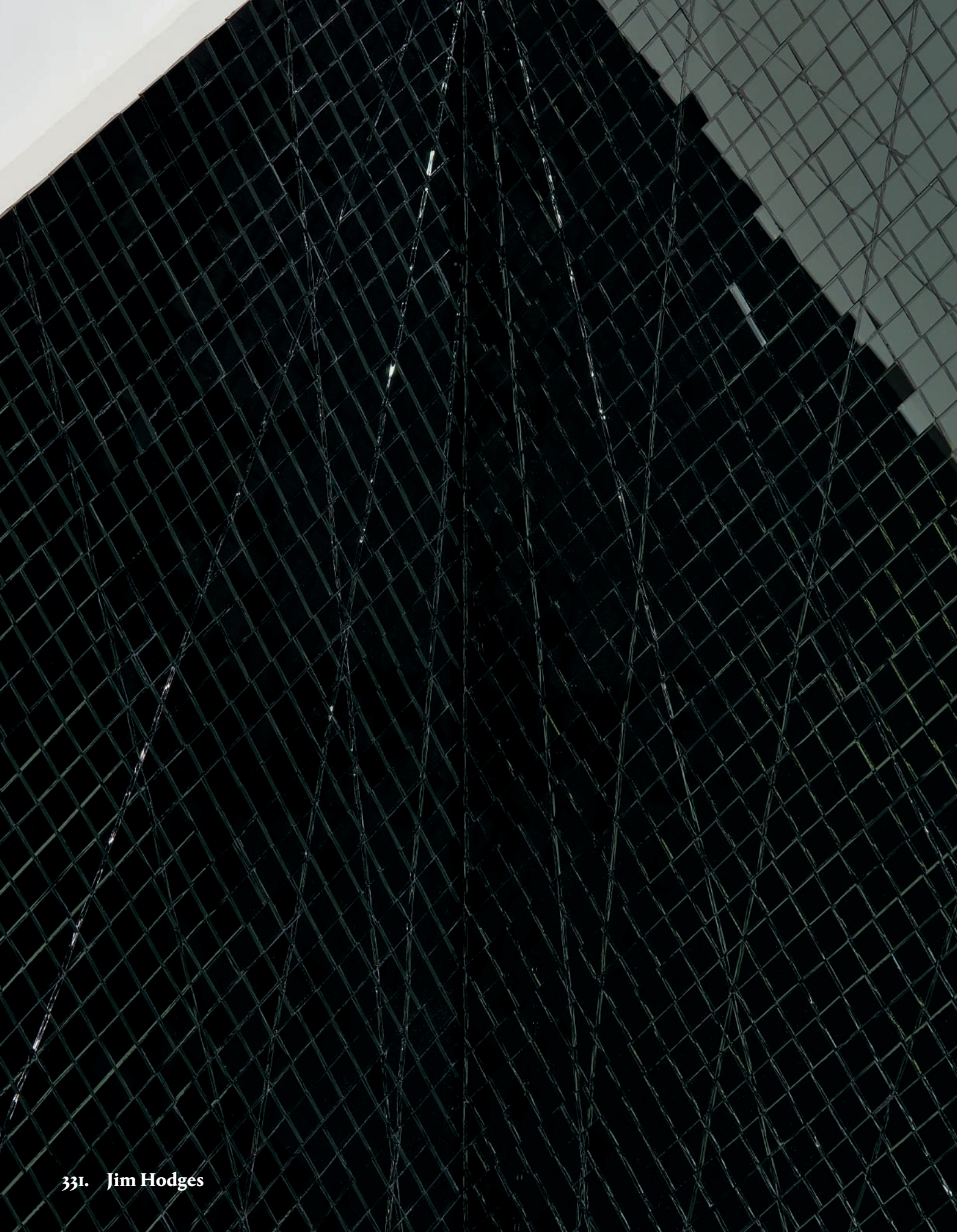

331. Jim Hodges

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Front cover Stanley Whitney, *Manet's Light*, lot 319
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Back cover Jim Hodges, *Untitled (Black Door I)*, lot 331

319. **Stanley Whitney**

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Hong Kong, 27 May 2018

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George Condo
Black Standing Figures (detail)
oil, acrylic, oilstick and chalk on canvas
152.1 x 254 cm.
Executed in 2000.
Estimate
HK$6,500,000-8,500,000
US$833,000-1,090,000

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- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

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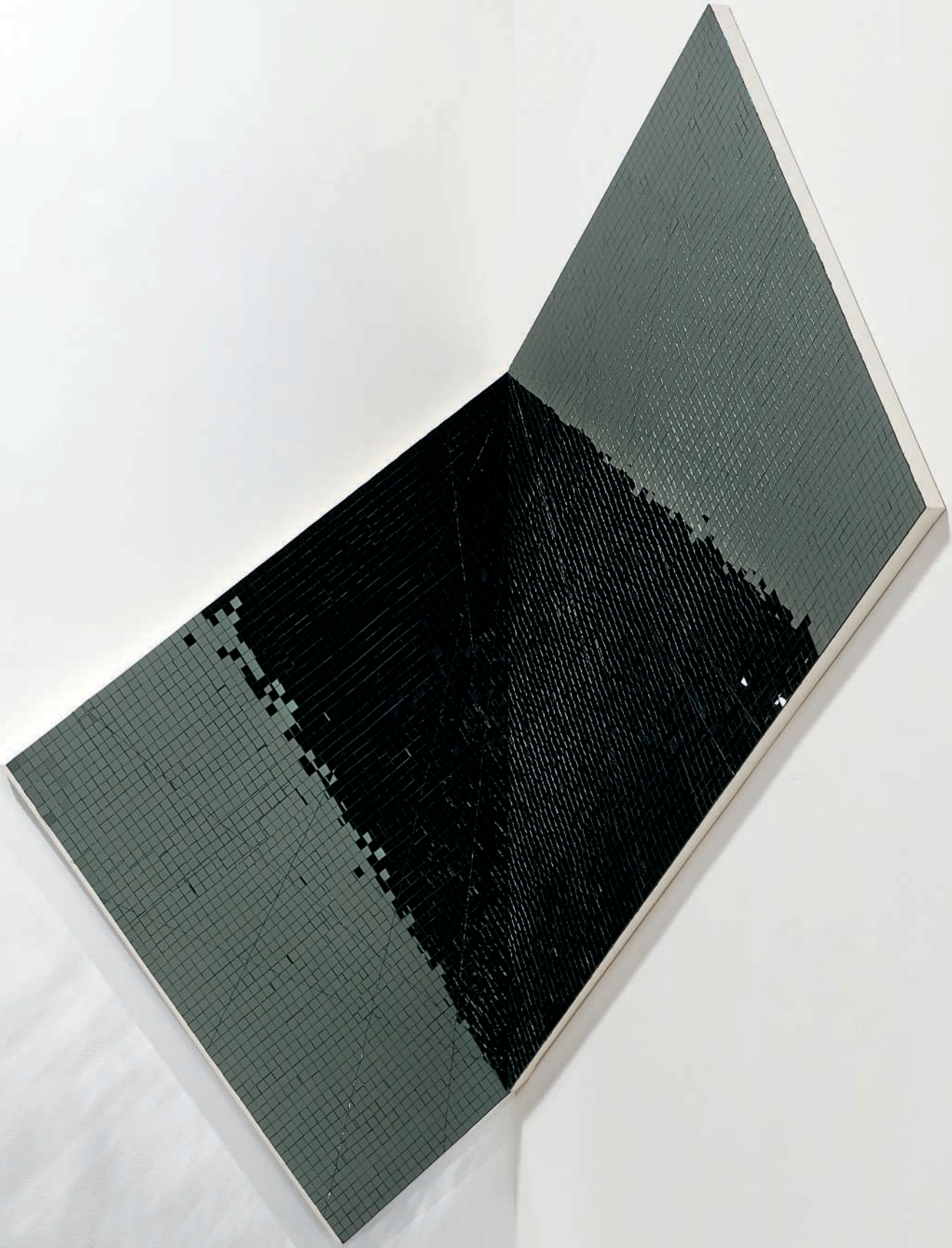
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