

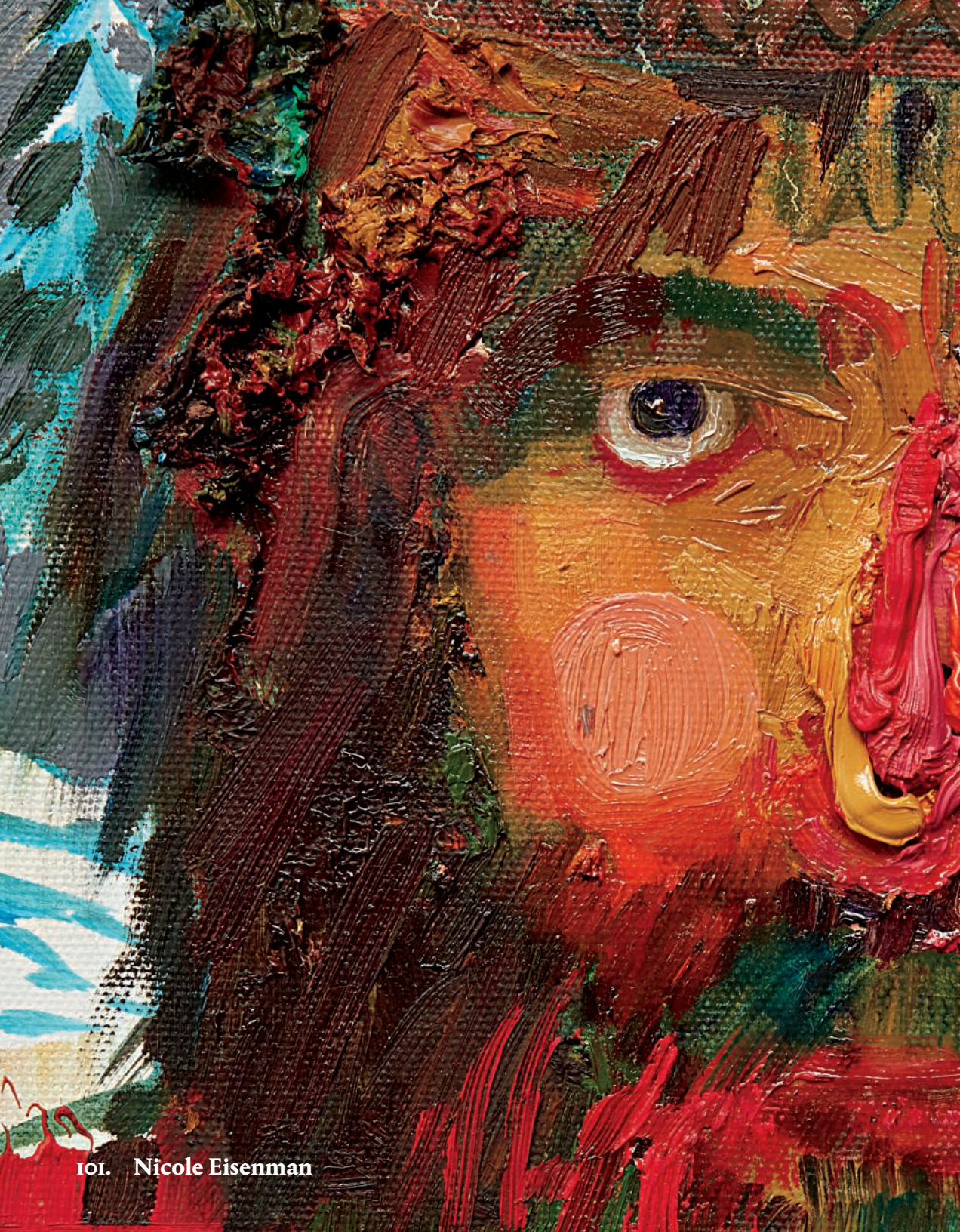


# New MON

*New York, 19 September 2017*

PHILLIPS















# **New Now & The Katayama Collection**

## ***New York, 19 September 2017, 11am & 2pm***

**Auction & Viewing Location**  
450 Park Avenue New York 10022

**Auctions**  
Tuesday, 19 September 2017

The Katayama Collection  
Lots 1 - 76, 11am

New Now  
Lots 101 - 309, 2pm

**Viewing**  
11 - 19 September  
Monday - Saturday 10am - 6pm  
Sunday 12pm - 6pm

**Sale Designation**  
When sending in written bids or making enquiries please refer to this sale as NY011017 or The Katayama Collection, or NY010617 or New Now Sale.

**Absentee and Telephone Bids**  
tel +1 212 940 1228  
fax +1 212 924 1749  
bidsnewyork@phillips.com

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# The Katayama Collection

*Life is hard... Let's go shopping.*

Masamichi Katayama's exceptional collection embodies the very unconstrained creativity, curiosity and eclectic approach that has made him one of the world's leading creative visionaries. As the Principal and Founder of the Tokyo-based interior design practice Wonderwall, Masamichi Katayama in his over twenty-five year career has become known for his unconstrained approach in conceptualizing impeccably designed, distinctive and experiential environments. Since his creative breakthrough with the redesign of Japanese cult streetwear mogul NIGO®'s NOWHERE (BUSY WORKSHOP® HARAJUKU) boutique in Tokyo in 1998, a benchmark for fashion brand design, Katayama has continued to set precedence with a number of groundbreaking international projects, including retail spaces for colette, Uniqlo New York Fifth Avenue, and Pierre Hermé Paris Aoyama, as well as with his design for KAWS' Brooklyn artist studio. It is the same inquisitiveness, innovative way of thinking and aesthetic vision that underlies Katayama's encyclopedic collection. Paralleling the scope and diversity of Katayama's myriad design projects, the collection is exuberantly multifarious – ranging from conceptual art, painting, photography, and mid-century design, to books, succulent plants, antiques, taxidermied animals, CDs and various other artifacts from both the past and present. As the recent

exhibition of The Katayama Collection at the Tokyo Opera City Art Gallery highlighted, the multiplicity of objects that comprise the collection make it a kind of 21st Century Wunderkammer – reflecting Katayama's anthropological curiosity and spirit of discovery in pulling in a similar fashion from disparate sources. Katayama's long-standing interest in things that challenge conventions and preconceptions – something he traces back to his love for punk rock – is thereby the driving force behind every choice.

While Katayama's approach to collecting is by no means systematic or academic, the fine art collection he so ingeniously accumulated speaks to several overarching (and often overlapping) interests, which can loosely be defined as Pop Art, conceptual art, abstract art, and photography. Conceptual art has been of central importance to Katayama from the very beginning, ultimately leading to the acquisition of such iconic masterpieces of conceptualism as On Kawara's "Friday" JULY 14 2000. As Katayama explained, "I didn't even begin to think about the concept of "concept" until I discovered conceptual art. The artists, my heroes, who produced the works presented here have taught me to question, to believe, and they have furnished a magnificent difference to my life" (Masamichi Katayama, *The*

*Encyclopedia of Masamichi Katayama*, exh. cat., Tokyo Opera City Art Gallery, 2017, p. 175). It is not unsurprising that Katayama, whose practice equally embraces art, commerce and subculture, would also find an affinity with the wider Pop Art movement – collecting seminal works by, amongst others, Andy Warhol, Jeff Koons, Takashi Murakami and KAWS. Within this stellar grouping, the relationship to Brooklyn-based pop artist and designer KAWS (Brian Donnelly) is central. Katayama began supporting Brian Donnelly's career from early on, seeking an introduction via the creative director at NIGO® and purchasing several works on the occasion of their first meeting. Developing a close friendship with Donnelly, Katayama was eventually asked to design the architecture of KAWS' studio in 2013.

Collaboration is at the heart of Katayama's practice and it's through the objects he surrounds himself with and the personal relationships with artists and designers he develops, that he finds further inspiration for his own creative process. Many of the pieces of his collection were exhibited in The Wonderwall Office in Tokyo. Within this creative incubator, the exhibited artworks, furniture and artifacts function as a type of mood-board in stimulating Katayama's creative practice in often unexpected ways. When

Katayama thus playfully and provocatively compares his act of collecting to shopping, it is not meant to refer to a type of collecting driven by financial motives. Rather, it is a tongue-in-cheek reference to the innovative retail environments he designed throughout his career and, more importantly, to the spur-of-the moment creative thought process that drives his activity as a designer and collector without differentiation between "high" or "low" art. In Katayama's world, anything that catches his eye is potential material and stimulus. It is that same instinctive, idiosyncratic and eclectic aesthetic vision that has also informed his activity as a collector. As such, the works for sale at Phillips, curated by Katayama himself, are a testament to the discerning eye and irrepressible curiosity of one of today's foremost creative visionaries, a collector in the truest sense.

\*All of the following works with the exception of lots 11, 69, 71 and 72 were included in the exhibition of Masamichi Katayama's collection, *The Encyclopedia of Masamichi Katayama "Life is hard... Let's go shopping."*, at Tokyo Opera City Art Gallery from April 8 - June 25, 2017.





**I. KAWS** b. 1974

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

**Estimate**  
\$15,000-20,000

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

**2. KAWS** b. 1974

*Four Foot Dissected Companion (Grey)*  
stamped with the artist's name, date  
and fabricator "Medicom Toy 2009  
© KAWS..09" on the underside  
painted cast vinyl  
50 x 22 x 14 in. (127 x 55.9 x 35.6 cm.)  
Executed in 2009, this work is from an  
edition of 100.

**Estimate**  
\$15,000-20,000

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







**3. KAWS** b. 1974

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

**Estimate**  
\$15,000-20,000

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

**4. KAWS** b. 1974

*Four Foot Dissected Companion (Brown)*  
stamped with the artist's name, date and  
fabricator "Medicom Toy 2009  
© KAWS..09" on the underside  
painted cast vinyl  
50 x 22 x 14 in. (127 x 55.9 x 35.6 cm.)  
Executed in 2009, this work is from an  
edition of 100.

**Estimate**  
\$15,000-20,000

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







**5. KAWS** b. 1974

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

**Estimate**  
\$15,000-20,000

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

**6. KAWS** b. 1974

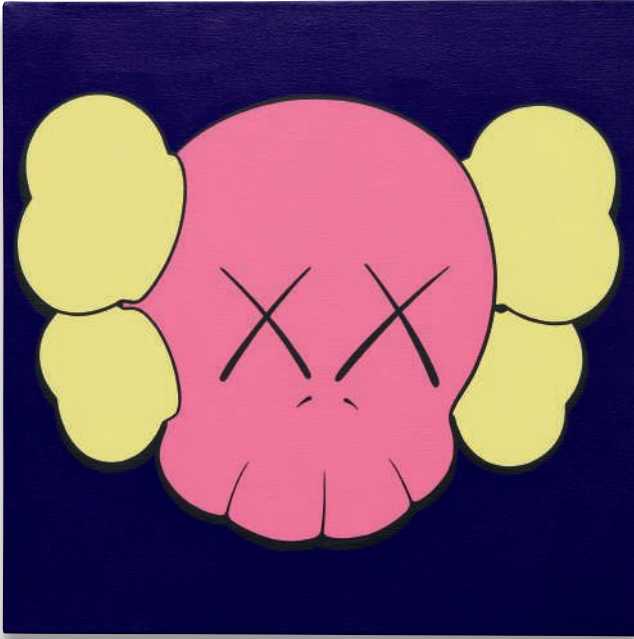
*Four Foot Dissected Companion (Black)*  
stamped with the artist's name, date and  
fabricator "Medicom Toy 2009  
© KAWS..09" to the underside  
painted cast vinyl  
50 x 22 x 14 in. (127 x 55.9 x 35.6 cm.)  
Executed in 2009, this work is from an  
edition of 100.

**Estimate**  
\$15,000-20,000

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







## 7. KAWS b. 1974

### *Untitled*

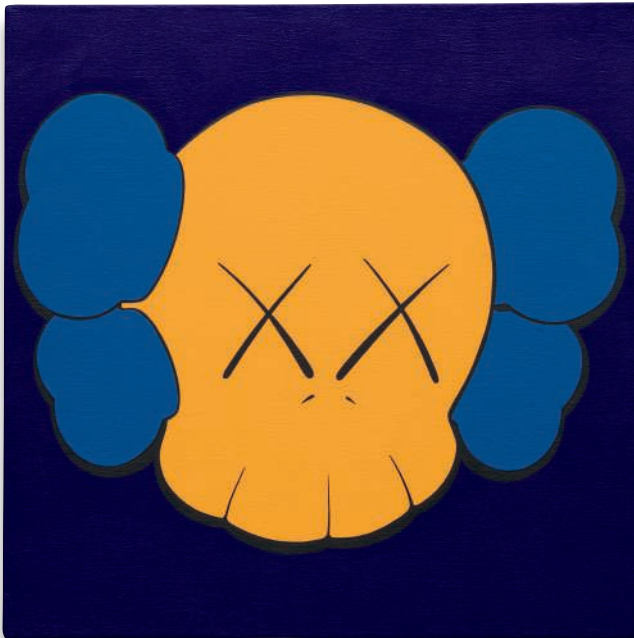
signed, dedicated and dated "TO KATAYAMA KAWS.. 99/03" on the reverse  
acrylic on canvas  
16 x 16 in. (40.6 x 40.6 cm.)  
Painted in 1999.

### **Estimate**

\$20,000-30,000

### **Provenance**

Medicom Toy  
Acquired from the above by the present owner



## 8. KAWS b. 1974

### *Untitled*

signed, dedicated and dated "TO KATAYAMA KAWS.. 99/03" on the reverse  
acrylic on canvas  
16 x 16 in. (40.6 x 40.6 cm.)  
Painted in 1999.

### **Estimate**

\$20,000-30,000

### **Provenance**

Medicom Toy  
Acquired from the above by the present owner

**9. KAWS** b. 1974

*Untitled*  
signed and dated "KAWS.. 99/03"  
on the reverse  
acrylic on canvas  
16 x 16 in. (40.6 x 40.6 cm.)  
Painted in 1999.

**Estimate**  
\$20,000-30,000

**Provenance**  
Collection of Masamichi  
Katayama, Tokyo

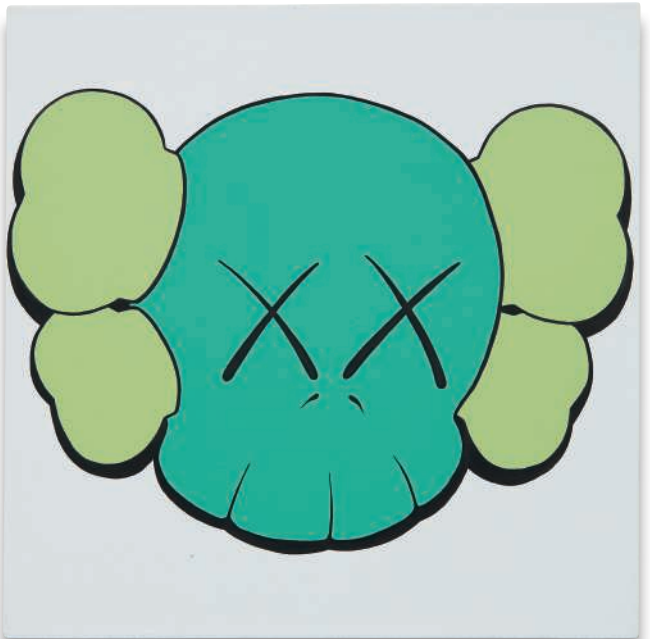


**10. KAWS** b. 1974

*Untitled*  
signed, inscribed and dated "KAWS..  
99 PARIS. I" on the reverse  
acrylic on canvas  
16 x 16 in. (40.6 x 40.6 cm.)  
Painted in 1999.

**Estimate**  
\$20,000-30,000

**Provenance**  
Collection of Masamichi  
Katayama, Tokyo





**II. KAWS** b. 1974

*Untitled*

signed and dated "KAWS..10" on the reverse  
acrylic on canvas  
diameter 40½ in. (101.9 cm.)  
Painted in 2010.

**Estimate**

\$60,000-80,000

**Provenance**

Collection of Masamichi Katayama, Tokyo

**12. KAWS** b. 1974

*Untitled (BB2)*

signed, titled and dated "KAWS..BB2 2000"  
on the reverse  
acrylic on canvas  
68 x 48 in. (172.7 x 121.9 cm.)  
Painted in 2000.

**Estimate**

\$80,000-120,000

**Provenance**

Acquired directly from the artist by the  
present owner







**13. Tomoo Gokita** b. 1969

*Serenade for Missy*  
signed, titled and dated ““Serenade for  
Missy” Tomoo Gokita ’08” on the reverse  
gouache on canvas  
39¾ x 29½ in. (101 x 74.9 cm.)  
Executed in 2008.

**Estimate**  
\$6,000-8,000

**Provenance**  
Taka Ishii Gallery, Tokyo  
Acquired from the above by the  
present owner

**14. Tomoo Gokita** b. 1969

*General Emotionality*  
signed, titled and dated ““General  
Emotionality” Tomoo Gokita ’08” on the  
reverse  
gouache on canvas  
76¾ x 63¾ in. (194 x 162 cm.)  
Executed in 2008.

**Estimate**  
\$40,000-60,000

**Provenance**  
Taka Ishii Gallery, Tokyo  
Acquired from the above by the present  
owner

**Exhibited**  
Tokyo, Taka Ishii Gallery, *Tomoo Gokita*,  
April 1 - 26, 2008  
Sakura, Kawamura DIC Memorial Museum  
of Art, *Tomoo Gokita: The Great Circus*,  
August 31 - December 24, 2014, cat. no. 18,  
n.p. (illustrated)



With a background in graphic illustration, Tomoo Gokita brings a level of animation to his paintings, rendered in black and white gouache. Having debuted at Taka Ishii Gallery in Tokyo the year of its creation in 2008, Gokita's *General Emotionality* is a stunning example of the artist's archetypal figures. A large-scale portrait, the painting features a central female figure whose face is obliterated with Neo-Expressionist like abstraction. The figure's head and shoulders are rendered almost structurally, with extreme lights and darks standing in stark contrast in a sea of grey-scale monochrome. It is precisely this faithfulness to

monochrome illustration that makes Gokita's paintings so unique. As described in the release accompanying the 2008 exhibition, Gokita's paintings are "graphic representations of paintings... as much 'about' the range of possibilities inherent in varying shades of black and white, and the material flatness and contrastingly sharp tones resulting from gouache applied to canvas" (Tomoo Gokita, Taka Ishii Gallery, April 1 - 26, 2008, online). The present work was also exhibited at the artist's celebrated retrospective *The Great Circus* which took place in 2014 at the Kawamura DIC Memorial Museum of Art in Sakura.



## 15. Mark Grotjahn b. 1968

*Untitled (Black and Creamsicle 700)*  
signed, titled and dated “# 700 untitled  
(Black and creamsicle) MARK GROTHJAHN  
2007 Mark Grotjahn # 700 Mark Grotjahn 07  
UNTITLED (BLACK AND CREAMSICLE 700)”  
on the reverse  
colored pencil on paper  
20 x 16½ in. (50.8 x 41 cm.)  
Executed in 2007.

### Estimate

\$150,000-200,000

### Provenance

The Artist and Blum & Poe, Los Angeles  
Kaikai Kiki Gallery, Tokyo  
Acquired from the above by the present  
owner

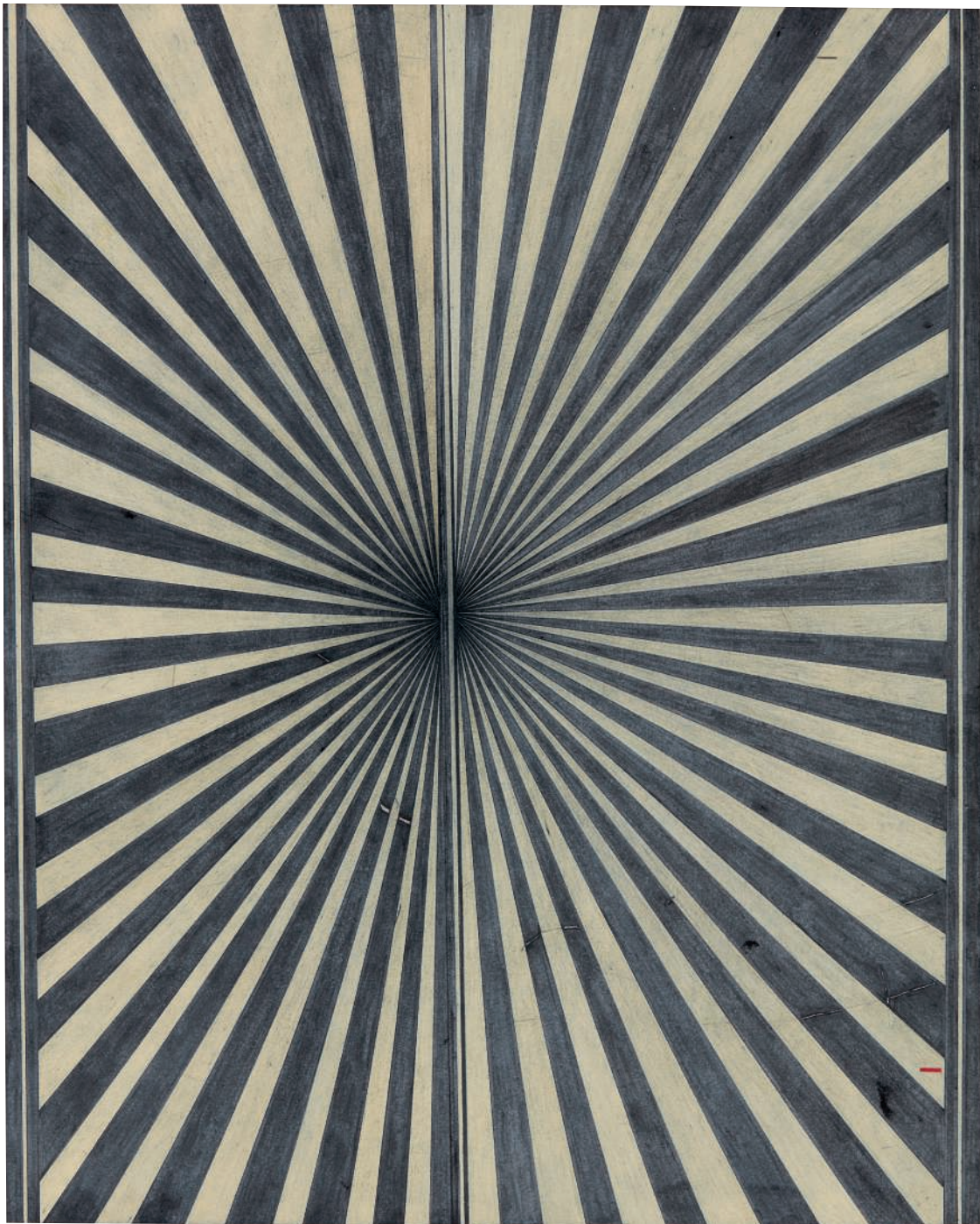
### Exhibited

Tokyo, Kaikai Kiki Gallery, *Kaikai Kiki Artists*  
*Vol. 1*, March 6 - 9, 2008



(detail of verso)

Mark Grotjahn's *Untitled (Black and Creamsicle 700)* is a stellar example of his iconic Butterfly compositions, which focus on the rigors of form and color and draw on traditional perspectival techniques refined since the Renaissance era. The creamy delicacy of the colored pencil endows the work with an exquisite diversity in texture and tone, while the force of the geometric bands as they converge on a central vanishing point produces a hypnotic experience, pushing the boundaries of the viewer's perception.



**16. On Kawara** 1933-2014

*Friday July 14, 2000* (Today series no. 26)  
signed "On Kawara" on the reverse  
Liquitex on canvas and handmade cardboard box  
8 x 10½ in. (20.3 x 26.7 cm.)  
Painted in 2000.

**Estimate**

\$220,000-280,000

**Provenance**

Taro Nasu Gallery, Tokyo

Acquired from the above by the present owner



(detail of handmade cardboard box)

The present work belongs to Japanese conceptual artist On Kawara's critically acclaimed body of work collectively known as the *Today Series*. Begun on January 4, 1966, this series functions as a form of personal diary and travelogue for the artist as well as a reflection of the rapidly globalizing world. Each canvas is breathtakingly simple in its composition, the abbreviated date of the painting's execution written in the language and convention of the country in which it was conceived. The present work was painted on Friday, July 14, 2000 in New York City.



**JULY 14, 2000**



**17. Takashi Murakami** b. 1962

*Nakamura & Murakami*

signed "TAKASHI" on the reverse of the  
center circular element

gold, foil and lacquer on wood, in 3 parts

(i, iii) 18 x 18 x 1½ in. (45.7 x 45.7 x 3.8 cm.)

(ii) 9 x 9 x 1½ in. (22.9 x 22.9 x 3.8 cm.)

Executed in 1992.

**Estimate**

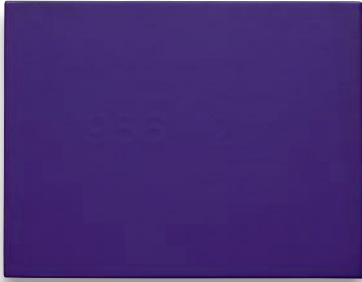
\$6,000-8,000

**Provenance**

Gallery Cellar, Nagoya

Taro Nasu Gallery, Tokyo

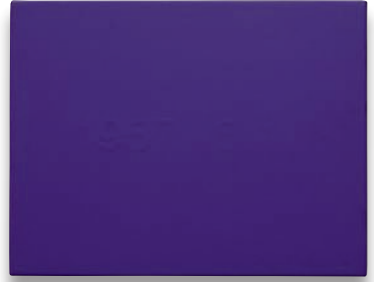
Acquired from the above by the  
present owner



(i)



(ii)



(iii)



detail of (iii) *Date Painting* (1956.12.11)

## 18. Takashi Murakami b. 1962

Three works: (i) *Date Painting* (1957.6.1); (ii) *Date Painting* (1982.11.12); (iii) *Date Painting* (1956.12.11)  
 (i) titled "1957.6.1" on the reverse  
 (ii) signed, titled and dated "TAKASHI 1982.11.12 1993." on the reverse  
 (iii) titled "1956.12.11" on the reverse  
 acrylic on canvas  
 each 10 x 13 in. (25.4 x 33 cm.)  
 Painted in 1993.

### Estimate

\$15,000-20,000

### Provenance

Gallery Cellar, Nagoya  
 Taro Nasu Gallery, Tokyo  
 Acquired from the above by the  
 present owner





(i)



(ii)



(iii)

## 19. Hajime Sorayama b. 1947

Three works: (i-iii) *Untitled*  
each signed "Sorayama" lower right  
gouache and watercolor on paperboard  
each 28½ x 20½ in. (72.4 x 51.1 cm.)  
Executed circa late 1970s.

**Estimate**  
\$5,000-7,000

**Provenance**  
Acquired directly from the artist by the  
present owner



**20. Keiichi Tanaami** b. 1936

*Goldfish*

signed and dated "Keiichi Tanaami  
1974" lower center  
acrylic on board  
20¼ x 20¼ in. (51.4 x 51.4 cm.)  
Painted in 1974.

**Estimate**

\$15,000-20,000

**Provenance**

Gallery 360°, Tokyo  
Acquired from the above by the  
present owner



**21. Ryan McGinness** b. 1972

*Untitled 4* (from *This Dream Is So Life-Like* series)

signed "Ryan McGinness" on the reverse

acrylic on panel

12 x 12 in. (30.5 x 30.5 cm.)

Painted in 2002.

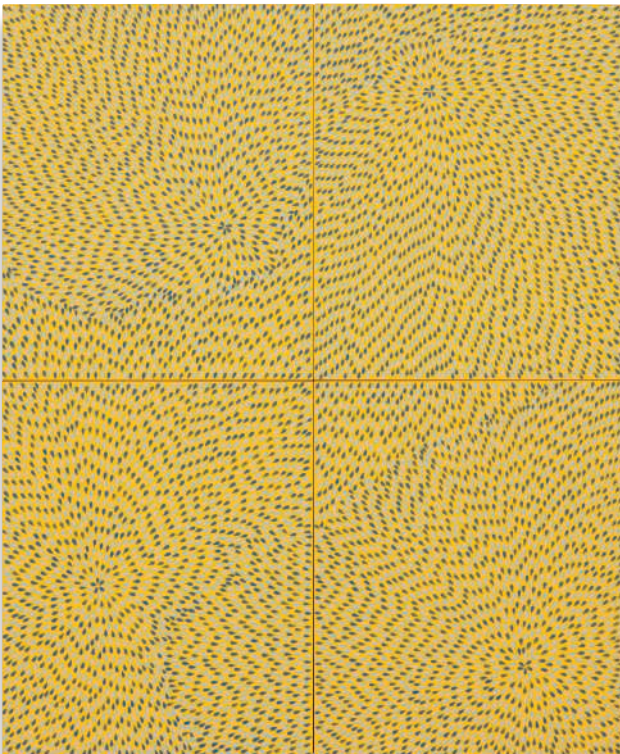
**Estimate**

\$4,000-6,000

**Provenance**

Gas Gallery, Tokyo

Acquired from the above by the present owner



**22. Julia Chiang** b. 1978

*Crossing Lines*

signed, titled and dated "'Crossing Lines" Julia Chiang 2013" on the reverse

acrylic on panel

47¾ x 38¾ in. (121.3 x 98.4 cm.)

Painted in 2013.

**Estimate**

\$3,000-5,000

**Provenance**

Nanzuka, Tokyo

Acquired from the above by the present owner

**Exhibited**

Tokyo, Nanzuka, *Julia Chiang: Coming Together, Coming Apart*, July 13 - August 10, 2013

**23. Erik Parker** b. 1968

*Crisis Creation*

signed, titled and dated "Erik Parker  
2008-9 "CRISIS CREATION"" on the  
overlap  
acrylic and enamel on canvas  
52 x 42 in. (132.1 x 106.7 cm.)  
Painted in 2008-2009.

**Estimate**

\$5,000-7,000

**Provenance**

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

**Exhibited**

New York, Paul Kasmin Gallery, *Erik  
Parker: Crisis Creation*, February 26 -  
March 28, 2009

**Literature**

Mónica Ramírez-Montagut, *Erik  
Parker: Colorful Resistance*, New York,  
2012, n.p. (illustrated)



**24. Barry McGee** b. 1966

*Art Piece #13*

stamped with the artist's tag "FONG"  
on the reverse  
acrylic on paper, in artist's frame  
11¾ x 9¼ in. (30 x 23.5 cm.)  
Executed in 2007.

**Estimate**

\$2,000-3,000

**Provenance**

Giant Robot, Los Angeles  
Acquired from the above by the  
present owner







(i)



(ii)



(iii)

## 25. Reas (Todd James) b. 1969

Three works: (i) *It's going to be a Problem*;  
(ii) *Tit Wizard*; (iii) *Hickory Wind by Blue  
Oyster Cult*  
each signed and dated "TODD JAMES 10"  
lower right  
gouache and graphite on paper  
each 15 x 11¼ in. (38.1 x 28.6 cm.)  
Executed in 2010.

### Estimate

\$2,000-3,000

### Provenance

Nanzuka Underground, Tokyo  
Acquired from the above by the present owner

### Literature

Todd James, *Yield to Temptation: Todd James*,  
New York & Tokyo, 2012 n.p. (illustrated)



## 26. Reas (Todd James) b. 1969

*Co-Department*  
signed and dated "TODD JAMES 12" lower right;  
further signed and dated "TODD JAMES 2011" on  
the lower right side edge  
oil on canvas  
18 x 14 in. (45.7 x 35.6 cm.)  
Painted in 2011-2012.

### Estimate

\$2,000-3,000

### Provenance

Nanzuka Underground, Tokyo  
Acquired from the above by the present owner

### Exhibited

Tokyo, Nanzuka Underground, *Todd James: Yield  
to Temptation*, June 2 - July 1, 2012

**27. Stephanie Quayle** b. 1982

*Rabbit*

incised with the artist's initials "SQ" on the tail  
rich toasted stoneware, iron stone clay and books, in 3 parts  
overall  $9\frac{7}{8} \times 4\frac{3}{4} \times 6\frac{3}{4}$  in. (25 x 12 x 17 cm.)  
Executed in 2016.

**Estimate**

\$1,000-1,500

**Provenance**

Gallery 38, Tokyo  
Acquired from the above by the present owner

**Exhibited**

Tokyo, Gallery 38, *Stephanie Quayle: Urban Jungle*, March 2 - April 15, 2017



**28. Stephanie Quayle** b. 1982

*Vole*

incised with the artist's initials "SQ" on the right leg and on the underside  
rich toasted stoneware and books, in 4 parts  
overall  $3\frac{1}{8} \times 2\frac{1}{2} \times 3\frac{3}{4}$  in. (8 x 6.5 x 9.5 cm.)  
Executed in 2016.

**Estimate**

\$1,000-1,500

**Provenance**

Gallery 38, Tokyo  
Acquired from the above by the present owner

**Exhibited**

Tokyo, Gallery 38, *Stephanie Quayle: Urban Jungle*, March 2 - April 15, 2017





## 29. Shinro Ohtake b. 1955

### *Hawaii Hiho-Kan*

signed and dated "Shinro Ohtake 98" lower center; further signed and dated "Feb - Apr. 98 Shinro Ohtake" on the reverse printed matter with photocopy and sticker on paperboard, in artist's frame  
21 $\frac{3}{8}$  x 28 $\frac{5}{8}$  in. (54.3 x 72.7 cm.)  
Executed in 1998.

### Estimate

\$5,000-7,000

### Provenance

Take Ninagawa, Tokyo  
Acquired from the above by the present owner

### Exhibited

Tokyo, Take Ninagawa, *Shinro Ohtake (Shell & Occupy)*, May 14 - June 14, 2008  
London, Parasol unit foundation for contemporary art, *Shinro Ohtake*, October 12 - December 12, 2014, cat. no. 60, pp. 60-61 (illustrated)

Numerous exemplary works by Shinro Ohtake, one of Japan's leading and most innovative contemporary artists, are featured in Katayama's collection, including *Hawaii Hiho-Kan* which reflects Ohtake's signature mastery of collage. The world serves as Ohtake's primary inspiration, manifested in layered representations of visions, dreams, and journeys expressed in his multimedia practice that extends into drawing, painting, large-scale assemblage and architectural pieces amongst other media. Ohtake's renowned series of *Scrapbooks*, unique sculptural books comprised of found imagery and materials begun in 1977, were exhibited at the Venice Biennale in 2013. Ohtake's works have also been shown in an extensive solo exhibition at Parasol unit, London in 2014, and most recently in *The Keeper*, a major group show at the New Museum, New York in 2016.



**30. Shinro Ohtake** b. 1955

*DOUCHE*

signed, titled, inscribed and dated  
 "[DOUCHE, Tanger] Shinro Ohtake 2000"  
 on the reverse; further dated "July 2000"  
 on the stretcher  
 oil on canvas  
 20 $\frac{7}{8}$  x 17 $\frac{7}{8}$  in. (53 x 45.4 cm.)  
 Painted in 2000.

**Estimate**

\$5,000-7,000

**Provenance**

Base Gallery, Tokyo  
 Acquired from the above by the  
 present owner





**31. Shinro Ohtake** b. 1955

*Small Retina*  
mixed media collage on paper  
10½ x 8⅞ in. (26.7 x 20.6 cm.)  
Executed in 1988-1990.

**Estimate**  
\$3,000-5,000

**Provenance**  
Base Gallery, Tokyo  
Acquired from the above by the present  
owner in 2007



**32. Shinro Ohtake** b. 1955

*Small Retina*  
mixed media collage on paper  
10½ x 8⅞ in. (26.7 x 20.6 cm.)  
Executed in 1988-1990.

**Estimate**  
\$3,000-5,000

**Provenance**  
Base Gallery, Tokyo  
Acquired from the above by the present  
owner in 2007

### 33. Shinro Ohtake b. 1955

#### *Hong Kong*

signed, titled, inscribed and dated  
 "MONICA HONG KONG Shinro Ohtake '80  
 Shinro Ohtake '80" lower right  
 ink, pencil, printed matter, felt-tip pen,  
 cardboard and film on cardboard  
 10¾ x 14½ in. (27.3 x 36.8 cm.)  
 Executed in 1980.

#### Estimate

\$3,000-5,000

#### Provenance

Base Gallery, Tokyo  
 Acquired from the above by the present  
 owner

#### Exhibited

Tokyo, Galerie Tokoro; Tokyo, Seibu Art  
 Forum; Tokyo, The Contemporary Art  
 Gallery; Osaka, Nanba City, *SO: Works  
 of Shinro Ohtake 1955-91*, September  
 2 - November 4, 1991, cat. no. 1, p. 95  
 (illustrated, titled *Monica*)  
 Tokyo, Museum of Contemporary Art,  
*Shinro Ohtake Zen-Kei: Retrospective  
 1955-2006*, October 14 - December 24,  
 2006, p. 333 (illustrated, titled *Monica*)



### 34. Shinro Ohtake b. 1955

#### *Phenorama 10*

signed and dated "Shinro Ohtake '92"  
 lower right  
 oil and charcoal on paper  
 39 x 27 in. (99.1 x 68.6 cm.)  
 Executed in 1992.

#### Estimate

\$6,000-8,000

#### Provenance

Base Gallery, Tokyo  
 Acquired from the above by the present  
 owner





**35. Anders Petersen** b. 1944

*Lily and Rose, Café Lehmitz, Hamburg*  
signed, titled and dated "Anders  
Petersen 1970/2007 Lily and Rose Café  
Lehmitz Hamburg 1970" on the reverse  
gelatin silver print  
19 x 12 $\frac{7}{8}$  in. (48.3 x 32.7 cm.)  
Photographed in 1970 and printed in  
2007.

**Estimate**  
\$2,000-3,000

**Provenance**  
Rat Hole Gallery, Tokyo  
Acquired from the above by the  
present owner

**For complete exhibition and literature  
information, please refer to  
[phillips.com](http://phillips.com)**



**36. Joseph Szabo** b. 1944

*Priscilla*  
signed, titled, inscribed and dated  
"© TEENAGE, 2003 Joseph Szabo  
20/75" lower edge  
gelatin silver print  
12 $\frac{1}{8}$  x 17 $\frac{7}{8}$  in. (30.8 x 45.4 cm.)  
Photographed in 1969 and printed in  
2003, this work is number 20 from an  
edition of 75.

**Estimate**  
\$1,000-2,000

**Provenance**  
colette, Paris  
Acquired from the above by the  
present owner

**For complete exhibition and literature  
information, please refer to  
[phillips.com](http://phillips.com)**



**37. Lee Friedlander** b. 1934

*Newark*

signed, titled, inscribed and dated  
"Lee Friedlander Newark 1962 LF.6318.Y  
8-8" and stamped with the artist's  
copyright credit reproduction limitation  
on the reverse  
gelatin silver print  
8½ x 12⅞ in. (21.6 x 32.7 cm.)  
Photographed in 1962 and printed 1970s.

**Estimate**

\$2,000-3,000

**Provenance**

Rat Hole Gallery, Tokyo  
Acquired from the above by the  
present owner

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



**38. Lee Friedlander** b. 1934

*Route 9W, New York*

signed, titled, inscribed and dated  
"Lee Friedlander Rt 9W 1969 LF.5815.Y  
55-32" and stamped with the artist's  
copyright credit reproduction limitation  
on the reverse  
gelatin silver print  
8½ x 12¾ in. (21.6 x 32.4 cm.)  
Photographed in 1969 and printed 1970s.

**Estimate**

\$2,000-3,000

**Provenance**

Rat Hole Gallery, Tokyo  
Acquired from the above by the  
present owner

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







### 39. Gerard Malanga b. 1943

*Patti Smith Tomboy*  
 stamped "© GERARD MALANGA" lower right; further signed, titled, numbered and dated "1/10 Patti Smith tomboy, 1971 Gerard Malanga" and blindstamped "PHOTO © BY GERARD MALANGA" on the reverse  
 gelatin silver print  
 19 7/8 x 16 in. (50.5 x 40.6 cm.)  
 Executed in 1971, this work is number 1 from an edition of 10.

**Estimate**  
 \$1,000-2,000

**Provenance**  
 agnès b., Tokyo  
 Acquired from the above by the present owner



### 40. Sam Haskins 1926-2009

*Untitled (Contact Sheet for Gill from Five Girls)*  
 signed and dated "Sam Haskins 2004"  
 lower right  
 archival pigment print  
 15 x 11 1/4 in. (38.1 x 28.6 cm.)  
 Photographed circa 1962 and printed in 2004.

**Estimate**  
 \$500-700

**Provenance**  
 Michael Gallagher, New York  
 Acquired from the above by the present owner

**41. Larry Clark** b. 1943

*Untitled (from Tulsa)*  
signed, inscribed, numbered and dated  
"T32 8/25 1971 Larry Clark" on the  
reverse  
gelatin silver print  
12½ x 8½ in. (31.8 x 21.6 cm.)  
Executed in 1971, this work is number 8  
from an edition of 25.

**Estimate**  
\$5,000-7,000

**Provenance**  
Picture Photo Space, Osaka  
Acquired from the above by the  
present owner

**For complete exhibition and literature  
information, please refer to [phillips.com](http://phillips.com)**



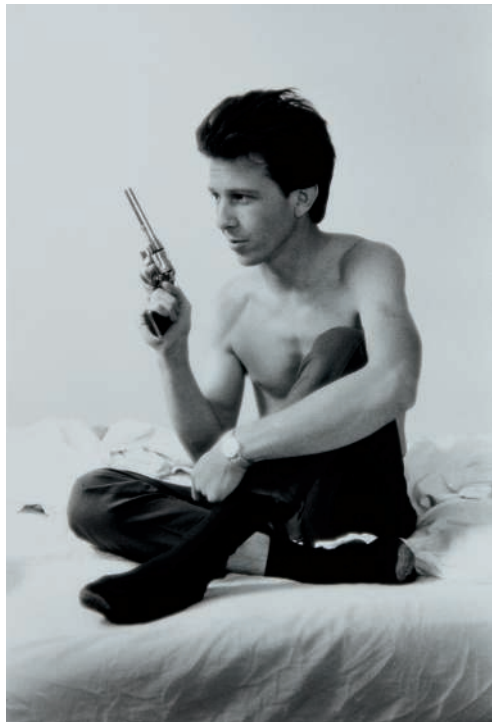
**42. Larry Clark** b. 1943

*Dead (Billy Mann, from Tulsa)*  
signed, inscribed, numbered and dated  
"T28 9/25 1968 Larry Clark" on the  
reverse  
gelatin silver print  
12½ x 8½ in. (31.8 x 21.6 cm.)  
Executed in 1968, this work is number 9  
from an edition of 25.

**Estimate**  
\$1,000-2,000

**Provenance**  
Picture Photo Space, Osaka  
Acquired from the above by the  
present owner

**For complete exhibition and literature  
information, please refer to [phillips.com](http://phillips.com)**





### 43. Slim Aarons 1916-2006

#### *Pop and Society*

signed "Slim Aarons" and blindstamped  
 "© Hulton Archive" lower right  
 chromogenic print  
 24 x 20 in. (61 x 50.8 cm.)  
 Executed in 1968, this work is number 35  
 from an edition of 150.

#### **Estimate**

\$800-1,200

#### **Provenance**

Fred Segal Cafe, Los Angeles (courtesy  
 of The Photographers' Gallery, London)  
 Acquired from the above by the present  
 owner

#### **Exhibited**

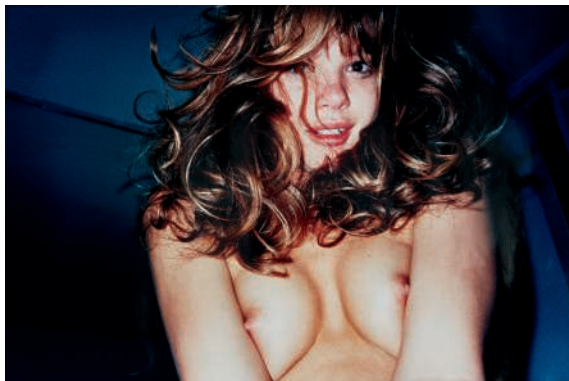
New York, Staley-Wise Gallery, *Slim  
 Aarons: Once Upon a Time*, November  
 7 - January 3, 2004 (another example  
 exhibited)  
 Los Angeles, Fred Segal Cafe, The  
 Photographers' Gallery, *Slim Aarons*,  
 2006 (another example exhibited)  
 London, Getty Images Gallery, *The  
 Camera Lens of Slim Aarons*, September  
 19 - October 27, 2013 (another example  
 exhibited)  
 New York, Staley-Wise Gallery, *Slim  
 Aarons: A Man For All Seasons*, May 9 -  
 June 28, 2014, no. 2 (another example  
 exhibited)  
 Florence, Snaphotograph, *Once Upon  
 a Time: Photos by Slim Aarons*, June 21  
 - September 5, 2016 (another example  
 exhibited)

#### **Literature**

Slim Aarons, *Slim Aarons: Once Upon a  
 Time*, New York, 2003, p. 165 (another  
 example illustrated)



(v)



(i)



(iii)



(iv)



(ii)

#### 44. Terry Richardson b. 1965

##### *Five works*

signed "Terry Richardson" on the reverse  
chromogenic print

(i, v) 20 x 24 in. (50.8 x 61 cm.)

(ii-iv) 24 x 20 in. (61 x 50.8 cm.)

##### **Estimate**

\$3,000-5,000

##### **Provenance**

Rat Hole Gallery, Tokyo

Acquired from the above by the  
present owner

##### **Literature**

(iii) Terry Richardson, *Hysteric Glamour*,  
Tokyo, 1998 (another example illustrated  
front cover)

(i-ii, v) Dian Hanson (ed.), *Terryworld:*  
*Photographs by Terry Richardson*,  
Cologne, 2004, n.p. (another example  
illustrated)

(i-iv) Dian Hanson (ed.), *Terryworld:*  
*Photographs by Terry Richardson*,  
Cologne, 2008, n.p. (another example  
illustrated)





**45. Sam Haskins** 1926-2009

*Untitled (Bes from Five Girls)*  
gelatin silver print  
12 $\frac{3}{8}$  x 10 $\frac{1}{4}$  in. (31.4 x 26 cm.)  
Executed circa 1962.

**Estimate**  
\$1,000-2,000

**Provenance**  
Private Collection  
Gifted from the above to the present owner

**Literature**  
Sam Haskins, *Five Girls*, New York, 1962, p.  
29 (another example illustrated)



**46. Sam Haskins** 1926-2009

Two works: (i-ii) *Cowboy Kate*  
signed, numbered and dated "3/10 Sam  
Haskins 2003" on the reverse  
archival pigment print  
each 13 x 19 in. (33 x 48.3 cm.)  
Photographed circa 1964 and printed in  
2003, this work is number 3 from an edition  
of 10.

**Estimate**  
\$1,000-2,000

**Provenance**  
Michael Gallagher, New York  
Acquired from the above by the present  
owner

**Literature**  
(i-ii) Sam Haskins, *Cowboy Kate*, no. 10,  
online (illustrated)  
(ii) Sam Haskins, *Cowboy Kate & Other  
Stories*, Tokyo, 2015, n.p. (illustrated)

## 47. **Renaud Monfourny** b. 1962

Three works: (i) *Sonic Youth*; (ii) *The Libertines*; (iii) *Iggy Pop*

(i) signed and titled "sonic youth Renaud Monfourny" along the lower edge; further signed, titled, numbered and dated "Sonic Youth 1/3 2007 © Renaud Monfourny" on the reverse

(ii) signed and titled "the libertines Renaud Monfourny" along the lower edge; further signed, titled, numbered and dated "libertines 2002 2007 #1/3 © Renaud Monfourny" on the reverse

(iii) signed and titled "iggy pop Renaud Monfourny" along the lower edge; further signed, titled, numbered and dated "iggy pop 1/3 2007 © Renaud Monfourny" on the reverse

gelatin silver print

(i) 10½ x 10½ in. (26.7 x 26.7 cm.)

(ii) 11¾ x 11 in. (29.8 x 27.9 cm.)

(iii) 14¾ x 9¾ in. (36.5 x 23.8 cm.)

Executed in 2007, this work is number 1 from an edition of 3.

### **Estimate**

\$5,000-7,000

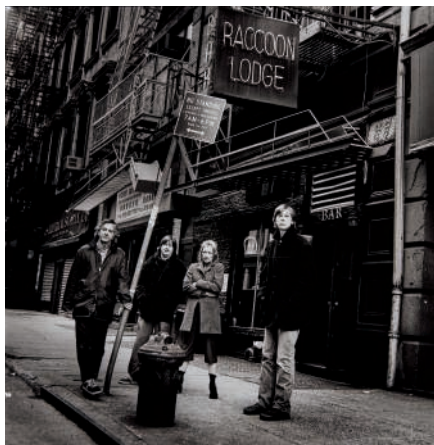
### **Provenance**

Loveless, Tokyo

Acquired from the above by the present owner

### **Exhibited**

(iii) Paris, All Access, *Exposition Photographies de Renaud Monfourny*, February 4 - March 1, 2014 (another example exhibited)





## 48. Ricarda Roggan b. 1972

### RESET 4

signed, titled, numbered and dated  
 "Ricarda Roggan RESET 4 2011 1/3" on  
 the reverse  
 chromogenic print  
 46 $\frac{5}{8}$  x 58 $\frac{1}{2}$  in. (118.4 x 148.6 cm.)  
 Executed in 2011, this work is number 1  
 from an edition of 3.

### Estimate

\$800-1,200

### Provenance

Ando Gallery, Tokyo  
 Acquired from the above by the  
 present owner

### Exhibited

Tokyo, Ando Gallery, *Ricarda Roggan*,  
 September 6 - November 26, 2011  
 (another example exhibited)  
 Hannover, Sprengel Museum, *Made  
 in Germany Zwei*, May 17 - August 19,  
 2012 (another example exhibited)



## 49. Ricarda Roggan b. 1972

### Garage A

signed, titled, numbered and dated  
 "Ricarda Roggan garage 2008 1/3" on  
 the reverse  
 chromogenic print  
 48 $\frac{1}{2}$  x 66 $\frac{5}{8}$  in. (123.2 x 169.2 cm.)  
 Executed in 2008, this work is number  
 1 from an edition of 3.

### Estimate

\$800-1,200

### Provenance

Ando Gallery, Tokyo  
 Acquired from the above by the  
 present owner

### Literature

*Ricarda Roggan: Creatures of the 20th  
 Century*, exh. cat., Galerie EIGEN +  
 ART, Leipzig & Berlin; Ando Gallery,  
 Tokyo, n.p., 2009 (another example  
 illustrated)

**50. Ricarda Roggan** b. 1972

*Baumstück 6*  
signed, titled, numbered and dated  
"Ricarda Roggan Baumstück 6 2008 1/3"  
on the reverse  
chromogenic print face-mounted to Diasec  
47¼ x 59 in. (120 x 149.9 cm.)  
Executed in 2008, this work is number 1  
from an edition of 3.

**Estimate**  
\$800-1,200

**Provenance**  
Ando Gallery, Tokyo  
Acquired from the above by the present  
owner

**Exhibited**  
Tokyo, Ando Gallery, *Ricarda Roggan*,  
February 3 - April 25, 2009 (another  
example exhibited)

**Literature**  
*Ricarda Roggan: Creatures of the 20th  
Century*, exh. cat., Galerie EIGEN + ART,  
Leipzig & Berlin; Ando Gallery, Tokyo, p. 6  
(another example illustrated)



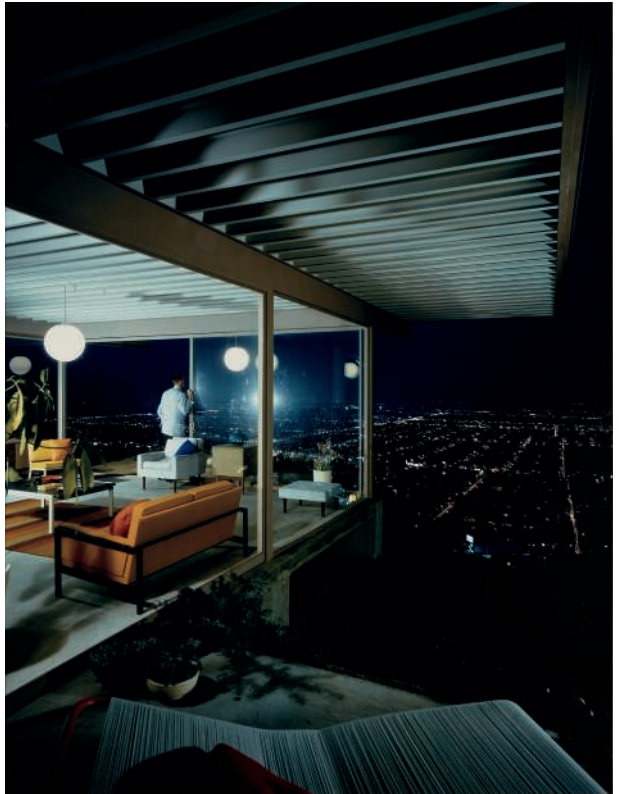
**51. Julius Shulman** 1910-2009

*Case Study House No. 22, Los Angeles*,  
*Pierre Koenig, Architect*  
signed and dated "Julius Shulman '2000"  
on the reverse  
chromogenic print  
15 x 11½ in. (38.1 x 29.2 cm.)  
Photographed in 1960 and printed in 2000.

**Estimate**  
\$1,000-2,000

**Provenance**  
Galleria Carla Sozzani, Milan  
Acquired from the above by the  
present owner

**Literature**  
Sam Lubell and Douglas Woods,  
*Julius Shulman: The Birth of a Modern  
Metropolis*, New York, 2011, p. 135 (another  
example illustrated)







## 52. Peter Beard b. 1938

### *Ape Skull from Rwanda*

signed, titled, inscribed and dated "ape skull from Rwanda 1984 smuggled out through the Congo by Cossna for Irving Penn on request via Cottars Camp (MARRA) nairobi + USA where Penn found it "too gorey" Peter Beard Hog Ranch Box 47616 nairobi Kenya E.A." upper left; further stamped with the "Stress & Density, Berlin" exhibition and "The Time is Always Now" copyright credit reproduction limitation stamps on the reverse; further stamped with the "Stress & Density, Berlin" exhibition, "Stress & Density, Madrid" and "The Time is Always Now" copyright credit reproduction limitation stamps on the frame backing; "Carnet Africains" exhibition label affixed to the reverse of the frame  
gelatin silver print with blood and ink  
23¾ x 19 in. (60.3 x 48.3 cm.)  
Photographed in 1984 and executed later.

### Estimate

\$5,000-7,000

### Provenance

Camera Work, Berlin

The Time is Always Now, New York

Acquired from the above by the present owner

**For complete exhibition information,  
please refer to [phillips.com](http://phillips.com)**



## 53. Michael Light b. 1963

*Alan Bean at Sharp Crater with the Hand Tool Carrier; Photographed by Charles Conrad, Apollo 12, November 14-24, 1969, from the project Full Moon*

signed, numbered and dated "2002 Michael Light 7/50" on the reverse  
chromogenic print

24¾ x 24¾ in. (61.9 x 61.9 cm.)

Conceived in 1999 and printed in 2002, this work is number 7 from an edition of 50.

### Estimate

\$1,000-2,000

### Provenance

Acquired directly from the artist by the present owner

**For complete exhibition and literature  
information, please refer to [phillips.com](http://phillips.com)**



#### 54. Michael Light b. 1963

*Composite of Eugene Cernan and the Lunar Rover at "Split Rock", Photographed by Harrison Scmitt, Apollo 17, December 7-19, 1972, from the project Full Moon*  
signed, numbered and dated "2002 Michael Light 9/25" on a label affixed to the reverse  
chromogenic print  
48¼ x 87¾ in. (122.6 x 222.9 cm.)  
Conceived in 1999 and printed in 2002, this work is number 9 from an edition of 25.

**Estimate**  
\$3,000-5,000

**Provenance**  
Acquired directly from the artist by the present owner

#### Exhibited

San Diego, Joseph Bellows Gallery, *Michael Light: FULL MOON The Apollo Missions*, October 17 - December 5, 2009 (another example exhibited)  
San Francisco, Hosfelt Gallery, *Call of the Wild*, July 20 - August 17, 2013 (another example exhibited)  
Jerusalem, Vision Neil Folberg Gallery, *Another Landscape*, April 1 - May 31, 2015 (another example exhibited)

#### Literature

Michael Light, *Full Moon*, New York, 1999, no. 84, n.p. (another example illustrated)  
Saskia Asser and Huib Henrichs, *First Light: Photography & Astronomy*, Amsterdam, 2010, pp. 206-207 (another example illustrated)



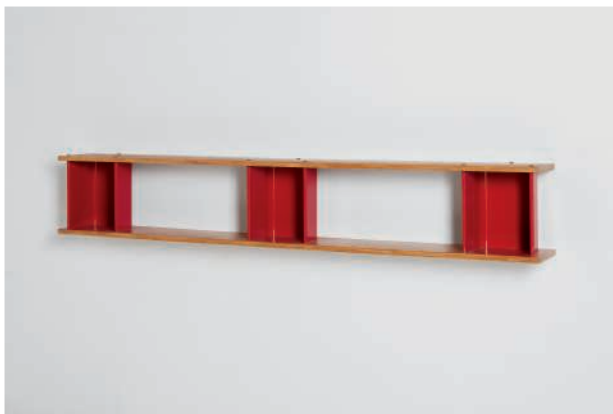
## 55. Charlotte Perriand 1903-1999

Set of five wall lights, model no. CP1 painted steel and plastic, in 5 parts each 7¼ x 5 x 2¾ in. (18.4 x 12.7 x 7 cm.) Designed 1960s.

**Estimate**  
\$5,000-7,000

**Provenance**  
Gallery - SIGN, Tokyo  
Acquired from the above by the present owner

**Literature**  
*Charlotte Perriand: Un Art de Vivre*, exh. cat., Musée des Arts Décoratifs, Paris, 1985, p. 52 (another example illustrated)  
Jacques Barsac, *Charlotte Perriand: Complete Works Volume 3, 1956-1968*, Paris, 2017, p. 106 (another example illustrated)



## 56. Charlotte Perriand 1903-1999

Wall-mounted shelf  
oak-veneered wood and painted steel  
12¼ x 74⅞ x 9 in. (31.1 x 190.2 x 22.9 cm.)  
Circa 1960. Manufactured by Négroni and Métal Mueble, France.

**Estimate**  
\$15,000-20,000

**Provenance**  
Gallery - SIGN, Tokyo  
Acquired from the above by the present owner

**Literature**  
Jacques Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, Paris, 2005, pp. 400, 405, 420-22, 440 for similar examples  
Jacques Barsac, *Charlotte Perriand: Complete Works Volume 2, 1940-1955*, Paris, 2015, pp. 347, 411, 451, 468-70 for similar examples

**57. Charlotte Perriand and  
Pierre Jeanneret**

1903-1999 and 1896-1967

*Sideboard*

oak-veneered wood

24¼ x 63¾ x 15 in.

(61.6 x 161.9 x 38.1 cm.)

Circa 1960.

**Estimate**

\$20,000-30,000

**Provenance**

Gallery – SIGN, Tokyo

Acquired from the above by the  
present owner







## 58. Jean Prouvé 1901-1984

*"Semi-metal" chair, model no. 305*  
painted steel, beech-veneered plywood,  
rubber and aluminum  
31½ x 16¼ x 18½ in. (80 x 41.3 x 47 cm.)  
Designed in 1950. Manufactured by Les  
Ateliers Jean Prouvé, France.

**Estimate**  
\$12,000-18,000

**Provenance**  
Private Collection, Tokyo  
Acquired from the above by the  
present owner

**Literature**  
Peter Sulzer, *Jean Prouvé: Œuvre complète*  
/ *Complete Works, Volume 3: 1944-1954*,  
Basel, 2005, pp. 208-11, 268 (another  
example illustrated)



## 59. Jean Prouvé 1901-1984

*School desk*  
painted steel, aluminum, beech, oak-  
veneered plywood and glazed ceramic  
24½ x 23½ x 35 in. (62.2 x 59.7 x 88.9 cm.)  
Circa 1950. Manufactured by Les Ateliers  
Jean Prouvé, France.

**Estimate**  
\$2,000-3,000

**Provenance**  
Gallery - SIGN, Tokyo  
Acquired from the above by the present  
owner

**Literature**  
Peter Sulzer, *Jean Prouvé: Œuvre complète*  
/ *Complete Works, Volume 3: 1944-1954*,  
Basel, 2005, pp. 224-26 for similar examples

**60. Jean Prouvé** 1901-1984

*"Antony" chair, model no. 356*  
beech-veneered wood, painted steel  
and aluminum  
34¼ x 20 x 27¼ in. (87 x 50.8 x 69.2 cm.)  
Designed in 1954. Manufactured by Les  
Ateliers Jean Prouvé, France.

**Estimate**  
\$15,000-20,000

**Provenance**

Galerie Patrick Seguin, Paris  
Acquired from the above by the  
present owner

**Literature**

Peter Sulzer, *Jean Prouvé: Œuvre  
complète / Complete Works, Volume  
3: 1944-1954*, Basel, 2005, p. 272  
(another example illustrated)



**61. Jean Prouvé** 1901-1984

*"Standard desk"*

painted steel, oak and  
laminate-covered wood

29 x 63 x 32½ in. (73.7 x 160 x 82.6 cm.)

Designed in 1942. Manufactured by Les  
Ateliers Jean Prouvé, France.

**Estimate**

\$20,000-30,000

**Provenance**

Gallery – SIGN, Tokyo

Acquired from the above by the present owner

**Literature**

Peter Sulzer, *Jean Prouvé: Œuvre complète /  
Complete Works, Volume 2: 1934-1944*, Basel,  
2000, pp. 289-90 for similar examples from  
the series

Jean Prouvé designed the "Standard desk" to  
accommodate standard-format drawers and  
hanging files, the configuration of which could  
be interchanged on either side of the folded  
sheet steel base.



**62. Jean Prouvé** 1901-1984

*"Compas" cafeteria table, model no. 512*  
oak and painted steel  
28¼ x 94½ x 30¾ in. (71.8 x 240 x 78.1 cm.)  
Designed in 1953. Manufactured by Les  
Ateliers Jean Prouvé, France.

**Estimate**

\$20,000-30,000

**Provenance**

Est-Ouest Auctions Co., Ltd, Tokyo, July 12,  
2008, lot 267  
Acquired at the above sale by the  
present owner

**Literature**

Peter Sulzer, *Jean Prouvé: Œuvre complète*  
/ *Complete Works, Volume 3: 1944-1954*,  
Basel, 2005, pp. 268-69 (another example  
illustrated)







### 63. Takashi Murakami b. 1962

*Eye Love Superflat (Blue)*  
signed, dated and numbered 47/50 in pencil  
(there were also 8 artist's proofs), published  
by Kaikai Kiki Co., Ltd., Tokyo, framed  
screenprint in colors, on wove paper, with  
full margins

I. 11¾ x 11¾ in. (29.8 x 29.8 cm.)

S. 17¼ x 17¼ in. (43.8 x 43.8 cm.)

Executed in 2003.

#### Estimate

\$1,200-1,800

#### Provenance

Kaikai Kiki Gallery, Tokyo  
Acquired from the above by the  
present owner



### 64. Takashi Murakami b. 1962

*Eye Love Superflat (Pink)*  
signed, dated and numbered 7/50 in pencil  
(there were also 8 artist's proofs), published  
by Kaikai Kiki Co., Ltd., Tokyo, framed  
screenprint in colors, on wove paper, with  
full margins

I. 11¾ x 11¾ in. (29.8 x 29.8 cm.)

S. 17¼ x 17¼ in. (43.8 x 43.8 cm.)

Executed in 2003.

#### Estimate

\$1,200-1,800

#### Provenance

Kaikai Kiki Gallery, Tokyo  
Acquired from the above by the  
present owner



**65. Takashi Murakami** b. 1962

*SUPERFLAT monogram: Panda & His Friends*  
 signed, dated and numbered 35/50 in pencil  
 (there were also 9 artist's proofs), published  
 by Kaikai Kiki Co., Ltd., Tokyo, framed  
 screenprint in colors, on wove paper,  
 with full margins  
 I. 30¾ x 30¾ in. (78.1 x 78.1 cm.)  
 S. 33¾ x 33¾ in. (85.7 x 85.7 cm.)  
 Executed in 2005.

**Estimate**  
 \$8,000-12,000

**Provenance**  
 Kaikai Kiki Gallery, Tokyo  
 Acquired from the above by the present owner



**66. Takashi Murakami** b. 1962

*SUPERFLAT Colorful Monogram (green)*

signed, dated and numbered 22/50 in pencil, published by Kaikai Kiki, Co., Ltd., Tokyo and New York, framed screenprint in colors, on wove paper, with full margins  
 I. 7 $\frac{7}{8}$  x 2 $\frac{7}{8}$  in. (20 x 7.3 cm.)  
 S. 11 $\frac{3}{4}$  x 6 in. (29.8 x 15.2 cm.)  
 Executed in 2003.

**Estimate**

\$1,800-2,400

**Provenance**

Kaikai Kiki Gallery, Tokyo  
 Acquired from the above by the present owner



**67. Takashi Murakami** b. 1962

*Signboard Takashi*

signed and dated "TAKASHI 91.9." on the reverse  
 sticker on plywood, branded with hot iron  
 27 $\frac{3}{8}$  x 21 $\frac{1}{2}$  in. (69.5 x 54.6 cm.)  
 Executed in 1991.

**Estimate**

\$3,000-4,000

**Provenance**

Taro Nasu, Tokyo  
 Gifted from the above to the present owner

**Literature**

*Takashi Murakami: The Meaning of the Nonsense of the Meaning*, exh. cat., Center for Curatorial Studies Museum, Bard College, New York, 1999, pp. 42, 61 (another example illustrated)



**68. Takashi Murakami** b. 1962

*Monogram Cherry*  
signed, dated and numbered 6/50 in  
pencil, published by Kaikai Kiki Co.,  
Ltd., Tokyo, framed  
screenprint in colors, on wove paper,  
with full margins  
I. 23 $\frac{5}{8}$  x 23 $\frac{5}{8}$  in. (60 x 60 cm.)  
S. 30 x 30 in. (76.2 x 76.2 cm.)  
Executed in 2005.

**Estimate**  
\$6,000-8,000

**Provenance**  
Kaikai Kiki Gallery, Tokyo  
Acquired from the above by the  
present owner



**69. Jeff Koons** b. 1955

*Balloon Dog (Blue)*

numbered "554" on a label affixed to the reverse

porcelain painted in chrome

diameter 10½ in. (26.7 cm.)

Executed in 2002, this work is number 554 from an edition of 2300 plus 50 artist's proofs published by the Museum of Contemporary Art, Los Angeles.

**Estimate**

\$5,000-7,000

**Provenance**

San Francisco Museum of Modern Art

Acquired from the above by the present owner





**70. Andy Warhol** 1928-1987

*Joseph Beuys in Memoriam*  
signed and numbered "H.C. 3/5" in  
pencil (an hors commerce, the edition  
was 90 and 20 artist's proofs), co-  
published by Galerie Bernd Kluser and  
Editions Schellmann (with their and  
the artist's copyright inkstamp on the  
reverse), framed  
screenprint in colors, on Arches 88  
paper, the full sheet  
S. 32 x 24 in. (81.3 x 61 cm.)  
Executed in 1986.

**Estimate**  
\$10,000-15,000

**Provenance**

Galerie Sho Contemporary Art, Tokyo  
Acquired from the above by the present owner

**Literature**

Frayda Feldmann and Jörg Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962 - 1987*, New York, 2003, cat. no. II.371, p. 152 (illustrated)



**71. KAWS** b. 1974

*Dissected Companion*

signed, dated and numbered 48/100 in silver  
marker, unframed  
screenprint in colors, on heavy wove paper,  
the full sheet  
S. 20 x 20 in. (50.8 x 50.8 cm.)  
Executed in 2006.

**Estimate**

\$5,000-7,000

**Provenance**

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



**72. KAWS** b. 1974

*Infant Print*

signed, dated and numbered 32/50 in  
pencil, unframed  
screenprint with diamond dust in colors,  
on heavy wove paper, with full margins  
I. 12 x 9¼ in. (30.5 x 23.5 cm.)  
S. 20 x 20 in. (50.8 x 50.8 cm.)  
Executed in 2006.

**Estimate**

\$5,000-7,000

**Provenance**

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





### 73. Herman Toys, Inc.

#### *Chairry*

stamped and numbered "Pee-wee Herman 158" on a label affixed to the underside  
polyurethane foam and mixed media  
37¼ x 27 x 21 in. (94.6 x 68.6 x 53.3 cm.)  
Executed in 1989, this work is number 158  
from an edition of 2000.

#### **Estimate**

\$200-300

#### **Provenance**

Collection of Nigo, Japan  
Pass the Baton, Tokyo  
Acquired from the above by the  
present owner



### 74. McDonald's System Inc

#### *Ronald McDonald*

stamped with the date and fabricator "©  
1977 McDonald's System Inc" on the reverse  
painted fiberglass  
23½ x 17 x 15 in. (59.7 x 43.2 x 38.1 cm.)  
Executed in 1977.

#### **Estimate**

\$200-300

#### **Provenance**

Pass the Baton, Tokyo  
Acquired from the above by the  
present owner

## 75. **Medicom Toy**

Two works: (i) *The Rocking Machine (Black Version)*; (ii) *The Rocking Machine (White Version)*  
fiberglass

(i-ii) 31 x 17 x 12½ in. (78.7 x 43.2 x 31.8 cm.)  
Executed in 2007, this work is from an edition of 50.

### **Estimate**

\$1,000-2,000

### **Provenance**

Medicom Toy

Acquired from the above by the  
present owner



## 76. **Vintage Fukusuke Doll**

*Bowing Fukusuke*

stamped and incised in Japanese characters  
on the underside  
slip cast porcelain and pillow, in 2 parts  
overall 10¼ x 10½ x 12 in. (26 x 26.7 x 30.5 cm.)  
Executed circa 1930.

### **Estimate**

\$200-300

### **Provenance**

Pass the Baton, Kyoto

Acquired from the above by the  
present owner





# New MON

*Lots 101 - 309, 2pm*





**101. Nicole Eisenman** b. 1965

*Mountain Man*

oil on canvas

10 x 10 in. (25.4 x 25.4 cm.)

Painted in 2006.

**Estimate**

\$12,000-18,000

**Provenance**

Leo Koenig Inc., New York

Acquired from the above by the present

owner in 2006

**Exhibited**

New York, Leo Koenig Inc., *Nicole Eisenman, Progress: Real and Imagined*, May 13 - July 17, 2006

Contemporary Art Museum St. Louis; Institute of Contemporary Art Philadelphia; Museum of Contemporary Art San Diego, *Dear Nemesis, Nicole Eisenman 1993-2013*, January 24, 2014 - September 6, 2015, p. 53 (illustrated)

**Literature**

Susan Bee and Mira Schor (eds.), *M/E/A/N/I/N/G 25th Anniversary Edition*, 2012, online, p. 33 (illustrated)  
"20 Artists Who Make New York", *Elephant*, no. 22, Spring 2015, p. 143 (illustrated)



**102. Shara Hughes** b. 1981

*Chillax*

signed, titled, inscribed and dated  
 "2011 Georgia "Chillax" SHARA  
 HUGHES" on the reverse  
 oil, acrylic, enamel and spray paint  
 on canvas  
 48 x 56 in. (121.9 x 142.2 cm.)  
 Executed in 2011.

**Estimate**

\$10,000-15,000

**Provenance**

Museum 52, New York  
 Acquired from the above by the  
 present owner





**103. Alex Becerra** b. 1989

*So Many Ways (Lisa)*  
 signed and dated "2014 Alex Becerra"  
 on the overlap  
 oil on canvas stretched over panel  
 72½ x 66¼ in. (183.2 x 168.3 cm.)  
 Painted in 2014.

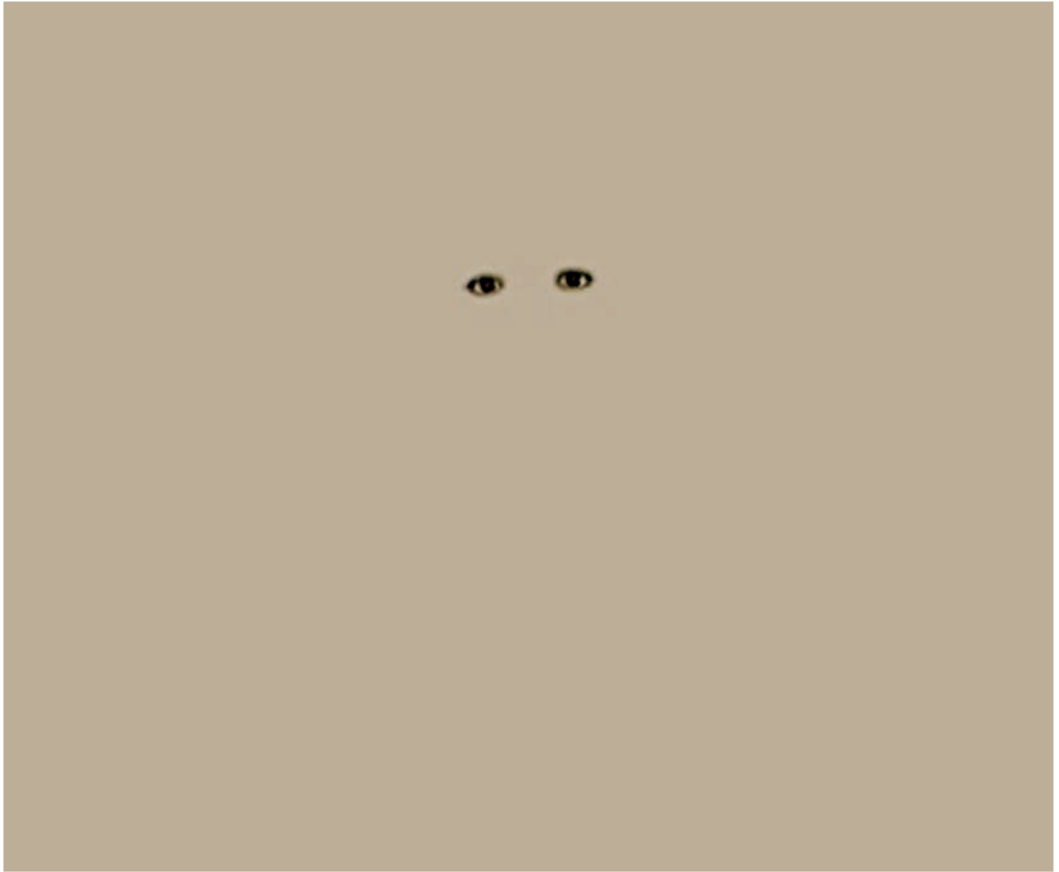
**Estimate**  
 \$8,000-12,000

**Provenance**

ltd los angeles, Los Angeles  
 Acquired from the above by the present owner

**Exhibited**

ltd los angeles, Alex Becerra: *Las Putas*  
*Problematicas*, September 3 - October 11, 2014



Property from a Private Collection, Miami

**104. Jordan Wolfson** b. 1980

*Neverland*

video, duration: 4 minutes

Executed in 2001, this work is number 4 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**

Perry Rubenstein Gallery, New York  
Acquired from the above by the present owner in 2006

**Exhibited**

Oslo, 0047, *Come Into the Open*, March 2 - April 11, 2007 (another example exhibited)  
Dusseldorf, Schmela Haus, Kunstsammlung Nordrhein-Westfalen, *Jordan Wolfson*, September 8, 2011 - January 15, 2012, pp. 26-36 (another example illustrated and exhibited)

**Literature**

Ashley Rawlings, "Interview with Jordan Wolfson", *Tokyo Art Beat*, September 30, 2006, online (another example illustrated)  
Seamus Duff, "Jordan Wolfson", *Wonderland*, September 24, 2009, online





**105. Ramiro Gomez** b. 1986

*Energy and Soul*

acrylic on archival pigment print on paper  
53¾ x 41½ in. (136.5 x 105.7 cm.)  
Executed in 2015.

**Estimate**

\$5,000-7,000

**Provenance**

Charlie James Gallery, Los Angeles  
Terrence Higgins Trust Auction, Christie's,  
London, March 17, 2016  
Acquired from the above by the present owner

**Literature**

Lawrence Weschler, *Domestic Scenes: The Art of Ramiro Gomez*, New York, 2016, p. 100 (illustrated)



**106. Firelei Baez** b. 1981

*Untitled*

ink and gouache on paper  
51¾ x 33 in. (131.4 x 83.8 cm.)  
Executed in 2013.

**Estimate**

\$5,000-7,000

**Provenance**

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

**Exhibited**

New York, Morgan Lehman Gallery, *Firelei  
Baez*, February 21 - March 23, 2013



**107. Ella Kruglyanskaya** b. 1978

*Untitled*  
signed and dated "Ella Kruglyanskaya 2012"  
on the reverse  
ink on paper  
20 $\frac{7}{8}$  x 17 $\frac{1}{2}$  in. (53 x 44.5 cm.)  
Executed in 2012.

**Estimate**  
\$4,000-6,000

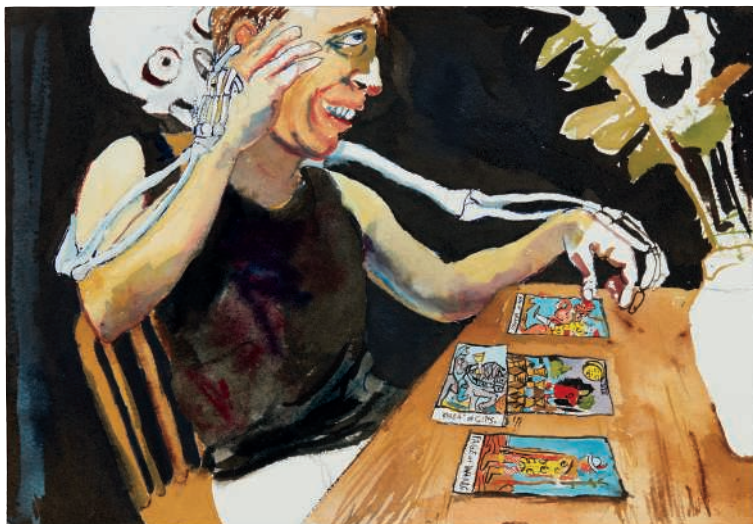
**Provenance**  
Acquired directly from the artist by the  
present owner

**108. Celeste Dupuy-Spencer** b. 1979

*Past Present Future*  
signed and dated "Celeste Dupuy-Spencer  
'11" on the reverse  
watercolor, gouache and graphite on paper  
7 $\frac{1}{8}$  x 10 $\frac{1}{4}$  in. (18.1 x 26 cm.)  
Executed in 2011.

**Estimate**  
\$2,000-3,000

**Provenance**  
Acquired directly from the artist by the  
present owner





**109. Mernet Larsen** b. 1940

*Untitled*

signed and dated "Mernet Larsen  
2007" lower right

acrylic and graphite on paper  
23¾ x 17⅞ in. (60.3 x 45.4 cm.)  
Executed in 2007.

**Estimate**

\$7,000-10,000

**Provenance**

Johannes Vogt Gallery, New York  
Acquired from the above by the  
present owner in 2015





(i)



(ii)



(iii)



(iv)

## no. Shara Hughes b. 1981

Four works: (i) *Black Art and Fireplace*;  
(ii) *Computer Table with Rainbow Shades*;  
(iii) *Rainbow Lamp*; (iv) *Grown-Up Table*  
(i-i-iii) signed and dated "Shara Hughes 2006" lower right  
(iv) signed and dated "Shara Hughes 2006" lower left  
ink, felt-tip pen, wax crayon, color crayons, watercolor,  
graphite, pastel and Ecoline on paper  
(i) 15 x 11 in. (38.1 x 27.9 cm.)  
(ii) 11 x 13½ in. (27.9 x 33.9 cm.)  
(iii) 11 x 11 in. (27.9 x 27.9 cm.)  
(iv) 13 x 11 in. (33 x 27.9 cm.)  
Executed in 2006.

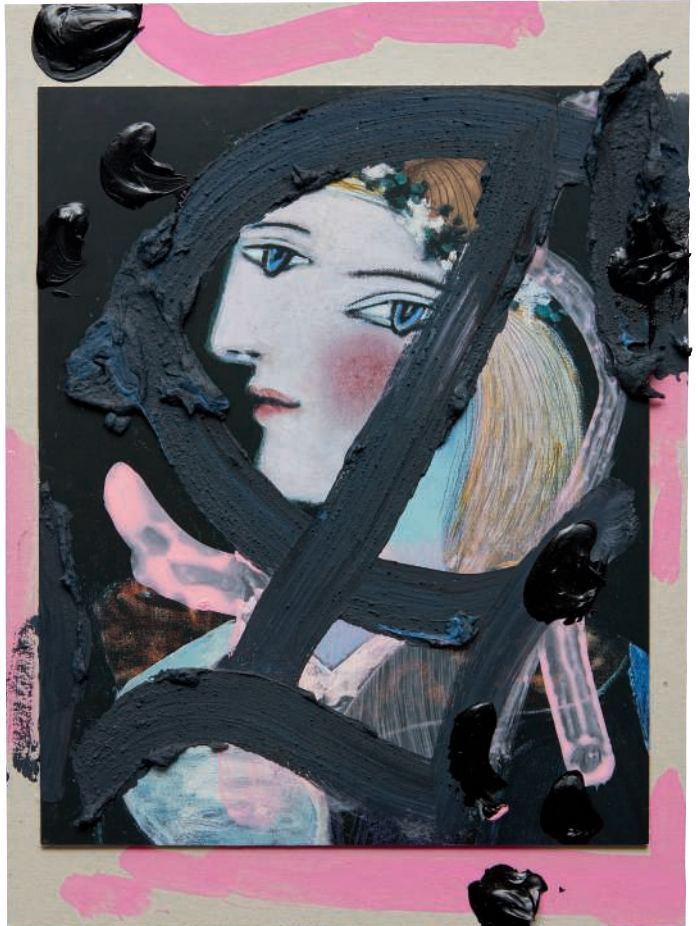
### Estimate

\$8,000-12,000

### Provenance

Rivington Arms, New York

Acquired from the above by the present owner in 2006



**III. Laura Owens** b. 1970

*Untitled*

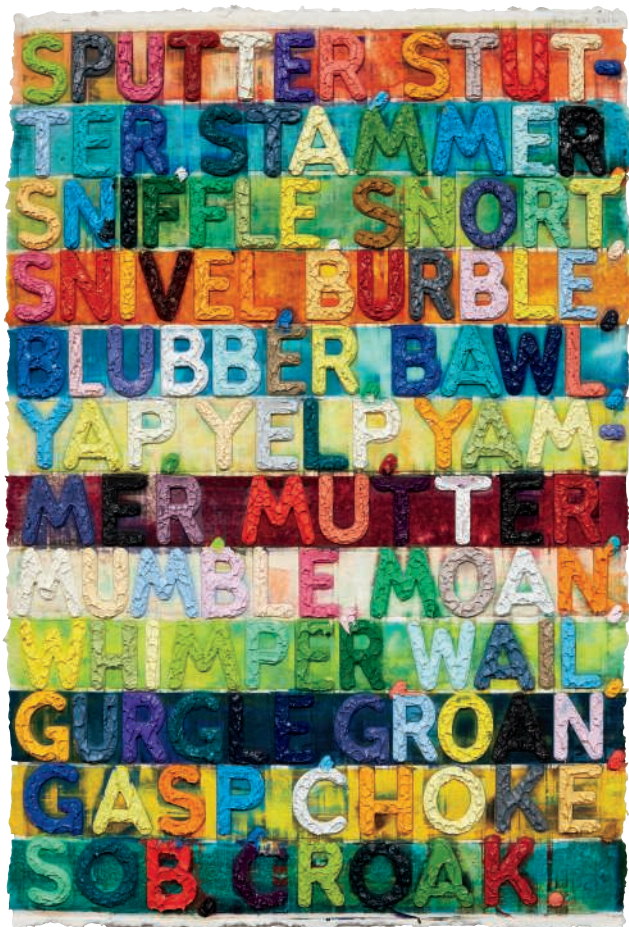
acrylic, oil and collage on paper  
10 x 8 in. (25.4 x 20.3 cm.)  
Executed in 2011.

**Estimate**

\$8,000-12,000

**Provenance**

7th Annual *INCOGNITO* Art Exhibition  
and Benefit Sale, Santa Monica  
Museum of Art, April 30, 2011  
Acquired at the above sale by the  
present owner



**112. Mel Bochner** b. 1940

*Sputter*

signed and dated "BOCHNER 2012"

upper right

monoprint with collage, engraving and

embossment on hand-dyed Twinrocker

handmade paper

30½ x 21 in. (77.5 x 53.3 cm.)

Executed in 2012, this work was published by

Two Palms Press, New York.

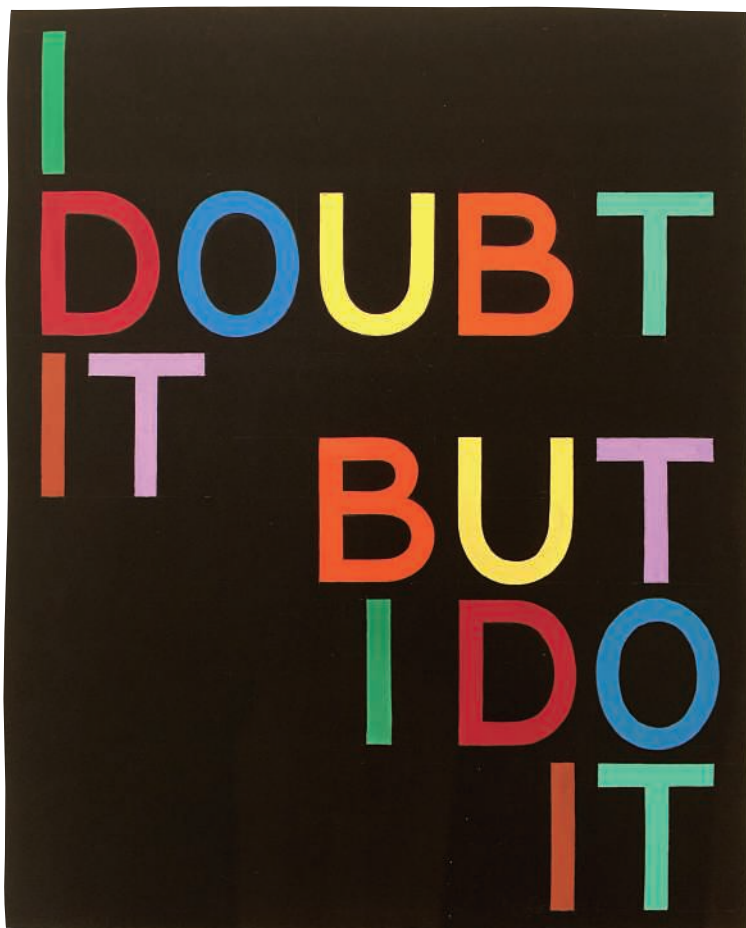
**Estimate**

\$18,000-22,000

**Provenance**

Quint Gallery, San Diego

Acquired from the above by the present owner



**113. Tauba Auerbach** b. 1981

*I Doubt It/But I Do It I*

signed, titled, inscribed and dated  
 "I DOUBT IT/BUT I DO IT ANAGRAM  
 VIII TAUBA AUERBACH 2008"  
 on the reverse

gouache and pencil on paper  
 20 x 16 in. (50.8 x 40.6 cm.)  
 Executed in 2008.

**Estimate**

\$20,000-30,000

**Provenance**

Jack Hanley Gallery, New York  
 Acquired from the above by the  
 present owner in 2008





**114. Michael Rey** b. 1979

*RR Chimes II*  
signed and dated "M. REY 2013" on  
the reverse  
oil on plasticine clay on panel  
93½ x 24 in. (237.5 x 61 cm.)  
Executed in 2013.

**Estimate**  
\$6,000-8,000

**Provenance**  
Office Baroque, Brussels  
Acquired from the above by the  
present owner

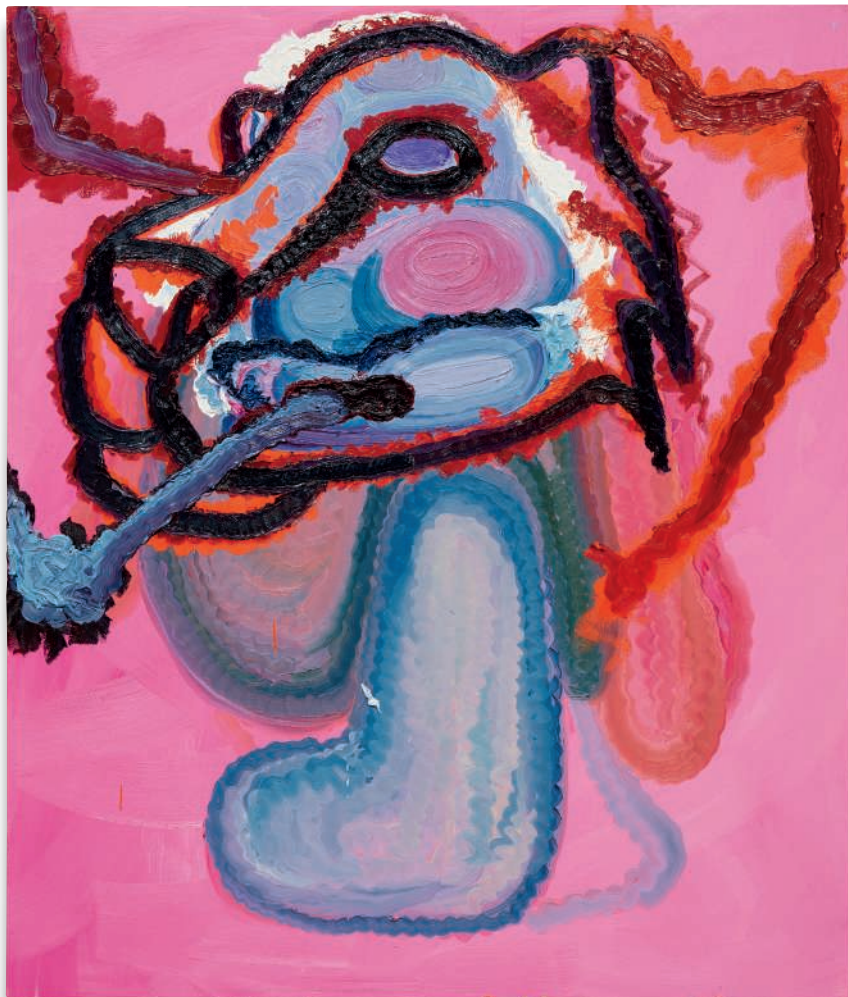


**115. Katja Novitskova** b. 1984

*Growth Potential (not yet titled)*  
digital print on film, urethane rubber,  
insects and leaves  
70% x 19% in. (180 x 50 cm.)  
Executed in 2014.

**Estimate**  
\$3,000-5,000

**Provenance**  
Kraupa-Tuskany Zeidler, Berlin  
Acquired from the above by the  
present owner



**116. Bjarne Melgaard** b. 1967

*An existence in a paranomadic landscape*  
 signed and dated "Bjarne Melgaard 2012" on the reverse  
 oil on canvas  
 47¼ x 40¼ in. (120 x 102.2 cm.)  
 Painted in 2012.

**Estimate**  
 \$10,000-15,000

**Provenance**  
 Acquired directly from the artist by the present owner

**Exhibited**  
 New York, Tripoli Gallery, *A Walk...*, June 27 - July 26, 2015



**117. Katherine Bernhardt** b. 1975

*Two Cigarettes*

signed, inscribed and dated "Katherine Bernhardt 2014 13" on the reverse  
acrylic and spray paint on canvas  
11¾ x 47 in. (29.8 x 119.4 cm.)  
Executed in 2014.

**Estimate**

\$6,000-8,000

**Provenance**

China Art Objects Galleries, Los Angeles  
Acquired from the above by the present owner

**Exhibited**

Los Angeles, China Art Objects Galleries,  
*Doritos and Diet Coke*, September 6 - October  
18, 2014



**118. Julia Rommel** b. 1980

*Lady Liberty*

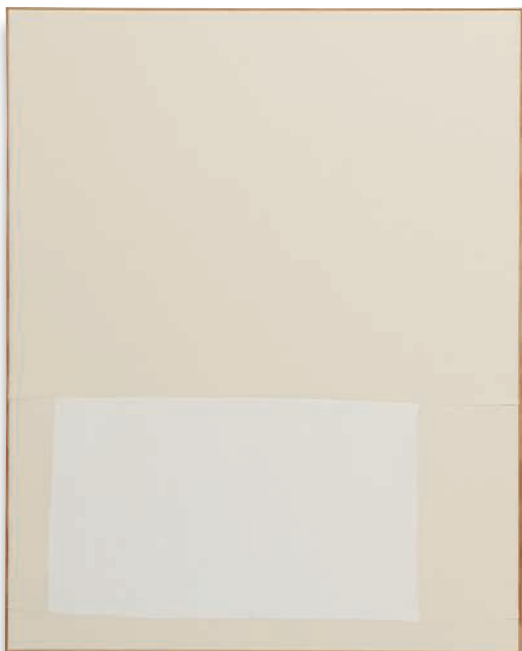
signed "Julia Rommel 2012" on the  
overlap  
oil on linen  
13½ x 19 in. (34.3 x 48.3 cm.)  
Painted in 2012.

**Estimate**

\$3,000-5,000

**Provenance**

Bureau Inc., New York  
Renaissance Society Benefit Auction,  
Chicago, September 12, 2012  
Acquired at the above sale by the  
present owner



**119. Ethan Cook** b. 1983

Two works: (i) *Untitled*; (ii) *Untitled*  
 each signed and dated "E. Cook 2013"  
 on the overlap  
 hand woven cotton canvas and canvas,  
 in artist's frame  
 each 50½ x 40½ in. (128.3 x 102.9 cm.)  
 Executed in 2013.

**Estimate**  
 \$15,000-20,000

**Provenance**  
 Brand New Gallery, Milan  
 Acquired from the above by the  
 present owner

**Exhibited**  
 Milan, Brand New Gallery, *This is the  
 story of America. Everybody's doing  
 what they think they're supposed to do*,  
 November 21, 2013 - January 11, 2014





**120. Hugo McCloud** b. 1980

*To Be Titled*

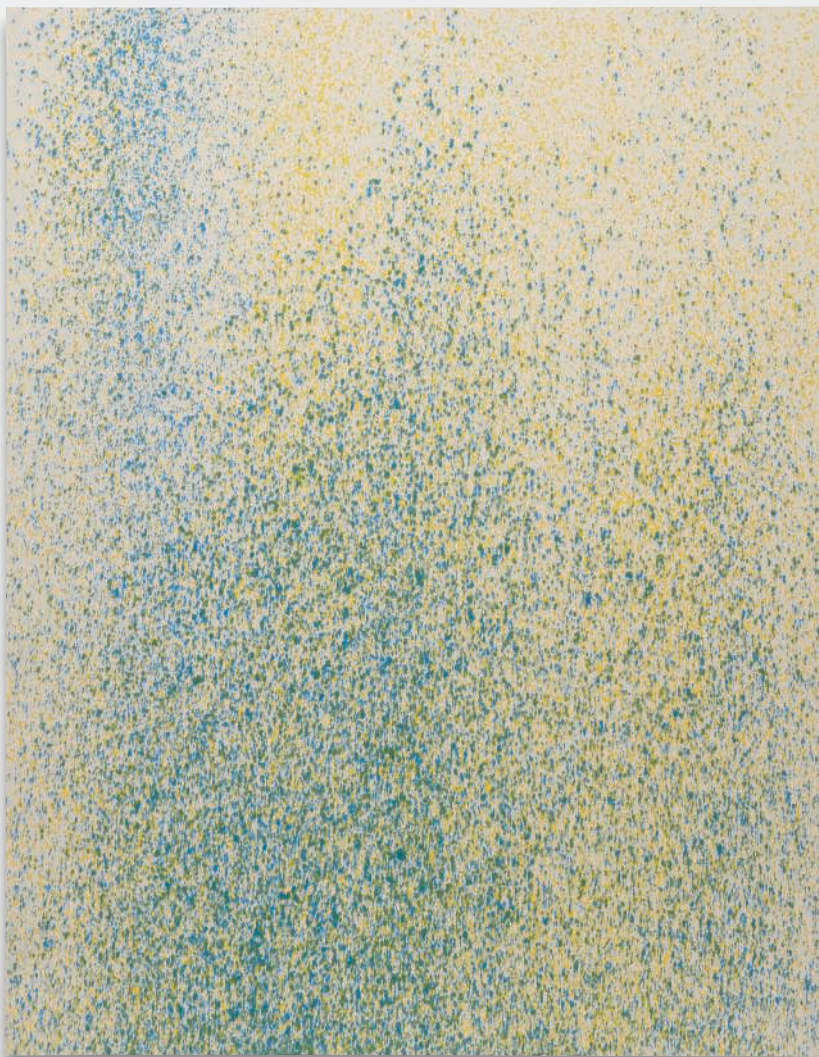
aluminum foil, aluminum coating and oil  
on tar, mounted on wood  
84¼ x 64½ in. (214 x 163.8 cm.)  
Executed in 2014.

**Estimate**

\$12,000-18,000

**Provenance**

Luce Gallery, Turin  
Acquired from the above by the  
present owner



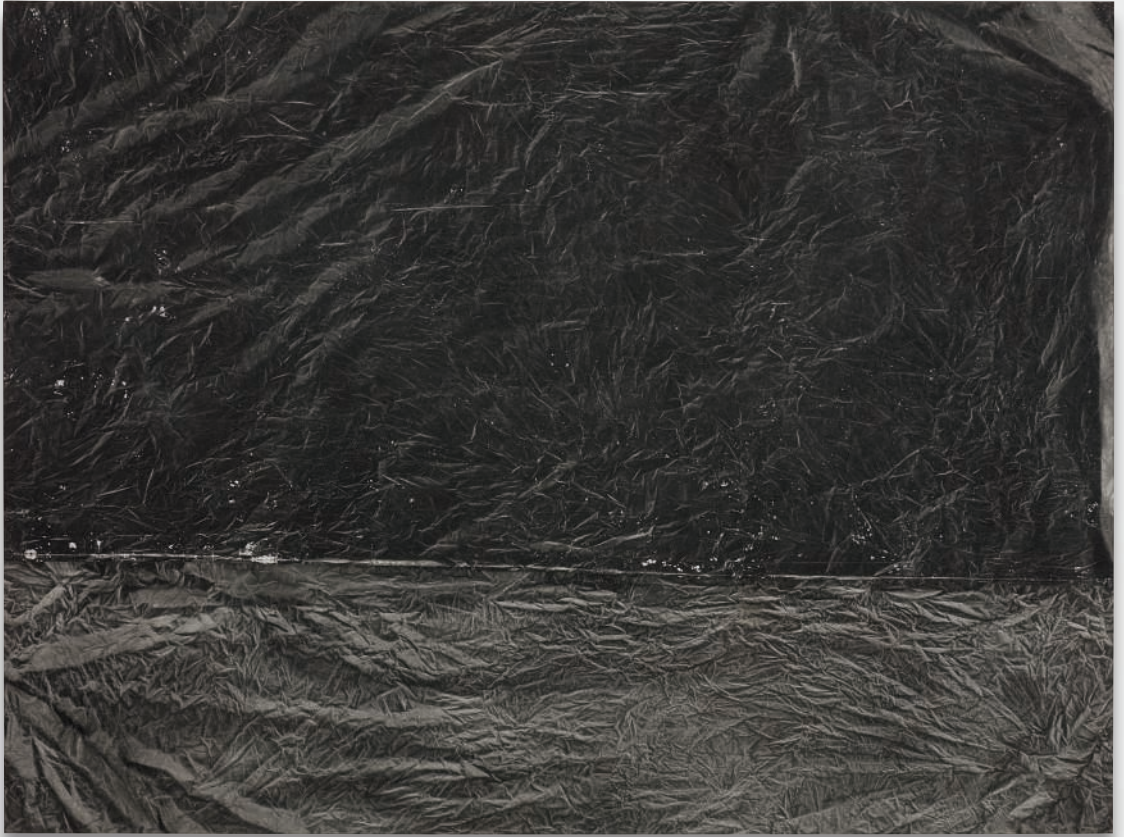
**121. Lucien Smith** b. 1989

*Whether you come from heaven or hell,  
what does it matter, O Beauty!*  
acrylic on unprimed canvas  
108 x 84 in. (274.3 x 213.4 cm.)  
Executed in 2012.

**Estimate**  
\$30,000-50,000

**Provenance**  
OHWOV, Los Angeles  
Acquired from the above by the  
present owner





**122. Sam Moyer** b. 1983

*Untitled*

signed with the artist's initials and dated  
"SCM. 2012" on the reverse  
ink and bleach on canvas, mounted on panel  
72 x 96 in. (182.9 x 243.8 cm.)  
Executed in 2012.

**Estimate**

\$10,000-15,000

**Provenance**

Rachel Uffner Gallery, New York  
Acquired from the above by the present owner

**123. Sarah Sze** b. 1969

*Cyan Stone*  
signed "Sze" on the overlap; further  
signed and dated "Sze 2015"  
and variously numbered on the  
underside of the rocks  
silkscreen on canvas, photographs  
of rock printed on Tyvek, rock and  
aluminum, in 5 parts  
canvas 64 x 46 in. (162.6 x 116.8 cm.)  
total dimensions variable,  
approximately 84 x 51 x 49 in.  
(213.4 x 129.5 x 124.5 cm.)  
Executed in 2013-2015.

**Estimate**

\$30,000-50,000

**Provenance**

Victoria Miro Gallery, London  
Acquired from the above by the  
present owner in 2015

**Exhibited**

Philadelphia, The Fabric Workshop  
and Museum, *Sarah Sze at The  
Fabric Workshop and Museum*,  
December 13, 2013 - April 6, 2014,  
pp. 21-22, 30 (illustrated)  
London, Victoria Miro Gallery, *Sarah  
Sze*, January 30 - March 28, 2015

**Literature**

Okwui Enwezor, Benjamin H.D.  
Buchloh and Laura Hoptman, *Sarah  
Sze*, London, 2016, p. 74 (illustrated)







**124. Carol Bove** b. 1971

*Coralized Rock Sculpture*

stone and brass

6¼ x 5⅞ x 12 in. (15.8 x 15 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



**125. Amy Sillman** b. 1966

*Passage*

signed and dated "Amy Sillman 1999-2000" on the reverse

oil and paper on panel

50¼ x 60 in. (127.6 x 152.4 cm.)

Executed in 1999-2000.

**Estimate**

\$30,000-40,000

**Provenance**

Brent Sikkema, New York

Acquired from the above by the  
present owner







## 126. Nicole Eisenman b. 1965

*Foos Ball Trilogy*: (i) *Part I Sinking Ships*; (ii) *Part II Rescue*; (iii) *Part III Game Preparations*

(i) signed, titled and dated "Nicole Eisenman  
"Foos Ball Trilogy" 1994 "Part I Sinking Ships"  
on the stretcher

(ii) signed and titled "Nicole Eisenman Foos Ball  
Trilogy Part II "Rescue"" on the stretcher

(iii) signed and titled "Nicole Eisenman Foos  
Ball Trilogy Part III "Game Preparations"" on the  
stretcher

oil on wood, in 3 parts  
each 58 x 47 $\frac{7}{8}$  in. (147.3 x 121.6 cm.)  
Painted in 1994.

### Provenance

Jack Tilton Gallery, New York  
Acquired from the above by the present  
owner

### Exhibited

New York, Jack Tilton Gallery, *Nicole  
Eisenman: Exhibition #41*, April 1 - May 7, 1994

### Literature

Mathieu Victor (ed.), *Nicole Eisenman:  
Selected Works: 1994-2004*, New York, 2006,  
pp. 94-95 (illustrated, dated 1995)

### Estimate

\$200,000-300,000



Painted shortly after her arrival in New York in 1987, *Foos Ball Trilogy* is an iconic example of Nicole Eisenman's pioneering style. Exhibited the same year it was created in 1994 at Jack Tilton Gallery—in a show that was deemed “among the smartest, funniest, most inventive solo exhibitions of the season” (Holland Cotter, “Art in Review”, *The New York Times*, April 8, 1994, online)—the present lot connects art historically important movements like the Italian Renaissance to the expressive figurative paintings of the 1980s German Neo-Expressionists by which Eisenman was inspired. With its traditional triptych format and figurative imagery, the three works that comprise *Foos Ball Trilogy* bring to mind frescoes by masters like Giotto and Michaelangelo, infused with the energy of pop culture references found in the artist's own community. As she explained when describing her works from this period in an interview conducted for her celebrated retrospective at the New Museum just last year, “I was connecting the classical work I saw in Italy, with its storytelling function and serial format, to the comics I was interested in—think of the cartoonish quality of Giotto's frescoes, for instance” (The artist, quoted in Massimiliano Gioni and Helga Christoffersen, “Interview with Nicole Eisenman” in *Nicole Eisenman: Al-ugh-ories*, exh. cat., New Museum, New York, 2016, p. 13). This cartoonish quality is therefore both derived from and also recontextualized by Renaissance conventions, telling a story that is at once historical and contemporary.

The story depicts a seemingly faceless crowd of figures, beginning from left to right with a collapsing ship, moving into the rescue of its victims, and ending with preparations for the next “game”. While much of the imagery is left to interpretation, the central subject matter of the trilogy is the crowd itself, a phenomenon Eisenman has continually explored in her paintings. As the artist's close contemporary Amy Sillman explained of the theme, “All of Eisenman's structures imply the possibility of collapse... Whether in the city or the country, these crowds and their ravenous desires are being satisfied by events, food, or nature that oozes from gutters, clings like filth or flows like lava. Ids, egos and superegos swirl together in a miasmatic blur, either a Freudian's field day or his worst nightmare” (Amy Sillman, “How to Look at Nicole Eisenman” in *Nicole Eisenman: Selected Works 1994-2004*, New York, 2006, pp. 9-10). Indeed, the figures depicted in *Foos Ball Trilogy*, painted in a simplified, yet vibrant palette of deep blues, fiery reds and neutral browns, are simultaneously pitted against each other in combat, embracing with intertwined limbs, and holding each other up across the three panels, together exploring the complexities of the masses. It is this precise idea of human interaction that remains at the center of Eisenman's signature style today, making *Foos Ball Trilogy* one of the first and most important explorations of the artist's refrain.





Advertising branded merchandise sold in Keith Haring's Pop Shop, the following works by Haring belong to the Manhattan store's general manager from the late 1980's to early 1990's. Haring opened his retail store on Lafayette Street in 1986 following years of deliberation and discussion with close friend and mentor, Andy Warhol, on the fine line between commercialism and his desire to maintain the respect of the art world. The hugely successful Pop Shop acted as a clubhouse and information center for Haring's work, an immersive experience that was an extension of his artistic vision and that allowed him to make his widely popular imagery accessible to everyone, from collectors to kids from the Bronx.



Keith Haring in Pop Shop,  
New York, 1986  
Photo: Tseng Kwong Chi.  
© Muna Tseng Dance Projects, Inc.  
Artwork: © The Keith Haring Foundation.





**127. Keith Haring** 1958-1990

*Pop Shop Signage (Calendar)*  
 marker on paper  
 11 x 14 in. (27.9 x 35.6 cm.)  
 Executed circa 1986-1990.

**Estimate**  
 \$7,000-10,000

**Provenance**  
 Acquired directly from the artist by the  
 present owner

**128. Keith Haring** 1958-1990

*Pop Shop Signage (Skateboards)*  
 marker on paper  
 8 x 9 in. (20.3 x 22.9 cm.)  
 Executed circa 1986-1990.

**Estimate**  
 \$8,000-10,000

**Provenance**  
 Acquired directly from the artist by the  
 present owner





**129. Keith Haring** 1958-1990

*Pop Shop Signage (Radio Sale)*  
 marker on paper  
 7½ x 9½ in. (20 x 24.1 cm.)  
 Executed circa 1986-1990.

**Estimate**  
 \$6,000-8,000

**Provenance**  
 Acquired directly from the artist  
 by the present owner



**130. Keith Haring** 1958-1990

*Pop Shop Signage (Numbered Watches)*  
 marker on paper  
 5½ x 9 in. (14 x 22.9 cm.)  
 Executed circa 1986-1990.

**Estimate**  
 \$5,000-7,000

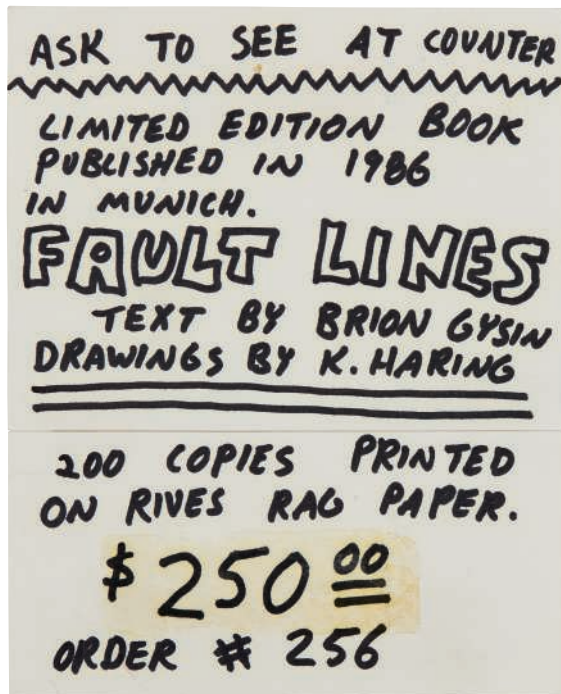
**Provenance**  
 Acquired directly from the artist  
 by the present owner

**131. Keith Haring** 1958-1990

*Pop Shop Signage (Fault Lines)*  
marker on paper  
6½ x 5¼ in. (16.5 x 13.3 cm.)  
Executed circa 1986-1990.

**Estimate**  
\$3,000-5,000

**Provenance**  
Acquired directly from the artist  
by the present owner

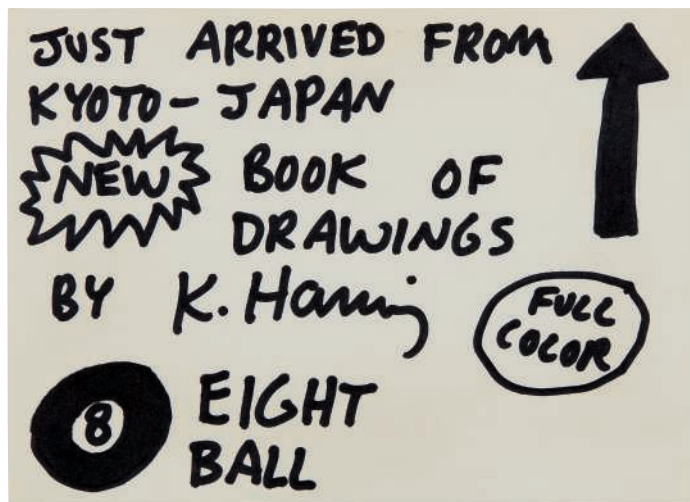


**132. Keith Haring** 1958-1990

*Pop Shop Signage (Eight Ball)*  
marker on paper  
5¼ x 7¼ in. (13.3 x 18.4 cm.)  
Executed circa 1986-1990.

**Estimate**  
\$4,000-6,000

**Provenance**  
Acquired directly from the artist  
by the present owner



### 133. Keith Haring 1958-1990

*Red-Yellow-Blue #16 (Portrait of Adolpho)*  
signed, titled and dated "RED-YELLOW-BLUE  
#16 (PORTRAIT OF ADOLPHO) © K. Haring  
JAN 12 87 ⊕" on the overlap  
acrylic on canvas  
36 x 36 in. (91.4 x 91.4 cm.)  
Painted in 1987.

#### Estimate

\$150,000-200,000

#### Provenance

Private Collection (a gift from the artist)

Acquired from the above by the present owner

Painted in 1987 at the height of Keith Haring's tragically short career, *Red-Yellow-Blue #16 (Portrait of Adolpho)* is an intimate and distinctive portrait of Haring's last studio assistant, Adolfo Arena. Adolfo was first hired by Haring to work at the Pop Shop on Lafayette Street in the spring of 1986, having recently graduated from the Fashion Institute of Technology with a degree in fashion merchandising and retailing. The following year, Adolfo replaced Haring's studio assistant and worked with him until the end of his life. Adolfo passionately recalled his studio position: "The way I saw the job was, like, 'Keith, you paint and let me do the rest.'" That meant I would even be willing to brawl with anyone who wasn't supposed to be in the studio... I tried keeping myself in tune to what went down at the studio, being alert about things and intuiting what was needed before Keith asked for it. This showed him I was on my toes" (Adolfo Arena, quoted in John Gruen, *Keith Haring: The Authorized Biography*, New York, 1991, p. 201).

*Red-Yellow-Blue #16 (Portrait of Adolpho)* belongs to a series of works that Haring executed in 1987, which include large-scale metal masks and paintings limited to a palette of black and primary colors. Exhibited at Tony Shafrazi Gallery, New York in 1987, these works pay homage to the primitivist and modernist tradition pioneered by Picasso, Braque and Brancusi that Haring admired. Rendered in Haring's characteristic confident lines and pared down to its most basic features, *Red-Yellow-Blue #16 (Portrait of Adolpho)* evokes a unique personality that contrasts with Haring's more typical iconography of anonymous graphic figures. The layered realist representations create a dynamic composition that celebrates Haring and Adolfo's friendship.





### Property from the Collection of David Bowes

The following works belong to the personal collection of American artist, David Bowes. Now based in Turin, Italy, Bowes was an integral member of Manhattan's 1980s art scene. Befriending artists such as Jean-Michel Basquiat and George Condo, he worked alongside them and even, in some cases, shared studio space. Each of these unique works, all gifted to Bowes by Condo himself, reflects their special relationship forged during a pioneering time in the New York art world.



### 134. George Condo b. 1957

#### *Self-Portrait*

signed, titled and dated "Condo 83.2.10  
Self Por"

crayon and acrylic on handmade rag paper  
30 x 22 in. (76.2 x 55.9 cm.)

Executed in 1983.

#### **Estimate**

\$4,000-6,000

#### **Provenance**

Acquired directly from the artist in 1983

**135. George Condo** b. 1957

*Untitled*

India ink on rice paper

16 x 9¾ in. (40.6 x 24.8 cm.)

Executed in 1983.

**Estimate**

\$3,000-5,000

**Provenance**

Acquired directly from the artist in 1983



**136. George Condo** b. 1957

*Untitled*

signed and dated "CONDO 83" lower left

watercolor and gouache on rag paper

8 x 11½ in. (20.3 x 29.2 cm.)

Executed in 1983.

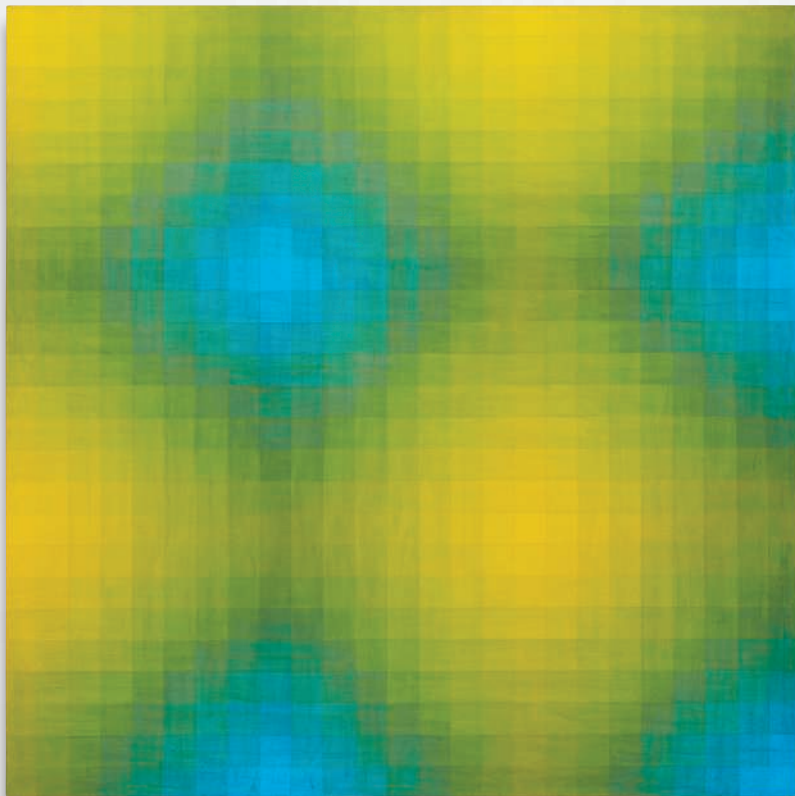
**Estimate**

\$2,000-3,000

**Provenance**

Acquired directly from the artist in 1983





**137. Peter Schuyff** b. 1958

*Untitled*

acrylic on canvas

75 x 75 in. (190.5 x 190.5 cm.)

Painted in 1988, this work is accompanied by a certificate of authenticity signed by the artist.

**Estimate**

\$8,000-12,000

**Provenance**

Pat Hearn Gallery, New York

Galerie Samuel Lallouz, Montreal

Acquired from the above by the present owner in 2006



## 138. **Kenny Scharf** b. 1958

*Untitled*  
acrylic and Day-Glo on canvas  
94 x 170 in. (238.8 x 431.8 cm.)  
Painted in 1982.

**Estimate**  
\$40,000-60,000

**Provenance**  
Fun Gallery, New York  
Private Collection (acquired from the above in 1982)  
Phillips de Pury & Company, New York, December  
17, 2010, lot 46  
Acquired at the above sale by the present owner

**Exhibited**  
New York, Fun Gallery, *Kenny Scharf*, September  
9 - 30, 1982

*Untitled*, 1982 is a quintessential example of Scharf's formative works from the early 1980's when he was solidifying what would become his own unique style. Influenced by such varying movements as Surrealism and Pop Art, Scharf blends playful, yet dark, creatures sourced from pop culture with a fantastical backdrop, creating a large-scale surreal landscape.

In Scharf's composition a futuristic Elroy Jetson depicted as a sea monster escorts a primitive Wilma Flinstone smiling as a slightly sinister, pre-historic bird, through a lush, Dali-esque landscape of Day-Glo colors. *Untitled*, 1982 not only embodies the anarchic and expressionistic spirit of many artists working in downtown New York at this time, but it's also an important relic from the notorious Fun Gallery, which operated in Manhattan's East Village from 1981-1985, where Scharf, along with other artists including Jean-Michel Basquiat and Keith Haring, exhibited their work and gained exposure to a mainstream audience for the first time. *Untitled*, 1982 was included in an exhibition at Fun Gallery the year it was created and was conceived as a backdrop for one of Scharf's famous, immersive black light rooms. An incredibly special piece of art history, *Untitled*, 1982 is a brilliant example of Scharf's unique ability to create fascinating alternate worlds that are at once optimistic and subversive.

***"We got our first color TV in 1965. It was one of the happiest days of my life... I used to just sit and hallucinate in front of the TV."***

**Kenny Scharf**





### 139. Andy Warhol 1928-1987

#### *Shoe and Leg*

stamped by the Andy Warhol Authentication Board, numbered "A137.0110", initialed "XA" and numbered "37.12" on the reverse  
offset lithograph and watercolor on paper  
26 x 20 in. (66 x 50.8 cm.)  
Executed circa 1955.

#### **Estimate**

\$10,000-15,000

#### **Provenance**

Private Collection

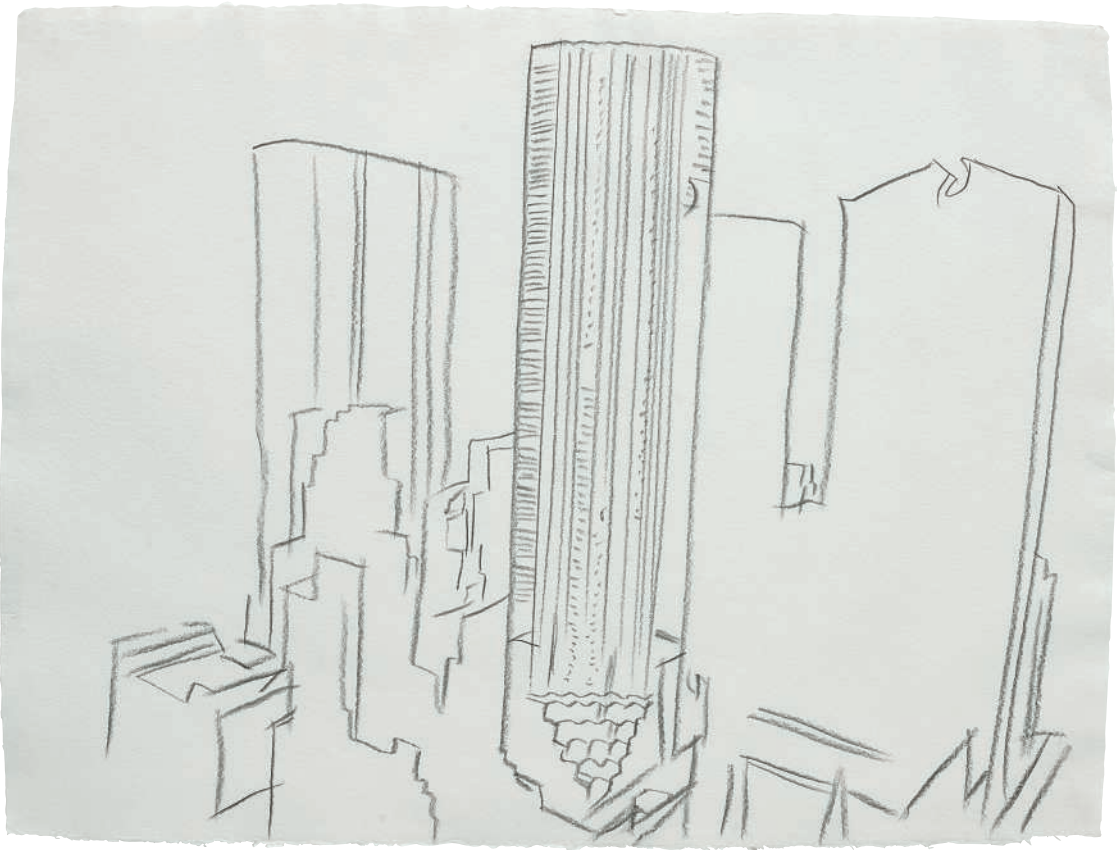
Acquired from the above by the present owner

#### **Exhibited**

Madrid, Museo Thyssen-Bornemisza, *Pop Art Myths*, June 10 - September 14, 2014, no. 8, p. 89 (another example exhibited and illustrated)

#### **Literature**

Andreas Brown, *Andy Warhol: His Early Works 1947-1959*, New York, 1971, pp. 34-36 (another example illustrated)  
Carter Ratcliff, *Andy Warhol*, New York, 1983, pp. 16-18 (another example illustrated)  
Rainer Crone, *Andy Warhol: A Picture Show by the Artist*, New York, 1987, pp. 64, 67, 270 (another example illustrated)  
Kynaston McShine (ed.), *Andy Warhol A Retrospective*, New York, 1989, p. 105 (another example illustrated)  
Germano Celant, *Andy Warhol: A Factory*, Porto, 2000, n.p. (another example illustrated)  
Frayda Feldman and Jörg Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962-1987*, Milan, 2003, no. IV.85 [b], p. 338 (another example illustrated)



**140. Andy Warhol** 1928-1987

*Trump Tower*

stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., New York, initialed "VF" and numbered "71.019" on the reverse

graphite on paper

30½ x 40½ in. (77.5 x 102.9 cm.)

Executed in 1981, this work is accompanied by a photo certificate of authenticity issued by The Andy Warhol Art Authentication Board and The Andy Warhol Foundation for the Visual Arts, Inc.

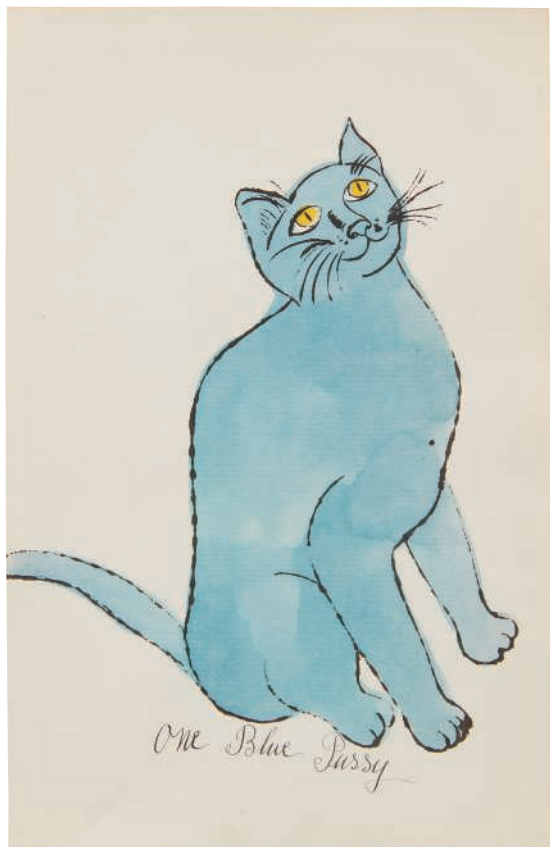
**Estimate**

\$12,000-18,000

**Provenance**

Stellan Holm Gallery, New York

Acquired from the above by the present owner



## 141. Andy Warhol 1928-1987

### *One Blue Pussy*

titled "One Blue Pussy" lower center; further signed and numbered "69 Andy Warhol" on the reverse

offset lithograph and watercolor on paper  
9 x 5 $\frac{7}{8}$  in. (22.9 x 14.9 cm.)

Executed circa 1954, this work is number 69 from an edition of 190.

### Estimate

\$12,000-18,000

### Provenance

Collection of Ethel and Leonard Kessler

(acquired directly from the artist)

Acquired from the above by the present owner

### Literature

*A Picture Show by Andy Warhol*, exh. cat., Württembergischer Kunstverein, Stuttgart, 1976, pp. 130-131 (another example illustrated)  
Jesse Kornbluth, *Pre-Pop Warhol*, New York, 1988, no. 35, pp. 99-103 (another example illustrated)

David Bourdon, *Warhol*, New York, 1989, pp. 48-49 (another example illustrated)

*Andy Warhol: Drawings 1942-1987*, exh. cat., Kunstmuseum Basel, 1998, n.p. (another example illustrated)

Ivan Vartanian, *Andy Warhol: Drawings and Illustrations of the 1950's*, Tokyo, 2000, pp.

30-32 (another example illustrated)

Frayda Feldman and Jörg Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962-1987*, Milan, 2003, no. IV.68 [b], p. 333 (another example illustrated)

(i)



(ii)



(iii)



(iv)



**142. James Brown** b. 1951

Four works: (i) *Untitled IV*; (ii) *Untitled VI*; (iii) *Untitled VII*; (iv) *Untitled X*  
each signed with the artist's initials "j.b." lower right; each respectively titled "IV", "VI", "VII", "X" and further signed, inscribed and dated "James Brown 1986 NYC" on the reverse  
gold paint on paper  
each 30 x 22 in. (76.2 x 55.9 cm.)  
Executed in 1986.

**Estimate**  
\$10,000-15,000

**Provenance**  
Galerie Bruno Bischofberger, Zurich  
Acquired from the above by the present owner





Property from a Belgian Collector

**143. Jules Olitski** 1922-2007

*Passage of Angels*

signed and dated "Olitski 2000" lower right;  
further signed, titled and dated "PASSAGE OF  
ANGELS 2000 Jules Olitski" on the reverse of  
the backing board and archival rag mat  
watercolor, gouache and acrylic on all rag paper  
6 x 10 in. (15.2 x 25.4 cm.)  
Executed in 2000.

**Estimate**

\$3,000-5,000

**Provenance**

Estate of Jules Olitski  
New York Studio School of Drawing,  
Painting & Sculpture (gifted by the above)  
Private Collection, United States  
artnet Auctions, July 31, 2014, lot 100881  
Acquired at the above sale by the  
present owner



**144. Kenneth Noland** 1924-2010

*Untitled*

signed and dated "Kenneth Noland  
1957" lower right

oil on panel

diameter 22 in. (55.9 cm.)

Painted in 1957.

**Estimate**

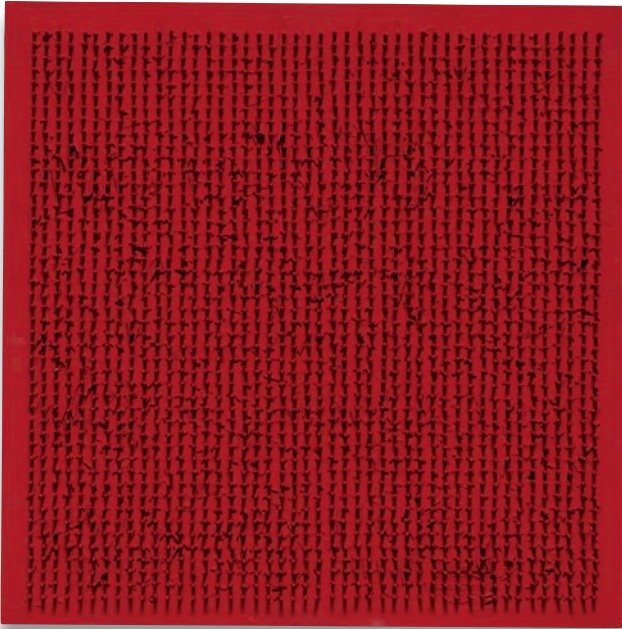
\$15,000-20,000

**Provenance**

Private Collection

Los Angeles Modern Auctions,  
February 10, 2008, lot 262

Acquired at the above sale by the  
present owner



#### 145. **Bernard Aubertin** 1934 - 2015

##### *Tableau Clous*

signed and dated "Bernard Aubertin 1970"  
on the reverse  
acrylic and nails on wood panel  
19 $\frac{1}{8}$  x 19 $\frac{5}{8}$  in. (50 x 50 cm.)  
Executed in 1970, this work is  
accompanied by a certificate of  
authenticity, signed by the artist, provided  
by the Archivio Opere Bernard Aubertin  
and is registered under archive number  
TCL-154000000715-RSN.

##### **Estimate**

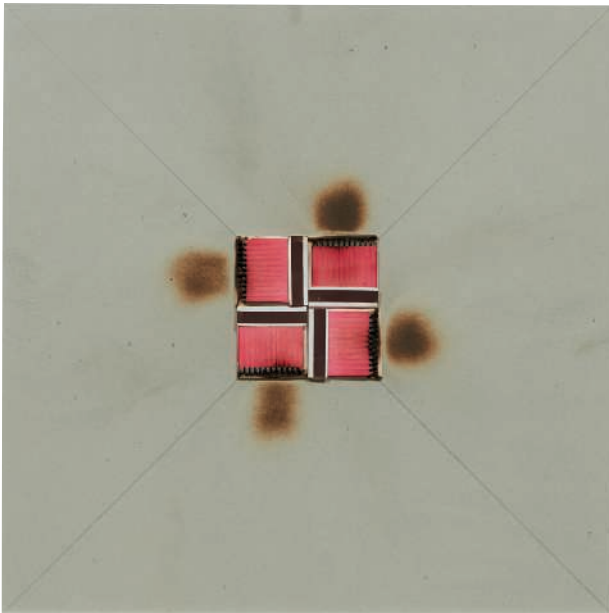
\$7,000-10,000

##### **Provenance**

Rovetta Giancarlo, Brescia  
Acquired from the above by the present  
owner

##### **Exhibited**

Genoa, ABC-ARTE, *Bernard Aubertin:  
Situazione pittorica del rosso, Opere degli  
anni sessanta e settanta*, March 10 - May  
15, 2017, p. 80 (illustrated)



#### 146. **Bernard Aubertin** 1934 - 2015

##### *Dessin de Feu*

signed and dated "Bernard Aubertin 1974"  
on a label affixed to the reverse  
burnt matches on cardboard  
17 $\frac{3}{4}$  x 17 $\frac{3}{4}$  in. (45 x 45 cm.)  
Executed in 1974, this work is  
accompanied by a certificate of  
authenticity, signed by the artist, provided  
by the Archivio Opere Bernard Aubertin  
and is registered under archive number  
DEF-36800000472015-RSN.

##### **Estimate**

\$2,000-3,000

##### **Provenance**

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

**For complete exhibition and literature  
information, please refer to [phillips.com](http://phillips.com)**

**147. Daniel Spoerri** b. 1930

*Gold Ist Scheisse (Gold is Shit)*

signed, titled, inscribed and dated "Daniel Spoerri D'dorf 10-12/68 "gold ist Scheisse" für" on the reverse

assemblage on painted wood

4½ x 14½ x 14½ in. (11.4 x 35.9 x 35.9 cm.)

Executed in 1968.

**Estimate**

\$10,000-15,000

**Provenance**

Galerie Denise René Hans Mayer, Krefeld

The Artist

Acquired directly from the artist by the present owner







**148. Sol LeWitt** 1928-2007

*Wavy Brushstrokes (blue, gold, red, green)*  
signed and dated "S. Lewitt 04" lower right  
gouache on paper  
11½ x 30 in. (29.2 x 76.2 cm.)  
Executed in 2004.

**Estimate**  
\$10,000-15,000

**Provenance**  
Acquired directly from the artist by the  
present owner



**149. Sol LeWitt** 1928-2007

*Horizontal Brushstrokes (More or Less)*  
signed and dated "S. LeWitt 02" lower right  
gouache on paper  
15 x 22½ in. (38.1 x 57.2 cm.)  
Executed in 2002.

**Estimate**  
\$10,000-15,000

**Provenance**  
Acquired directly from the artist by the  
present owner



**150. Sol LeWitt** 1928-2007

*Wavy Brushstrokes (brown and blue)*  
signed and dated "S. Lewitt 02" lower right  
gouache on paper  
11 x 30 in. (27.9 x 76.2 cm.)  
Executed in 2002.

**Estimate**  
\$10,000-15,000

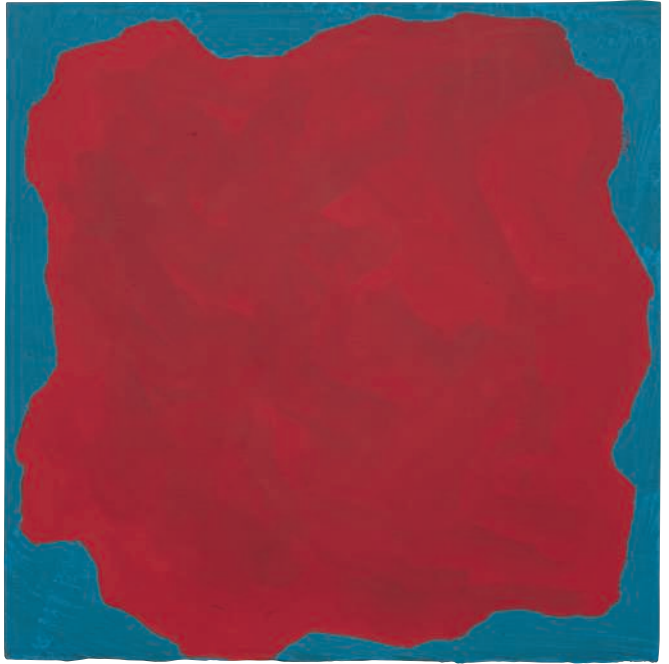
**Provenance**  
Acquired directly from the artist by the  
present owner

**151. Sol LeWitt** 1928-2007

*Irregular Form*  
signed and dated "Lewitt 98"  
lower right  
gouache on paper  
15 x 15 in. (38.1 x 38.1 cm.)  
Executed in 1998.

**Estimate**  
\$6,000-8,000

**Provenance**  
Acquired directly from the artist  
by the present owner



**152. Sol LeWitt** 1928-2007

*Irregular Form (blue and teal)*  
signed and dated "S. LeWitt 99"  
lower right  
gouache on paper  
11¼ x 11¼ in. (28.6 x 28.6 cm.)  
Executed in 1999.

**Estimate**  
\$4,000-6,000

**Provenance**  
Acquired directly from the artist  
by the present owner





**153. Jiro Takamatsu** 1936-1998

*Shadow No. 1459*

signed, titled and dated "JIRO TAKAMATSU  
1997 No. 1459" on the reverse  
acrylic on canvas  
36 x 46 in. (91.4 x 116.8 cm.)  
Painted in 1997.

**Estimate**

\$80,000-120,000

**Provenance**

Acquired directly from the artist by the  
present owner

Jiro Takamatsu's *Shadow No. 1459* from 1997 is one of the last of the artist's iconic *Shadow* paintings, created just a year prior to his death. Against a bright white background in typical *trompe l'oeil* fashion, an outstretched hand rendered in gray acrylic extends inward from the left of the canvas. Takamatsu leaves enough ambiguity for us to question whether the hand is reaching out in embrace or attached to a figure who is running away, exemplifying the artist's ability to evoke a true sense of enigma.

As a key member of the Mona-Ha movement and founder of the minimalist art collective Hi Red Center in post-war Tokyo, Takamatsu

was influential in breaking the traditional boundaries between high art and everyday objects, working across the disciplines of painting, sculpture and photography. First begun in 1964, Takamatsu's *Shadow* series has become the artist's most well-known body of work. In their life-size format, the artist's shadows become staged figments of the walls on which they hang, reminding viewers of their originators' implied presence, which is confined to the boundaries of the canvas. A stellar example from the *Shadow* series, the present lot serves as a reminder of the fleeting nature of passersby and the enigma that surrounds their pasts and futures, moving from one place to the next.





**154. Richard Long** b. 1945

*Mud Drawing*

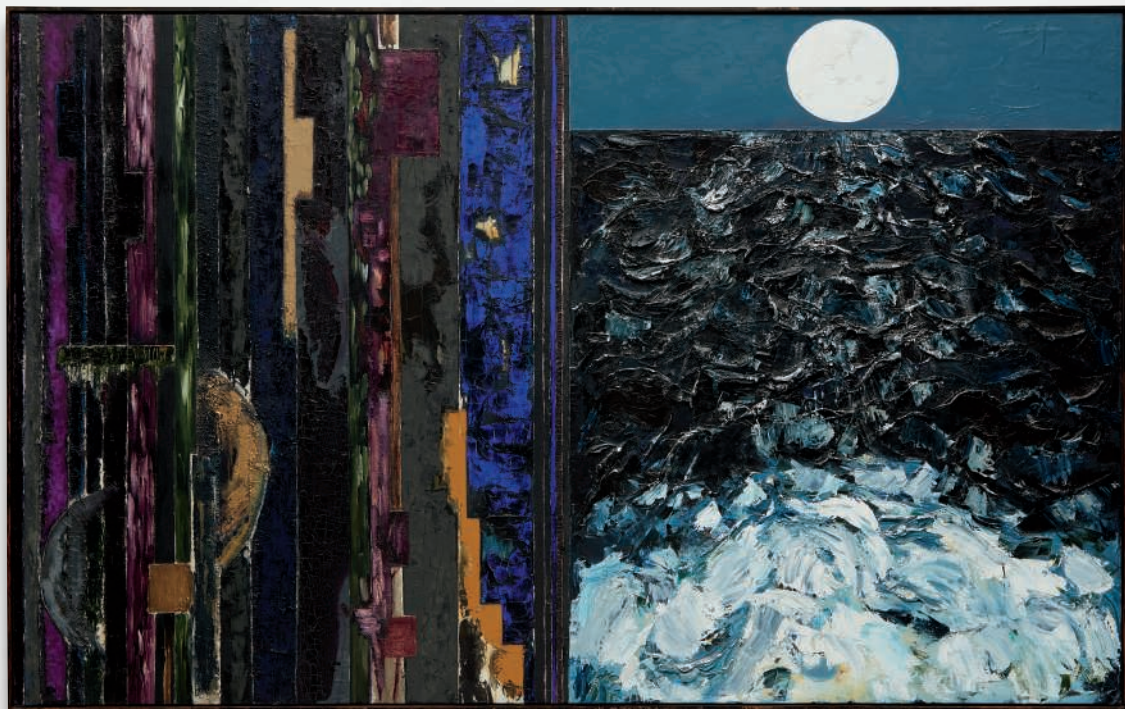
signed and dated "Richard Long 1990"  
on the reverse  
mud and acrylic on paper  
34½ x 11¾ in. (87.6 x 28.9 cm.)  
Executed in 1990.

**Estimate**

\$8,000-12,000

**Provenance**

Angles Gallery, Los Angeles  
James Cohan Gallery, New York  
Acquired from the above by the  
present owner



**155. Joan Snyder**

*To Transcend/The Moon*  
 signed and dated "Joan Snyder Summer  
 1985" on the reverse  
 oil and acrylic on canvas  
 60½ x 96½ in. (152.7 x 245.1 cm.)  
 Painted in 1985.

**Estimate**  
 \$20,000-30,000

**Provenance**  
 Hirschl & Adler Galleries, New York  
 Acquired from the above by the present  
 owner in 1985

**Literature**  
 Hayden Herrera, *Joan Snyder*, exh. cat.,  
 The Jewish Museum, New York; Danforth  
 Museum of Art, Framingham, New York,  
 2005, pp. 106, 172 (illustrated)





Property from a Private Collection, Miami

**156. Ralph Goings** b. 1928

*Kelsey's Still Life*

titled "KELSEY'S STILL LIFE" lower left;  
further signed and dated "Ralph Goings '81"  
lower right

watercolor and gouache on paper

15¼ x 16⅞ in. (38.7 x 42.9 cm.)

Executed in 1981.

**Estimate**

\$10,000-15,000

**Provenance**

Ivan Karp, New York

Acquired from the above by the present owner



**157. Pat Steir** b. 1938

*Blue*

signed, titled and dated "PAT STEIR  
'71 BLUE" on the stretcher  
oil and graphite on canvas  
51 x 60¼ in. (129.5 x 153 cm.)  
Executed in 1971.

**Estimate**

\$15,000-20,000

**Provenance**

Paley & Lowe, Inc., New York  
Acquired from the above by the  
present owner

**Exhibited**

Hanover, Hood Museum of Art,  
Dartmouth College, *Art of the 20th  
Century*, June 6 - August 16, 1987,  
pp. 7, 9

**158. Anselm Kiefer** b. 1945

*The Argonauts*

lead

3 x 13 x 9½ in. (7.6 x 33 x 23.2 cm.)

Executed in 2014, this work is from a series of 90 unique sculptures executed for the Royal Academy of Arts, London.

**Estimate**

\$15,000-25,000

**Provenance**

Royal Academy of Arts, London

Acquired from the above by the present owner



**159. Jeff Koons** b. 1955

*Seated Ballerina*

signed, numbered and dated "Jeff Koons  
26/50 2015" on the underside  
oil on carved wooden sculpture  
18 x 9 $\frac{5}{8}$  x 17 in. (45.7 x 24.4 x 43.2 cm.)  
Executed in 2015, this work is number 26  
from an edition of 50 plus 10 artist's proofs.

**Estimate**

\$55,000-75,000

**Provenance**

Acquired directly from the artist by the  
present owner







**160. Gerhard Richter** b. 1932

*Bouquet (P3)*

numbered "156/500" on the reverse  
Diasac-mounted chromogenic print laid  
on aluminum

23½ x 34¾ in. (59.7 x 88.3 cm.)

Executed in 2014, this facsimile object  
is number 156 from an edition of 500.

**Estimate**

\$5,000-7,000

**Provenance**

Acquired directly from the artist by the  
present owner

**161. Yves Klein** 1928-1962

*Table Bleue*

signed and numbered "OP-KIER R.  
Klein-Moquay" on a plaque affixed  
to the underside

IKB® dry pigment in Plexiglas,  
glass, wood and steel

14½ x 49¼ x 39¼ in. (36.8 x 125.1 x  
99.7 cm.)

Designed in 1961, this work is from  
an edition begun in 1963 under  
the supervision of Rotraut Klein-  
Moquay based on a model by Yves  
Klein.

**Estimate**

\$15,000-20,000

**Provenance**

Artware Editions, New York  
Acquired from the above by the  
present owner in 2015



**162. Gerhard Richter** b. 1932

Four works: (i) *Flow (P4)*; (ii) *Flow (P5)*; (iii) *Flow (P6)*; (iv) *Flow (P7)*

(i) numbered "329/500" on the reverse

(ii) numbered "381/500" on the reverse

(iii) numbered "335/500" on the reverse

(iv) numbered "340/500" on the reverse

Diasc-mounted chromogenic print on aluminum

each 17¾ x 17¾ in. (45.1 x 45.1 cm.)

(i) Executed in 2014, this facsimile object is number 329 from an edition of 500.

(ii) Executed in 2014, this facsimile object is number 381 from an edition of 500.

(iii) Executed in 2014, this facsimile object is number 335 from an edition of 500.

(iv) Executed in 2014, this facsimile object is number 340 from an edition of 500.

**Estimate**

\$8,000-12,000

**Provenance**

Acquired directly from the artist by the present owner



(i)



(ii)



(iii)



(iv)



**163. Gerhard Richter** b. 1932

Four works: (i) *Ifrit* (P8); (ii) *Bagdad* (P9); (iii) *Bagdad* (P10); (iv) *Aladin* (P11)

each numbered "289/500" on the reverse

Diasc-mounted chromogenic print laid on aluminum

(i) 13 x 17¼ in. (33 x 43.8 cm.)

(ii-iii) 19⅝ x 15¾ in. (49.8 x 40 cm.)

(iv) 14½ x 19⅝ in. (36.8 x 49.8 cm.)

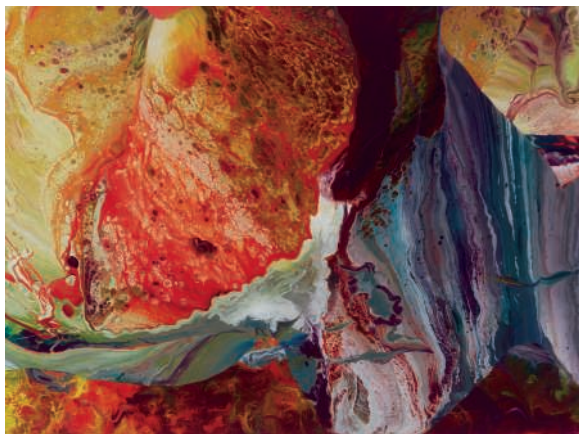
Executed in 2014, this facsimile object is number 289 from an edition of 500.

**Estimate**

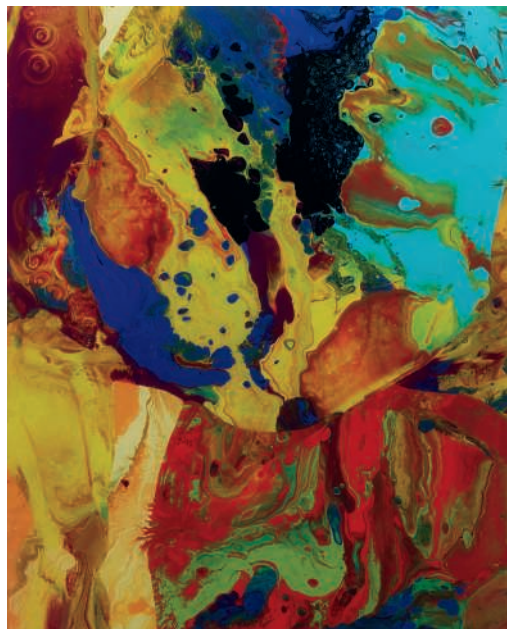
\$8,000-12,000

**Provenance**

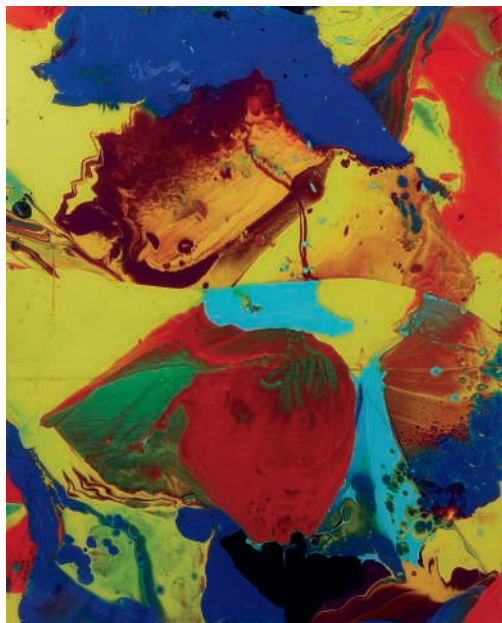
Acquired directly from the artist by the present owner



(i)



(ii)



(iii)



(iv)



**164. William Kentridge** b. 1955

*Untitled (from Sleeping on Glass)*  
charcoal, colored pencil and graphite  
on paper  
47 $\frac{5}{8}$  x 63 in. (121 x 160 cm.)  
Executed in 1999.

**Estimate**  
\$15,000-25,000

**Provenance**  
Goodman Gallery, Johannesburg  
Acquired from the above by the  
present owner



**165. Robert Longo** b. 1953

*Study of F16 Jet*

titled "Study of F16 Jet" lower left; further  
signed and dated "Robert Longo 2016"  
lower right

ink and charcoal on vellum, in artist's frame  
frame 26 $\frac{5}{8}$  x 34 $\frac{3}{8}$  in. (67.6 x 87.3 cm.)  
image 12 $\frac{1}{4}$  x 21 in. (31.1 x 53.3 cm.)  
Executed in 2016.

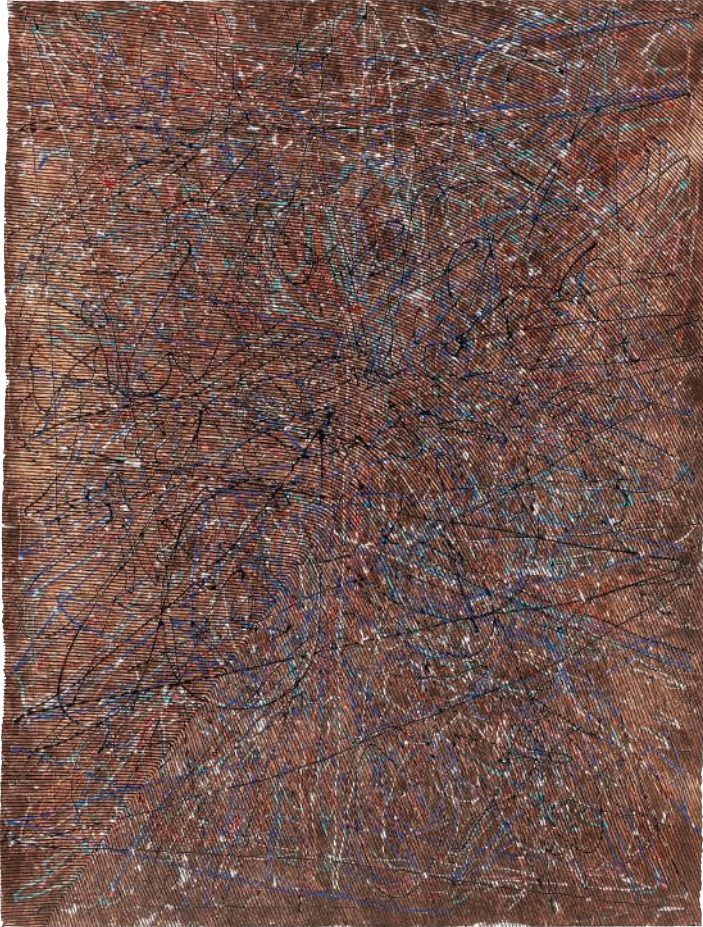
**Estimate**

\$30,000-40,000

**Provenance**

Galerie Thaddaeus Ropac, Paris  
Acquired from the above by the  
present owner





**166. Garth Weiser** b. 1979

*Drawing #40*

copper leaf, acrylic and dimensional fabric  
paint on paper

66¼ x 50¼ in. (168.3 x 127.6 cm.)

Executed in 2012.

**Estimate**

\$8,000-12,000

**Provenance**

Casey Kaplan Gallery, New York

Acquired from the above by the present owner



**167. Cyprien Gaillard** b. 1980

*Gate PASSAIC*  
graphite on paper  
59½ x 59½ in. (150.2 x 150.2 cm.)  
Executed in 2013.

**Estimate**  
\$15,000-20,000

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



**168. Mark Grotjahn** b. 1968

*Untitled*

signed with the artist's initials and dated "MG  
10" lower right

oil on photo paper

11 x 8½ in. (27.9 x 21.6 cm.)

Executed in 2010.

**Estimate**

\$20,000-30,000

**Provenance**

Acquired directly from the artist  
by the present owner



**169. Mark Grotjahn** b. 1968

*Untitled (Blonde MG43.68)*  
 signed "GROTJAHN" upper edge; further  
 dated "12" lower right  
 oil on printed paper  
 36 x 24 in. (91.4 x 61 cm.)  
 Executed in 2012.

**Estimate**  
 \$20,000-30,000

**Provenance**

The Artist  
 Aspen Art Museum, ArtCrush, August 2012  
 Acquired from the above by the  
 present owner

**Exhibited**

Aspen, Baldwin Gallery, *Aspen Art Museum*  
*Preview Crush*, August 2012



**170. Tomoo Gokita** b. 1969



Two works: (i) *Lingerie No. 1*; (ii) *M*  
(i) signed with the artist's initials and dated "TG 2000" on the reverse  
(ii) signed with the artist's initials and dated "TG '04" lower right  
charcoal on paper  
(i) 14½ x 10 in. (35.9 x 25.4 cm.)  
(ii) 18¼ x 14 in. (46.4 x 35.6 cm.)  
(i) Executed in 2000.  
(ii) Executed in 2004.

**Estimate**  
\$3,000-5,000

**Provenance**  
(i) ATM Gallery, New York  
Acquired from the above by the present owner  
(ii) Dinter Fine Art, New York  
Acquired from the above by the present owner

**Exhibited**  
(ii) New York, Dinter Fine Art,  
*Stranger Town*, January 27 - March 26, 2005

**Literature**  
(i) Tomoo Gokita, *Lingerie Wrestling*, Tokyo, 2000 (illustrated, front cover)



**171. Tom Otterness** b. 1952

Two works: (i) *Surprised Worker*; (ii) *Everyday Worker*  
each signed and dated  
"OTTERNESS 83" on the reverse  
oilstick and graphite on paper  
each 20 x 17 in. (50.8 x 43.2 cm.)  
Executed in 1983.

**Estimate**  
\$2,000-3,000

**Provenance**  
Brooke Alexander, Inc., New York  
Private Collection (acquired from the above)  
Private Collection (acquired from the above)

**172. Joe Bradley** b. 1975

*Untitled*

signed and dated "Joe Bradley 14"

on the reverse

charcoal on paper

19¼ x 13½ in. (48.9 x 34.3 cm.)

Executed in 2014.

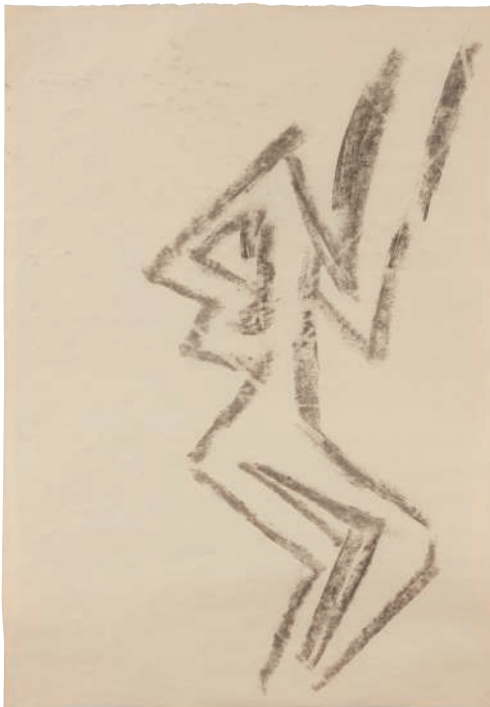
**Estimate**

\$5,000-7,000

**Provenance**

Retrospective Gallery, Hudson

Acquired from the above by the  
present owner



**173. Gert and Uwe Tobias** b. 1973/1973

Two works: (i-ii) *Untitled*

(i) signed and dated "Gert and Uwe

Tobias 2009" on the reverse

(ii) signed and dated "Gert and Uwe

Tobias 2006" on the reverse

(i) gouache, watercolor, pen,  
graphite and paper collage on paper

(ii) gouache, watercolor, pen and  
paper collage on paper

(i) 11½ x 8¾ in. (29.5 x 21.3 cm.)

(ii) 11½ x 8¾ in. (29.2 x 21 cm.)

(i) Executed in 2009.

(ii) Executed in 2006.

**Estimate**

\$2,000-3,000

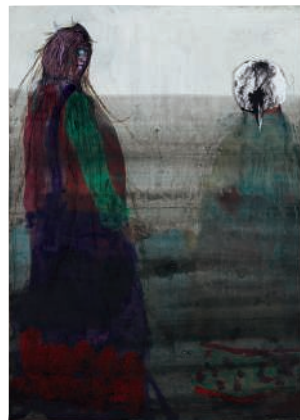
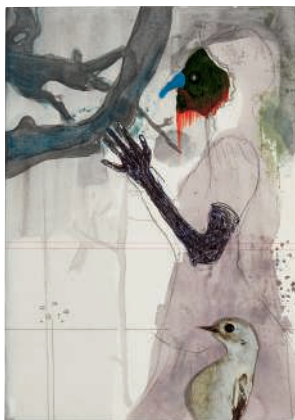
**Provenance**

(i) Team Gallery, New York

Acquired from the above by the  
present owner

(ii) The Breeder, Athens

Acquired from the above by the  
present owner





**174. Eddie Martinez** b. 1977

*Summer Begins*  
signed, titled and dated  
"MARTINEZ. 2010. SUMMER  
BEGINS." lower left  
acrylic, gouache, pen and  
marker on paper  
14 x 16½ in. (35.6 x 41.9 cm.)  
Executed in 2010.

**Estimate**  
\$4,000-6,000

**Provenance**  
Acquired directly from the artist  
by the present owner



**175. Mickalene Thomas** b. 1971

*Din avec la main dans le miroir*  
mixed media collage  
8½ x 6½ in. (21.6 x 16.5 cm.)  
Executed in 2008.

**Estimate**  
\$3,000-5,000

**Provenance**  
The Artist and Rhona Hoffman  
Gallery, Chicago  
Children's Cancer and Blood  
Foundation Silent Auction, artnet  
Auctions, September 16, 2008,  
lot 3392  
Acquired at the above sale by the  
present owner

**Literature**  
*Muse: Mickalene Thomas*  
*Photographs*, exh. cat., Aperture  
Gallery, New York, 2015, p. 47  
(illustrated)  
Allyssia Alleyne, "What makes a  
muse? Mickalene Thomas on the  
power of the model", *CNN*, May 31,  
2016, online (illustrated)

**176. Nicola Tyson** b. 1960

*Three Crowns*

signed with the artist's initials,  
titled and dated "THREE  
CROWNS" 2014 nht '14" on  
the reverse

acrylic on unstretched linen  
26 x 26½ in. (66 x 67.3 cm.)  
Painted in 2014.

**Estimate**

\$3,000-5,000

**Provenance**

Susanne Vielmetter Los Angeles  
Projects

Acquired from the above by the  
present owner

**Exhibited**

Susanne Vielmetter Los Angeles  
Projects, *Nicola Tyson: Trouble in  
Happiness*, March 1 - April 12, 2014



**177. Nicole Eisenman** b. 1965

*Untitled*

signed and dated "Nicole  
Eisenman '93" on the reverse  
ink on paper  
11 x 8½ in. (27.9 x 21.6 cm.)  
Executed in 1993.

**Estimate**

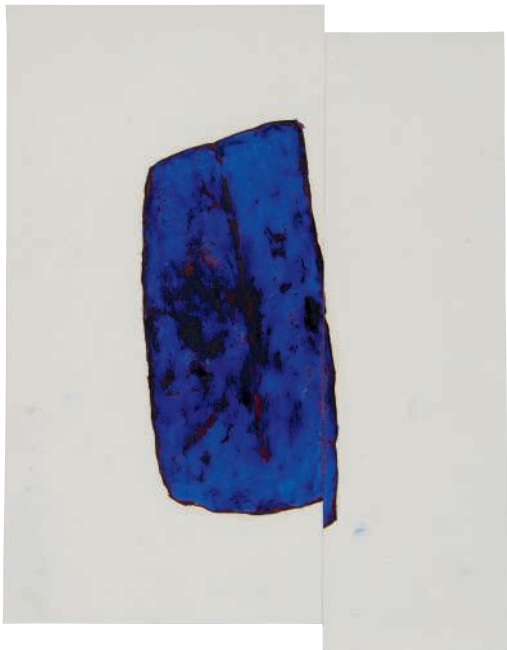
\$2,000-3,000

**Provenance**

Jack Tilton Gallery, New York  
Acquired from the above by the  
present owner







**178. Roni Horn** b. 1955

*Untitled*

blue pigment and varnish on paper

14 $\frac{7}{8}$  x 13 in. (37.8 x 33 cm.)

Executed in 1986.

**Estimate**

\$8,000-12,000

**Provenance**

Matthew Marks Gallery, New York

Acquired from above by the  
present owner

**179. Carolee Schneemann** b. 1939

*Video Rocks*

signed, titled and dated "Video Rocks

C Schneemann '87" lower right

watercolor and gouache on paper

23 $\frac{3}{4}$  x 30 $\frac{1}{4}$  in. (60.3 x 76.8 cm.)

Executed in 1987.

**Estimate**

\$4,000-6,000

**Provenance**

Acquired directly from the artist by  
the present owner



**180. Julian Schnabel** b. 1951

*Arta D'Italia del Touring Club Italiano*  
signed and dated "Julian Schnabel 83"  
lower right  
oil on paper map  
19 7/8 x 15 in. (50.5 x 38.1 cm.)  
Executed in 1983.

**Estimate**

\$6,000-8,000

**Provenance**

Rhona Hoffman Gallery, Chicago  
Acquired from the above by the  
present owner



**181. A.R. Penck** 1939-2017

*Ohne Titel*  
signed with the artist's initials and  
dated "a.r. '81" lower left  
watercolor on paper  
11 1/2 x 15 3/4 in. (29.2 x 40 cm.)  
Executed in 1981.

**Estimate**

\$4,000-6,000

**Provenance**

Deweert Art Gallery, Zwevegem,  
Belgium  
Galerie van Esch, Eindhoven  
Acquired from the above by the  
present owner



**Exhibited**

Eindhoven, Galerie van Esch and  
Deweert Art Gallery, *Met het oog op de  
muur: Berlijnse Kunst uit de jaren '80*,  
October 1 - 31, 1987, n.p. (illustrated)



## 182. Brad Kahlhamer b. 1956

Two works: (i-ii) *Urban Prairie Girls*

(i) signed and dated "Brad Kahlhamer 2005" lower right

(ii) signed and dated "Brad Kahlhamer 2004" lower right

ink and watercolor on paper  
each 22 x 29½ in. (55.9 x 74.9 cm.)

(i) Executed in 2005.

(ii) Executed in 2004.

### Estimate

\$6,000-8,000

### Provenance

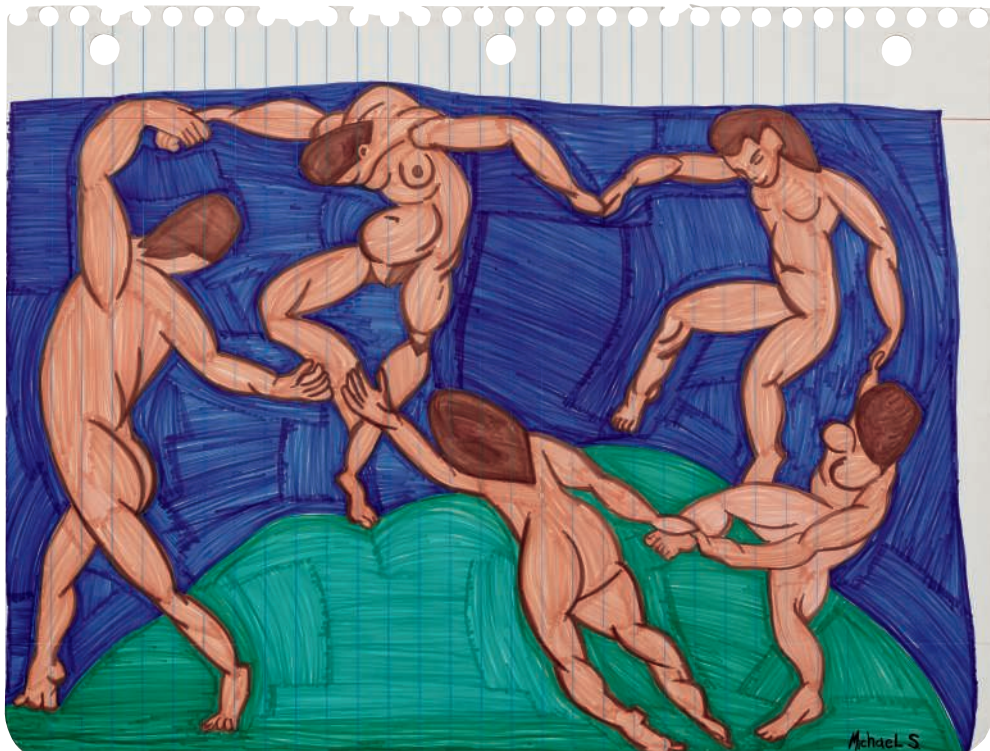
Deitch Projects, New York  
Acquired from the above by the  
present owner

### Exhibited

New York, Deitch Projects, *Brad Kahlhamer: Girls and Skulls*, March 4 – April 1, 2006

### Literature

(i) Charles Gute, Suzanne Geiss and Leslie Rosa (eds.), *Brad Kahlhamer*, Milan, 2007, p. 152 (illustrated, titled *Erica*)



**183. Michael Scoggins** b. 1973

*The Dancers (after Matisse)*  
signed "Michael S." lower right  
marker and prisma color on paper  
55 $\frac{7}{8}$  x 67 $\frac{3}{8}$  in. (141.9 x 171.1 cm.)  
Executed in 2011.

**Estimate**  
\$12,000-18,000

**Provenance**  
Adler & Co. Gallery, San Francisco  
Acquired from the above by the  
present owner





**184. Kehinde Wiley** b. 1977

*Le Roi a la Chasse (study)*  
signed and dated "Kehinde Wiley 07"  
lower left  
oil on paper  
30 x 23 in. (76.2 x 58.4 cm.)  
Executed in 2007.

**Estimate**  
\$10,000-15,000

**Provenance**  
Roberts & Tilton, Los Angeles  
Acquired from the above by the present owner

**185. Kehinde Wiley** b. 1977

*Passing/Posing (Surd Area)*  
signed and dated "Kehinde Wiley 03"  
lower right  
watercolor, metallic paint and graphite  
on paper  
58 x 60¼ in. (147.3 x 153 cm.)  
Executed in 2003.

**Estimate**  
\$15,000-20,000

**Provenance**  
Kravets Wehby Gallery, New York  
Acquired from the above by the  
present owner





**186. Herman Makkink** 1937-2013

Three works: (i-iii) *Christ Unlimited*

(i) numbered "1" on the underside of the right foot

(ii) numbered "3" on the underside of the right foot

(iii) numbered "5" on the underside of the right foot

painted polyester and fiberglass

each 20½ x 9½ x 8 in. (52.1 x 24.1 x 20.3 cm.)

(i) Executed in 1970, this work is number 1 from an edition of 9.

(ii) Executed in 1970, this work is number 3 from an edition of 9.

(iii) Executed in 1970, this work is number 5 from an edition of 9.

**Estimate**

\$8,000-12,000

**Provenance**

Acquired directly from the artist by the present owner

**Literature**

David Briers (ed.), *Pages, International Magazine of the Arts*, no. 1, Autumn 1970 (illustrated, front cover)

Christian Anderson-Ramshall, "Kubrick's *A Clockwork Orange*: Brutalism in exteriors, interiors and a quilt." *Film and Furniture*, June 4, 2015, online



**187. John Ahearn** b 1951

*Victor and Ernest*

oil on cast plaster

25 x 23½ x 10 in. (63.5 x 59.7 x 25.4 cm.)

Executed in 1982.

**Estimate**

\$3,000-5,000

**Provenance**

Brooke Alexander, Inc., New York

Acquired from the above by the present owner in 1982

**For complete exhibition information, please refer to [phillips.com](http://phillips.com)**

**188. Stephan Balkenhol** b. 1957

Two works: (i) *Untitled (Man)*;  
(ii) *Untitled (Woman)*

acrylic on Wawa wood

(i) 23 x 9¼ x 7 in. (58.4 x 23.5 x 17.8 cm.)

(ii) 23 x 9¼ x 6 in. (58.4 x 23.5 x 15.2 cm.)

Executed in 1997.

**Estimate**

\$40,000-60,000

**Provenance**

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner







**189. Jessica Jackson Hutchins** b. 1971

*Untitled*

signed and dated "Jessica Hutchins 2010"  
on the underside  
ceramic and denim  
10½ x 9 x 7 in. (26.7 x 22.9 x 17.8 cm.)  
Executed in 2010.

**Estimate**

\$5,000-7,000

**Provenance**

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

**This lot is sold with No Reserve**



**190. Amanda Ross-Ho** b. 1975

*White Goddess #1 Wall*

acrylic on cut canvas, incised  
sheetrock, wood, screws, gaffers tape  
and wrapping paper  
88¼ x 37½ in. (224 x 94.2 cm.)  
Executed in 2007.

**Estimate**

\$5,000-7,000 •

**Provenance**

Cherry and Martin, Los Angeles  
Phillips, New York, May 16, 2014,  
lot 116  
Acquired at the above sale by the  
present owner

**Exhibited**

Los Angeles, Cherry and Martin,  
*Amanda Ross-Ho: Nothin Fuckin  
Matters*, February 17 - March 24, 2007  
London, Saatchi Gallery, *Abstract  
America: New Painting and Sculpture*,  
May 29, 2009 - January 17, 2010, p.  
251 (illustrated)

**191. Nicole Cherubini** b. 1970

*Gem-Pot, Red; Vanitas #1*

ceramic, porcelain, terra-cotta, fake gold and silver jewelry, chain, luster, yellow crystal ice, white fox fur, brown, black and pink rabbit fur, enamel, plywood and Tar-Gel  
overall 62½ x 25 x 25 in. (158.8 x 63.5 x 63.5 cm.)  
Executed in 2005.

**Estimate**

\$15,000-20,000

**Provenance**

Atlanta College of Art, ACA Gallery (courtesy of Samson Projects, Boston)

Acquired from the above by the present owner in 2005

**Exhibited**

Boston, Samson Projects, *Lamar Peterson, Pablo Vargas Lugo & Nicole Cherubini*, April 1 - May 1, 2005

Atlanta College of Art, ACA Gallery, *Maximum Flavor*, 2005

Atlanta, Saltworks Gallery, *Summer Salon*, July 10 - August 28, 2010

New York, Kate Werble Gallery, *XXXmASS*, December 15, 2016 - January 27, 2017

**Literature**

Lynn Stein (ed.), *TransHudson Project: The Cultural Landscape*, exh. cat., Rockland Center of the Arts, New York; The Rye Arts Center, New York; Pelham Art Center, New York, 2006, p. 14 (illustrated)

Nicole Cherubini, Montserrat Albores Gleason, David Hunt and Isolde Brielmaier, *Nicole Cherubini*, Boston, 2009, n.p. (illustrated)



**192. Eva Rothschild** b. 1972

*N.G.O.*

leather, tape, fabric and pins, in 5 parts  
dimensions variable, tallest element 41  
½ in. (105.4 cm.)  
Executed in 2002.

**Estimate**

\$8,000-12,000

**Provenance**

Modern Art, London

Acquired from the above by the  
present owner

**Literature**

Eva Rothschild, Michael Archer and  
Laura Hoptman, *Eva Rothschild*,  
London, 2010, p. 114 (illustrated)





**193. Elliott Hundley** b. 1975

*Untitled*

paper, collage, fabric, wire, wood and  
found materials

62 x 52 x 5 in. (157.5 x 132.1 x 12.7 cm.)

Executed in 2005.

**Estimate**

\$8,000-12,000

**Provenance**

Acquired directly from the artist by the  
present owner





**194. Rashid Johnson** b. 1977

*The New Negro Escapist Social and Athletic Club (Emmett)*

Lambda print, in artist's frame, found object, steel, cinder blocks and wax, in 4 parts  
 photograph 48 x 74 in. (121.9 x 188 cm.)  
 sculpture 55 x 12 x 21 in. (139.7 x 30.5 x 53.3 cm.)  
 overall dimensions variable

Executed in 2008, this photograph is number 1 from an edition of 5 plus 2 artist's proofs.

**Estimate**

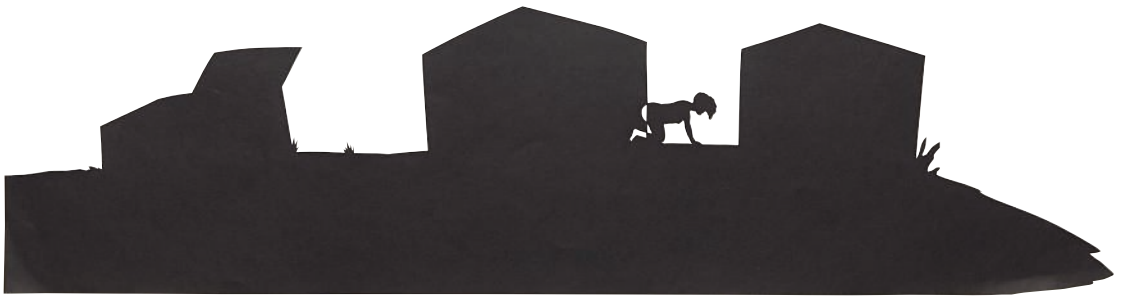
\$15,000-20,000

**Provenance**

Nicole Klagsbrun Gallery, New York  
 Private Collection  
 Christie's, South Kensington, March 26, 2014, lot 31  
 Acquired at the above sale by the present owner

**Exhibited**

New York, Nicole Klagsbrun Gallery,  
*Rashid Johnson: The Dead Lecturer*,  
 February 22 - March 29, 2008 (another example illustrated)

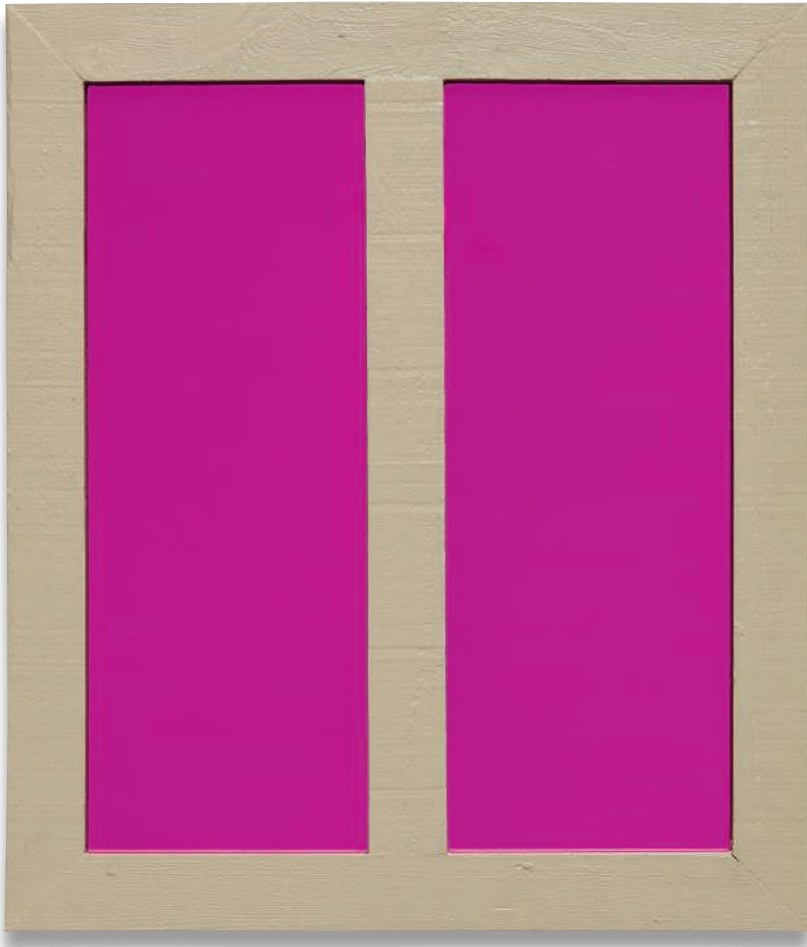


**195. Kara Walker** b. 1969

*Bureau of Refugees: July 26 Jno. Dunn  
beat freedwoman severely, trial a farce*  
cut black paper  
8 x 28¼ in. (20.3 x 71.8 cm.)  
Executed in 2007.

**Estimate**  
\$20,000-30,000

**Provenance**  
Sikkema Jenks & Co., New York  
Acquired from the above by the  
present owner



**196. Ugo Rondinone** b. 1964

*Clockwork for Oracles - Pink*  
mirror, colored plastic gel and wood  
28½ x 24½ in. (72.4 x 62.2 cm.)  
Executed in 2002, this work is artist's proof 3.

**Estimate**  
\$5,000-7,000

**Provenance**  
Matthew Marks Gallery, New York  
Acquired from the above by the present owner

**197. Walead Beshty** b. 1976

*Fedex® Large Box ©2005 FEDEX 139751  
REV 10/05 SSCC, International Priority,  
Los Angeles- Brussels trk# 7934489709 41,  
March 15 - 22, 2010*  
polished copper box, accrued FedEx  
tracking and shipping labels  
12 x 17¾ x 3¼ in. (30.5 x 45.1 x 8.3 cm.)  
Executed in 2010.

**Estimate**

\$15,000-20,000

**Provenance**

Galerie Rodolphe Janssen, Paris  
Acquired from the above by the  
present owner







**198. Jack Goldstein** 1945-2003

*Untitled*

acrylic on canvas

96 x 24 x 6 in. (243.8 x 61 x 15.2 cm.)

Executed circa 1986-1988.

**Estimate**

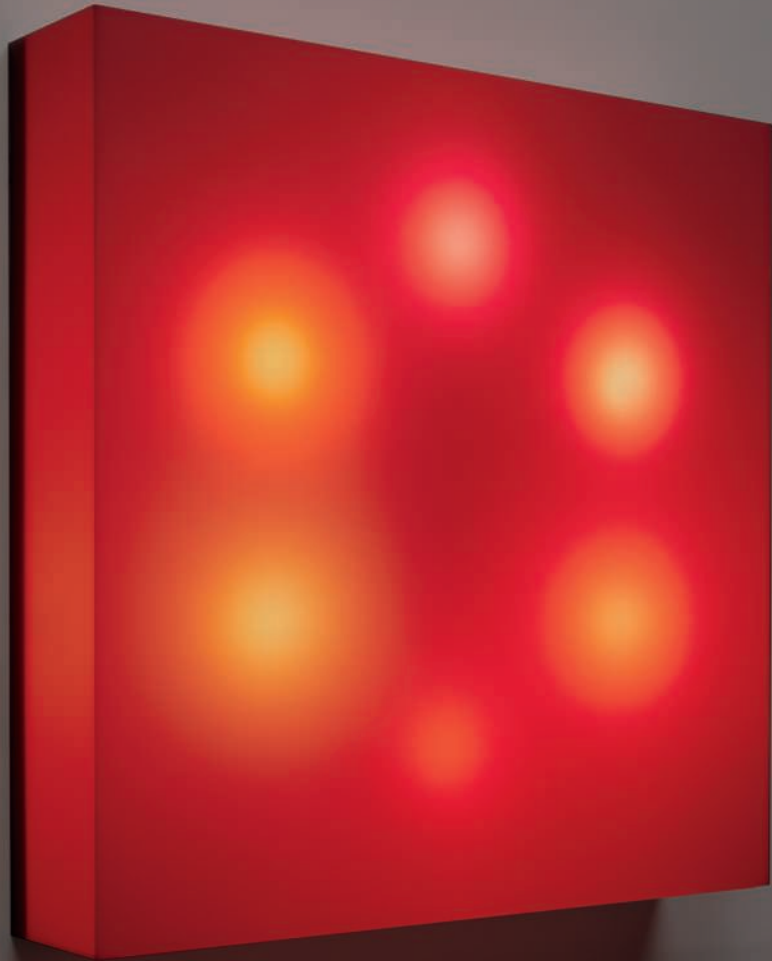
\$40,000-60,000

**Provenance**

Dart Gallery, Chicago

Rebecca Donelson & Associates, Chicago

Acquired from the above by the present owner



**199. Leo Villareal** b. 1967

*Open Air*

signed "Leo Villareal" on the stretcher  
Plexiglas, wood, incandescent colored bulbs,  
custom software and electrical hardware  
60 x 60 x 12 in. (152.4 x 152.4 x 30.5 cm.)  
Executed in 2001, this work is number 1 from  
an edition of 3 plus 1 artist's proof.

**Estimate**

\$60,000-90,000

**Provenance**

Acquired directly from the artist by the  
present owner



**200. Ross Bleckner** b. 1949

*Untitled*

signed, dedicated and dated "for Lynn with love Ross B 5/07" on the reverse  
oil on canvas  
18 x 18 in. (45.7 x 45.7 cm.)  
Painted in 2007.

**Estimate**

\$5,000-7,000

**Provenance**

Acquired directly from the artist by the present owner



**201. Frank Moore** 1953-2002

*Study for Beacon I*

signed, titled and inscribed "Study for Beacon I Frank Moore LETHE" on the reverse  
ballpoint pen, gouache and watercolor on paper  
9½ x 12¼ in. (24.1 x 31.1 cm.)  
Executed in 1998.

**Estimate**

\$2,000-3,000

**Provenance**

Sperone Westwater Gallery, New York  
Acquired from the above by the present owner in 2003

**Exhibited**

Orlando Museum of Art; Buffalo, Albright-Knox Art Gallery, *Frank Moore: Green Thumb in a Dark Eden*, June 8, 2002 - April 20, 2003, no. 27  
New York, Sperone Westwater Gallery, *Frank Moore*, September 12 - October 25, 2003



**202. Frank Moore** 1953-2002

### Green Piece

signed with the artist's initials, titled and dated "Green Piece 2001 FM" on the reverse; further inscribed "now me" on the overlap

oil on canvas laid on feather board panel  
26 x 26 in. (66 x 66 cm.)  
Painted in 2001.

### Estimate

\$7,000-10,000

## Provenance

Sperone Westwater Gallery, New York  
Acquired from the above by the present  
owner in 2003

## Exhibited

Orlando Museum of Art; Buffalo, Albright-Knox Art Gallery, *Frank Moore: Green Thumb in a Dark Eden*, June 8, 2002 - April 20, 2003, no. 31 (exhibited, with incorrect dimensions)

New York, Sperone Westwater Gallery, *Frank Moore*, September 12 - October 25, 2003





**203. Friedrich Kunath** b. 1974

*Untitled*

signed and dated "2007 Friedrich Kunath" on the overlap  
watercolor and gouache on canvas  
25½ x 33½ in. (64.8 x 85.1 cm.)  
Executed in 2007.

**Estimate**

\$5,000-7,000

**Provenance**

Andrea Rosen Gallery, New York  
Acquired from the above by the  
present owner



**204. Brian Calvin** b. 1969

*Formation*

signed, titled and dated  
"FORMATION" Brian Calvin 2003"  
on the reverse  
acrylic on canvas  
18 x 18 in. (45.7 x 45.7 cm.)  
Painted in 2003.

**Estimate**

\$3,000-5,000

**Provenance**

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

**Literature**

*Brian Calvin*, exh. cat., Anton Kern  
Gallery, New York, 2014, pp. 12-13  
(illustrated)



Property from a Distinguished  
Private Collection

o **205. Tomory Dodge** b. 1974

*Tango Delta Oscar Seven*  
signed, titled and dated "TOMORY  
DODGE TANGO DELTA OSCAR SEVEN  
2007" on the reverse  
oil on canvas  
108 x 72 in. (274.3 x 182.9 cm.)  
Painted in 2007.

**Estimate**  
\$25,000-35,000

**Provenance**

Alison Jacques Gallery, London  
Acquired from the above by the  
present owner in 2007

**Literature**

Ben Luke, "Tomory Dodge", *Art World*,  
no. 1, October/November 2007, p. 109  
(illustrated)  
Sue Henger (ed.), *Tomory Dodge*, Los  
Angeles, 2008, p. 129 (illustrated)



**206. Julian Opie** b. 1958

*5th Avenue*

signed "Julian Opie" on the overlap

inkjet on vinyl on wood

24 $\frac{3}{8}$  x 38 $\frac{3}{4}$  in. (61.9 x 98.4 cm.)

Executed in 2000.

**Estimate**

\$10,000-15,000

**Provenance**

Galerie Bob van Orsouw, Zurich

Kenneth L. Freed Collection, Boston

Phillips de Pury & Company, New York,

May 16, 2008, lot 471

Acquired at the above sale by the  
present owner



**207. Isca Greenfield-Sanders** b. 1978

*Blue Plane*

signed, titled and dated “Blue Plane”  
Isca 2002” on the reverse  
mixed media and oil on canvas  
35 x 35 in. (88.9 x 88.9 cm.)  
Painted in 2002.

**Estimate**

\$10,000-15,000

**Provenance**

Lombard Freid Projects, New York  
Acquired from the above by the  
present owner





**208. Gottfried Helnwein** b. 1948

*Chief Red Fox*  
titled "CHIEF RED FOX" on the overlap  
oil and acrylic on canvas  
42 x 32 in. (106.7 x 81.3 cm.)  
Painted in 2000.

**Estimate**  
\$10,000-15,000

**Provenance**  
Acquired directly from the artist by the  
present owner circa 2003



Property from a Belgian Collector

**209. Raúl Cordero** b. 1971

*A painting the same size as Lucian Freud's "Benefits Supervisor Resting"*

titled "A painting the same size as Lucian Freud's "Benefits Supervisor Resting"" lower center; further signed, titled and dated "Raúl Cordero "A painting the same size as Lucian Freud's Benefits Supervisor Resting" 2012" on the reverse  
oil on linen

59 x 63 in. (149.9 x 160 cm.)

Painted in 2012.

**Provenance**

Mai 36 Galerie, Zurich

Acquired from the above by the present owner

**Estimate**

\$10,000-15,000



## 210. Matthew Barney b. 1967

### *Death Wish*

signed, numbered and dated "Matthew B 02 4/10" on the reverse

graphite, pigment and glass tape on November 29, 1976 issue of *Newsweek*, in artist's nylon frame

12 x 9½ x 1¼ in. (30.5 x 24.1 x 4.4 cm.)

Executed in 2002, this work is number 4 from an edition of 10 plus 1 artist's proof.

### Estimate

\$8,000-12,000

### Provenance

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner

This lot is sold with No Reserve

## 211. Matthew Barney b. 1967

### *Cremaster 1: Goodyear Manual*

signed, numbered and dated "Matthew Barney '99 5/6" on the reverse

petroleum jelly and enamel paint on *Smithsonian* magazine, in artist's prosthetic plastic frame

9½ x 13¼ x 2 in. (24.1 x 33.7 x 5.1 cm.)

Executed in 1999, this work is number 5 from an edition of 6 plus 1 artist's proof.

### Estimate

\$2,000-3,000 •

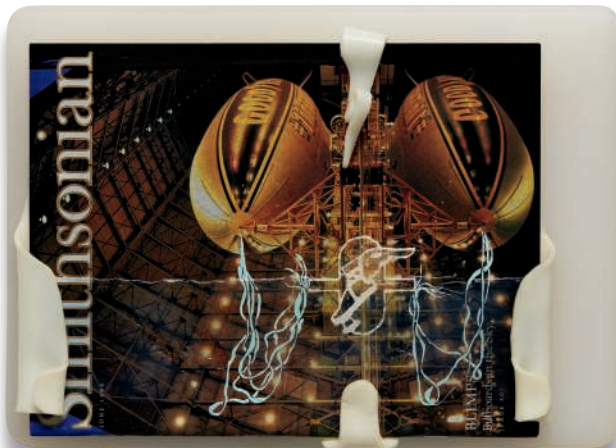
### Provenance

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner

### Literature

*Matthew Barney: The CREMASTER Cycle*, exh. cat., The Solomon R. Guggenheim Museum, New York, 2002, p. 164 (another example illustrated)



**212. Eve Sussman** b. 1961

*The Infanta Portrait (from 89 Seconds at Alcázar)*

numbered and dated "2/5 ed 2004"  
on the DVD; further numbered "2/5"  
on the DVD case

DVD and flat screen LCD monitor  
16 x 10¼ in. (40.6 x 26 cm.)

Executed in 2004, this work is number  
2 from an edition of 5.

**Estimate**

\$7,000-10,000

**Provenance**

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

**Literature**

Charlie Patton, "In MOCA's new  
exhibit 'SLOW,' seven artists  
contemplate time", *The Florida Times  
Union*, [jacksonville.com](http://jacksonville.com), January 29,  
2013, online (illustrated)



**213. Yinka Shonibare** b. 1962

*Un Ballo in Maschera IV*

stamped with the artist's name and  
title "Yinka Shonibare MBE Un Ballo  
in Maschera IV" on a plaque affixed to  
the artist's frame

giclée print on Hannemuhle rag paper,  
in artist's frame

24¼ x 30¼ in. (61.6 x 76.8 cm.)

Executed in 2004-2005, this work is  
number 10 from an edition of 10.

**Estimate**

\$5,000-7,000

**Provenance**

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

**Exhibited**

Nouveau Musée National de Monaco,  
Villa Sauber, *Looking Up...* Yinka  
Shonibare, June 8, 2010 - January 16,  
2011, p. 30 (another example exhibited  
and illustrated)







**214. Jackie Saccoccio** b. 1963

*Portrait (Unknown)*  
 signed, titled and dated "PORTRAIT  
 (UNKNOWN) 2012 Saccoccio" on the reverse  
 oil and mica on linen  
 64 x 54 in. (162.6 x 137.2 cm.)  
 Painted in 2012.

**Estimate**  
 \$7,000-10,000

**Provenance**  
 Lucien Terras, New York  
 Eleven Rivington, New York  
 Acquired from the above by the present owner



**215. Katy Moran** b. 1975

*Mancini Sunday*  
signed and dated "Katy Moran 08"  
on the overlap  
acrylic on canvas  
23½ x 11¾ in. (59.7 x 29.8 cm.)  
Painted in 2008.

**Estimate**  
\$10,000-15,000

**Provenance**

Collection of the Artist  
Anthony Meier Fine Arts, San Francisco  
Private Collection, United States

**Exhibited**

San Francisco, Anthony Meier Fine Arts,  
*Katy Moran*, September 8 - October 2, 2008



**216. Aaron Young** b. 1972

*ARC LIGHT* (Moscow, quadriptych)  
variously numbered on the reverse of  
each panel  
oil, rubber and acrylic on aluminum,  
in 4 parts  
overall 118 x 158 in. (299.7 x 401.3 cm.)  
Executed in 2008.

**Estimate**  
\$12,000-18,000

**Provenance**  
Bortolami Gallery, New York  
Sotheby's, Doha, April 21, 2015, lot 30  
Acquired at the above sale by the  
present owner



**217. Callum Innes** b. 1962

*Repetition Red Oxide*

signed, inscribed and dated "Callum Innes  
13 CI/9/13" on the overlap; signed and  
inscribed "CI 9 3 Callum Innes CI 9 3 CI 9 3"  
on the stretcher; further signed and dated  
"Callum Innes 2013" on a label affixed to  
the reverse

oil on canvas

63 x 61 $\frac{3}{8}$  in. (160 x 155.9 cm.)

Painted in 2013.

**Provenance**

Kerlin Gallery, Dublin

Acquired from the above by the  
present owner

**Estimate**

\$25,000-35,000





**218. Francesca Pasquali** b. 1980

*White Straws*

signed, titled, inscribed and dated "White straws 2013 FP130061 Francesca Pasquali" on the reverse

white plastic drinking straws on wooden panel and metallic frame

35½ x 43¾ x 9½ in. (90.2 x 110.2 x 24.1 cm.)

Executed in 2013.

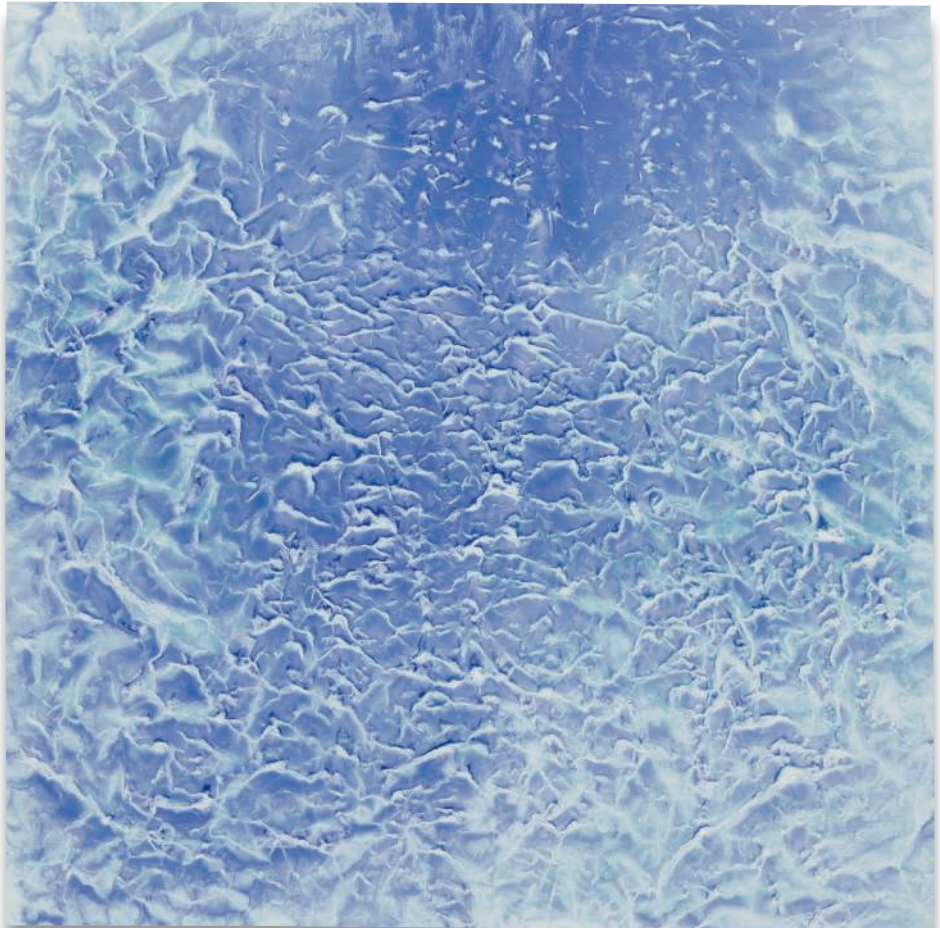
**Estimate**

\$15,000-20,000

**Provenance**

Tornabuoni Art, Paris

Acquired from the above by the present owner in 2014



**219. Vicky Colombet** b. 1953

*"Antarctica Series" #1361*

signed, titled and dated "1361-2017

"ANTARCTICA SERIES" V. Colombet"

on the reverse

pigment, oil, alkyd and wax on canvas

48¼ x 48 in. (122.6 x 121.9 cm.)

Executed in 2017.

**Estimate**

\$15,000-20,000

**Provenance**

Acquired directly from the artist by the  
present owner



**220. Stanley Casselman** b. 1963

*IR-44-26*

signed, titled and dated "STANLEY  
CASSELMAN "IR-44-26" 2014" on the reverse  
acrylic on canvas  
74 x 74 in. (188 x 188 cm.)  
Painted in 2014.

**Estimate**

\$20,000-30,000

**Provenance**

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





**221. Llewellyn Xavier** b. 1945

*Fire Fountain*

titled "FIRE FOUNTAIN" on the top  
side edge and on a label affixed to the  
right side edge

oil on canvas

48 x 24 in. (121.9 x 61 cm.)

Painted in 2016, this work is  
accompanied by a certificate of  
authenticity signed by the artist.

**Estimate**

\$30,000-40,000

**Provenance**

Acquired directly from the artist by  
the present owner





**222. Philip Taaffe** b. 1955

*Fern*

signed and dated "P. Taaffe 1998" lower right  
silkscreen inks and crayon on paper  
40½ x 26¼ in. (101.9 x 66.7 cm.)  
Executed in 1998.

**Estimate**

\$4,000-6,000

**Provenance**

Peter Blum Gallery, New York  
Private Collection (acquired from the above)  
Acquired from the above by the present owner



**223. Charlotta Westergren** b. 1969

*Untitled (coral)*

signed and dated "Charlotta Westergren  
'06" on the reverse  
oil and car enamel on aluminum  
24 x 36 in. (61 x 91.4 cm.)  
Executed in 2006.

**Estimate**

\$2,000-3,000

**Provenance**

Mary Goldman Gallery, Los Angeles  
Acquired from the above by the  
present owner



**224. Mark Francis** b. 1962

*Grid Painting (Black, White, Brown, Yellow)*  
signed, titled and dated "MARK FRANCIS 1996  
"GRID PAINTING" (BLACK, WHITE, BROWN,  
YELLOW)" on the reverse  
oil on canvas  
84 x 72 in. (213.4 x 182.9 cm.)  
Painted in 1996.

**Estimate**  
\$8,000-12,000

**Provenance**  
Mary Boone Gallery, New York  
Private Collection  
Sotheby's, New York, November 15,  
2006, lot 556  
Acquired at the above sale by the  
present owner

**Literature**  
*Mark Francis*, exh. cat., Dublin City  
Gallery The Hugh Lane, 2008, p. 122  
(illustrated)



Property from a Distinguished  
Private Collection

o **225. April Gornik** b. 1953

*Turning Waterfall*

signed, titled and dated "TURNING  
WATERFALL April Gornik 1997" on  
the reverse

oil on linen

20¼ x 20 in. (51.4 x 50.8 cm.)

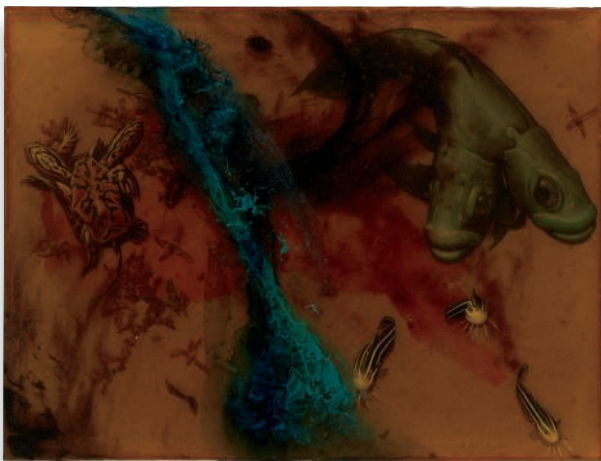
Painted in 1997.

**Estimate**

\$4,000-6,000

**Provenance**

Acquired directly from the artist by  
the present owner in 1997



**226. Alexis Rockman** b. 1962

*Benjamin Moore Blue #7*

signed, titled and dated "Alexis  
Rockman 1996 "Benjamin Moore Blue  
#7"" on the reverse

Envirotex, sand, flowers, Plexiglas, oil  
based clay and oil paint on wood

18 x 24 x 2½ in. (45.7 x 61 x 6.4 cm.)

Executed in 1996.

**Estimate**

\$3,000-5,000

**Provenance**

London Projects, London

Acquired from the above by the  
present owner

**227. Will Ryman** b. 1969

*Study for Park Avenue #36*  
steel, epoxy resin, aluminum mesh,  
plaster and paint  
58 x 72 $\frac{3}{8}$  x 72 $\frac{1}{8}$  in.  
(147.3 x 183.8 x 183.2 cm.)  
Executed in 2009.

**Estimate**  
\$25,000-35,000

**Provenance**  
Paul Kasmin Gallery, New York  
Acquired from the above by the  
present owner in 2009







Property from a Belgian Collector

**228. Andreas Slominski** b. 1959

*Schnürsenkelmühle*

metal, painted wood and colored film  
43 x 41 x 19 in. (109.2 x 104.1 x 48.3 cm.)  
Executed in 1996.

**Estimate**

\$8,000-12,000

**Provenance**

Private Collection, Germany  
Kunsthaus Lempertz, November 29,  
2014, lot 817  
Acquired at the above sale by the  
present owner



Property from a Belgian Collector

**229. Joe Scanlan** b. 1961

*Untitled*

shredded yellow paper, wire, hot glue  
and wood  
59 x 74 x 29 in. (149.9 x 188 x 73.7 cm.)  
Executed in 2008.

**Estimate**

\$3,000-5,000

**Provenance**

Galerie Martin Janda, Vienna  
Acquired from the above by the  
present owner

**230. Will Ryman** b. 1969

*Tycoon*

steel, epoxy resin, glass and paint  
25½ x 6 x 6 in. (64.8 x 15.2 x 15.2 cm.)  
Executed in 2008.

**Estimate**

\$12,000-18,000

**Provenance**

The Artist and Marlborough  
Gallery, New York  
Children's Cancer and Blood  
Foundation Silent Auction, artnet  
Auctions, September 16, 2008,  
lot 3406  
Acquired at the above sale by  
the present owner



**231. Rinat Voligamsi** b. 1968

*House 6*

signed, titled and dated "Voligamsi house  
[in Russian] 6 2016" on the underside  
steel

8¼ x 12⅝ x 21¼ in. (21 x 32 x 54 cm.)

Executed in 2016.

**Estimate**

\$5,000-7,000

**Provenance**

11.12 Gallery, Moscow

Acquired from the above by the present  
owner in 2016

**Exhibited**

Moscow, 11.12 Gallery, *Rinat Voligamsi:  
Village*, September 6 - November 6, 2016



**232. William Zorach** 1887-1966

*Harbor View (Provincetown)*

signed, inscribed and dated "Zorach  
1918 -/ 65" lower right

watercolor and graphite on cream  
wove paper

10¾ x 8½ in. (27.3 x 21.6 cm.)

Executed in 1918.

**Estimate**

\$2,000-3,000

**Provenance**

Private Collection

Swann Galleries, New York, June 12,  
2014, lot 69

Acquired at the above sale by the  
present owner



**233. Rosa Loy** b. 1958

*Abendstunde*

signed and dated "LOY 06" center right  
casein on panel  
15¾ x 11¾ in. (40 x 29.8 cm.)  
Painted in 2006.

**Estimate**

\$2,000-3,000

**Provenance**

David Zwirner, New York  
Acquired from the above by the  
present owner

**Exhibited**

Kunsthalle Gießen, *Rosa Loy: Manna*,  
March 27 - June 26, 2011, pp. 218-219  
(illustrated)



**234. Thomas Zipp** b. 1966

*P.N. 15*

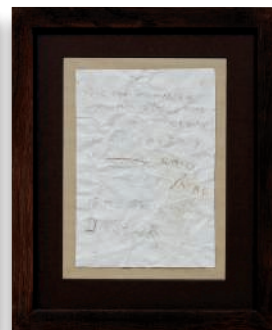
(i) titled "P.N. 15" lower left  
(ii) signed and dated "R. Thomas  
Zipp 08" on the reverse  
(i) acrylic and oil on canvas  
(ii) mixed media on paper, in  
artist's frame  
(i) 19¾ x 15½ in. (50.2 x 39.4 cm.)  
(ii) 13¼ x 10⅞ in. (33.7 x 27.6 cm.)  
Executed in 2008.

**Estimate**

\$3,000-5,000

**Provenance**

Galerie Guido W. Baudach, Berlin  
Acquired from the above by the  
present owner







**235. Richard Wathen** b. 1971

*Ludo*

signed, titled and dated "Richard Wathen  
'Ludo' 2010" on the reverse  
oil on linen mounted on aluminum  
28¼ x 22 in. (71.8 x 55.9 cm.)  
Painted in 2010.

**Estimate**

\$6,000-8,000

**Provenance**

Max Wigram Gallery, London  
Acquired from the above by the  
present owner

**Property from a Distinguished  
Private Collection**



**236. Tony Scherman** b. 1950

*Death of Louis XVI Robespierre*

signed, titled, inscribed and dated "DEATH  
OF LOUIS XVI ROBESPIERRE about 1787  
Scherman 96" on the overlap  
oil and encaustic on canvas  
30 x 30 in. (76.2 x 76.2 cm.)  
Executed in 1996.

**Estimate**

\$3,000-5,000

**Provenance**

Robert Miller Gallery, New York  
Acquired from the above by the present  
owner in 1997

**237. Egor Zigura** b. 1984

*Colossus Holds Up the World*

bronze

39½ x 13½ x 11 in. (100.3 x 34.3 x 27.9 cm.)

Executed in 2016, this work is number 2 from an edition of 15.

**Estimate**

\$2,000-3,000

**Provenance**

NewNow.Gallery, Ukraine

Acquired from the above by the present owner



**238. Dmitriy Grek** b. 1978

*Adam's First Breath*

incised with the artist's signature and date "D. Grek 2017" on the reverse; further incised with the number "2/10" on the base

bronze with blue patina

35 x 23 x 13¼ in. (88.9 x 58.4 x 33.7 cm.)

Executed in 2017, this work is number 2 from an edition of 10.

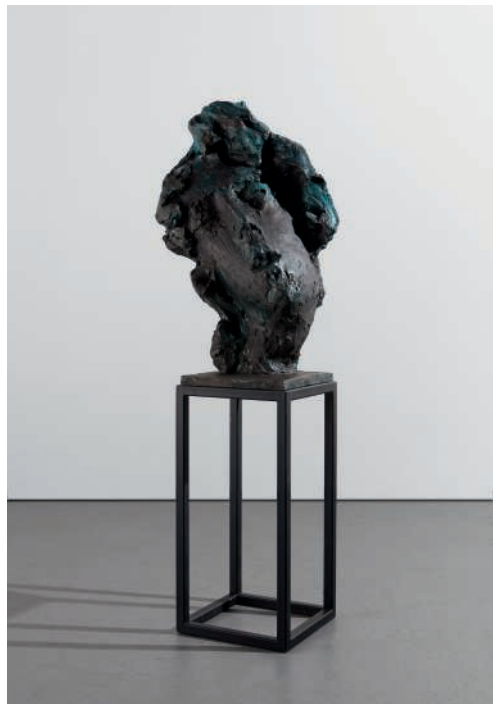
**Estimate**

\$3,000-5,000

**Provenance**

NewNow.Gallery, Ukraine

Acquired from the above by the present owner





**239. Hiroshi Sugito** b. 1970

*The Dog*

signed, titled and dated “the dog”  
HIROSHI SUGITO 1999” on the reverse  
acrylic, pigment and graphite on paper,  
mounted on panel  
43½ x 33½ in. (110.5 x 85.1 cm.)  
Executed in 1999.

**Estimate**

\$2,000-3,000

**Provenance**

Galeria Camargo Vilaça, São Paulo  
Max Wigram Gallery, London  
Phillips de Pury & Company, New York,  
May 18, 2007, lot 151  
Acquired at the above sale by the  
present owner



**240. Hideaki Kawashima** b. 1969

*Jizo*

each titled and dated “JIZO” 2006” and  
consecutively numbered “1-6” on the  
overlap  
acrylic on canvas, in 6 parts  
each 13¼ x 13¼ in. (33.5 x 33.5 cm.)  
Painted in 2006.

**Estimate**

\$2,000-3,000

**Provenance**

Tomio Koyama Gallery, Tokyo  
Private Collection, San Diego  
Acquired from the above by the  
present owner



**241. Hiroshi Sugito** b. 1970

*The Big Tree*

signed, titled and dated ““The Big Tree”  
HIROSHI SUGITO 1998” on the reverse  
acrylic, pigment and colored pencil on paper,  
mounted on panel  
70 x 86 $\frac{5}{8}$  in. (177.8 x 220 cm.)  
Executed in 1998.

**Estimate**

\$8,000-12,000

**Provenance**

Tomio Koyama Gallery, Tokyo  
Acquired from the above by the  
present owner

**Literature**

Midori Matsui, *Under the Shadow: Hiroshi  
Sugito*, Tokyo, 2004, p. 8 (illustrated)





**242. Yuken Teruya** b. 1973

*Happy Meal Crossing*

paper bag and glue, in 4 parts

each 3½ x 6 x 10 in. (8.9 x 15.2 x 25.4 cm.)

Executed in 2005.

**Estimate**

\$4,000-6,000

**Provenance**

Josée Bienvenu Gallery, New York

Acquired from the above by the present owner

**Exhibited**

New York, Josée Bienvenu Gallery, *Yuken*

*Teruya: FOREST INC.*, September 9 - October 15, 2005

New York, Asia Society, *Free Fish >--?The Art of Yuken Teruya*, February 20 - April 29, 2007



**243. Mariko Mori** b. 1967

*Wave UFO Model*

Lucite

17 x 38 x 14 in. (43.2 x 96.5 x 35.6 cm.)

Executed in 2002, this work is number 2 from an edition of 10 plus 1 artist's proof.

**Estimate**

\$7,000-10,000

**Provenance**

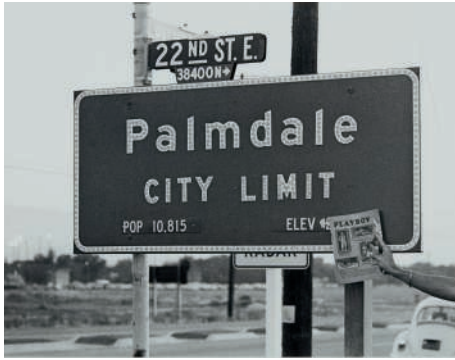
Deitch Projects, New York  
Private Collection, Miami

**Exhibited**

New York, Deitch Projects; Groninger Museum; Aros Aarhus Kunstmuseum; Kiev, Pinchuk Art Centre; Brasília, Centro Cultural Banco do Brasil; Rio de Janeiro, Centro Cultural Banco do Brasil; São Paulo, Centro Cultural Banco do Brasil, *Mariko Mori: Oneness*, 2003 - 2011 (another example exhibited)

**Literature**

*Mariko Mori: Wave UFO*, exh. cat., Kunsthau Bregenz and Public Art Fund, New York, 2003, pp. 133-37 (another example illustrated)



**244. Allen Ruppersberg** b. 1944

*Untitled (City Limits)*

black and white photograph, in 5 parts  
each 11 x 14 in. (27.9 x 35.6 cm.)

Executed in 1970, this work is number 3 from  
an edition of 3.

**Estimate**

\$18,000-22,000

**Provenance**

Margo Leavin Gallery, Los Angeles

Acquired from the above by the present owner

**Exhibited**

San Antonio, Artpace, *On the Road*, May  
13 - September 5, 2010 (another example  
exhibited, dated 1971)

Los Angeles, Hammer Museum, *Still Life  
with Fish: Photography from the Collection*,  
February 13 - May 15, 2016 (another example  
exhibited)

**245. Christopher Williams** b. 1956

*Linhof Technika V* fabricated in Munich,  
Germany. *Salon Studio Stand* fabricated in  
Florence, Italy. Dual cable release. Prontor  
shutter. Symar-s lens 150mm/f 5.6  
*Schneider kreuznach. Sinar fresnel lens* placed  
with black tape on the ground glass. (White)  
*Dirk Sharper Studio, Berlin, June 19, 2007*  
signed and dated "22608 C. Williams" on a  
label affixed to the reverse  
chromogenic print

20 x 16 in. (50.8 x 40.6 cm.)

Executed in 2008, this work is number 8 from  
an edition of 10 plus 4 artist's proofs, and is  
accompanied by a certificate of authenticity,  
signed by the artist, affixed to the reverse.

**Estimate**

\$20,000-30,000

**Provenance**

David Zwirner, New York

Acquired from the above by the present owner







Property from a Distinguished  
Private Collection

o **246. Sharon Lockhart** b. 1964

*Untitled*

signed, numbered and dated "Sharon  
Lockhart 1/6 2003" on the reverse  
chromogenic print  
43¼ x 51¾ in. (109.9 x 131.4 cm.)

Executed in 2003, this work is number 1  
from an edition of 6 plus 2 artist's proofs.

**Estimate**

\$4,000-6,000

**Provenance**

Barbara Gladstone Gallery, New York  
Acquired from the above by the present  
owner in 2003



Property from a Belgian Collector

## 247. Sharon Lockhart b. 1964

*On Kawara: Whole and Parts*, 1964-95,  
*Museum of Contemporary Art, Tokyo, January*  
*24 - April 5, 1998*

signed, numbered and dated "Sharon  
Lockhart 3/6 1998" on the reverse of the first  
part; further consecutively inscribed "Detail  
2-4" on the second, third and fourth parts  
chromogenic print, in 4 parts  
each 64½ x 49 in. (163.8 x 124.5 cm.)  
overall 64½ x 244 in. (163.8 x 619.8 cm.)  
Executed in 1998, this work is number 3 from  
an edition of 6.

### Estimate

\$6,000-8,000

### Provenance

Blum & Poe, Los Angeles

Acquired from the above by the present owner

### Exhibited

San Francisco, California College of Arts and  
Crafts, *Spaced Out: Late 1990s Works from*  
*the Vicki and Kent Logan Collection*, April 17 -  
June 5, 1999, pl. 4, pp. 9-10 (another example  
exhibited and illustrated)

Chicago, Museum of Contemporary Art; San  
Diego, Museum of Contemporary Art, *Sharon*  
*Lockhart*, March 3 - September 2, 2001, pp.  
15, 18, 20-21 (another example exhibited and  
illustrated)

### Literature

Rebecca Comay (ed.), *Lost in the Archives*,  
Toronto, 2002, pp. 73-83 (another example  
illustrated)



Property from a Private Collection, Miami

Property from a Distinguished Private Collection

**248. Bernd and Hilla Becher** 1931-2007

and 1934-2015

*Youngstown Works Blast Furnace 4*  
signed, titled and dated "YOUNGSTOWN  
WORKS BLAST FURNACE 4 1981 Bernd  
Becher Hilla Becher" on the reverse  
vintage gelatin silver print  
15 $\frac{7}{8}$  x 12 $\frac{1}{8}$  in. (40.3 x 30.8 cm.)  
Executed in 1981.

**Estimate**  
\$8,000-12,000

**Provenance**  
Laurence Miller Gallery, New York  
Acquired from the above by the present owner

o **249. Thomas Ruff** b. 1958

*Nacht 11 II*  
signed, numbered, inscribed and dated "Tl Ruff  
2/2 1992 11 II" on the reverse  
chromogenic print face-mounted to Diasec  
74 $\frac{1}{2}$  x 75 in. (189.2 x 190.5 cm.)  
Executed in 1992, this work is number 2 from an  
edition of 2 plus 1 artist's proof.

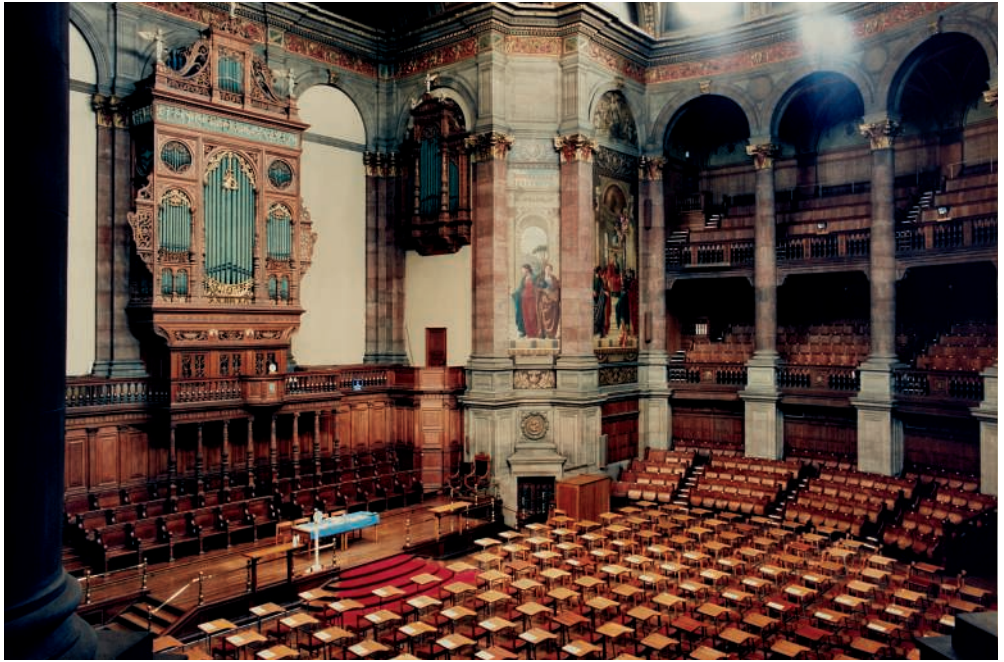
**Estimate**  
\$20,000-30,000

**Provenance**  
Contemporary Fine Arts, Berlin  
Bonakdar Jancou Gallery, New York  
Acquired from the above by the present  
owner in 2001

**For complete exhibition and literature  
information, please refer to [phillips.com](http://phillips.com)**







Property from a Private Collection, Miami

## 250. Candida Höfer b. 1944

*McEwan Hall Edinburgh*

signed, titled, numbered and dated "4/6  
McEWAN HALL EDINBURGH 1998 Candida  
Höfer 1999" on the reverse  
chromogenic print

15 x 22½ in. (38.1 x 57.2 cm.)

Photographed in 1998 and printed in 1999,  
this work is number 4 from an edition of 6.

### Estimate

\$8,000-12,000

### Provenance

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

### Exhibited

Kunstverein Wolfsburg; Kunstverein  
Recklinghausen; Oldenburg,  
Oldenburger Kunstverein, *Candida Höfer:*  
*Photography*, September 13, 1998 - July  
13, 1999, no. 26, n.p. (another example  
exhibited and illustrated)



**251. Hiroshi Sugimoto** b. 1948

*Austrian Post Office Savings Bank*  
signed "Sugimoto" and blindstamped with  
number "14/25 975" lower right  
gelatin silver print  
24 x 20 in. (61 x 50.8 cm.)  
Executed in 2001, this work is number 14  
from an edition of 25.

**Estimate**  
\$10,000-15,000

**Provenance**

Coskun Fine Art, London  
Christie's, London, June 21, 2007, lot 527  
Acquired at the above sale by the present  
owner

**Literature**

*Sugimoto: Architecture*, exh. cat., Museum  
of Contemporary Art, Chicago, 2003, p. 31  
(another example illustrated)

Property from a Distinguished  
Private Collection



o **252. Philip-Lorca diCorcia** b. 1951

*Los Angeles*

signed "Philip-Lorca diCorcia" on the reverse  
Ektacolor print

20 x 23 $\frac{7}{8}$  in. (50.8 x 60.6 cm.)

Executed in 1994, this work is from an  
edition of 15.

**Estimate**

\$5,000-7,000

**Provenance**

Klemens Gasser & Tanja Grunert Gallery,  
New York

Acquired from the above by the present  
owner in 2005

**For complete literature information, please  
refer to [phillips.com](http://phillips.com)**



**253. Wolfgang Tillmans** b. 1968

*Selbstportrait (August 97)*

signed, titled, inscribed, numbered and  
dated "Selbstportrait (August 97) ph.

08/1997 pr. WT 06/2002 5/10 + 1 Wolfgang  
Tillmans 5/10 C" on the reverse

chromogenic print

16 x 12 in. (40.6 x 30.5 cm.)

Photographed in 1997 and printed in 2002,  
this work is number 5 from an edition of 10  
plus 1 artist's proof.

**Estimate**

\$4,000-6,000

**Provenance**

Lewis Kaplan Collection, London

Phillips de Pury & Company, London,  
June 29, 2008, lot 69

Acquired at the above sale by the  
present owner

**For complete literature information, please  
refer to [phillips.com](http://phillips.com)**



Property from a Private Collection, Miami

**254. Ian Wallace** b. 1943

*New York City I*  
signed and dated "Ian Wallace 2001"  
on the reverse  
photolaminate and acrylic on canvas  
80 x 60 in. (203.2 x 152.4 cm.)  
Executed in 2001.

**Estimate**  
\$10,000-15,000

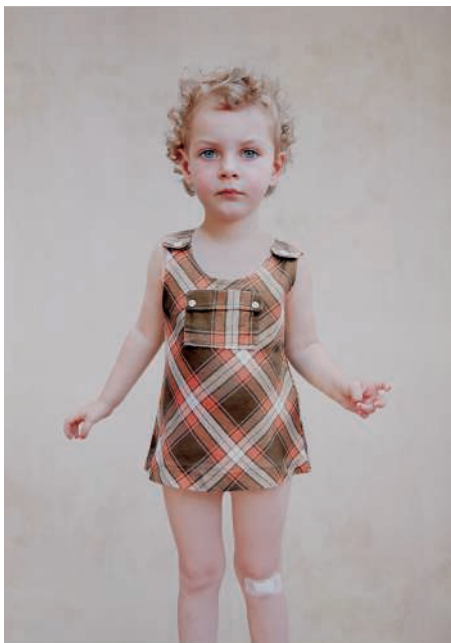
**Provenance**

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

**Exhibited**

New York, American Fine Arts Co., *Ian  
Wallace: New York City*, October 6 -  
November 3, 2001





**Property from a Distinguished  
Private Collection**

o **255. Loretta Lux** b. 1969

*Study of a Girl 1*

signed, titled, numbered and dated

"Loretta Lux 2002 Study of a Girl 1

Ed. 17/20" on the reverse

Cibachrome print

15¾ x 11¾ in. (40 x 29.8 cm.)

Executed in 2002, this work is number  
17 from an edition of 20.

**Estimate**

\$5,000-7,000

**Provenance**

Yossi Milo Gallery, New York

Acquired from the above by the present  
owner in 2004

**Literature**

Francine Prose and Nancy Grubb (ed.),

*Loretta Lux*, New York, 2005, p. 57

(another example illustrated)



**256. Ryan McGinley** b. 1977

*Hanna & Emily*

signed and numbered "3 Ryan McGinley"

on a label affixed to the reverse

chromogenic print flush-mounted on  
aluminum

39¾ x 29¾ in. (101 x 75.6 cm.)

Executed in 2002, this work is number 3  
from an edition of 6 plus 1 artist's proof.

**Estimate**

\$4,000-6,000

**Provenance**

Private Collection

Christie's, New York, October 13, 2008, lot 49

Acquired at the above sale by the  
present owner

**For complete exhibition and literature  
information, please refer to [phillips.com](http://phillips.com)**

**257. Roe Ethridge** b. 1969

*Curtain Wall 10*

chromogenic print, in artist's frame

76 $\frac{3}{8}$  x 52 $\frac{3}{8}$  in. (194.6 x 133 cm.)

Executed in 2008, this work is number 4 from an edition of 5.

**Estimate**

\$7,000-10,000

**Provenance**

Gagosian Gallery, Los Angeles

Private Collection, California

Phillips, New York, September 19, 2013, lot 120

Acquired at the above sale by the present owner

**Exhibited**

Los Angeles, Gagosian Gallery, *Roe Ethridge:*

*Le Luxe II BHGG*, June 9 - July 22, 2011

(another example exhibited)

**Literature**

Roe Ethridge, *Le Luxe: Roe Ethridge*, London,

2011, n.p. (another example illustrated,

dated 2009)



**Property from a Belgian Collector**

**258. Roe Ethridge** b. 1969

*The Neutral Territory*

signed, titled, numbered and dated "Roe Ethridge The Neutral Territory 1997 1/5" on the reverse

Cibachrome print

37 $\frac{7}{8}$  x 29 $\frac{7}{8}$  in. (96.2 x 75.9 cm.)

Executed in 1997, this work is number 1 from an edition of 5.

**Estimate**

\$3,000-4,000

**Provenance**

Christie's, New York, January 14, 2008, lot 150

Acquired at the above sale by the

present owner





**259. Joel Sternfeld** b. 1944

*Near Vail, Colorado, October 1980*  
signed "Joel Sternfeld" on a label  
affixed to the reverse  
chromogenic print  
42 x 52½ in. (106.7 x 133.4 cm.)  
Photographed in 1980 and printed in  
2004, this work is number 1 from an  
edition of 10.

**Estimate**  
\$7,000-10,000

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

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



**Property from a Belgian Collector**

**260. Jean-Marc Bustamante** b. 1952

Two works: (i) *Cyprès (T.105.91)*; (ii)  
*Cyprès (T.106.91)*  
chromogenic print  
each 59 x 47¼ in. (149.9 x 120 cm.)  
Executed in 1991, this work is number 1  
from an edition of 1, and is accompanied  
by a certificate of authenticity signed by  
the artist.

**Estimate**  
\$5,000-7,000

**Provenance**  
Acquired directly from the artist by the  
present owner

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



**261. Florian Maier-Aichen** b. 1973

*Nacht im Riesengebirge* (*Night in the Riesengebirge*)  
 signed, numbered and dated "5/6 Florian Maier-Aichen 2011" on a label affixed to the reverse  
 chromogenic print  
 58½ x 47½ in. (148.6 x 120.7 cm.)  
 Executed in 2011, this work is number 5 from an edition of 6.

**Estimate**  
 \$10,000-15,000

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

**Exhibited**  
 Los Angeles, Blum & Poe, *Florian Maier-Aichen*, April 9 - May 14, 2011 (another example exhibited)  
 Hong Kong, Gagosian Gallery, *Florian Maier-Aichen*, September 14 - October 26, 2013 (another example exhibited)



Property from a Distinguished  
Private Collection



o **262. Vik Muniz** b. 1961

*Candle* (from the *Pictures of Wire* series)  
signed, titled, numbered and dated  
““CANDLE” 1996 VIK MUNIZ 5/5  
FROM THE PICTURES OF WIRE  
SERIES” lower center  
toned gelatin silver print  
20 x 15 $\frac{7}{8}$  in. (50.8 x 40.3 cm.)  
Photographed in 1995 and printed  
in 1996, this work is number 5 from  
an edition of 5 plus 3 artist’s proofs.

**Estimate**  
\$5,000-7,000

**Provenance**  
Rena Bransten Gallery, San  
Francisco  
Acquired from the above by the  
present owner in 1998

**For complete exhibition and  
literature information, please refer  
to [phillips.com](http://phillips.com)**

Property from a Belgian Collector



**263. James Welling** b. 1951

40  
signed “James Welling” on a label  
affixed to the reverse  
inkjet print mounted on metal  
32 $\frac{3}{8}$  x 42 $\frac{3}{8}$  in. (82.2 x 107.6 cm.)  
Executed in 1984, this work is  
number 1 from an edition of 5.

**Estimate**  
\$2,000-3,000

**Provenance**  
David Zwirner, New York  
Maureen Paley, London  
Acquired from the above by the  
present owner

**For complete exhibition  
information, please refer to  
[phillips.com](http://phillips.com)**



Property from a Belgian Collector

## 264. James Welling b. 1951

Two works: (i) #19; (ii) #7

(i) signed with the artist's initials, titled and dated "JW 3/3 #19, 1999" on the reverse

(ii) signed with the artist's initials, titled and dated "JW 3/3 #7, 1998" on the reverse  
gelatin silver print

each 34 x 27 in. (86.4 x 68.6 cm.)

(i) Executed in 1999, this work is number 3 from an edition of 3.

(ii) Executed in 1998, this work is number 3 from an edition of 3.

### Estimate

\$8,000-12,000

### Provenance

Galerie Nelson, Paris

Acquired from the above by the present owner

### Exhibited

Sprenkel Museum Hannover, *James Welling: New Abstractions*, September 26, 1999 - January 2, 2000, pp. 27, 45 (another example exhibited and illustrated)

Los Angeles, Regen Projects, *James Welling: New Abstractions*, March 18 - April 15, 2000 (another example exhibited)

(i) Brussels, Galerie Xavier Hufkens, *James Welling: New Abstractions & Photographs from the Seventies*, April 6 - May 6, 2000 (another example exhibited)

(i) New York, David Zwirner, *James Welling: Works 1980 - 2008*, April 5 - May 3, 2008 (another example exhibited)



Property from a Distinguished  
Private Collection

o **265. Vera Lutter** b. 1960

*Columbus Avenue, June 16, 1997*  
signed, titled and dated "June 16, 1997  
Columbus Avenue Vera Lutter" on the  
reverse  
gelatin silver print  
23 x 19½ in. (58.4 x 49.5 cm.)  
Executed in 1997, this work is unique.

**Estimate**  
\$5,000-7,000

**Provenance**  
Robert Miller Gallery, New York  
Sikkema Jenkins & Co., New York  
Acquired from the above by the present  
owner in 1998



Property from a Belgian Collector

**266. Luisa Lambri** b. 1969

*Untitled (Casino #05)*  
signed "Luisa Lambri" on a label affixed  
to the reverse  
Laserchrome print  
42½ x 51½ in. (108 x 129.9 cm.)  
Executed in 2003, this work is number 4  
from an edition of 5 plus 1 artist's proof.

**Estimate**  
\$2,000-3,000

**Provenance**  
Galeria Luisa Strina, São Paulo  
Acquired from the above by the present  
owner

**Exhibited**  
Los Angeles, Marc Foxx, *Luisa Lambri*,  
January 8 - February 6, 2005 (another  
example exhibited)

**Property from a Distinguished  
Private Collection**

o **267. Frank Thiel** b. 1966

*Stadt 2/36/B (Berlin)*

signed, titled, numbered and dated  
"Stadt 2/36/B (Berlin) 1998 edition:  
02/04 Frank Thiel '2002" on the reverse  
chromogenic print face-mounted to  
Plexiglas  
39 $\frac{3}{8}$  x 54 $\frac{3}{4}$  in. (100 x 139 cm.)  
Photographed in 1998 and printed in  
2002, this work is number 2 from an  
edition of 4.

**Estimate**

\$7,000-9,000

**Provenance**

Sean Kelly Gallery, New York  
Acquired from the above by the  
present owner in 2002

**For complete exhibition information,  
please refer to [phillips.com](http://phillips.com)**



**Property from a Distinguished  
Private Collection**

o **268. Atta Kim** b. 1956

*Museum Project #001*

signed, titled, numbered and dated  
"Museum Project #001 1995 2006 6/15  
July 4 2006 Atta Kim" on a label affixed to  
the reverse  
chromogenic print face-mounted to  
Plexiglas  
45 $\frac{1}{4}$  x 61 $\frac{1}{4}$  in. (114.9 x 155.6 cm.)  
Photographed in 1995 and printed in 2006,  
this work is number 6 from an edition of 15.

**Estimate**

\$3,000-5,000

**Provenance**

Yossi Milo Gallery, New York  
Acquired from the above by the present  
owner in 2006

**For complete exhibition and literature  
information, please refer to [phillips.com](http://phillips.com)**







Property from a Distinguished Private Collection

o **269. Stan Douglas** b. 1960

*Every Building on 100 West Hastings*  
signed, numbered and dated "3/7 Stan Douglas  
2001" on the reverse  
chromogenic print  
23½ x 96 in. (59.7 x 243.8 cm.)  
Executed in 2001, this work is number 3 from an  
edition of 7.

**Estimate**  
\$6,000-8,000

**Provenance**  
David Zwirner, New York  
Greene Naftali Gallery, New York  
Acquired from the above by the present owner  
in 2002

**Exhibited**  
New York, David Zwirner; London, Serpentine  
Gallery; Vancouver, Contemporary Art Gallery;  
Barcelona, Galeria Estrany de la Mota, *Stan  
Douglas: Journey into Fear*, November 9, 2001 -  
February 8, 2003 (another example exhibited)

**Literature**  
Gabrielle Moser, "Phantasmagoric Places:  
Local and Global Tensions in the Circulation  
of Stan Douglas's *Every Building on 100 West  
Hastings*", *Photography and Culture*, vol.  
4, March 2011, pp. 55-72 (another example  
illustrated)  
Reid Shier (ed.), *Stan Douglas: Every  
Building on 100 West Hastings*, exh. cat.,  
Contemporary Art Gallery, Vancouver, 2002  
(another variant illustrated)  
Alexander Alberro, Nora M. Alter, Serge  
Guilbaut, Sven Lütticken and Jesse Proudfoot,  
*Stan Douglas: Abbott & Cordova, 7 August  
1971*, Vancouver, 2011, pp. 16, 68-69, 79, 100-  
101 (another variant illustrated)



Property from a Distinguished Private Collection

o **270. Wang Qingsong** b. 1966

*Dormitory*

signed, numbered and dated "4/6 2005 Wang Qingsong [in Chinese and Pinyin] 2005" lower right  
chromogenic print face-mounted to Plexiglas  
66¾ x 157¾ in. (169.5 x 400.7 cm.)  
Executed in 2005, this work is number 4 from an edition of 6 plus 2 artist's proofs.

**Estimate**

\$20,000-30,000

**Provenance**

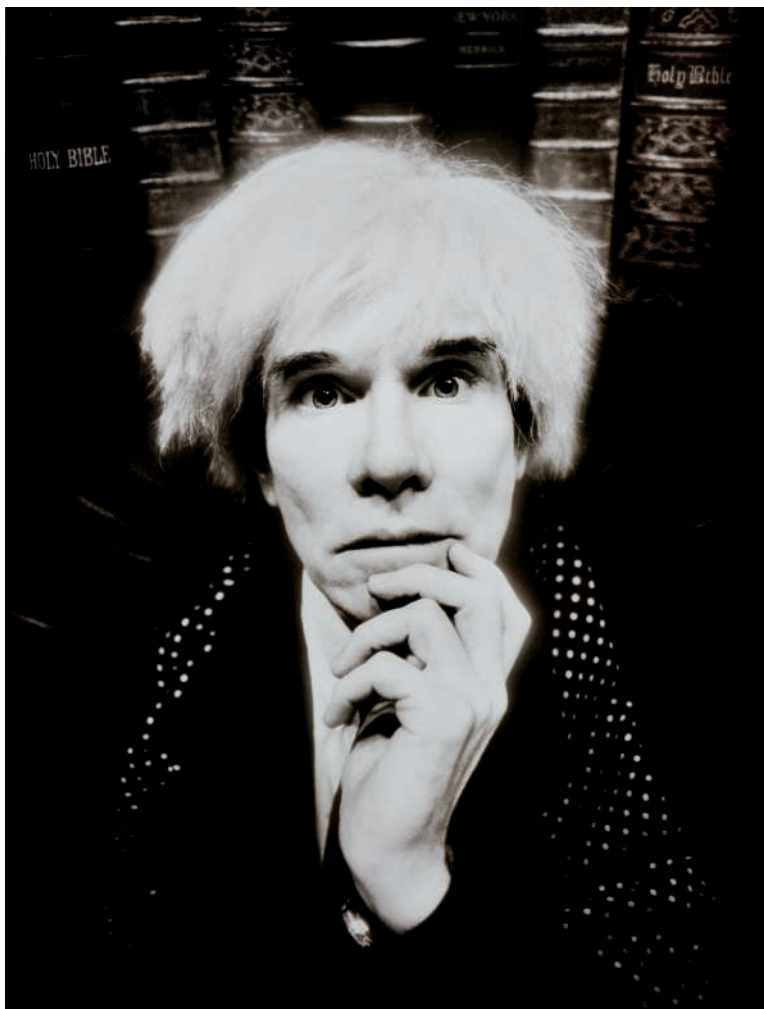
Albion, London  
Acquired from the above by the present owner in 2006

**Exhibited**

London, Albion, *Wang Qingsong*, June 6 - July 7, 2006, pp. 112-113 (another example exhibited and illustrated)  
New York, International Center of Photography, *Wang Qingsong: When Worlds Collide*, January 21 - May 8, 2011, pp. 18-19 (another example exhibited and illustrated)

**Literature**

Enoia Ballade (ed.) and Jérémie Thircuir, *Wang Qingsong*, Hong Kong, 2012, pp. 12, 78-83 (another example illustrated)  
Tingmei Wang (ed.), *New China, New Arts: Interviews with Contemporary Chinese Artists*, Taipei, 2010, pp. 266-267 (another example illustrated)



**271. David LaChapelle** b. 1963

*Andy Warhol: Last Sitting, November 22*  
signed "David LaChapelle" on a label affixed to  
the reverse  
chromogenic print, flush-mounted to Plexiglas  
59½ x 45 in. (151.4 x 114.3 cm.)  
Executed in 1987, this work is number 1 from  
an edition of 3.

**Estimate**  
\$15,000-20,000

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

**Exhibited**  
Milan, Palazzo Reale, *David LaChapelle*,  
September 25, 2007 - January 6, 2008, p. 21  
(another example exhibited and illustrated)



**272. David LaChapelle** b. 1963

*Amanda As Andy Warhol's Liz Taylor*  
signed "David LaChapelle" on a label affixed to  
the reverse  
chromogenic print  
29 x 29 in. (73.7 x 73.7 cm.)  
Executed in 2003, this work is artist's proof  
3 of 4.

**Estimate**  
\$15,000-20,000

**Provenance**

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

**Exhibited**

The Latin American Art Museum  
of Buenos Aires, *David LaChapelle:  
Heaven to Hell*, March 30 — May 21,  
2007 (another example exhibited)





**273. Kasper Sonne** b. 1974

TXC57

signed, titled and dated "KASPER SONNE TXC57 2014" on the overlap; further signed, titled and dated "KASPER SONNE TXC57 2014" on the stretcher  
industrial paint and chemicals on canvas, in artist's aluminum frame  
60¼ x 48¼ in. (153 x 122.6 cm.)  
Executed in 2014.

**Estimate**

\$8,000-12,000

**Provenance**

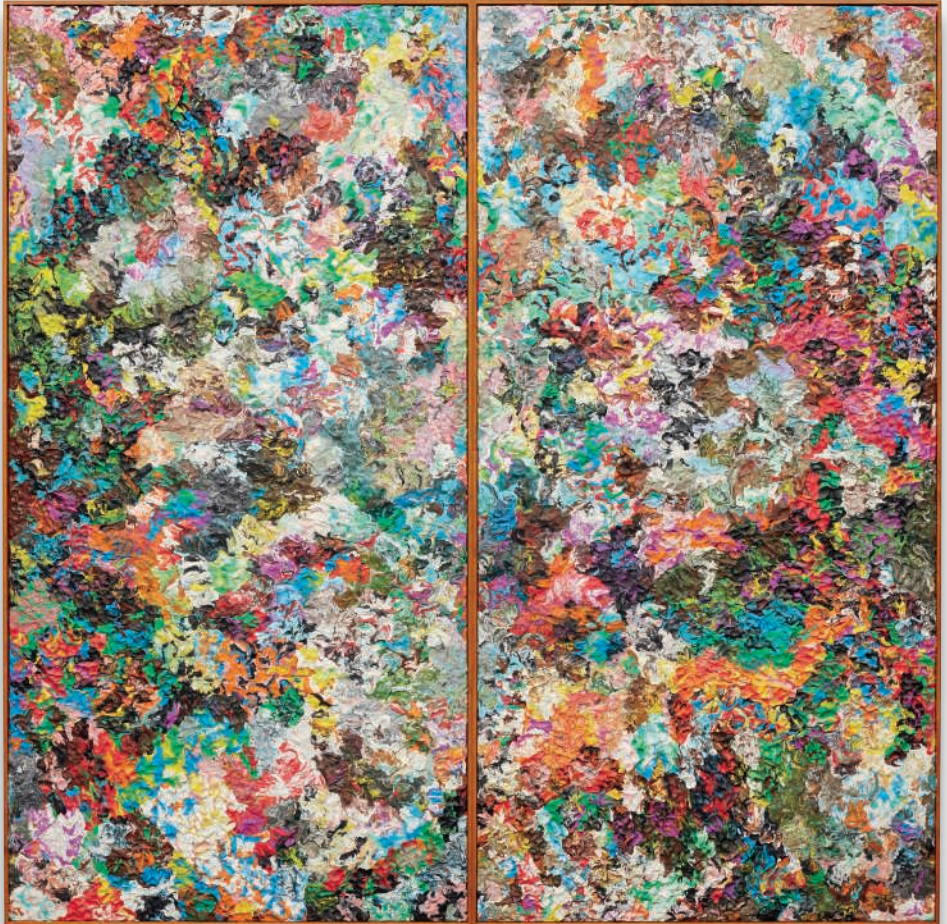
Brand New Gallery, Milan  
Acquired from the above by the present owner

**Exhibited**

Milan, Brand New Gallery, *Kasper Sonne: Bad Chemistry*, June 12 - July 31, 2014

**Literature**

Marco Meneguzzo, "Kasper Sonne", *Artforum*, November 2014, p. 292 (illustrated)



**274. Dan Rees** b. 1982

*Untitled*

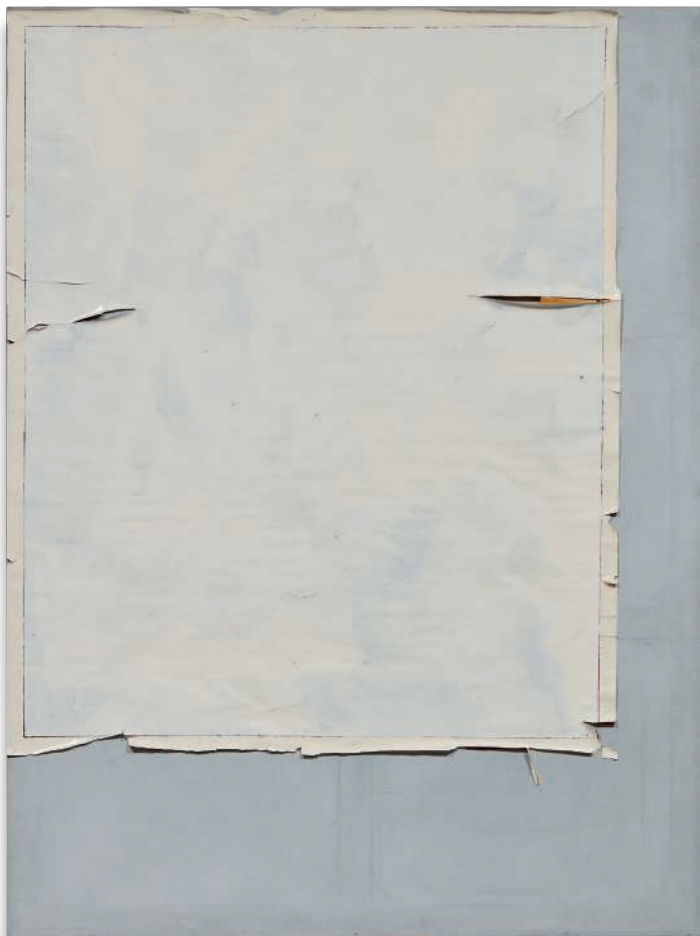
each signed and dated "Dan Rees 2012" and numbered "1/2" and "2/2" respectively on the reverse; further inscribed "25 years 25 years" on the reverse of the second part  
plasticine on wood, in artist's frame, diptych  
each 79¾ x 40½ in. (202.6 x 102.9 cm.)  
Executed in 2012.

**Estimate**

\$20,000-30,000

**Provenance**

Private Collection



**275. Markus Amm** b. 1969

*Untitled #1*

signed with the artist's initials, titled and dated "#1 / 2008 / M.A" on the overlap  
household paint on paper, laid on canvas  
71 x 53¼ in. (180.3 x 135.3 cm.)  
Executed in 2008.

**Estimate**

\$5,000-7,000

**Provenance**

Herald St., London  
Phillips, New York, September 16, 2014,  
lot 230  
Acquired at the above sale by the  
present owner

**276. Aaron Garber-Maikovska** b. 1978

*Rebecca*

signed and dated "AARON GARBER-  
MAIKOVSKA Aaron Garber-Maikovska 2013"  
on the reverse  
ink and acrylic on archival Gatorfoam,  
mounted on aluminum  
95 x 47 in. (241.3 x 119.4 cm.)  
Executed in 2013.

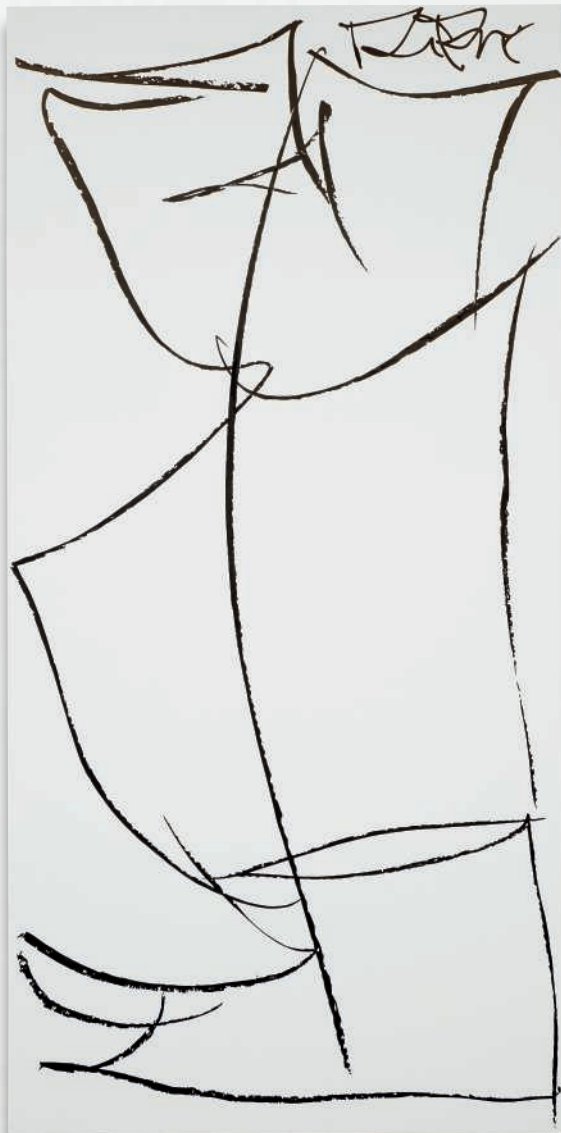
**Estimate**

\$12,000-18,000

**Provenance**

STANDARD (OSLO)

Acquired from the above by the  
present owner







**277. Daniel Gordon** b. 1980

*Black Bust*

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

chromogenic print

37½ x 29¾ in. (95.3 x 75.6 cm.)

Executed in 2012, this work is number 1 from an edition of 3 plus 2 artist's proofs.

**Estimate**

\$4,000-6,000

**Provenance**

Wallspace, New York

Acquired from the above by the present owner

**Literature**

Daniel Gordon, *Still Lives, Portraits and Parts*, London, 2013, n.p. (illustrated)



**278. Lucas Blalock** b. 1978

*G2011*

archival inkjet print

52¾ x 41½ in. (134 x 105.4 cm.)

Executed in 2011, this work is number 1 from an edition of 3.

**Estimate**

\$3,000-4,000

**Provenance**

Acquired directly from the artist by the present owner

**Exhibited**

Los Angeles, New Wight Gallery, Broad Art Center, *UCLA MFA Exhibition #1*, March 7-15, 2013

**279. Nick Van Woert** b. 1979

*Untitled*

incised with the artist's signature and date "NICK VAN WOERT 2012" on the turning edge of the sculpture; signed and dated "NICK VAN WOERT 2012" on the underside of the sculpture; further signed and dated "NICK VAN WOERT 2012" on the top of the steel base fiberglass statue, urethane and steel base overall 89½ x 44 x 14 in. (227.3 x 111.8 x 35.6 cm.) Executed in 2012.

**Estimate**

\$12,000-18,000

**Provenance**

L&M Arts, Los Angeles

Acquired from the above by the present owner





**280. Mark Flood** b. 1957

*Apple Logo*

signed and dated "Mark Flood 2013" on the overlap

archival ink on canvas

115 x 90¾ in. (292.1 x 230.5 cm.)

Executed in 2013.

**Estimate**

\$10,000-15,000

**Provenance**

Peres Projects, Berlin

Acquired from the above by the present owner



**281. Greg Bogin** b. 1965

*A smile goes a long way*  
signed, titled and dated "Greg Bogin 2010  
"A smile goes a long way"" on the overlap  
synthetic paint and urethane on canvas  
60 x 85½ in. (152.4 x 217.2 cm.)  
Executed in 2010.

**Estimate**  
\$12,000-18,000

**Provenance**  
Galerie Frank Elbaz, Paris  
Acquired from the above by the  
present owner





**282. Daniel Arsham** b. 1980

*Glacial Rock Television*

glacial rock, crushed marble, shattered glass  
and hydrostone

9½ x 13⅞ x 9¾ in. (24.1 x 35.2 x 24.8 cm.)

Executed in 2014.

**Estimate**

\$5,000-7,000

**Provenance**

OHWOW, Los Angeles

Acquired from the above by the present owner

**283. Agnieszka Kurant** b. 1978

*Uncertainty Principal*

foam, wood, dried plants and  
electromagnets, with artist's  
custom base

8 x 6 x 6 in. (17.8 x 15.2 x 15.2 cm.)

Executed in 2008-2012.

**Estimate**

\$6,000-8,000

**Provenance**

Elizabeth Dee Gallery, New York

Acquired from the above by the  
present owner





**284. Mark Flood** b. 1957

*The General*

signed, titled and dated "Mark Flood 5-12-04

"The General" Mark Flood 5-12-04" on the

overlap

acrylic on canvas

60 x 96 in. (152.4 x 243.8 cm.)

Executed in 2004.

**Estimate**

\$12,000-18,000

**Provenance**

Acquired directly from the artist by the  
present owner



This lot is sold with No Reserve

**285. The Bruce High Quality Foundation** since 2001

*Father, Son, and Holy Ghost*  
each signed and dated "THE BRUCE HIGH  
QUALITY FOUNDATION 2012" on the  
overlap; each further inscribed "SANDY"  
on the stretcher  
silkscreen on canvas, triptych  
each 60 x 60 in. (152.4 x 152.4 cm.)  
overall 60 x 180 in. (152.4 x 457.2 cm.)  
Executed in 2012.

**Estimate**  
\$15,000-20,000 •

**Provenance**  
PRISM, Los Angeles  
Acquired from the above by the  
present owner





**286. Sam Moyer** b. 1983

*Untitled*

ink and bleach on canvas, mounted  
on panel

48 x 35 $\frac{7}{8}$  in. (121.9 x 91.1 cm.)

Executed in 2011.

**Estimate**

\$5,000-7,000

**Provenance**

The Journal Gallery, New York

Acquired from the above by the  
present owner

**287. Baker Overstreet** b. 1981

*Untitled*  
signed and dated "baker overstreet  
2009" on the overlap  
acrylic on canvas  
32 x 32 in. (81.3 x 81.3 cm.)  
Painted in 2009.

**Estimate**  
\$3,000-5,000

**Provenance**  
Acquired directly from the artist by  
the present owner



**288. Josh Reames** b. 1985

*Mud*  
signed, titled and dated "JOSH  
REAMES 2015 "MUD"" on the  
reverse; further signed "REAMES"  
on the stretcher  
acrylic on canvas  
66 x 56 in. (167.6 x 142.2 cm.)  
Painted in 2015.

**Estimate**  
\$3,000-5,000

**Provenance**  
Luis De Jesus, Los Angeles  
Acquired from the above by the  
present owner





**289. Ayan Farah** b. 1978

*Rhen*

signed, titled and dated "Ayan Farah Rhen 2014" on the overlap;  
further signed, titled and dated "2014 Ayan Farah Rhen" on the  
stretcher  
terracotta on linen  
67 x 47½ in. (170.2 x 120.7 cm.)  
Executed in 2014.

**Estimate**

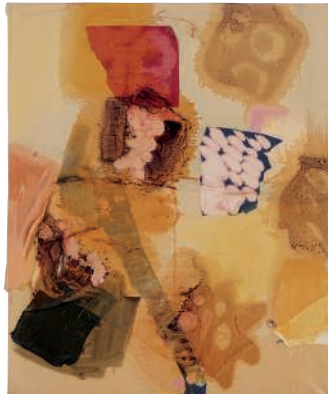
\$4,000-6,000

**Provenance**

Roberts & Tilton, Los Angeles  
Acquired from the above by the  
present owner

**Exhibited**

Los Angeles, Roberts & Tilton,  
*Infinitude*, June 7 - July 12, 2014  
(titled *Then*)



**290. Lauren Luloff** b. 1980

Two works: (i) *Pale*; (ii) *Golden*  
(i) signed, titled and dated "'Pale"  
L Luloff 2011" on the overlap  
(ii) signed, titled and dated "golden  
L Luloff 2011" on the overlap  
oil and bleach on fabric  
(i) 20 x 16⅞ in. (50.8 x 42.9 cm.)  
(ii) 23 x 18¾ in. (58.4 x 47.6 cm.)  
Executed in 2011.

**Estimate**

\$3,000-5,000

**Provenance**

Halsey McKay Gallery, New York  
Acquired from the above by the  
present owner





**291. Nina Beier** b. 1975

*Portrait Mode*  
found garments, in artist's frame  
96 $\frac{1}{8}$  x 56 $\frac{3}{4}$  in. (244 x 144 cm.)  
Executed in 2011.

**Estimate**  
\$5,000-7,000

**Provenance**  
Laura Bartlett Gallery, London  
Acquired from the above by the  
present owner





**292. Max Frintrop** b. 1982

*Untitled (Styx 2)*  
signed, titled and dated "Styx 2 Max  
Frintrop 2013" on the reverse  
ink, acrylic and pigments on canvas  
75 x 59 in. (190.5 x 149.9 cm.)  
Executed in 2013.

**Estimate**  
\$4,000-6,000

**Provenance**  
Berthold Pott, Cologne  
Acquired from the above by the  
present owner

**This lot is sold with No Reserve**

**293. Sean Townley** b. 1983

*Fig. 139*  
urethane, aluminum and carbon fiber  
18½ x 54½ in. (47 x 138.4 cm.)  
Executed in 2014, this work is  
accompanied by a certificate of  
authenticity signed by the artist.

**Estimate**  
\$3,000-4,000 •

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



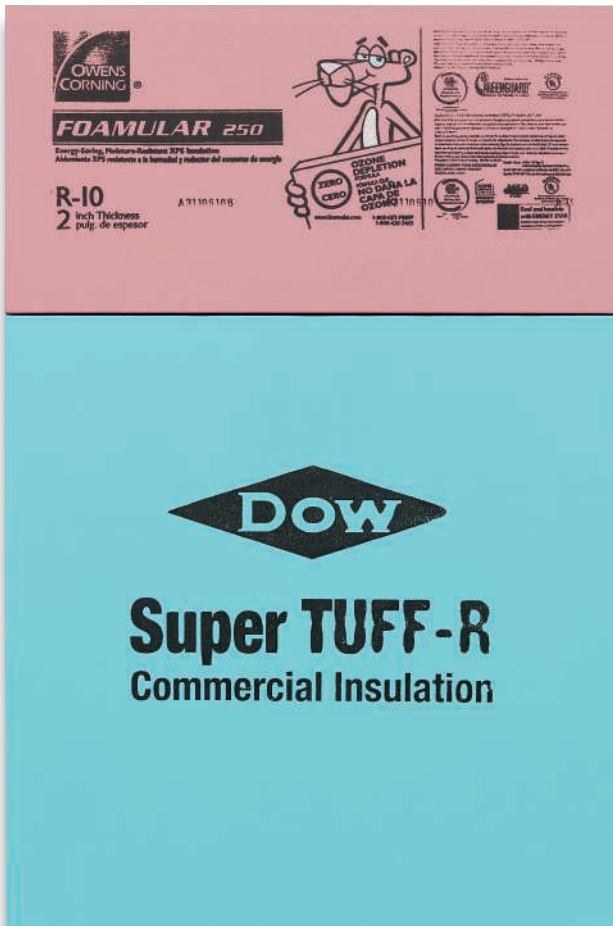


**294. Chris Succo** b. 1979

*On the Pulse of Morning #2*  
signed and dated "Chris Succo 2014"  
on the reverse  
oil and lacquer on canvas, in artist's frame  
78¾ x 58¾ in. (200 x 149.2 cm.)  
Executed in 2014.

**Estimate**  
\$10,000-15,000

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



**295. Nick Darmstaedter** b. 1988

*Knuckleball*

each signed, titled and dated "Nick D 2013  
'KNUCKLEBALL'" on the overlap  
oil, acrylic and silkscreen on canvas, in 2 parts  
overall 72 x 48 in. (182.9 x 121.9 cm.)  
Executed in 2013.

**Estimate**

\$6,000-8,000

**Provenance**

Acquired directly from the artist by the  
present owner



**296. Lucien Smith** b. 1989

*STP* (3302c, Black 6 c, Bright Orange c)  
enamel on canvas, laid on panel  
45¼ x 56¼ in. (114.9 x 142.9 cm.)  
Executed in 2014.

**Estimate**  
\$7,000-10,000

**Provenance**  
OHWOW, Los Angeles  
Acquired from the above by the  
present owner





**297. Marianne Vitale** b. 1973

*Shingle Painting 1*  
signed and dated "Marianne Vitale  
2013" on the reverse  
tar shingles and liquid nails on canvas  
83 x 67 in. (210.8 x 170.2 cm.)  
Executed in 2013.

**Estimate**  
\$4,000-6,000

**Provenance**  
Zach Feuer Gallery, New York  
Acquired from the above by the  
present owner



**298. Nathan Hylden** b. 1978

*Untitled*  
signed and dated "Nathan Hylden '07" on  
the reverse  
acrylic on linen  
67½ x 47 in. (171.5 x 119.4 cm.)  
Painted in 2007.

**Estimate**  
\$6,000-8,000

**Provenance**  
Richard Telles Fine Art, Los Angeles  
Acquired from the above by the  
present owner

**299. Daniel Turner** b. 1983

*Untitled 5150 10-2-12*

signed, titled and dated "UNTITLED DANIEL  
TURNER 5150 10-2-12 10-2-12 Turner Daniel"  
on the stretcher; further signed and dated  
"daniel Turner 10-2-12" on the reverse  
bitumen emulsion, vinyl and wood  
17 x 14 in. (43.2 x 35.6 cm.)  
Executed in 2012.

**Estimate**

\$6,000-8,000

**Provenance**

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



**300. JPW<sub>3</sub>** b. 1981

*MHG*

wax and ink on canvas  
36 x 24 in. (91.4 x 61 cm.)  
Executed in 2013.

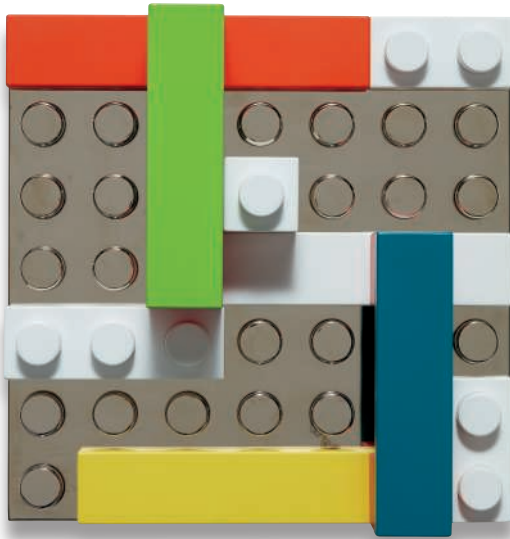
**Estimate**

\$2,000-3,000

**Provenance**

Michael Jon Gallery, Miami  
Acquired from the above by the  
present owner





**301. Matteo Negri** b. 1982

*Mela Verde e Zucchero*  
incised with the artist's signature "negri"  
on the reverse  
chromed and lacquered iron  
21 $\frac{1}{8}$  x 21 $\frac{1}{8}$  x 7 $\frac{7}{8}$  in. (54.9 x 54.9 x 20 cm.)  
Executed in 2014, this work is accompanied  
by a certificate of authenticity, signed by the  
artist, and is registered by the Matteo Negri  
Archive under the number 189.

**Estimate**  
\$5,000-7,000

**Provenance**  
Private Collection, North Italy  
Acquired from the above by the  
present owner



**302. Grear Patterson** b. 1988

*Sam and Dave*  
signed with the artist's initials, titled and  
dated "sam & dave 2014 GP" on the overlap  
acrylic on canvas  
60 x 36 in. (152.4 x 91.4 cm.)  
Painted in 2014.

**Estimate**  
\$3,000-5,000

**Provenance**  
Bill Brady Gallery, Miami  
Acquired from the above by the  
present owner

**303. Grear Patterson** b. 1988

*Oh My Goodness*

grey element: signed with the artist's initials,  
inscribed and numbered "GP oh my 1/3" on  
the reverse; further titled "oh my goodness"  
on a label affixed to the reverse

red element: signed with the artist's initials  
and numbered "GP 2/3" on the reverse

green element: signed with the artist's initials  
and numbered "GP 3/3" on the reverse

tarpaulin laid on board, in 3 parts

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

Executed in 2014.

**Estimate**

\$6,000-8,000

**Provenance**

Rivera & Rivera, Los Angeles

Acquired from the above by the  
present owner







**304. Parker Ito** b. 1986

*The Agony and the Ecstasy*  
vinyl over enamel on 3M Scotchlite  
48 x 36 in. (121.9 x 91.4 cm.)  
Executed in 2012.

**Estimate**  
\$4,000-6,000

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

Property from a Belgian Collector



**305. Nikolas Gambaroff** b. 1979

*Untitled*  
signed and dated "Gambaroff 2012"  
on the reverse  
acrylic, digital print and newspaper  
collage on canvas  
48 x 36 in. (121.9 x 91.4 cm.)  
Executed in 2012.

**Estimate**  
\$2,000-3,000

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

**Exhibited**  
Los Angeles, Overduin and Kite, *Nikolas  
Gambaroff: Tools for Living*, November 11 -  
December 22, 2012

**306. Graham Collins** b. 1980

*Blue Diptych*

signed and dated "G Gollins 13" on the reverse  
spray enamel on canvas, reclaimed wood,  
glass and window tint  
55½ x 39 in. (141 x 99.1 cm.)  
Executed in 2013.

**Estimate**

\$3,000-5,000

**Provenance**

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



**307. Natan Pernick** b. 1980

*Notebook Paper*

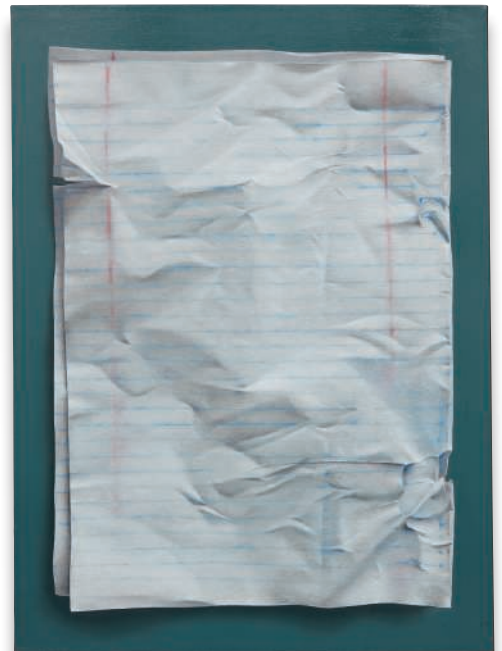
signed and dated "Natan Pernick 17" on the  
reverse  
oil on canvas  
27¾ x 20¼ in. (69.5 x 51.4 cm.)  
Painted in 2017.

**Estimate**

\$4,000-6,000

**Provenance**

Acquired directly from the artist by the  
present owner





**308. Mike Dargas** b. 1983

*Walking on Sunshine*  
signed and dated "Mike Dargas 2017 MD" on  
the reverse  
oil on canvas  
74¾ x 59 in. (190 x 150 cm.)  
Painted in 2017.

**Estimate**  
\$12,000-18,000

**Provenance**  
Acquired directly from the artist by the  
present owner



**309. David Kim Whittaker** b. 1964

*Pavilion Figure*  
signed on the reverse  
oil and acrylic on canvas  
48 x 48 in. (122 x 122 cm.)  
Executed in 2014-2017.

**Estimate**  
\$20,000-30,000

**Provenance**  
Acquired directly from the artist by the  
present owner



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450 Park Avenue New York 10022

## Auctions

Tuesday, 19 September 2017

The Katayama Collection  
Lots 1 - 76, 11am

New Now  
Lots 101 - 309, 2pm

## Viewing

11 - 19 September  
Monday - Saturday 10am - 6pm  
Sunday 12pm - 6pm

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**Front cover** Nicole Eisenman, *Foos Ball Trilogy*: (i) *Part I Sinking Ships*; (ii) *Part II Rescue*; (iii) *Part III Game Preparations*, 1994, lot 126 (detail)

**Back cover** Mark Grotjahn, *Untitled (Black and Creamsicle 700)*, 2007, lot 15 (detail)

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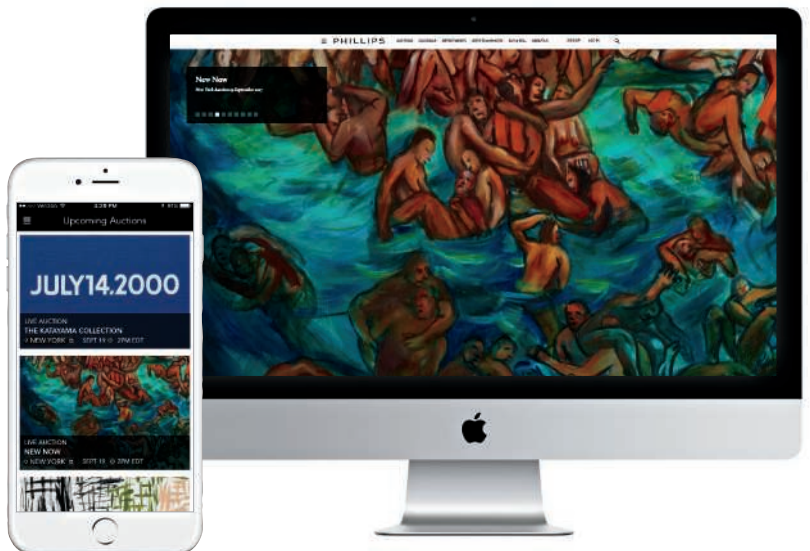
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**Sigmar Polke**

*Tänzerin*

acrylic and interference colour  
on canvas  
100.5 x 80.3 cm (39½ x 31½ in.)  
Painted in 1994.

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SEPTEMBER 16 - OCTOBER 28, 2017

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where an invited group of prestigious and innovative Latin American galleries  
will showcase modern and contemporary artists of that region  
in a #nowalls curated open plan commercial exhibition.*

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# Index

- Aarons, S. 43  
Ahearn, J. 187  
Amm, M. 275  
Arsham, D. 282  
Aubertin, B. 145, 146  
Auerbach, T. 113
- Baez, F. 106  
Balkenhol, S. 188  
Barney, M. 210, 211  
Beard, P. 52  
Becerra, A. 103  
Becher, B. & H. 248  
Beier, N. 291  
Bernhardt, K. 117  
Beshty, W. 197  
Blalock, L. 278  
Bleckner, R. 200  
Bochner, M. 112  
Bogin, G. 281  
Bove, C. 124  
Bradley, J. 172  
Brown, J. 142  
Bruce High Quality  
Foundation 285  
Bustamante, J. -M. 260
- Calvin, B. 204  
Casselmann, S. 220  
Cherubini, N. 191  
Chiang, J. 22  
Clark, L. 41, 42  
Collins, G. 306  
Colombet, V. 219  
Condo, G. 134, 135, 136  
Cook, E. 119  
Cordero, R. 209
- Dargas, M. 308  
Darmstaedter, N. 295  
diCorcia, P.-L. 252  
Dodge, T. 205  
Douglas, S. 269  
Dupuy-Spencer, C. 108
- Eisenman, N. 101, 126, 177  
Ethridge, R. 257, 258
- Farah, A. 289  
Fintrop, M. 292  
Flood, M. 280, 284  
Francis, M. 224  
Friedlander, L. 37, 38
- Gaillard, C. 167  
Gambaroff, N. 305  
Garber-Maikovska, A. 276  
Goings, R. 156  
Gokita, T. 13, 14, 170  
Goldstein, J. 198  
Gomez, R. 105  
Gordon, D. 277  
Gornik, A. 225  
Greenfield-Sanders, I. 207  
Grek, D. 238  
Grotjahn, M. 15, 168, 169
- Haring, K. 127, 128, 129, 130,  
131, 132, 133  
Haskins, S. 40, 45, 46  
Helnwein, G. 208  
Herman Toys, Inc. 73  
Höfer, C. 250  
Horn, R. 178  
Hughes, S. 102, 110  
Hundley, E. 193  
Hutchins, J. J. 189  
Hylden, N. 298
- Innes, C. 217  
Ito, P. 304
- James, T. (REAS) 25, 26  
Johnson, R. 194  
JPW3 300
- Kahlhamer, B. 182  
Kawara, O. 16  
Kawashima, H. 240  
KAWS 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,  
11, 12, 71, 72  
Kiefer, A. 158  
Kentridge, W. 164  
Kim, A. 268  
Klein, Y. 161  
Koons, J. 69, 159  
Kruglyanskaya, E. 107  
Kunath, F. 203  
Kurant, A. 283

- LaChapelle, D. 271, 272  
 Lambri, L. 266  
 Larsen, M. 109  
 LeWitt, S. 148, 149, 150, 151, 152  
 Light, M. 53, 54  
 Lockhart, S. 246, 247  
 Long, R. 154  
 Longo, R. 165  
 Loy, R. 233  
 Luloff, L. 290  
 Lutter, V. 265  
 Lux, L. 255
- Maier-Aichen, F. 261  
 Makkink, H. 186  
 Malanga, G. 39  
 Martinez, E. 174  
 McCloud, H. 120  
 McDonald's System Inc 74  
 McGee, B. 24  
 McGinley, R. 256  
 McGinness, R. 21  
 Medicom Toy 75  
 Melgaard, B. 116  
 Monfourny, R. 47  
 Moore, F. 201, 202  
 Moran, K. 215  
 Mori, M. 243  
 Moyer, S. 122, 286  
 Muniz, V. 262  
 Murakami, T. 17, 18, 63, 64, 65, 66, 67, 68
- Negri, M. 301  
 Noland, K. 144  
 Novitskova, K. 115
- Ohtake, S. 29, 30, 31, 32, 33, 34  
 Olitski, J. 143  
 Opie, J. 206  
 Otterness, T. 171  
 Overstreet, B. 287  
 Owens, L. 111
- Parker, E. 23  
 Pasquali, F. 218  
 Patterson, G. 302, 303  
 Penck, A. R. 181  
 Pernick, N. 307  
 Perriand, C. 55, 56  
 Perriand, C. & Pierre Jean-neret 57  
 Petersen, A. 35  
 Prouvé, J. 58, 59, 60, 61, 62
- Quayle, S. 27, 28
- Reames, J. 288  
 Rees, D. 274  
 Rey, M. 114  
 Richardson, T. 44  
 Richter, G. 160, 162, 163  
 Rockman, A. 226  
 Roggan, R. 48, 49, 50  
 Rommel, J. 118  
 Rondinone, U. 196  
 Ross-Ho, A. 190  
 Rothschild, E. 192  
 Ruff, T. 249  
 Ruppertsberg, A. 244  
 Ryman, W. 227, 230
- Saccoccio, J. 214  
 Scanlan, J. 229  
 Scharf, K. 138  
 Scherman, T. 236  
 Schnabel, J. 180  
 Schneemann, C. 179  
 Schuyff, P. 137  
 Scoggins, M. 183  
 Shonibare, Y. 213  
 Shulman, J. 51  
 Sillman, A. 125  
 Slominski, A. 228  
 Smith, L. 121, 296  
 Snyder, J. 155  
 Sonne, K. 273  
 Sorayama, H. 19  
 Spoerri, D. 147  
 Steir, P. 157  
 Sternfeld, J. 259  
 Succo, C. 294  
 Sugimoto, H. 251  
 Sugito, H. 239, 241  
 Sussman, E. 212  
 Szabo, J. 36  
 Sze, S. 123
- Taaffe, P. 222  
 Takamatsu, J. 153  
 Tanaami, K. 20  
 Teruya, Y. 242  
 Thiel, F. 267  
 Thomas, M. 175  
 Tillmans, W. 253  
 Tobias, G. & U. 173  
 Townley, S. 293  
 Turner, D. 299  
 Tyson, N. 176
- Van Woert, N. 279  
 Villareal, L. 199  
 Vintage Fukusuke Doll 76  
 Vitale, M. 297  
 Voligamsi, R. 231
- Walker, K. 195  
 Wallace, I. 254  
 Wang, Qingsong 270  
 Warhol, A. 70, 139, 140, 141  
 Wathen, R. 235  
 Weiser, G. 166  
 Welling, J. 263, 264  
 Westergren, C. 223  
 Whittaker, D. K. 309  
 Wiley, K. 184, 185  
 Williams, C. 245  
 Wolfson, J. 104
- Xavier, L. 221
- Young, A. 216
- Zigura, E. 237  
 Zipp, T. 234  
 Zorach, W. 232











