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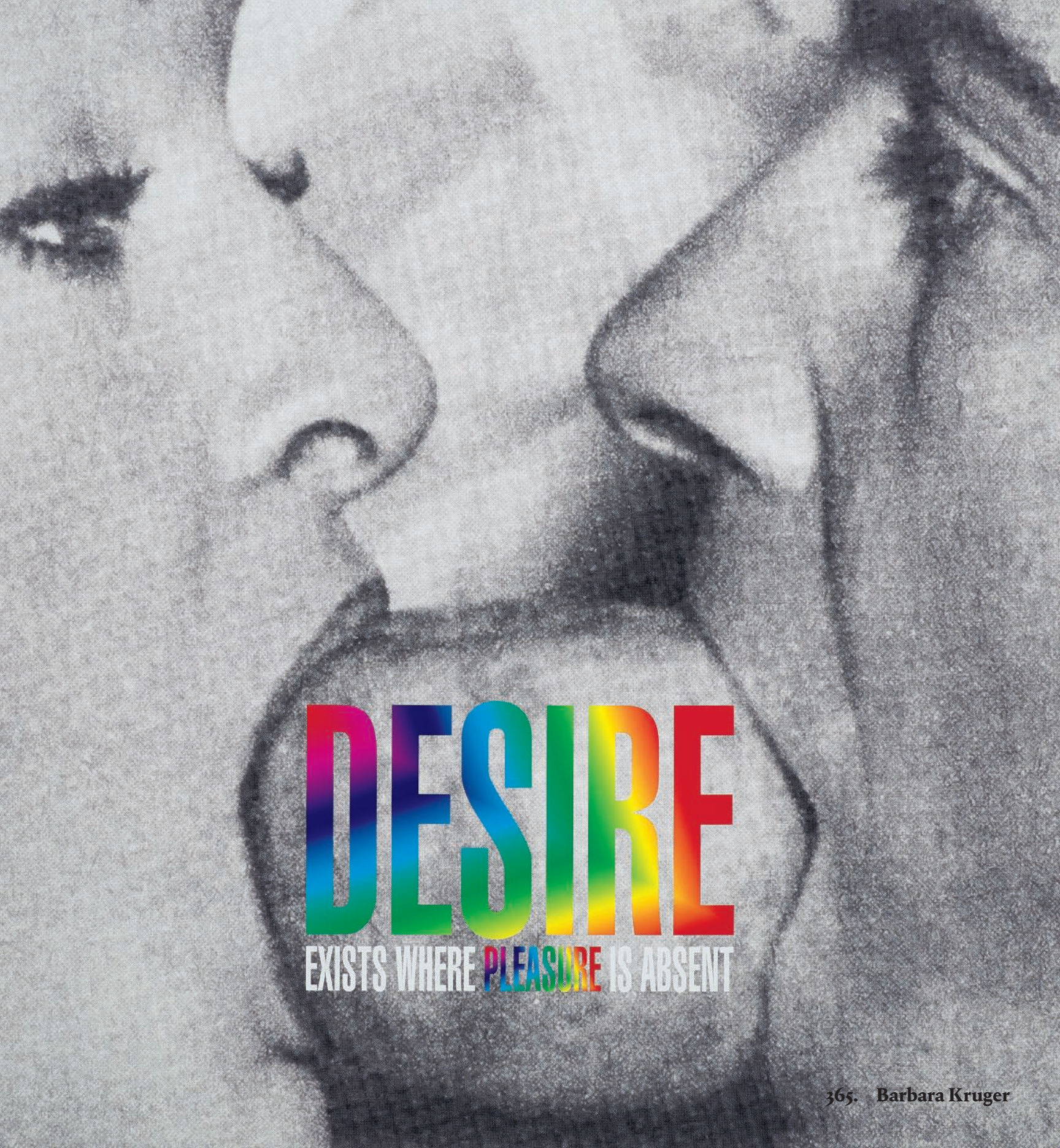
20th Century & Contemporary Art
Day Sale, Afternoon Session
New York, 13 November 2019, 2pm

324. KAWS

355. Katharina Grosse



365. **Barbara Kruger**

409. George Condo

20th Century & Contemporary Art Day Sale

Afternoon Session
New York, 13 November 2019, 2pm

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Auction

450 Park Avenue New York 10022
Wednesday, 13 November 2019, 2pm

Viewing

432 & 450 Park Avenue New York 10022
1 – 12 November
Monday – Saturday 10am–6pm
Sunday 12pm–6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY010919 or 20th Century & Contemporary Art Day Sale, Afternoon Session.

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301. Nicolas Party b. 1980

Tree
signed and dated "Nicolas Party 2017" on the reverse
watercolor on paper
29⅞ x 22⅝ in. (75.9 x 57.5 cm.)
Executed in 2017, this work is accompanied by a certificate of authenticity issued by Xavier Hufkens.

Estimate
$40,000-60,000

Provenance
Courtesy of the Artist and Xavier Hufkens, Brussels
Paddle8 Museum Dhondt-Dhaenens Benefit Auction, September 1, 2017, lot 4
Acquired at the above sale by the present owner

302. Nicolas Party b. 1980

Portrait
signed and dated "Nicolas Party 2014" on the reverse
pastel on paper
25½ x 19⅝ in. (64.8 x 49.8 cm.)
Executed in 2014.

Estimate
$40,000-60,000

Provenance
The Modern Institute, Glasgow
Acquired from the above by the present owner

303. Julie Curtiss b. 1982

Second Thought
signed, titled and dated "Second thought, 2017 Julie Curtiss" on the reverse
acrylic and oil on canvas
18 x 16 in. (45.7 x 40.6 cm.)
Painted in 2017.

Estimate
$20,000-30,000

Provenance
Various Small Fires, Los Angeles
Private Collection, New York
Private Collection, Hong Kong

Exhibited
Los Angeles, Various Small Fires, *Hecate*, November 11 - December 16, 2017

304. Loie Hollowell b. 1983

Giving Head
signed and dated "Loie Hollowell 2015" on the overlap; further signed and titled "Loie Hollowell "Giving Head"" on the stretcher; further signed and dated "Loie Hollowell 2015" on the reverse
oil on linen on panel
27⅜ x 19½ in. (69.5 x 49.5 cm.)
Painted in 2015.

Estimate
$40,000-60,000

Provenance
Private Collection, New York

305. Jonathan Lyndon Chase b. 1989

rose petals on bed
signed and dated "Jonathan L Chase 2018" on the stretcher
acrylic, marker, glitter, plastic stone and pastel on cotton bed sheet
72 x 60¼ in. (182.9 x 153 cm.)
Executed in 2018.

Estimate
$15,000-20,000

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

Exhibited
Baton Rouge, Louisiana State University Museum of Art, *Semblance: The Public/Private/Shared Self*, June 27 - October 6, 2019

306. Walter Price b. 1989

Midnight Train to Georgia
signed and dated "WALT '16" on the reverse
acrylic on paper mounted to board
22 x 28 in. (55.9 x 71.1 cm.)
Executed in 2016.

Estimate
$15,000-20,000

Provenance
The Modern Institute, Glasgow
Acquired from the above by the present owner

307. Patricia Treib b. 1979

Kimono
signed, titled and dated "Patricia Treib March, 2014
"Kimono"" on the reverse
oil on canvas
66⅛ x 50 in. (168 x 127 cm.)
Painted in 2014.

Estimate
$18,000-22,000

Provenance
Wallspace, New York
Acquired from the above by the present owner in 2014

308. Ann Craven b. 1969

Big Blue Song
signed, titled and dated "A Craven 2004 Big Blue Song"
on the overlap
oil on linen
84 x 60 in. (213.4 x 152.4 cm.)
Painted in 2004.

Estimate
$18,000-22,000

Provenance
Klemens Gasser & Tanja Grunert, Inc., New York
Acquired from the above by the present owner in 2005

309. Mernet Larsen b. 1940

Café
signed and dated "Mernet Larsen 2011" on the reverse
acrylic and tracing paper on canvas
47½ x 47½ in. (120.7 x 120.7 cm.)
Executed in 2011.

Estimate
$40,000-60,000

Provenance
Vogt Gallery, New York
Collection of Dr. Thomas J. Huerter, Omaha
Vogt Gallery, New York
Acquired from the above by the present owner

Exhibited
New York, Vogt Gallery, *Mernet Larsen: Three Chapters*, September 6 - October 27, 2012

Literature
John Yao, *Mernet Larsen*, Bologna, 2013, p. 10 (illustrated; erroneously dated 2012)

"Back to the window-into-a-world thing, I like the viewer to be aware of where the edges are. I'm conscious of letting you know where you should step in and where you should stop... as though you are walking through a door or a big window. They are different from a panorama-like landscape that suggests it keeps going beyond the edges of the picture. I'm conscious of the vertical format that I choose for my paintings and of making sure that the viewer is more or less aware that I'm painting it this way for a reason, as in, 'This is where you enter and this is where you escape.'"

Shara Hughes

310. Shara Hughes b. 1981

What A Winter
signed, titled, inscribed and dated ""What A Winter"
SHARA HUGHES 2015 NYC" on the reverse
oil, spray paint and acrylic on canvas
56 x 48 in. (142.2 x 121.9 cm.)
Executed in 2015.

Estimate
$60,000-80,000

Provenance
American Contemporary, New York
Acquired from the above by the present owner

Literature
Mia Locks and Ian Alteveer, *Shara Hughes: Landscapes*,
New York, 2019, p. 35 (illustrated)

311. Sascha Braunig b. 1983

Ponytail
signed, titled and dated "PONYTAIL 2011 SASCHA BRAUNIG" on the reverse
oil on canvas on panel
25¾ x 21½ in. (65.4 x 54.6 cm.)
Painted in 2011.

Estimate
$15,000-20,000

Provenance
Courtesy of the Artist and Foxy Production, New York
Two x Two: For AIDS and Art, Dallas Museum of Art, October 22, 2011, lot 12
Acquired at the above sale by the present owner

Exhibited
New York, Foxy Production, *Sascha Braunig: Wrister, Blister, Plaster*, January 12 - February 9, 2013

Property of an Important Californian Collector

312. Josh Kline b. 1979

You're Fired
concrete, grill, shredded office documents and charcoal
33½ x 20 x 20 in. (85.1 x 50.8 x 50.8 cm.)
Executed in 2015, this work is number 1 from an edition of 3 plus 2 artist's proofs.

Estimate
$20,000-30,000

Provenance
Various Small Fires, Los Angeles
Acquired from the above by the present owner

Exhibited
Los Angeles, Various Small Fires, *Josh Kline: You're Fired!*, September 11 - October 24, 2015 (another example exhibited)

"I hope to correct misconceptions propagated within and projected upon the Black body. Multiplicity and possibility are essential to my practice and general philosophy. My subjects are fully aware of their conspicuousness and are unmoved by the viewer. Their role is not to show, explain, or perform but rather 'to be.' In being, their presence is acknowledged and their significance felt."

Tschabalala Self

Property of an Important Californian Collector

313. Tschabalala Self b. 1990

Star
collected fabric, thread and polymer gloss on canvas
80 x 48 in. (203.2 x 121.9 cm.)
Executed in 2015.

Estimate
$80,000-120,000

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

Exhibited
Los Angeles, Diane Rosenstein Gallery, *The New New*, October 17 - December 5, 2015

"Each work is of an individual woman, and yes, it is about the ethnicity, but then it's not because it's removed. It's the visceral play, a transformation and open-ended dialogue."

Mickalene Thomas

314. Mickalene Thomas b. 1971

Untitled #10
enamel, acrylic, oil, glitter, rhinestones, oil pastel, graphite and silkscreen on panel
96 x 72 in. (243.8 x 182.9 cm.)
Executed in 2014.

Estimate
$120,000-180,000

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

Exhibited
New York, Lehmann Maupin, *Mickalene Thomas: Tête de Femme*, June 26 – August 8, 2014

315. Henry Taylor b. 1958

Noah
acrylic on canvas
27 x 28 in. (68.6 x 71.1 cm.)
Painted in 2004.

Estimate
$30,000-40,000

Provenance
Daniel Reich Gallery, New York
Acquired from the above by the present owner in 2005

Exhibited
New York, Daniel Reich Gallery, *Henry Taylor*, January 27 - March 5, 2005

316. Derek Fordjour b. 1974

Untitled
acrylic and oil on panel
60¼ x 40 in. (153 x 101.6 cm.)
Painted in 2014.

Estimate
$50,000-70,000

Provenance
Acquired directly from the artist by the present owner

“My paintings just have a very personal relationship with the figures in them. They’re about the people around me. I want people to read them like this whilst taking a meaning of their own from each work.”

Noah Davis

Property of an Important Californian Collector

317. Noah Davis 1983-2015

Single Mother with Father out of the Picture
signed and titled “Noah Davis Single Mother w/ father out of the picture” on the reverse
oil and acrylic on canvas
40 x 30 in. (101.6 x 76.2 cm.)
Painted in 2007-08.

Estimate
$40,000-60,000

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

Although his life and career were tragically cut short by a rare form of cancer at the age of 32, artist Noah Davis made a powerful and lasting impact on the art world. Remembered for his psychologically-driven figurative paintings which strived to convey the everyday lives of African Americans outside of popular stereotypes, Davis honed his signature aesthetic through an informal education in art. After dropping out of Cooper Union, New York, Davis moved to Los Angeles where he forged relationships with fellow artists, gallerists and collectors. In 2010, he and his wife Karon established the Underground Museum, a non-profit exhibition space in the Arlington Heights neighborhood of Los Angeles, where he fulfilled his vision of creating compelling and challenging installations and establishing a cultural hub in an area of the city previously lacking this type of access. Former MOCA curator Helen Molesworth describes the late artist's influence: "Noah is an important artist because he occupies the term 'artist' in the largest possible way: an incredibly accomplished painter, he is also a profound visionary—dreaming up the idea of the Underground Museum and then physically enacting that dream against all odds" (Helen Molesworth, "Noah Davis dies at 32; L.A. painter and installation artist", *Los Angeles Times*, August 30, 2015, online).

Painted in 2007-08, *Single Mother with Father out of the Picture* is an intimate portrait of a mother and daughter in an interior setting, going about their everyday lives. Though the artist's subjects are African American, Davis remarks, "Race plays a role in as far as my figures are black. The paintings aren't political at all though. If I'm making any statement, it's to just show black people in normal scenarios" (Noah Davis, quoted in *Dazed Digital*, February 9, 2010, online). Poignantly capturing the banality of

Henri Matisse, *Intérieur aux aubergines*, 1911.
Musée de Grenoble, Photo credit VILLE DE GRENOBLE / MUSÉE DE GRENOBLE-J.L. LACROIX / Art Resource, NY, Artwork © 2019 Succession H. Matisse/Artists Rights Society (ARS), New York

“I love what Noah Davis did, because he did it while forces were trying to put him down.”

Henry Taylor, “Remembering Noah Davis (1983-2015)”, *Hyperallergic*, September 16, 2015, online

Detail of the present lot

everyday life, Davis’ paintings convey a depth of emotion precisely because the scenes he chooses to portray are so personal. While the artist depicts a family at home, the father is notably absent. Yet, to the right of the composition, a frame resting on a table alludes to a picture of a male figure, potentially a father, which the artist has purposefully chosen to obscure through his cropping of the composition. In this way, his paintings stand in as narrator for forgotten or suppressed moments in American history as told through a distinctly modern lens.

Davis’ varied source imagery includes photographs, art historical references and his own imagination. He has described his works as “instances where black aesthetics and modernist aesthetics collide,” and, indeed, this composition pays homage to modern master Henri Matisse’s signature interior scenes like *Intérieur aux aubergines*, 1911, with its flattened space and fantastic colors and patterns, which highlight the conditions of everyday living in their emotional rendering (Noah Davis, quoted in *ARTnews*, August 30, 2015, online).

A paradigm of Davis’ far too-short career, *Single Mother with Father out of the Picture* is a quintessential representation of the artist’s aesthetic and social concerns. Eschewing easy categorization, Davis functions simultaneously as historian, surrealist, storyteller, comic and sentimentalist in this intimate portrait, which challenges stereotypical cultural classifications.

Property from a Distinguished Private Collector

318. Jeff Sonhouse b. 1968

Bubonic Bling
signed and dated "Jeff Sonhouse 2002" on the reverse
oil, rhinestones and mixed media on canvas
62⅛ x 56¼ in. (157.8 x 142.9 cm.)
Executed in 2002.

Estimate
$40,000-60,000

Provenance
Kustera Tilton Gallery, New York
Private Collection
Acquired from the above by the present owner

319. Awol Erizku b. 1988

WB (Warn a Brotha)
house latex, spray acrylic and paper on corrugated metal with metal and chainlink basketball hoops
102 x 99 x 29 in. (259.1 x 251.5 x 73.7 cm.)
Executed in 2017.

Estimate
$35,000-55,000

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

Exhibited
Los Angeles, Night Gallery, *Awol Erizku: Menace II Society*, September 9 - October 7, 2017

320. Katherine Bernhardt b. 1975

Doritos and Cigarettes
signed, titled and dated "Katherine Bernhardt 2014 Doritos + Cigarettes Katherine Bernhardt 2014 Doritos + Cigarettes" on the reverse
acrylic and spray paint on canvas
59⅞ x 48 in. (152.1 x 121.9 cm.)
Executed in 2014.

Estimate
$12,000-18,000

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

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

Literature
Dan Nadel, ed., *Katherine Bernhardt*, New York, 2017, p. 170 (illustrated, p. 31)

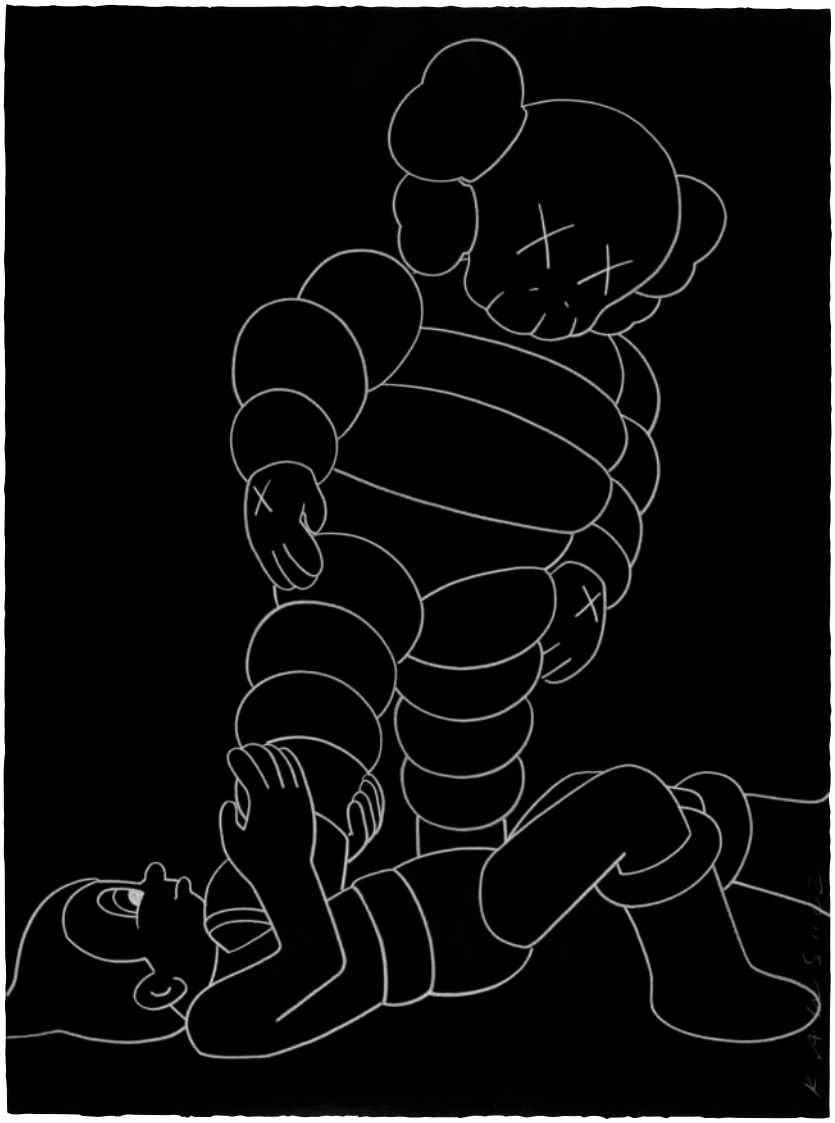
Property of an Important Californian Collector

321. Tala Madani b. 1981

Exhibition
signed and dated "Tala Madani 2012" on the overlap
oil on linen
64 x 60¼ in. (162.6 x 153 cm.)
Painted in 2012.

Estimate
$30,000-50,000

Provenance
Pilar Corrias, London
Acquired from the above by the present owner



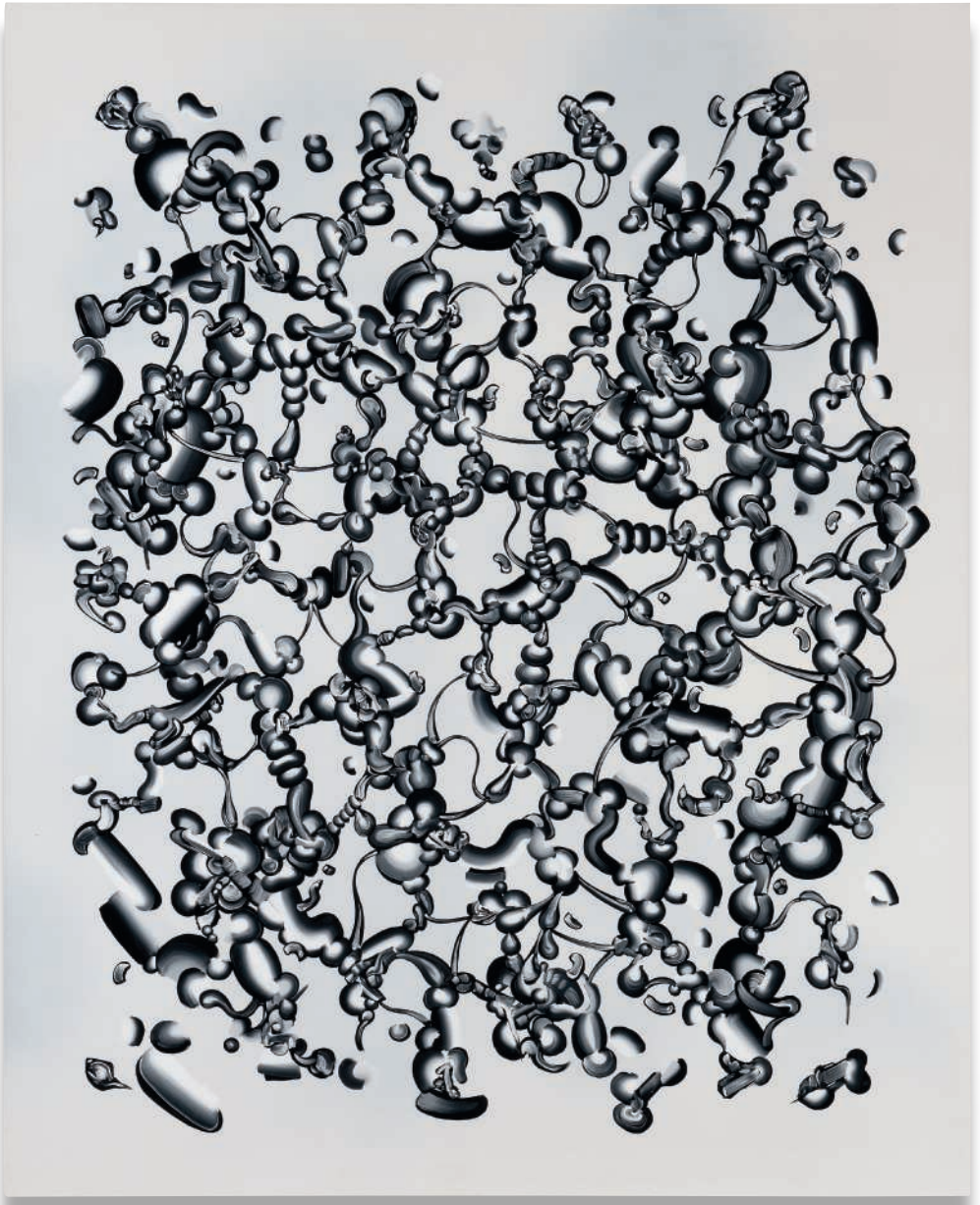
322. KAWS b. 1974

UNTITLED
signed and dated "KAWS..02" lower right
pastel on paper
30 x 22 in. (76.2 x 55.9 cm.)
Executed in 2002.

Estimate
$70,000-100,000

Provenance
Made Gallery, Vancouver
Private Collection, Miami
Acquired from the above by the present owner

Literature
Ian Luna and Lauren A. Gould, *KAWS: 1993-2010*,
New York, 2010, p. 15 (illustrated)



323. Tomoo Gokita b. 1969

Make Haste Slowly
signed, titled and dated ""MAKE HASTE slowly" Tomoo Gokita 2007" on the reverse
acrylic gouache on linen
63¾ x 51⅜ in. (161.9 x 130.5 cm.)
Executed in 2007.

Estimate
$80,000-120,000

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

324. KAWS b. 1974

COMPANION (PASSING THROUGH)
signed, numbered and dated "KAWS..11 #8/10" on the underside of the figure's left foot
painted bronze
47⅛ x 31⅜ x 28 in. (119.7 x 79.7 x 71.1 cm.)
Executed in 2011, this work is number 8 from an edition of 10 plus 2 artist's proofs and is accompanied by a certificate of authenticity signed by the artist.

Estimate
$300,000-400,000

Provenance
Perrotin, Tokyo
Acquired from the above by the present owner

Seated with eyes covered, head resting in hands, *COMPANION (PASSING THROUGH)*, 2011, captures KAWS' signature COMPANION figure in an isolated state of introspection. Conjuring a myriad of emotions ranging from sadness, to fatigue, to complete overwhelm, the figure's familiar posture invites empathy from its viewers.

KAWS created his first COMPANION figure in 1999 as a small-scale figurine and, over the next two decades, this character has become a cornerstone of his celebrated oeuvre. Inspired by the enduring celebrity of the iconic cartoon character, Mickey Mouse, COMPANION is replete with white gloves, shorts with buttons, and globular cartoon-shoes. Yet in quintessential KAWS fashion, the artist has replaced Mickey's head with his signature skull with X'ed out eyes. Of his COMPANIONS, KAWS explains, "Even though I use a comic language, my figures are not always reflecting the idealistic cartoon view that I grew up on... COMPANION is more real in dealing with contemporary human circumstances" (KAWS, quoted in *KAWS: WHERE THE END STARTS*, exh. cat., Modern Art Museum of Fort Worth, Fort Worth, 2016, p. 5). Equally personal as it is universal, somber as it is playful, *COMPANION (PASSING THROUGH)* is a poignant reflection of the modern-day human condition, inviting viewers to ponder the fragility of personal circumstances and the universality of emotion.

In *COMPANION (PASSING THROUGH)*, KAWS astutely bridges the gap between popular culture and fine art, paying homage to a rich lineage of art historical predecessors. While establishing an instantly recognizable visual lexicon that is uniquely his own, the figure's seated, contemplative posture is reminiscent of August Rodin's *The Thinker*, 1903. Like Rodin's figure, COMPANION seems lost in thought, introspectively contemplating the very circumstances of his own being. KAWS also cites Jeff Koons and Claes Oldenburg as his artistic idols, whose playful sculptures equally oscillate between kitsch and high art. In recent years, KAWS has claimed his own position amongst the most ambitious and celebrated sculptors of the contemporary age, with works such as *COMPANION (PASSING THROUGH)* standing as a testament to the strength and breadth of his cultural influence.

“In the end, one of the most fascinating things that I dealt with in the designing of these paintings is, ‘How do you pair color and the decorative with each one of the models?’ So I’d play with the placement of tattoos... I’ll go out of my way to find these moments of self adornment.”

Kehinde Wiley

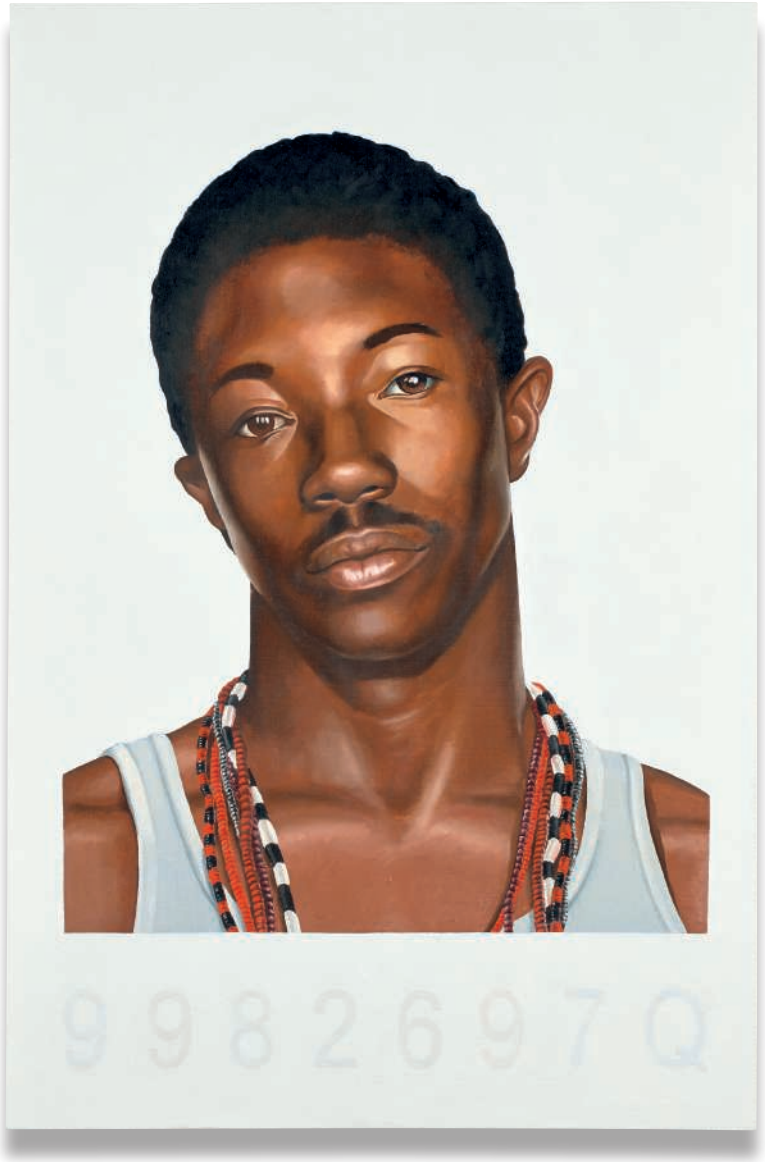
325. Kehinde Wiley b. 1977

Portrait of Marcus Stokes
signed and dated “Kehinde Wiley 2018” on the reverse
oil on canvas, in artist’s frame
91¼ x 69⅜ in. (231.8 x 176.2 cm.)
Painted in 2018.

Estimate
$120,000-180,000

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

JUST DO IT.



Property from a Distinguished Private Collector

326. Kehinde Wiley b. 1977

Mugshot Profile, NYPD
signed and dated "Kehinde Wiley 06" on the reverse
oil on canvas
36 x 24 in. (91.4 x 61 cm.)
Painted in 2006.

Estimate
$30,000-40,000

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

Exhibited
New York, Whitney Museum of American Art, *Down By Law*, January 21 - May 21, 2006
New York, Brooklyn Museum; Modern Art Museum of Fort Worth; Seattle Art Museum; Richmond, Virginia Museum of Fine Arts; Phoenix Art Museum; Toledo Museum of Art; Oklahoma City Museum of Art, *Kehinde Wiley: A New Republic*, February 20, 2015 - September 10, 2017, no. 8, p. 52 (illustrated, p. 53)

Literature
Thelma Golden et. al., *Kehinde Wiley*, New York, 2012, pp. 39, 241 (illustrated, p. 38 and on the back cover)

327. Mickalene Thomas b. 1971

Four Works: *When Ends Meet #2*
each signed, titled, respectively numbered and dated "WHEN ENDS MEET #2, 2007 M. Thomas #[2, 5, 6, 10]/12" on the reverse
rhinestones, acrylic and enamel on wood panel
each 24 x 20 in. (61 x 50.8 cm.)
Executed in 2007.

Estimate
$50,000-70,000

Provenance
Susanne Vielmetter Los Angeles Projects, Los Angeles
Acquired from the above by the present owner in 2007

Property from a Distinguished Private Collector

328. Raqib Shaw b. 1974

Henry VIII
signed and dated "Raqib Shaw 2006" lower right
acrylic, glitter, enamel, rhinestones and mixed media on paper, in artist's chosen frame
68⅝ x 44¾ in. (174.3 x 113.7 cm.)
Executed in 2006.

Estimate
$50,000-70,000

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

Exhibited
London, Tate Britain, *Art Now: Raqib Shaw*, October 7 – December 17, 2006

329. Julie Mehretu b. 1970

Untitled
signed and dated "Mehretu 2000" on the reverse
ink and colored pencil on vellum laid on paper
19 x 24 in. (48.3 x 61 cm.)
Executed in 2000.

Estimate
$80,000-120,000

Provenance
Private Collection (acquired directly from the artist)
Phillips de Pury & Company, New York, November 16, 2007, lot 109
Acquired at the above sale by the present owner

330. Nina Chanel Abney b. 1982

Boobie
signed and numbered "NINA CHANEL 37/40" on the underside of the figure's feet
alloy and mixed media and print on wooden box
figure 16¾ x 4½ x 3¼ in. (42.5 x 11.4 x 8.3 cm.)
box 7⅛ x 19⅝ x 8⅝ in. (18.1 x 49.8 x 21.9 cm.)
Executed in 2019, this work is number 37 from an edition of 40 and is accompanied by a certificate and serial card issued by AllRightsReserved Ltd.

Estimate
$20,000-30,000

Provenance
Pace Prints, New York
Acquired from the above by the present owner

331. Cheyenne Julien b. 1994

When The Lights Go Out
signed and dated "Cheyenne Julien 2017" on the reverse
oil on canvas
60 x 52¼ in. (152.4 x 132.7 cm.)
Painted in 2017.

Estimate
$8,000-12,000

Provenance
Smart Objects, Los Angeles
Acquired from the above by the present owner in December 2017

"I've always been making little drawings at home and, for the past decade, my main interest has been how to make large paintings feel like drawings—not look like them, but feel like them. So I decided to start blowing the drawings up and silkscreening them on to canvas."

Eddie Martinez

332. Eddie Martinez b. 1977

Love Letter #4 (Decade Young)
signed and dated "MARTINEZ 16-17" lower left
oil, enamel, screenprint and spray paint on canvas
96 x 75 in. (243.8 x 190.5 cm.)
Executed in 2016-17.

Estimate
$100,000-150,000

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

Exhibited
New York, Mitchell-Innes & Nash, *Eddie Martinez: Love Letters*, January 18 - February 24, 2018

Sam Moyer & E Martinez
26
#2 , Br oklyn 1 ,2
MARTINEZ · 16-17

333. KAWS b. 1974

UNTITLED (MBFE8)
signed and dated "KAWS..14" on the reverse
acrylic on canvas
74¼ x 60⅛ in. (188.6 x 152.7 cm.)
Painted in 2014.

Estimate
$100,000-150,000

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

"What's abstraction to somebody that knows something? If you look at something but then you know what it is, is it still abstraction? You just start looking at the gestures and how they work and thinking about the history of painting and how it can relate to that."

KAWS

Property from a Distinguished Midwestern Collection

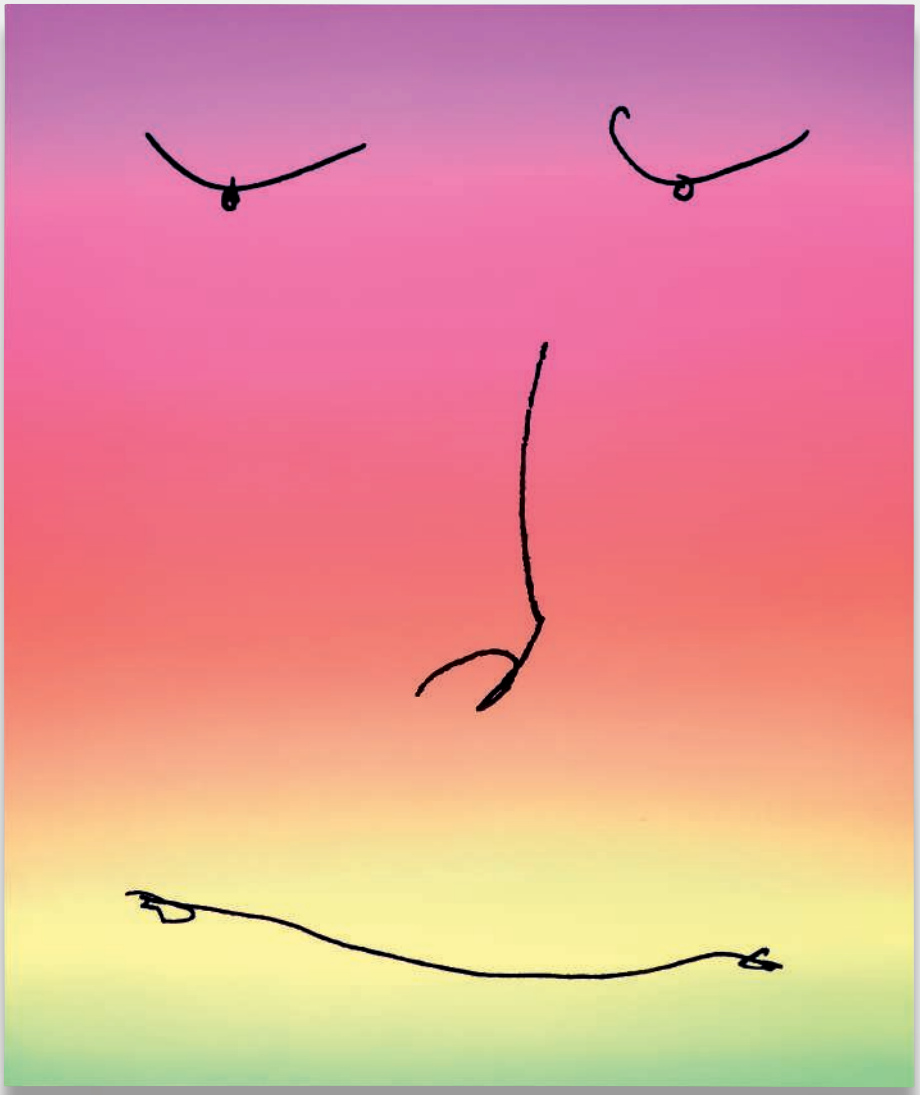
334. KAWS b. 1974

(ORIGINALFAKE) COMPANION
signed and dated "KAWS..06" on the underside of the figure's left foot; numbered "9/10" on the underside of the figure's right foot; further numbered "9/10" on the original wooden case
painted bronze
15¼ x 6½ x 5⅛ in. (38.7 x 16.5 x 13 cm.)
Executed in 2006, this work is number 9 from an edition of 10 plus 2 artist's proofs and is accompanied by its original wooden case.

Estimate
$100,000-150,000

Provenance
Gering & Lopez Gallery, New York
Acquired from the above by the present owner in June 2009

Literature
Ian Luna and Lauren A. Gould, *KAWS: 1993-2010*, New York, 2010, p. 231 (another variant illustrated)



335. Rob Pruitt b. 1964

hmmm.
acrylic, enamel and flocking on canvas
107 x 90 in. (271.8 x 228.6 cm.)
Executed in 2013.

Estimate
$50,000-70,000

Provenance
Gavin Brown's enterprise, New York
Acquired from the above by the present owner

336. Rob Pruitt b. 1964

Ahhh
glitter and enamel on canvas
96 x 72 in. (243.8 x 182.9 cm.)
Executed in 2002.

Estimate
$80,000-120,000

Provenance
Gavin Brown's enterprise, New York
Acquired from the above by the present owner in October 2002

Exhibited
Shanghai Art Museum, *2002 Shanghai Biennale*, November 22, 2002 - January 20, 2003, p. 149 (illustrated)

“Los Angeles is one of the main subjects of my work. Every day is an experience of all of this material, which for me, is an art material. Every day, as I move through this city, I’m experimenting with it. It’s a constant process.”

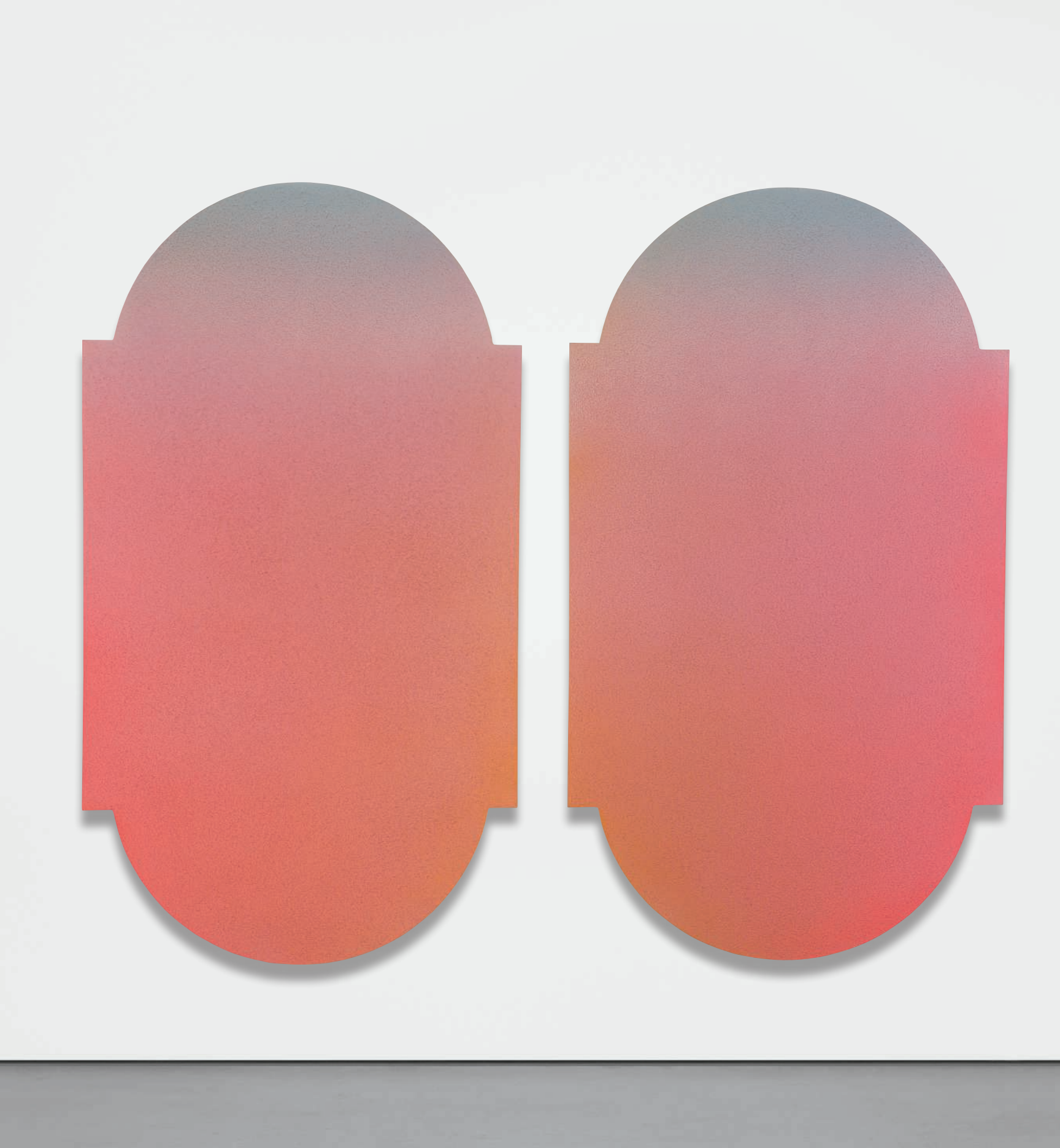
Alex Israel

337. Alex Israel b. 1982

Untitled (Flat)
each signed, stamped with the Warner Bros. Studio, Burbank, CA stamp and dated “Alex Israel ‘12” on the reverse
acrylic and stucco on wood, diptych
each 96 x 54 in. (243.8 x 137.2 cm.)
Executed in 2012.

Estimate
$100,000-150,000

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

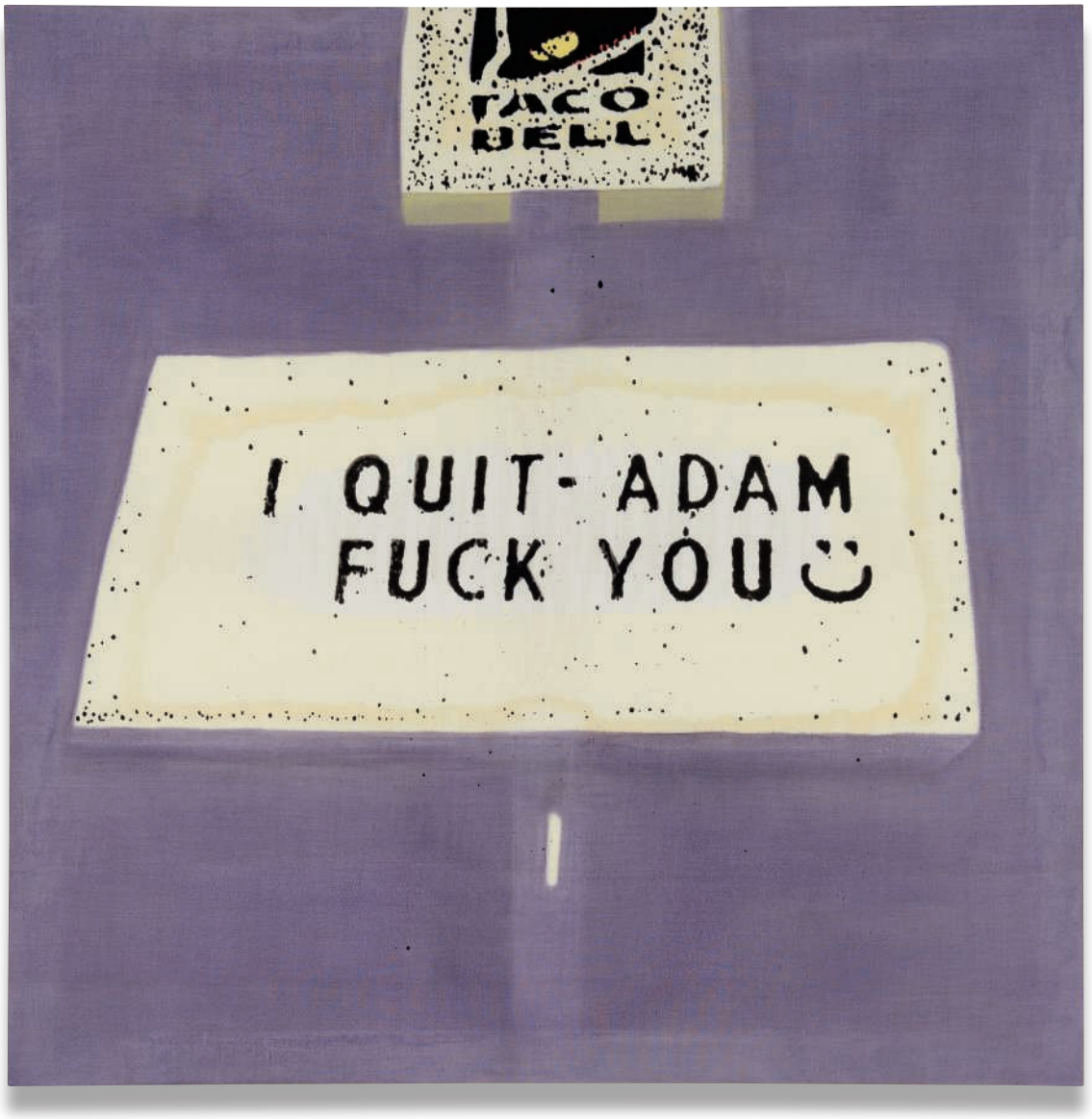


338. Sterling Ruby b. 1972

BC (3450)
signed with the artist's initials, titled and dated "SR11 BC (3450)" on the reverse
fabric, paint, glue and bleached canvas on panel
48⅛ x 72⅛ in. (122.2 x 183.2 cm.)
Executed in 2011.

Estimate
$70,000-100,000

Provenance
Taka Ishii Gallery, Tokyo
Collection of Raf Simons
Acquired from the above by the present owner



339. Nate Lowman b. 1979

Viva
signed and dated "Nate Lowman 2012" on the overlap
oil and alkyd on linen
60 x 60 in. (152.4 x 152.4 cm.)
Executed in 2012.

Estimate
$60,000-80,000

Provenance
Massimo de Carlo, Milan
Acquired from the above by the present owner

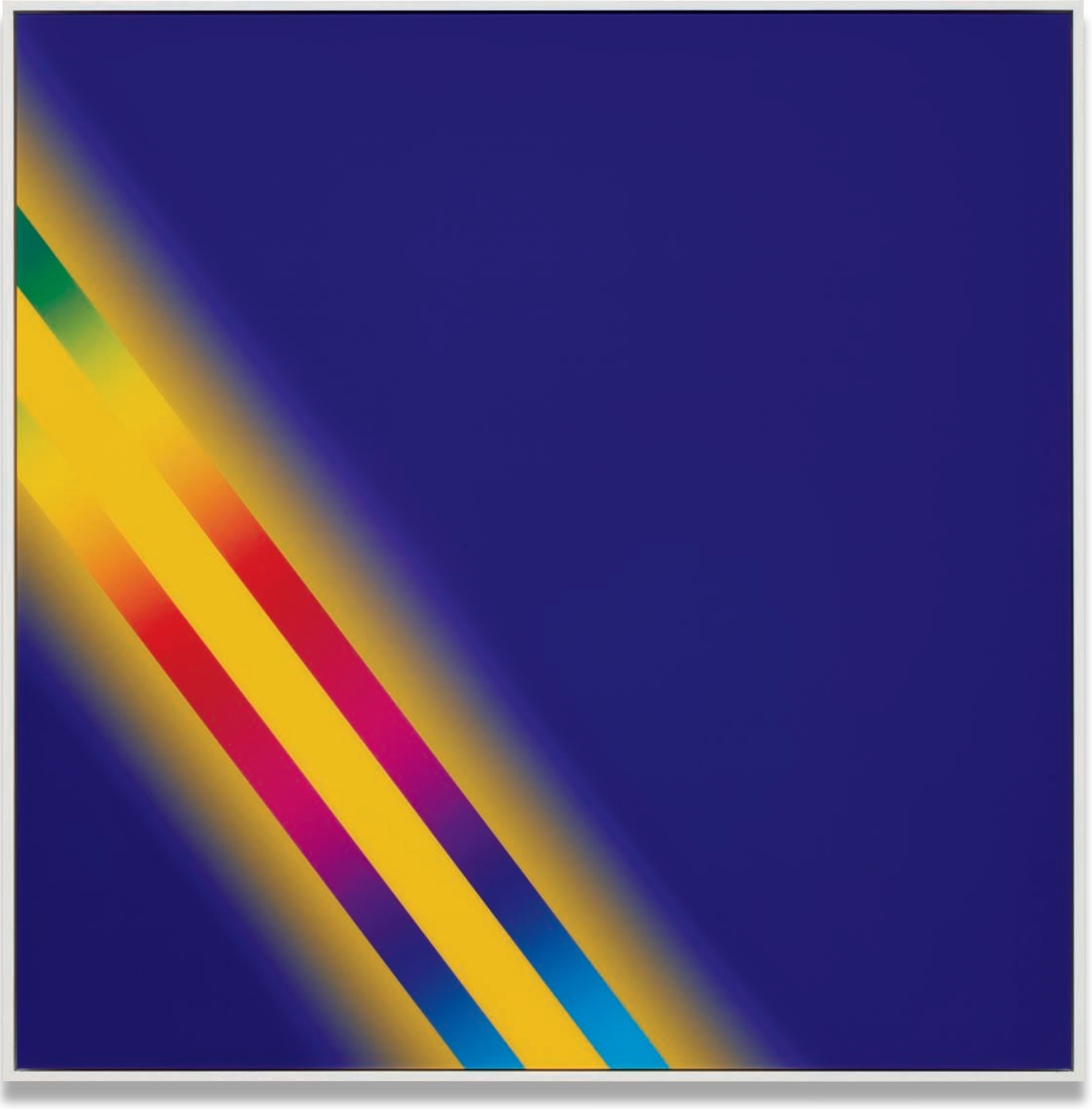
Exhibited
Milan, Massimo de Carlo, *Swiss Cheese and the Doors: A One Night Stand*, April 11 - May 12, 2012

340. Cory Arcangel b. 1978

PHOTOSHOP CS: 60 BY 60 INCHES, 300 DPI, RGB, SQUARE PIXELS, DEFAULT GRADIENT "BLUE, YELLOW, BLUE", MOUSEDOWN Y=10750 X=10300, MOUSEUP Y=16800 X=2300; TOOL "WAND", SELECT Y=6850 X=2300, TOLERANCE=40, CONTIGUOUS=OFF; DEFAULT GRADIENT "SPECTRUM", MOUSEDOWN Y=17650 X=10350, MOUSEUP Y=4050 X=250
chromogenic print face-mounted to Plexiglas, in artist's frame
61⅜ x 61⅜ in. (155.9 x 155.9 cm.)
Executed in 2013.

Estimate
$80,000-120,000

Provenance
Galerie Thaddaeus Ropac, Paris
Private Collection
Sotheby's, New York, November 12, 2015, lot 418
Acquired at the above sale by the present owner



341. Ugo Rondinone b. 1964

the vain
incised with the artist's initials and date "u.r. 14" on the underside of the figure's leg; further incised with the artist's signature, title and erroneous date "ugo rondinone the vain 2013" on the base
Bluestone with concrete pedestal
sculpture 31⅞ x 9½ x 10⅝ in. (81 x 24 x 27 cm.)
base 40⅛ x 18⅛ x 18⅛ in. (102 x 46 x 46 cm.)
Executed in 2014.

Estimate
$80,000-120,000

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

"The stone figure is the archetypal representation of the human form, and I show it in the most elemental and archaic way using the most ancient material—stone—and name the figures after our fundamental state of being: feelings."

Ugo Rondinone

alternate view.

342. Kehinde Wiley b. 1977

Cameroon Study
incised with the artist's signature, number and date "Kehinde Wiley 3/3 c 2010" on the right turning edge
bronze with dark brown patina
28 x 15½ x 11 in. (71.1 x 39.4 x 27.9 cm.)
Executed in 2010, this work is number 3 from an edition of 3 plus 1 artist's proof.

Estimate
$50,000-70,000

Provenance
Sean Kelly Gallery, New York
Private Collection
Phillips, New York, November 15, 2017, lot 322
Acquired at the above sale by the present owner

Exhibited
New York, Brooklyn Museum; Modern Art Museum of Fort Worth; Seattle Art Museum; Richmond, Virginia Museum of Fine Arts; Phoenix Art Museum; Toledo Museum of Art; Oklahoma City Museum of Art, *Kehinde Wiley: A New Republic*, February 20, 2015 - September 10, 2017, no. 34, pp. 106-107 (another example exhibited and illustrated)

343. Theaster Gates b. 1973

Mantle with Hose
wood, hose and glass
33 x 40¼ x 8¾ in. (83.8 x 102.2 x 22.2 cm.)
Executed in 2011.

Estimate
$35,000-45,000

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

Exhibited
Chicago, Kavi Gupta Gallery, *An Epitaph for Civil Rights and Other Domesticated Structures*, April 30 - July 2, 2011

344. Theaster Gates b. 1973

Untitled
white concrete and porcelain
44 x 11⅞ x 11⅞ in. (111.8 x 30.2 x 30.2 cm.)
Executed in 2011.

Estimate
$20,000-30,000

Provenance
Kavi Gupta Gallery, Chicago
Private Collection, New York

345. Henry Taylor b. 1958

To Be Titled
wood, acrylic, spray paint and plastic bottles on wood panel
38⅛ x 20¼ x 13¾ in. (96.8 x 51.4 x 34.9 cm.)
Executed in 2012.

Estimate
$15,000-20,000

Provenance
United Gallery, New York
Private Collection
Sotheby's, Online, March 7, 2019, lot 584
Acquired at the above sale by the present owner

"I understand transparency because of the erosion of paper. What fascinates me about surface is the way in which paper creates depth, but at the same time it still has its singular form. It's one complete thing on top of another paper, and part of it's eroded and bleeding through the other."

Mark Bradford

346. Mark Bradford b. 1961

Killer Shoes
signed with the artist's initial, titled and dated ""Killer Shoes" "06" M" on the reverse
mixed media collage on canvas
47⅛ x 62 in. (119.7 x 157.5 cm.)
Executed in 2006.

Estimate
$400,000-600,000

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

Executed at a pivotal moment in Mark Bradford's career, *Killer Shoes*, 2006, illustrates the artist's unmatched ability to create compelling images through unconventional means. In the present work, two mismatched shoes float atop a variegated white background. Upon close inspection, obstructed text and eroded pigments exist beneath layers and layers of paper collage. The result is a work which is both abstract and representational, whose primary subject is not the image but Bradford's unique method of production and choice of materials. Made the same year that he received the Bucksbaum Award for his work's inclusion in the Whitney Biennial, kick-starting over a decade of critical acclaim for the artist, *Killer Shoes* is a prime example of Bradford's prowess as one of the most important contemporary artistic voices today.

By building his compositions out of found pieces of paper originating from the streets of Los Angeles, Bradford eliminates the need for preparatory drawings. He applies billboards and flyers directly to his canvases with clear shellac, each layer forming a support for the next until a grid-like design emerges. In the present work, the resulting all-white grid recalls the minimal compositions of Robert Ryman. While in Ryman's painterly surfaces, delineated lines are created with a paintbrush, here the uneven contours are formed by the edges of torn sheets of paper, bright whites colliding with washed pigments that turn into ivories and grays. In 2007 Bradford said of this effect, "As the California sunshine beats down on the cheap color paper, I watch it go from bright fluorescent to faded and burned surfaces which begin to peel and look less and less to the passerby like advertisements and more and more like the remnants of a decaying city" (Mark Bradford, quoted in *Neither New nor Correct: New Work by Mark Bradford*, exh. cat, Whitney Museum of American Art, New York, 2007, p. 23).

The monochromatic nature of *Killer Shoes* reflects Bradford's desire, like Ryman's, to focus on the formal aspects of his work rather than its illustrative effects. In the present work, depth is created not by the use of color and shade but by the materials themselves. Bradford says, "What fascinates me about surface is the way in which paper creates depth, but at the same time it still has its singular form. It's one complete thing on top of another. You're not mixing black and white paint to get a third thing... I'm pulling back a lot with color in general, because at the moment I'm very interested in the relationship to line, the relationship to shape—very formal things. I'm very interested in looking at structures right now instead of color" (Mark Bradford, quoted in *Mark Bradford*, exh. cat., Wexner Center for the Arts, Columbus, 2010, p. 63).

Robert Ryman, *Untitled*, 1965. The Museum of Modern Art, New York, Digital Image © The Museum of Modern Art/ Licensed by SCALA / Art Resource, NY, Artwork © 2019 Robert Ryman / Artists Rights Society (ARS), New York

Yayoi Kusama, *Untitled Accumulation*, 1963.
Private Collection, Artwork © 2019 Yayoi Kusama

While the shapes used in Killer Shoes form a recognizable image, in many of Bradford's works the imagery isn't always clear. Here the composition is dominated and titled after its subject, and yet its meaning is still subverted by his very process. Close inspection of the shoes reveals that their forms are not drawn or painted, but are rather borne out of Bradford's technique of sanding and shaving off layers of paper to create images. The resulting black contours are varied in density, reading almost like a blotted ink drawing.

In the spaces between and below the two shoes, one can almost start to make out text, another hidden element revealed intermittently beneath the surface. A magenta letter pops out in the center left part of the composition while along the lower edge is illegible black typeface fading in and out. This inclusion of text recalls Bradford's *Merchant Posters* begun in the same year as the present work. While in the posters, words are more legible, here we are reminded of Bradford's primary use for the signage he collects: abstraction. As Ernest Hardy aptly described of the artist's works from this year, "snippets of images and text disappear, reappear, and disappear… words are subsumed and then seem to etch themselves back into visibility, from behind carefully assembled layers. Some of the words are broken, parts of them missing or covered up, altering meaning, lending a kind of jaggedness to many of the works. Under it all, the message struggles to assert itself. But because Mark… is much more interested in questions than definitive answers, the viewer is asked to ponder for herself or himself exactly what the message and meaning… is" (Ernest Hardy et. al., *Mark Bradford: Merchant Posters*, exh. cat., Aspen Art Museum, New York, 2010, p. 10).

o **347.** **Kerry James Marshall** b. 1955

Untitled
signed with the artist's initials and dated "2003 KJM" lower right
charcoal, graphite and glitter on paper
21½ x 26⅞ in. (54.6 x 68.3 cm.)
Executed in 2003.

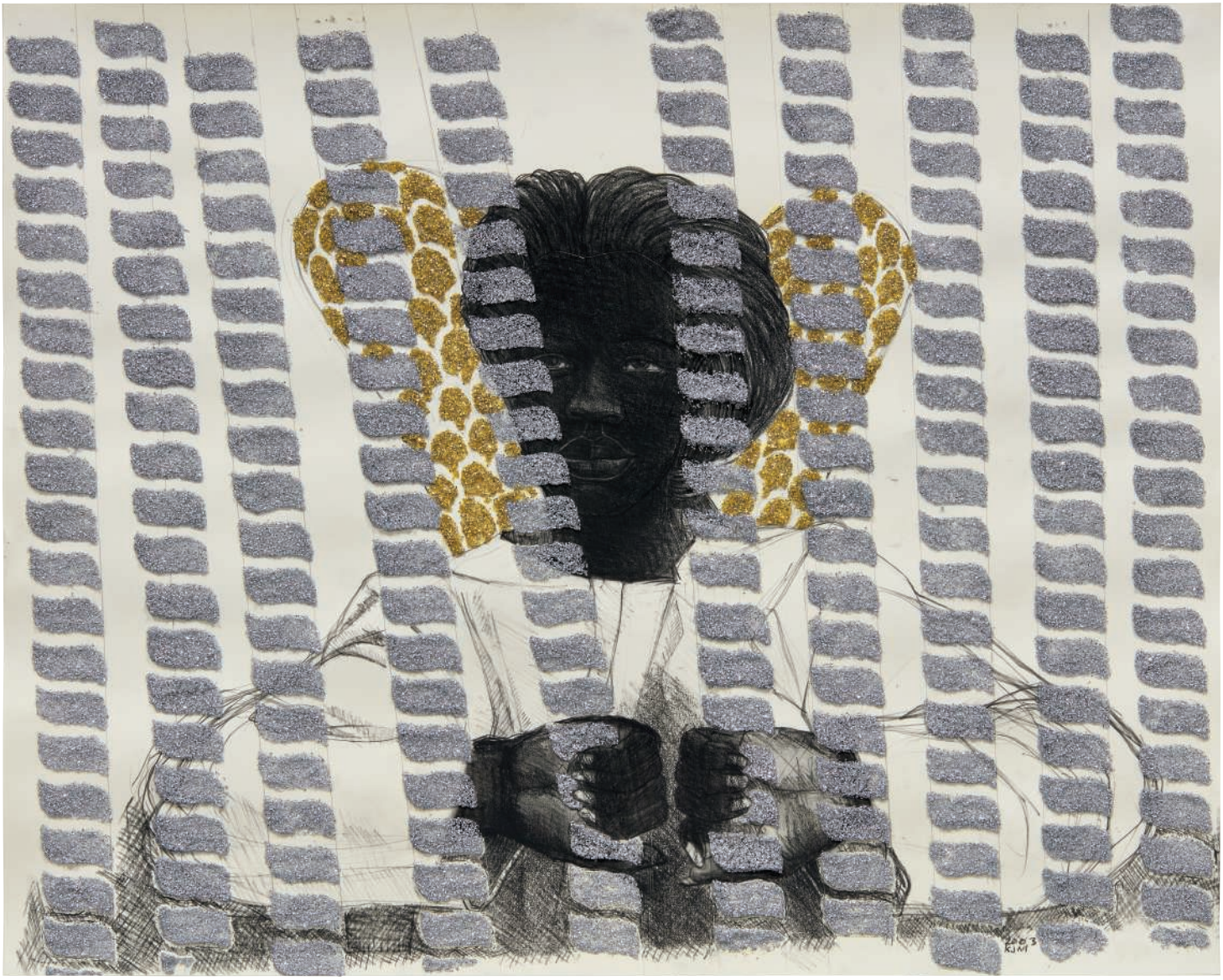
Estimate
$300,000-400,000

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

In Kerry James Marshall's *Untitled*, 2003, an exquisitely rendered black angel solemnly draws closed a shimmering, silver curtain, symbolically concluding an end to the 1960s Civil Rights Movement. Glistening with a profound spirituality, the present work features the same figure from Marshall's seminal large-scale painting executed the same year, *Memento #5*—the final work in the artist's *Souvenir* series, which is housed in the permanent collection of the Nelson-Atkins Museum of Art, Kansas City and was recently included in the artist's celebrated mid-career survey, *Kerry James Marshall: Mastry*, 2016-17. Honoring a decade of peaceful civil disobedience, courageous acts of protest, monumental strides in legislation, and tragic deaths, *Untitled* is a powerful elegy to a decade of triumph for the African American community, and the country at large.

Driven by a passion to render an entire history that has been overlooked, Marshall insists on the power of figuration as a defining characteristic of his oeuvre. Drawing from a myriad of sources ranging from early Renaissance paintings, to film, and folk art, Marshall consistently returns to portraiture as the core of his artistic practice. Characteristic of his signature portraits, the angel in *Untitled* is uncompromisingly black—there is an indisputable elegance to the stark, monochromatic rendering of the figure, as Marshall reduces complex tonal variations to a singular dimension. The artist explains, "I tend to think having that extreme of color, that kind of black, is amazingly beautiful… and powerful. What I was thinking to do with my image was to reclaim the image of blackness as an emblem of power" (Kerry James Marshall, quoted in Miss Rosen, "'Mastry' Comes to MOCA!", *Mandatory*, March 2017, online).

In *Untitled*, Marshall adorns his angel with gold, glittering wings, a motif repeated throughout the artist's *Souvenir* paintings. By presenting the black figure as a divine being, Marshall seeks to redress the absence of black persons from the canon of Western art—specifically Renaissance painting—in which he perceives a gaping hole. The artist characterizes these works as "elegiac," as "some kind of requiem for the civil rights struggle and Black Liberation Movement" (Kerry James Marshall, quoted in "An Argument for Something Else: Dieter Roelstraete in Conversation with Kerry James Marshall, Chicago 2012", *Kerry James Marshall: Painting and Other Stuff*, Antwerp, 2014, p. 26). While celebrating a decade of great strides for the African American community, Marshall's angel possesses a tangible sadness, commemorating, too, the tragedy and hardship felt before, during and beyond these years. Created 40 years after the conclusion of the Civil Rights Movement, *Untitled* reflects the artist's own preoccupation surrounding racial inequality in the United States. Echoing the past as much as the present, *Untitled* resonates today as it will, undoubtedly, tomorrow.


2003
KJM

"I started using Day-Glo... to make the cells glow. I was trying to emphasize technologically derived materials and I also liked Day-Glo's connection to Pop and Psychedelia, in a nostalgic sense. The quality of the glow that it produced seemed very artificial, unnatural and eerie to me. In a quite traditional way, I have always been interested in light in painting."

Peter Halley

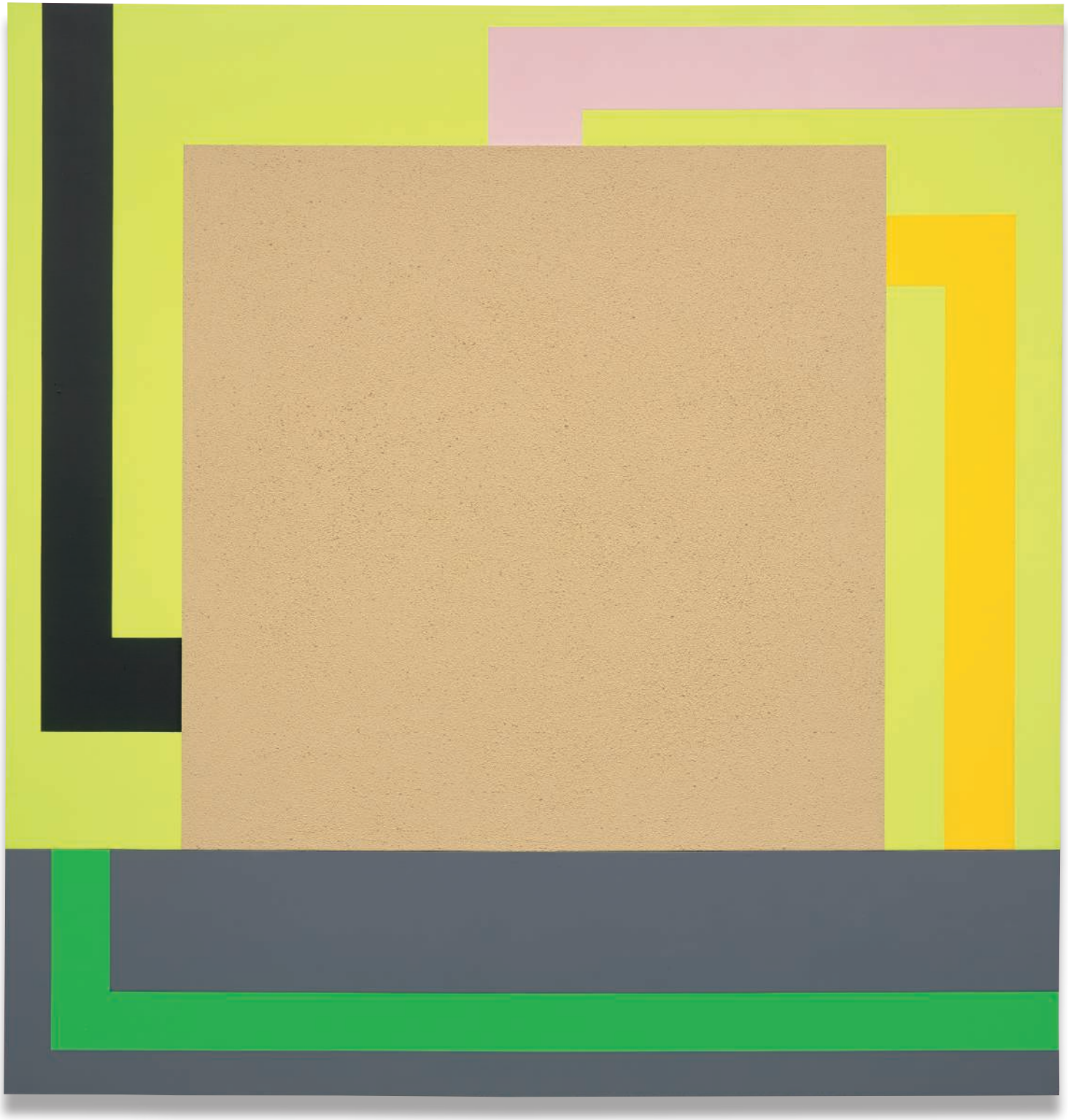
Property from a Distinguished Midwestern Collection

348. Peter Halley b. 1953

World of Mire
signed and dated "Peter Halley Peter Halley 1991" on the reverse
acrylic, fluorescent acrylic and Roll-A-Tex on canvas, in 2 parts
84⅜ x 81½ in. (214.3 x 207 cm.)
Executed in 1991.

Estimate
$250,000-350,000

Provenance
Galerie Bruno Bischofberger, Zurich
Acquired from the above by the present owner in September 1991



349. Peter Halley b. 1953

White Prison
signed and dated "Peter Halley Peter Halley 2017" on the reverse
acrylic, fluorescent acrylic and Roll-A-Tex on canvas, in 2 parts
32 x 32 in. (81.3 x 81.3 cm.)
Executed in 2017.

Estimate
$40,000-60,000

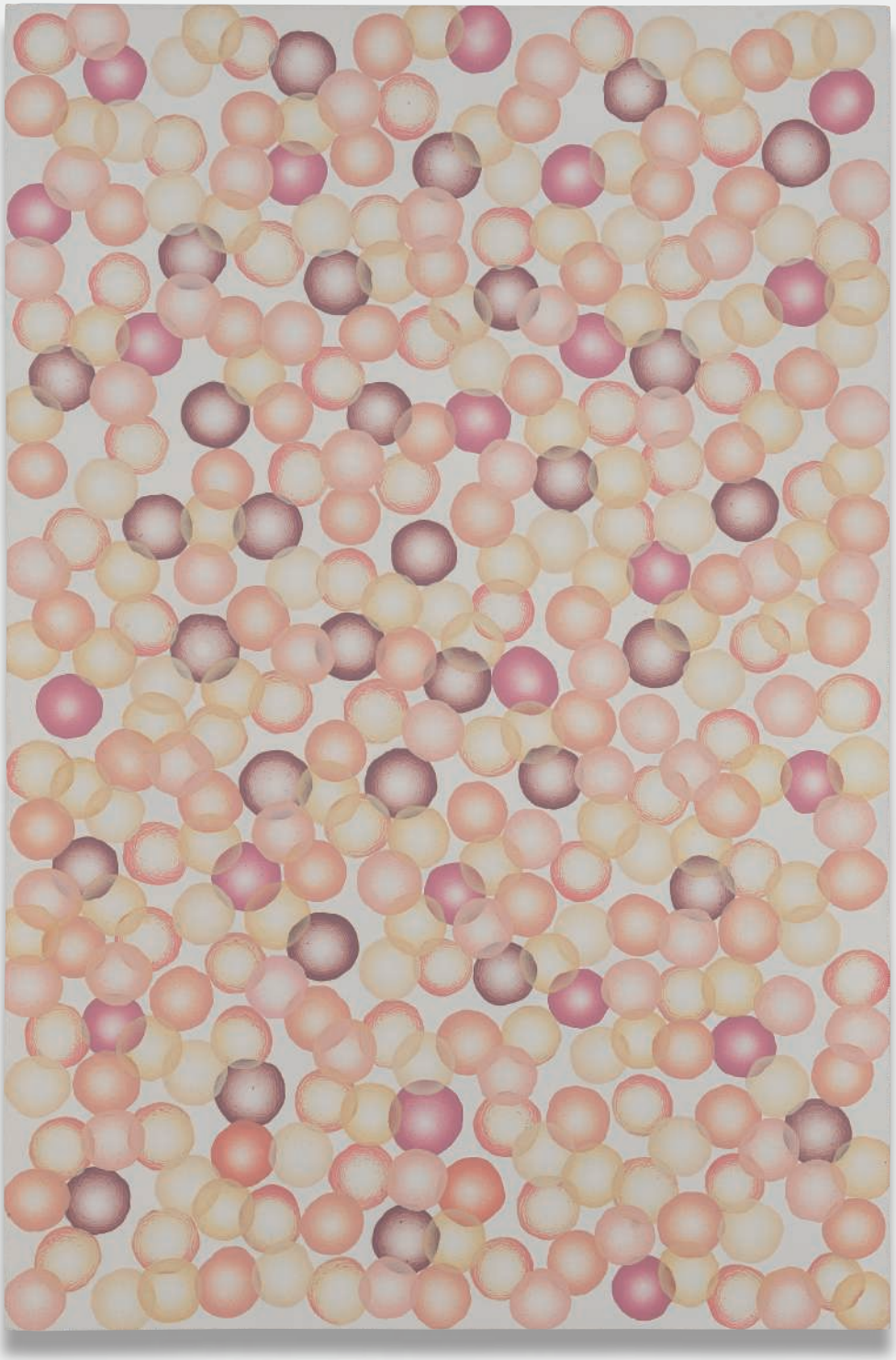
Provenance
Galerie Nikolaus Ruzicska, Salzburg
Acquired from the above by the present owner

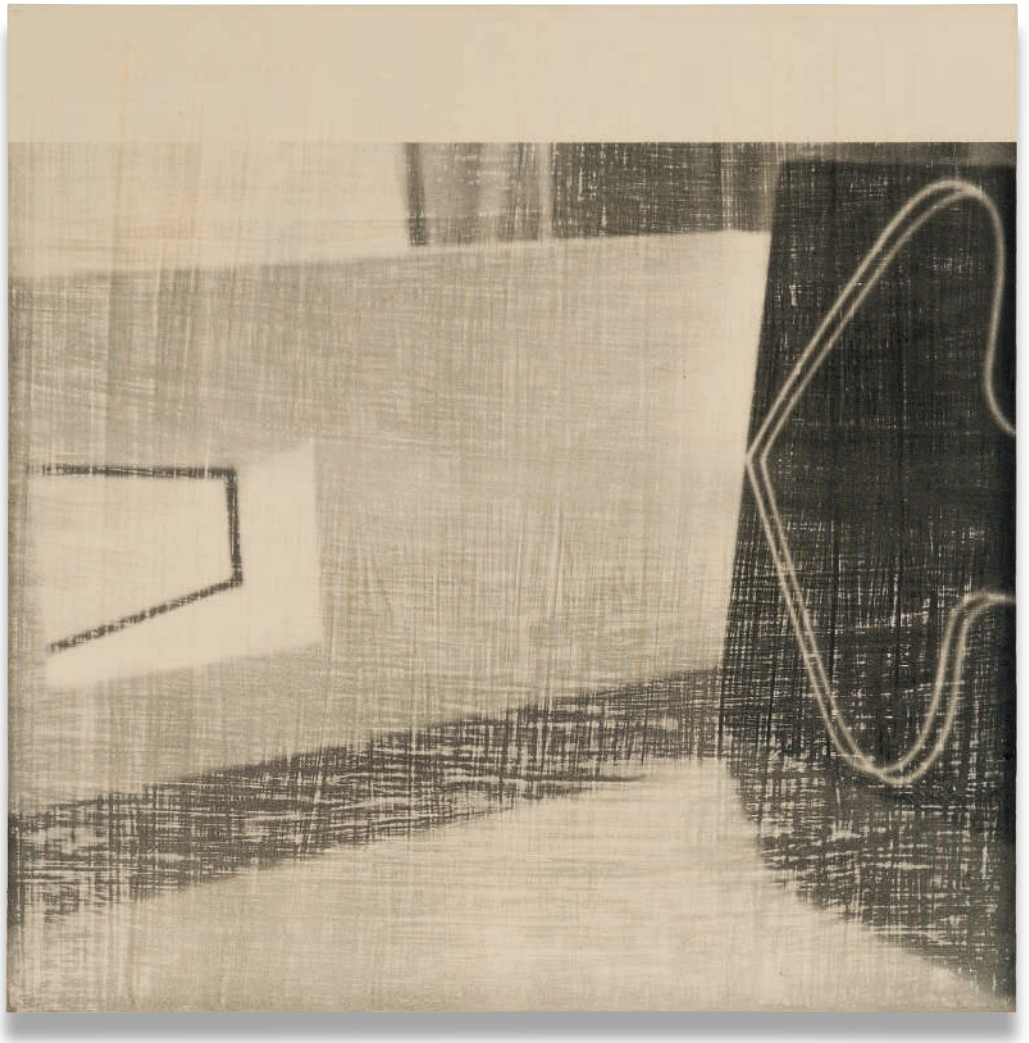
350. Ross Bleckner b. 1949

O Room
signed, signed with the artist's initials, titled, inscribed and dated "O ROOM RB 2129 Ross Bleckner O Room 2001" on the reverse
oil on linen
108 x 71¾ in. (274.3 x 182.2 cm.)
Painted in 2001.

Estimate
$40,000-60,000

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





351. R.H. Quaytman b. 1961

Distracting Distance, Chapter 16
signed, titled and dated "R. H. Quaytman, Distracting Distance, Chapter 16, 2010" on the reverse
silkscreen and gesso on wood
20 x 20 in. (50.8 x 50.8 cm.)
Executed in 2010.

Estimate
$40,000-60,000

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

352. Günther Förg 1952-2013

Untitled
signed and dated "Förg 02" upper right
acrylic on canvas
31¾ x 23⅞ in. (80.6 x 60.6 cm.)
Painted in 2002, this work is recorded in the archive of Günther Förg as No. WVF.02.B.0395.

We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

Estimate
$40,000-60,000

Provenance
Private Collection, Germany
Dorotheum, Vienna, June 11, 2015, lot 962
Acquired at the above sale by the present owner

353. Tauba Auerbach b. 1981

Corrugation I
signed and dated "TAUBA AUERBACH 2011" on the overlap
acrylic on canvas
40⅛ x 30⅛ in. (101.9 x 76.5 cm.)
Painted in 2011.

Estimate
$180,000-250,000

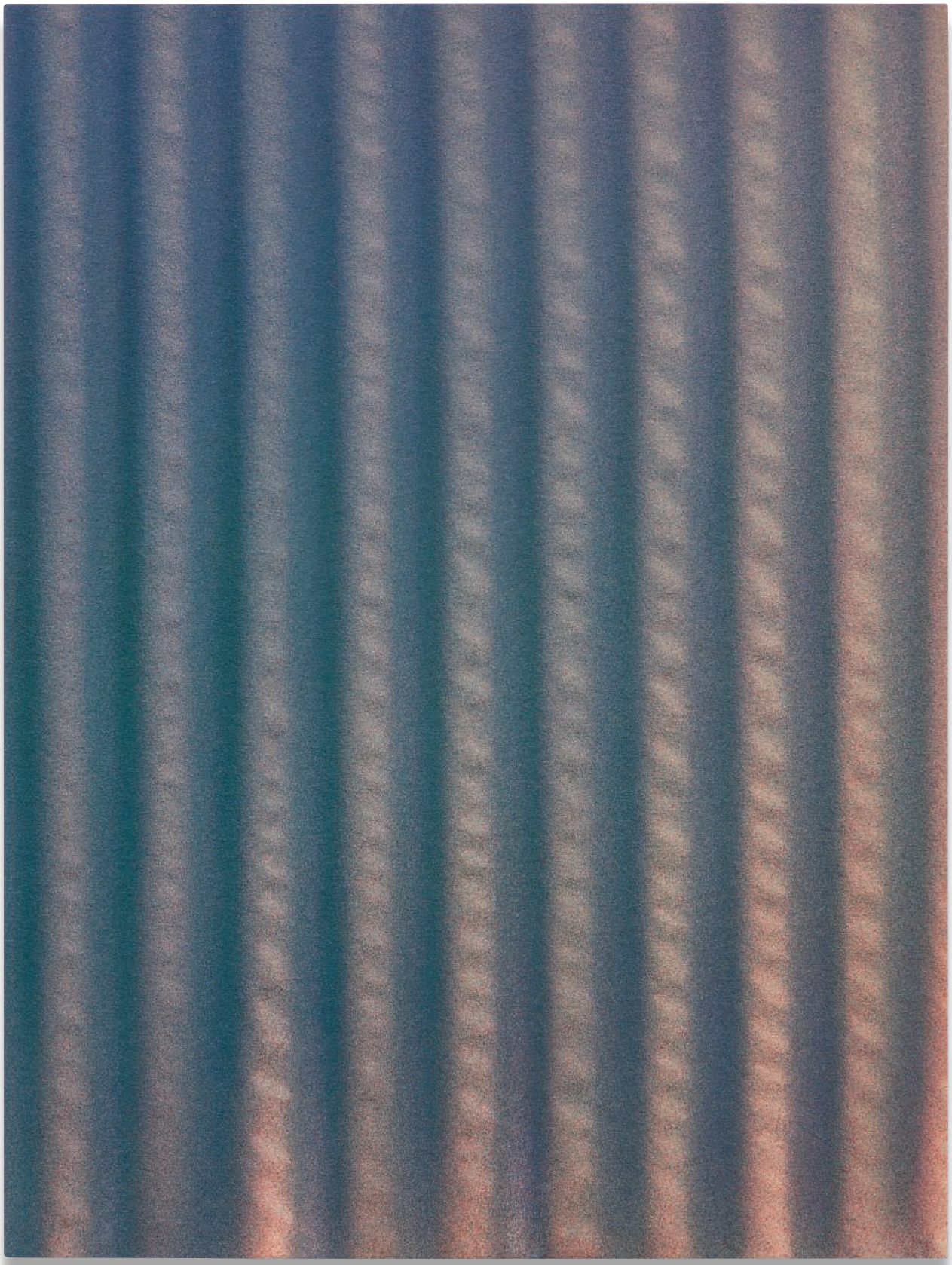
Provenance
Paula Cooper Gallery, New York
The Journal Gallery, New York
Acquired from the above by the present owner

Exhibited
New York, The Journal Gallery, *One Dozen Paintings*, April 20 - May 20, 2011

Literature
Tauba Auerbach: Tetrachromat, exh. cat., Bergen Kunsthall, Berlin, 2011, p. 109 (illustrated, pp. 74, 93)

"To create these works, I contort and fold the canvas, ironing it or letting it sit under weights to set the creases. After a few days I loosely spread the creased fabric on the floor and spray it directionally with acrylic paint put through an industrial house paint sprayer—a process in which pigment acts like raking light. When the paint is dry I stretch the canvas taught. The resulting flat surface carries a near-perfect record of the canvas's previous three-dimensional self; the surface still appears wrinkled or folded. This is my take on trompe-l'oeil or traditional realistic painting, one that relies on strategy rather than virtuosity."

Tauba Auerbach



354. **Bernard Frize** b. 1954

Suypla
signed, titled and dated “2013 Suypla Bernard Frize” on the overlap
acrylic and resin on canvas
51¼ x 51¼ in. (130.2 x 130.2 cm.)
Executed in 2013.

Estimate
$30,000-50,000

Provenance
Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna
Acquired from the above by the present owner

355. Katharina Grosse b. 1961

Untitled
signed and dated "Katharina Grosse 2013" on the reverse
acrylic on canvas
68⅞ x 57½ in. (175 x 146 cm.)
Painted in 2013.

Estimate
$80,000-120,000

Provenance
Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna
Acquired from the above by the present owner

Property from an Important West Coast Collector

356. Gary Hume b. 1962

Ink Snowman
gloss enamel and cast resin
39 x 27 x 27 in. (99.1 x 68.6 x 68.6 cm.)
Executed in 2003, this work is from an edition of 5.

Estimate
$60,000-80,000

Provenance
Matthew Marks Gallery, New York
Private Collection
Sotheby's, New York, November 14, 2012, lot 481
Acquired at the above sale by the present owner

357. Adel Abdessemed b. 1971

Mappemonde 2 (thursdsay)
printed steel
67¾ x 67¾ in. (172.1 x 172.1 cm.)
Executed in 2010, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate
$80,000-120,000

Provenance
David Zwirner, New York
Acquired from the above by the present owner in April 2011

358. Anish Kapoor b. 1954

Untitled
signed and dated "Anish Kapoor 1997" on the reverse
pigment on aluminum
30 x 30 x 2½ in. (76.2 x 76.2 x 6.4 cm.)
Executed in 1997.

Estimate
$300,000-400,000

Provenance
Barbara Gladstone Gallery, New York
Private Collection (acquired from the above in 1998)
Christie's, New York, May 11, 2016, lot 490
Acquired at the above sale by the present owner

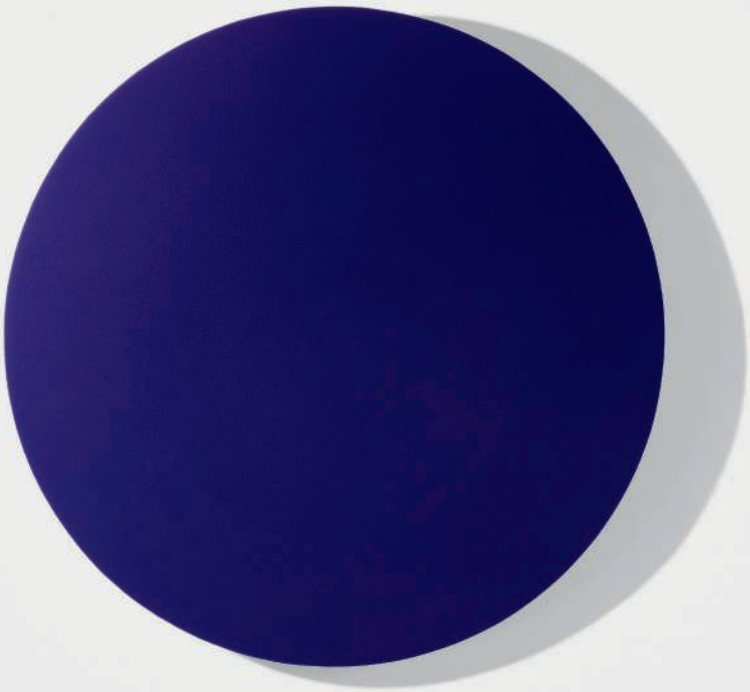
"[W]ith the early powder pieces, one of the things I was trying to do was to arrive at something which was as if unmade, as if self-manifest, as if there by its own volition."

Anish Kapoor

Untitled, 1997, is a quintessential example of the way in which artist Anish Kapoor continues to expand the possibilities of the sculptural object. Its perfectly circular form covered in intensely rich, blue pigment produces a supernatural effect, as if what we see is not simply an object, but an expression of a higher force. The concave shape extends from the wall into the viewer's space, which Kapoor refers to as the "object space" (Anish Kapoor, quoted in David Anfam, *Anish Kapoor*, London, 2009, p. 403). This visual effect creates a different experience from viewing a traditional painting, where two-dimensional images recede in linear perspective. The viewer's experience is further heightened by *Untitled*'s velvety, matte surface, which thwarts all reflection, functioning like a portal that transports the viewer to an otherworldly dimension.

Kapoor's metaphysical ambitions place him within a lineage of abstract artists, who have investigated the spiritual properties of sculpture. The color blue, in particular, has a far-reaching genealogy in Western art history. From the rich palettes of the Old Masters to Vincent van Gogh's melancholy *Starry Night* sky, 1889, the color has long been associated with a platonic ideal, culminating in Yves Klein's patented International Klein Blue, through which the artist sought to usher in a worldwide "Blue Epoch." In *Untitled*, Kapoor takes the viewer to a transcendental place where form, color and texture merge into one.

Yves Klein, *Éponge (Sponge)*, 1961.
LWL-Museum für Kunst und Kultur, Münster, North Rhine-Westphalia, Photo: Foundation Cremer Collection / Hanna Neander / Art Resource, NY, Artwork © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris



Photograph by Antoine Bootz /Outside the Box /David Scott Interiors/Pointed Leaf Press,
Artwork © 2019 Jaume Plensa / Artists Rights Society (ARS), New York / VEGAP, Spain

359. Jaume Plensa b. 1955

Twins I and II
painted stainless steel, in 2 parts
each 148⅜ x 92½ x 96½ in. (376.9 x 235 x 245.1 cm.)
Executed in 2009.

Estimate
$600,000-800,000

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

Exhibited
Dallas, Nasher Sculpture Center, *Genus and Species*, January 30 - May 2, 2010, p. 93 (illustrated, pp. 57-59, 61)

Towering over viewers with a striking presence, *Twins I and II*, 2009, is exemplary of Spanish artist Jaume Plensa's text-based sculptures that wholly transform the environments they inhabit. A testament to its significance within the artist's illustrious oeuvre, the present work was selected as a cornerstone of Plensa's solo exhibition *Genus and Species* at the Nasher Sculpture Center, Dallas in 2010. Exquisitely woven from symbols that fuse together in an alphabetical chainmail, *Twins I and II* explores notions of interior versus exterior, light versus dark, and nature versus creation. It is a stunning microcosm of the major themes that guide Plensa's sculptural practice, and his ideas about human existence at large.

In *Twins I and II*, two seated figures face one another, arms clasped around their bodies in meditative postures. Autoportraits cast from the artist's own body, the forms suggest a sense of tranquility and peace, as the kneeling poses symbolize a position of rest. Despite its striking originality, the present work shares much thematically with classical sculpture in its concern with aesthetic beauty and earnest expression of the human soul.

While Plensa's early text-based sculptures were often calibrated in recognizable fragments of texts, his more recent works have become increasingly abstract, as the artist culls together characters from diverse lexicons to suggest the rich multiculturalism of contemporary society. Composed of linguistic elements from nine different alphabets, the figures materialize in a physical form with lightness and ephemerality, made possible by the lattice-like configuration of the letters themselves. A celebration of cultural diversity, Plensa's works connect audiences around the globe. "One letter alone is nothing," he explains. "But together with other letters you get a word. A word with a word becomes a text, and so on. A person alone is nothing, but together with others we become family, a neighborhood, a city, a county, a country" (Jaume Plensa, quoted in Ginny Van Alyea, "An Interview with Artist Jaume Plensa", *Chicago Gallery News*, November 8, 2017, online).

In *Twins I and II*, Plensa purposefully omits the figures' facial features, hands and feet. Stripped of individuality, the forms are simultaneously everyone and no one, mirrors through which we can begin to ponder our own circumstance. This duality between the ethereal nature of the forms and the strength of the steel from which they were borne lends an almost philosophical quality to the work. Ultimately, *Twins I and II* is both vulnerable and strong—one of the paradoxes of the human condition.

Courtesy Richard Gray Gallery

Property from a Distinguished Midwestern Collection

360. Julian Schnabel b. 1951

Portrait of John Poynt
oil and modeling paste on velvet
108 x 84 in. (274.3 x 213.4 cm.)
Executed in 1983.

Estimate
$200,000-300,000

Provenance
The Pace Gallery, New York
Collection of Gerald Elliot, Chicago
Private Collection, New York
Sotheby's, New York, November 16, 1995, lot 95
Acquired at the above sale by the present owner

"I think that these paintings on velvet are very different than the plate paintings. They're much more feminine paintings, in a way... The fur, or the velvet... The correlations to the subjective collective! The collective modern ideas about what materials exist in the world, where they fit, have a way of cueing us as to where we fit. In terms of where we are, what we think about, memory."

Julian Schnabel

Property from a Distinguished Midwestern Collection

361. Julian Schnabel b. 1951

Untitled (Richard Cooper)
signed, dedicated and dated "To Dick Love Julian Schnabel 1990" on the reverse
oil, plates and Bondo on wood
84 x 55 in. (213.4 x 139.7 cm.)
Executed in 1990.

Estimate
$150,000-200,000

Provenance
The Pace Gallery, New York
Acquired from the above by the present owner in 1990

"As I worked on the paintings, and put more paint over the plates, I noticed different ways plates and images could reside on the surface as images. I imagined different possible configurations of the structure. Paintings came out of other paintings, a set of possible visions to explore. For the moment, it looked like a vision of madness. It had a quality of paintingness but it was something other than art."

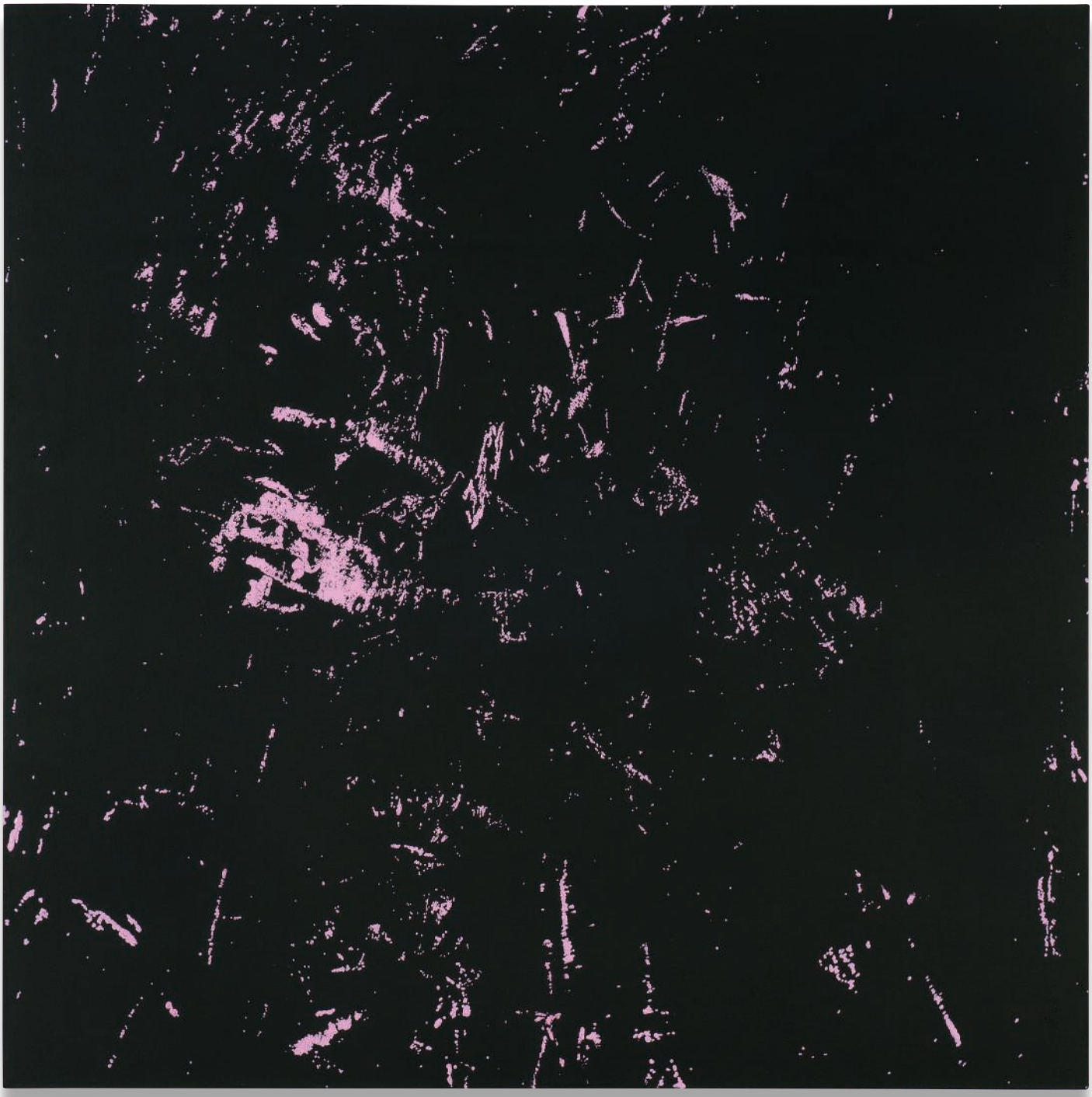
Julian Schnabel

362. Rudolf Stingel b. 1956

Untitled
signed and dated "Stingel 96-97" on the reverse
oil on canvas
48 x 48 in. (121.9 x 121.9 cm.)
Painted in 1996-97.

Estimate
$150,000-250,000

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



363. Richard Prince b. 1949

Untitled (Cowboy)
signed, dedicated and dated "To James with friendship - yippie yi o mother f..... Richard Prince 2012" on the overlap
inkjet and acrylic on canvas
30 x 19½ in. (76.2 x 49.5 cm.)
Executed in 2012.

Estimate
$450,000-550,000

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

In *Untitled (Cowboy)*, 2012, cool swathes of blue brushstrokes surround a lone cowboy, donning a Stetson perched atop his proud steed. Beginning in the early 1980s, Richard Prince's depiction of the American cowboy has been one of the most celebrated motifs throughout his long career, arguably the crux of his oeuvre. Originally borrowed from Marlboro advertisements, Prince's cowboys are both innovative and controversial, presenting thought-provoking questions of artistic authorship and highlighting the effects of marketing on consumers. His choice of subject matter in the *Cowboys* has crowned Richard Prince as one of the most important artistic voices of the past half-century.

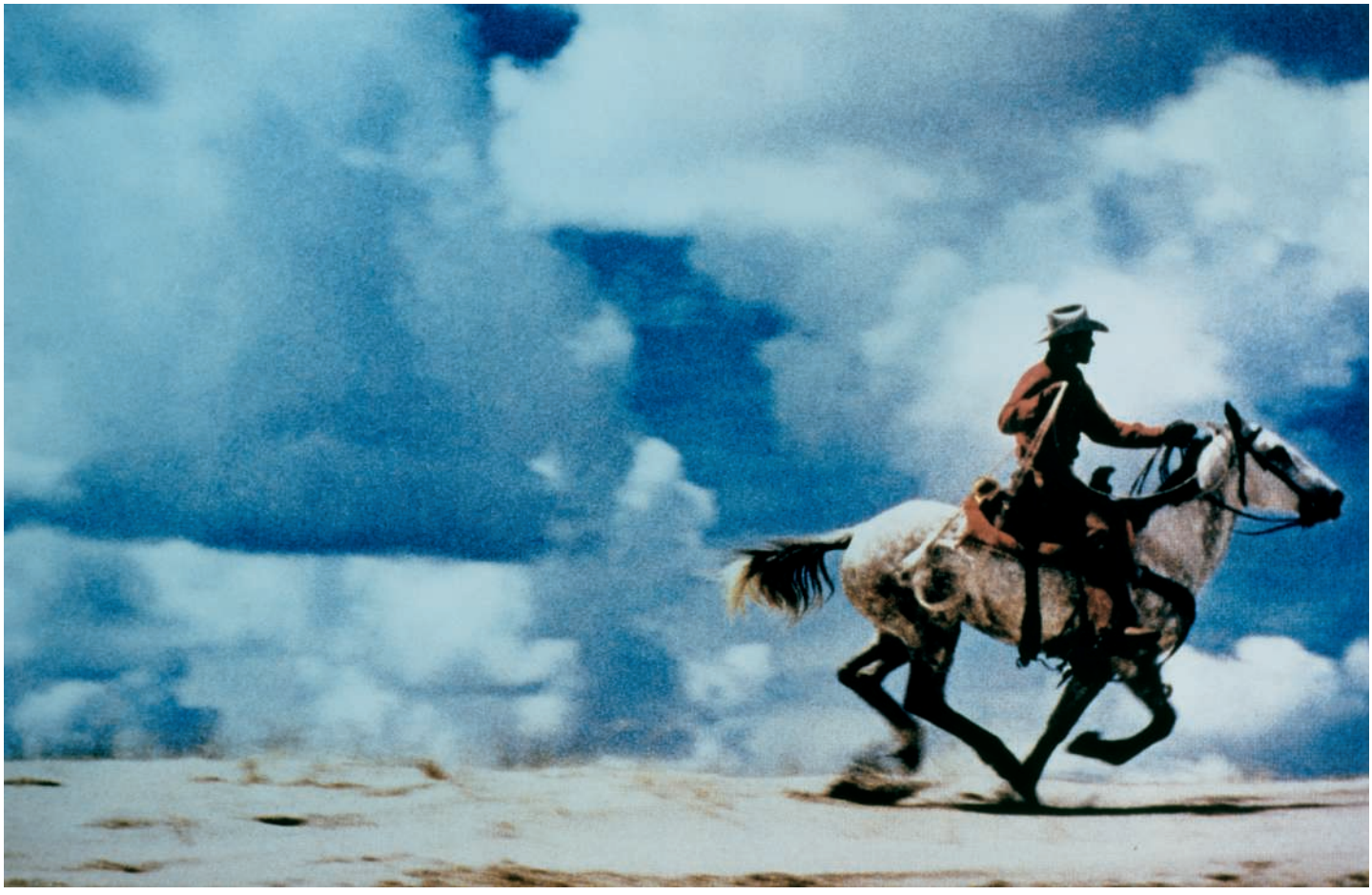
Prince first encountered the alluring qualities of the then vastly prevalent advertisements for Marlboro cigarettes through his humble beginnings clipping magazine articles for *Time Life* staff writers. The spokesmodel for the brand, a ruggedly handsome cowboy cast in a romantic Western landscape, represented a quintessential masculinity that readily appealed to both men and women. Everyone aspired to be like or with the allusive and desirable Marlboro Man, aiding the popularity of cigarette smoking. Riveted by the advertisements' visual implications and cultural prominence, Prince began re-photographing the imagery. Eliminating all marketing information from the clippings and enlarging their scale, Prince stripped the advertisements of their context, leaving behind only the image and presenting it as an independent entity. By curating and transforming these ads, Prince believed they were devoid of any copyright obligations and consequently opened up a widespread debate among contemporary critics about postmodernist theory and the definition of ownership.

Since originating as a collection of grainy cropped reproductions, Prince's *Cowboys* have persisted throughout stages of improved image quality. He reinvigorated the series in the 2010s by utilizing old paperback books instead of magazine advertisements as his source imagery. Introducing this technique with his equally-iconic *Nurse* paintings, Prince scanned the covers of Western novels collected in bulk from eBay and transferred them to canvas, after which he would add painterly brushstrokes. Akin to his process with the Marlboro ads, Prince removes any contextual evidence of the image belonging to anything besides his own painting. Remaining as the central and singular subject of the work, the cowboy in the present work is paused for a moment, looking out into the gesturally rendered eerie abyss. Possibly readying his gun for fire or simply in a state of melancholic reflection, the wanderer recalls a nostalgia for the past, synonymous with idealistic heroism that is most readily associated with Manifest Destiny and the American Dream.

Still, forty years later and after smoking became taboo, the cowboy continues to symbolize a romanticized freedom which Prince's work pervades into American culture. "In both the geographical and cultural sense, a cowboy is an image of endurance itself, a stereotypical symbol of American cinema. He is simultaneously the wanderer and the mythological symbol of social mobility. Even today, the image of the cowboy has not lost its luster" (Rosetta Brooks, *Richard Prince*, exh. cat., Whitney Museum of American Art, New York, 1992, p. 95). Brilliantly exemplifying Prince's most iconic series, *Untitled (Cowboy)* is a timeless representation of America's most revered and inspirational figure.

"Every Monday, *People* and *Time* magazines would come out. When I got to work I'd pour through them looking for a new Marlboro Ad. This would make my dead-end job seem less dead. Looking through a brand new magazine has always excited me. I'm not sure why. Being next to someone else's world is the best way I can describe it. It was especially exciting back then because I was 'tearing' the 'cowboys' and the expectations of finding a good one, one that I could use... added to the excitement."

Richard Prince



Richard Prince, *Untitled (cowboy)*, 1980.
The Metropolitan Museum of Art, New York, Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY, Artwork © 2019 Richard Prince

"[T]hose works with dots in front of the faces—I did them for two or three years, and then it becomes a kind of branding, like Warhol or Lichtenstein."

John Baldessari

Property from a Distinguished Private Collection, New York

364. John Baldessari b. 1931

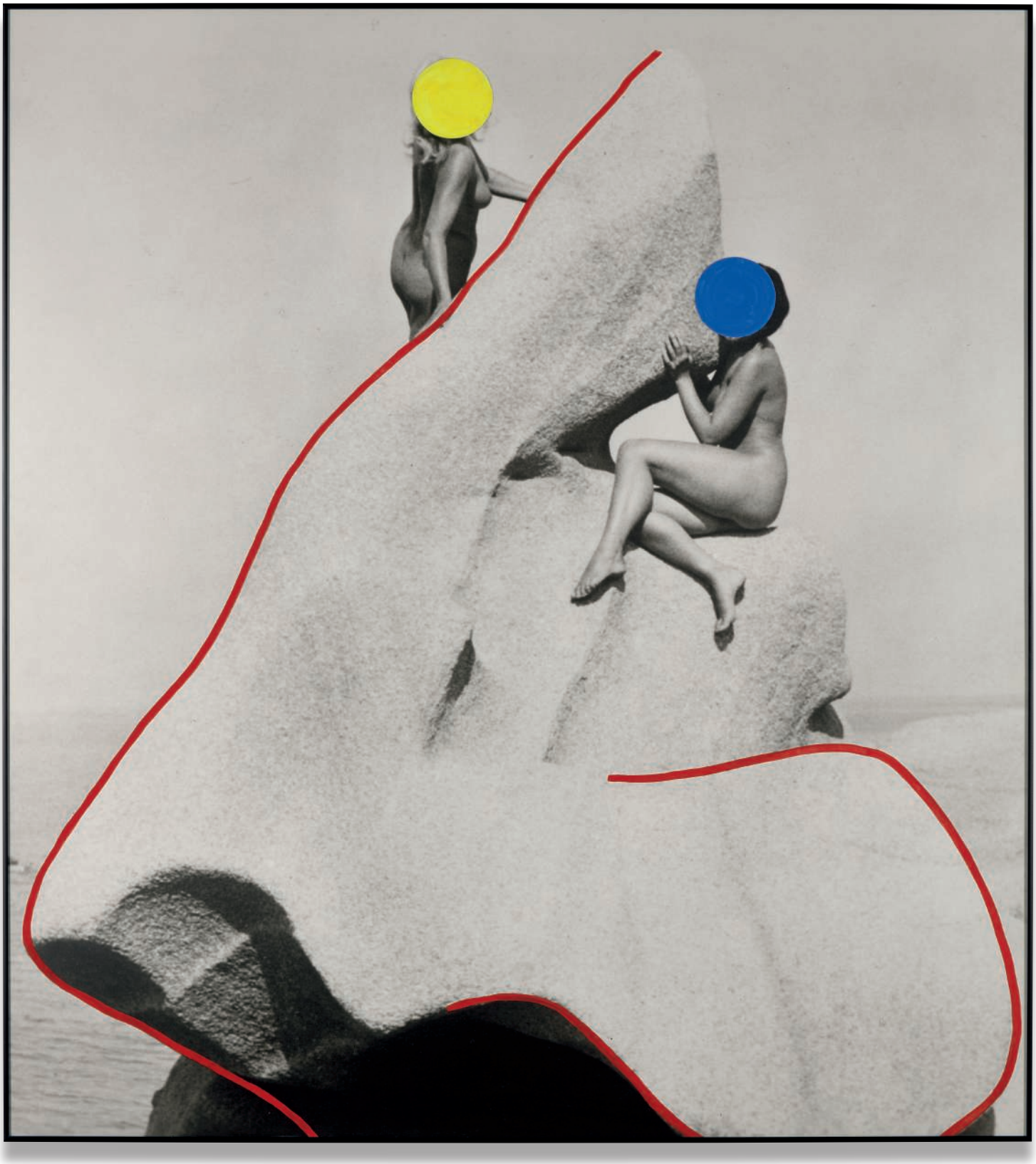
Nose Promontory (With Two Women)
vinyl paint on black and white photograph
53 x 48 in. (134.6 x 121.9 cm.)
Executed in 1989.

Estimate
$150,000-200,000

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

Exhibited
Boston, Grossman Gallery, School of the Museum of Fine Arts, *Changing Contexts: Artschwager/Baldessari*, October 27 - November 29, 1989
Roslyn, Nassau County Museum of Art, *Explosive Photography*, January 18 - April 25, 2004, p. 36 (illustrated, p. 18; erroneously dated 1990)

Literature
John Baldessari and Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman*, San Francisco, 1988, p. 17 (original illustration for the present work illustrated)
Patrick Pardo and Robert Dean, *John Baldessari Catalogue Raisonné, Volume Three: 1987-1993*, New Haven, 2015, no. 1989.24, p. 177 (illustrated)



365. Barbara Kruger b. 1945

Desire Exists Where Pleasure is Absent
screenprint on vinyl
88¾ x 87½ in. (225.4 x 222.3 cm.)
Executed in 2009.

Estimate
$250,000-350,000

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

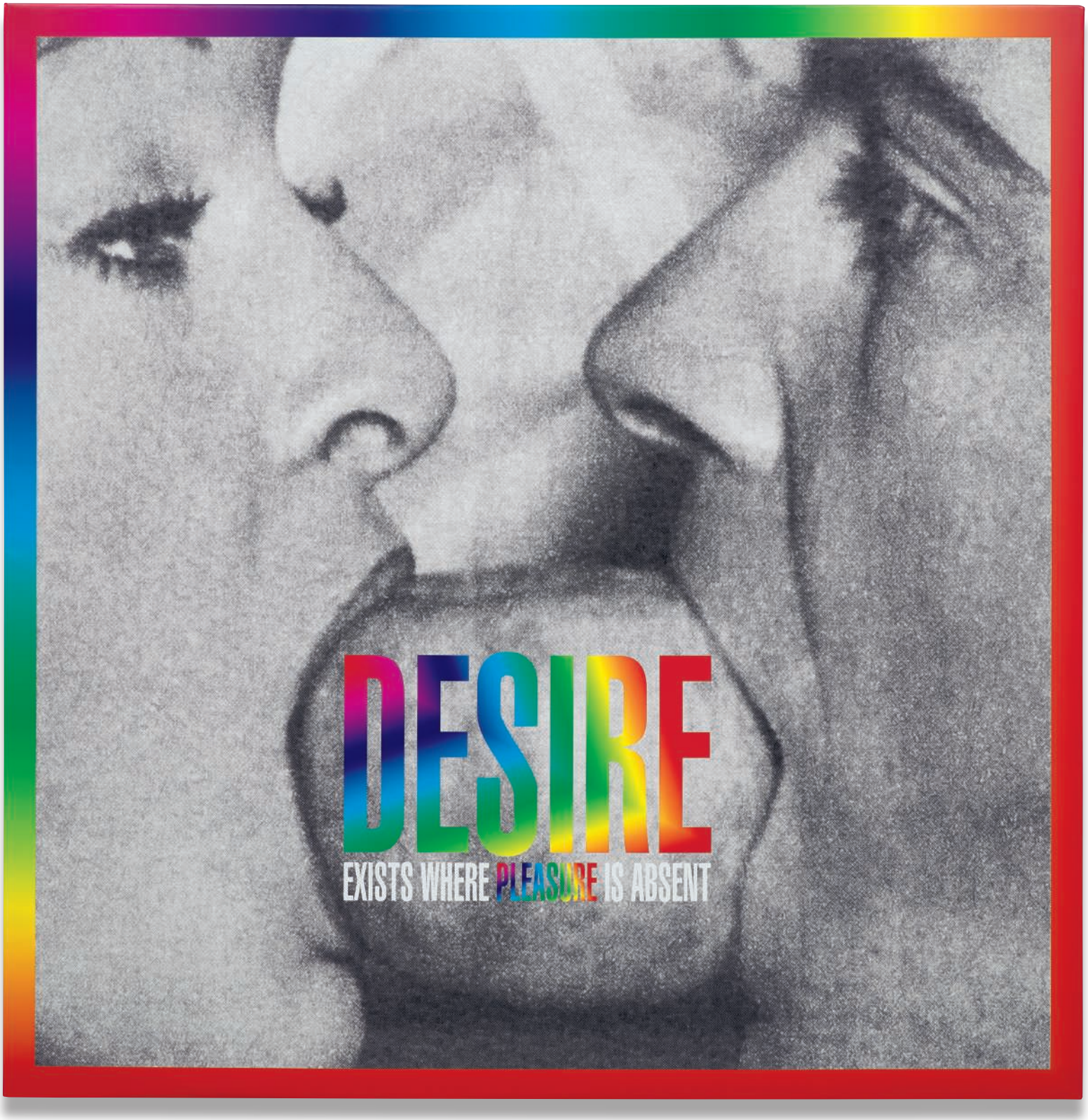
"As long as pictures remain powerful, living conventions within culture, I'll continue to use them and turn them around. Texts, pictures, projections—I want to keep the plurality of practice going."

Barbara Kruger

Executed in 2009, *Desire Exists Where Pleasure is Absent* embodies Barbara Kruger's bold and provocative aesthetic that pushes the boundaries of appropriation and text-based art. Beginning her career at Condé Nast Publications as a graphic designer in the late 1960s, and later working as a freelance picture editor for *House & Garden*, it is no surprise that Kruger's ever-evolving artistic practice is firmly grounded in photography, advertising and design. It was in the late 1970s that Kruger began making collages using black-and-white images culled from newspapers and magazines, superimposed with text printed in her signature typeface. Working alongside Pictures Generation contemporaries such as Richard Prince, Sherrie Levine and Cindy Sherman, Kruger developed her own inimitable style to create imagery that uses the same mechanisms of seduction and desire employed in the magazines and advertisements from which she found her source material. *Desire Exists Where Pleasure is Absent* showcases Kruger's remarkable ability to both retain the visual iconicity and theoretical underpinnings of her aesthetic, while simultaneously propelling her vision into the 21st century.

In the present work, Kruger captures a closely cropped image of a man and woman biting into an apple, with their gazes fixed on one another. Rendered in her signature monochromatic palette and zoomed-in to exclude visual context, the underlying image is somewhat indecipherable—upon first glance, the apple appears almost as flesh, as the tonalities of the composition blend into one another. A symbol of knowledge, immortality, temptation and, ultimately, the fall of man, the apple is replete with art historical and biblical references. Ripe with allegory, Kruger's apple is boldly emblazoned with the word "DESIRE," printed in a kaleidoscopic explosion of rainbow hues that mimic the border of the composition. A brilliant conceptualist, Kruger combines imagery and text to question cultural stereotypes and probe discussions about gender, identity, power and consumer culture. She explains, "In my work I try to question the seemingly natural appearance of images through the textual commentary which accompanies them. This work doesn't suggest contemplation: it initially appears forthright and accessible. Its commentary is both implicit and explicit, engaging questions of definition, power, expectation, and sexual difference" (Barbara Kruger, quoted in *Barbara Kruger: Desire Exists Where Pleasure is Absent*, exh. cat., kestnergesellschaft, Hannover, 2006, pp. 20-21).

The present work also shares its name with the title of the artist's 2006 solo institutional exhibition at the kestnergesellschaft, Hannover, where Kruger covered the ceilings, walls and floor of the museum in an all-encompassing installation of black-and-white slogans. Kruger's reprisal of this message throughout her oeuvre is a testament to its significance both within her practice and on a universal scale. A sin dating back as far as the Origin of Man, "Desire" is perhaps our ultimate vice, one that resonates with audiences time and time again.


DESIRE
EXISTS WHERE PLEASURE IS ABSENT

366. Jenny Holzer b. 1950

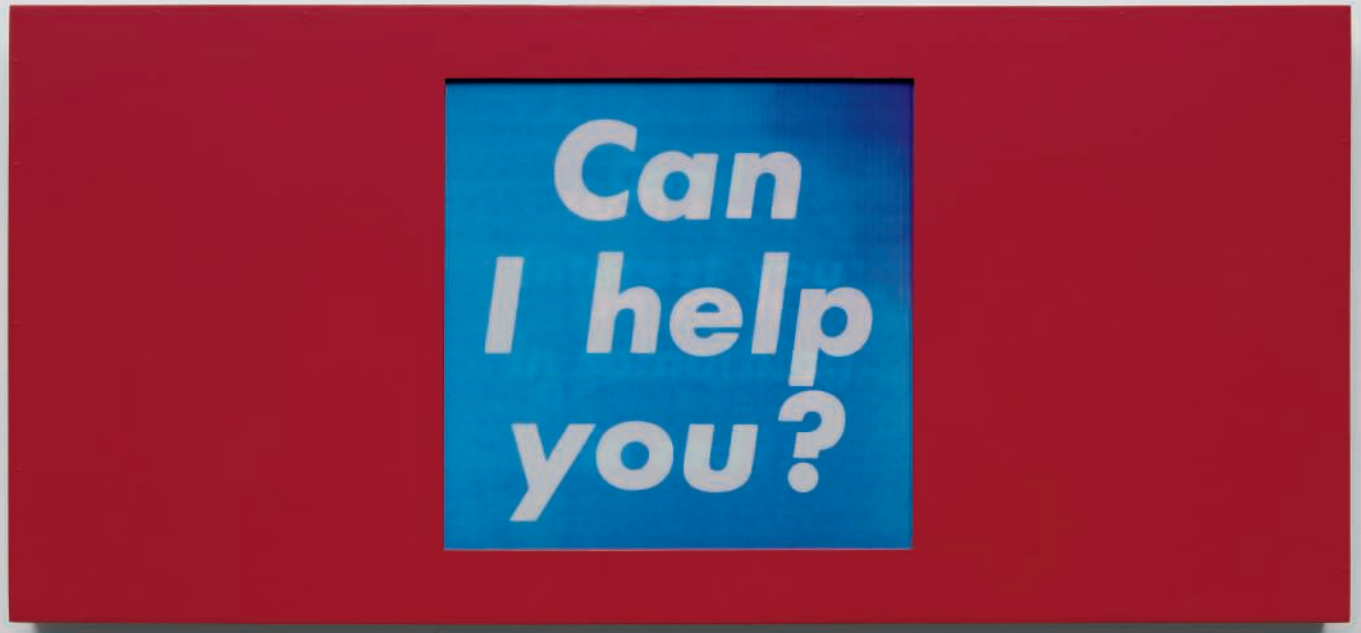
SELECTION FROM THE LIVING SERIES: YOU SHOULD LIMIT THE NUMBER OF TIMES...
Bethel white granite
17⅛ x 36 x 18 in. (43.5 x 91.4 x 45.7 cm.)
Executed in 1989, this work is number 2 from an edition of 3 plus 1 artist's proof.

Other works from the edition are installed at the Fondation Beyeler, Basel and the Walker Art Center, Minneapolis.

Estimate
$50,000-70,000

Provenance
Barbara Gladstone Gallery, New York
Acquired from the above by the present owner in 1996

Exhibited
New York, Solomon R. Guggenheim Museum, *Jenny Holzer*, December 12, 1989 - February 25, 1990, pp. 61, 106 (another example exhibited)
Basel, Fondation Beyeler, *Jenny Holzer: PROTECT PROTECT*, November 1, 2009 - January 24, 2010, p. 127 (another example exhibited)
Art Institute of Chicago, *The Judith Neisser Collection: Minimal and Postminimal Innovation*, February 13 - May 22, 2011, p. 156 (another example exhibited and illustrated, p. 67)
London, Sprüth Magers, *Sophisticated Devices*, June 1 - August 18, 2012 (another example exhibited)
Berlin, Sprüth Magers, *Jenny Holzer, Barbara Kruger, Louise Lawler, Cindy Sherman, Rosemarie Trockel*, September 17 - October 21, 2015 (another example exhibited)
Los Angeles, Sprüth Magers, *Eau de Cologne*, June 28 - August 20, 2016 (another example exhibited)
Basel, Fondation Beyeler, *Sammlung Beyeler / Remix*, June 9 - September 3, 2017 (another example exhibited)



Property from a Distinguished Private Collection, New York

367. Barbara Kruger b. 1945

Untitled (Can I help you?/Can I interest you in something in red?/Cash or charge?)
lenticular photograph and painted wood
23 x 50 in. (58.4 x 127 cm.)
Executed in 1987.

Estimate
$70,000-100,000

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

Exhibited
Los Angeles, The Museum of Contemporary Art; New York, Whitney Museum of American Art, *Barbara Kruger*, October 17, 1999 - October 22, 2000, p. 266 (illustrated, p. 20)

368. Barbara Kruger b. 1945

Untitled (Money is Like Shit, You Only Feel it When it Moves)
digital print on vinyl
114¼ x 75⅛ in. (290.2 x 190.8 cm.)
Executed in 2011.

Estimate
$100,000-150,000

Provenance
L&M Arts, Los Angeles
Acquired from the above by the present owner

Exhibited
Los Angeles, L&M Arts, *Barbara Kruger*, May 14 - July 9, 2011

MONEY IS LIKE SHIT. YOU ONLY FEEL IT WHEN IT MOVES.

369. Marilyn Minter b. 1948

Fun House Mirror #1 (Little Girls)
signed, titled and dated ""FUN HOUSE MIRROR #1" M. MINTER 1986" on the reverse of each panel
acrylic and enamel on canvas, triptych
(i) 68 x 42 in. (172.7 x 106.7 cm.)
(ii) 22¼ x 42 in. (56.5 x 106.7 cm.)
(iii) 43 x 42 in. (109.2 x 106.7 cm.)
overall 68 x 86 in. (172.7 x 218.4 cm.)
Executed in 1986.

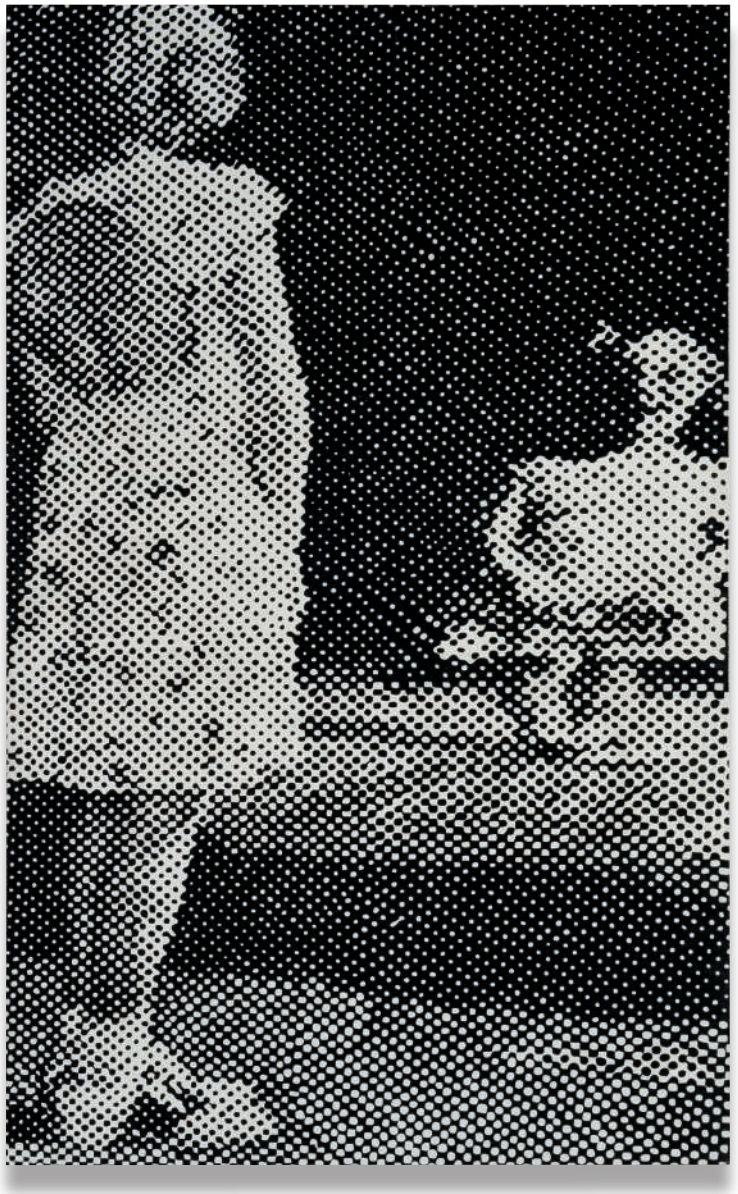
Estimate
$40,000-60,000

Provenance
Galerie Hans Mayer, Dusseldorf
Galerie 1900-2000, Paris
Acquired from the above by the present owner in 1994

Exhibited
Paris, Galerie 1900-2000, *Works Concepts Processes Situations Information*, March 5 - 30, 1992, pp. 60-61 (illustrated)
New York, Team Gallery, *Marilyn Minter: Paintings from the 80s*, March 31 – April 30, 2011
Contemporary Arts Museum Houston; Museum of Contemporary Art Denver; Santa Ana, Orange County Museum of Art; New York, Brooklyn Museum, *Marilyn Minter: Pretty/Dirty*, April 17, 2015 - January 22, 2017, no. 13, p. 160 (illustrated, p. 71)

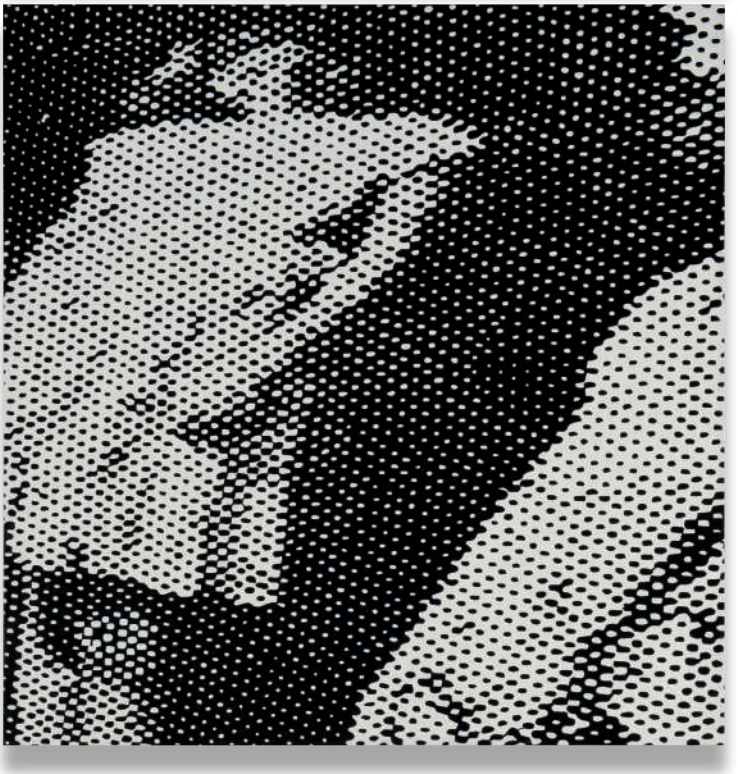
Literature
Parkett No. 79, Zurich, January 2007, p. 118 (illustrated)

(i)



(ii)

(iii)



370. Miroslaw Balka b. 1958

Untitled (Steel Jaws)
steel, string and dust
installation dimensions variable
Executed in 1986.

Estimate
$15,000-20,000

Provenance
Collection of the Artist, Warsaw
London Projects, London
Acquired from the above by the present owner in March 1999

Exhibited
Porto, Fundação de Serralves, *Privacy: Luc Tuymans/ Miroslaw Balka 1958-1998*, September 24 - November 22, 1998, pp. 112-113, 256 (illustrated, p. 115)

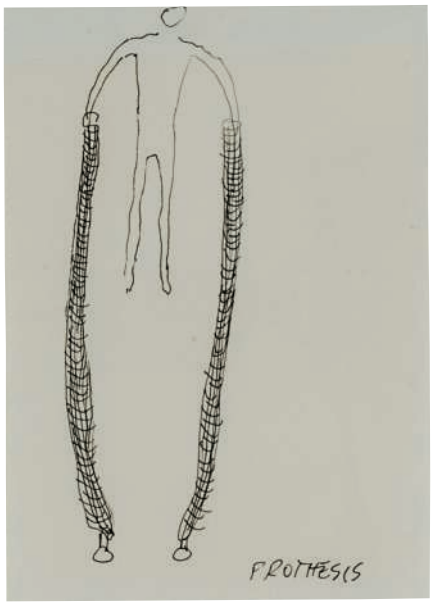
371. Jana Sterbak b. 1955

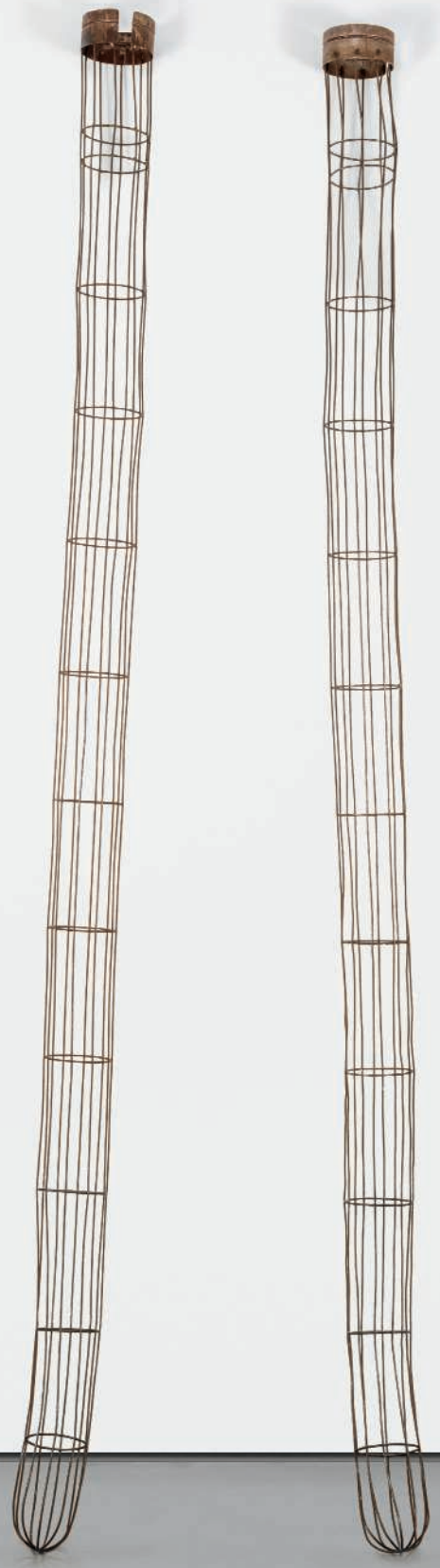
Arm Cages
inscribed "PROTHESIS" lower right of the sheet
steel wire, in 2 parts and ink on paper
sheet 6 x 4½ in. (15.2 x 11.4 cm.)
each steel part 143 x 6 x 6 in. (363.2 x 15.2 x 15.2 cm.)
Executed in 1993.

Estimate
$18,000-22,000

Provenance
Donald Young Gallery, Chicago
Acquired from the above by the present owner in 1999

Exhibited
Museum of Contemporary Art Chicago, *Jana Sterbak*, October 10, 1998 – January 3, 1999, p. 37 (illustrated)





372. Mira Schor b. 1950

Spanish Painting
signed, titled, indistinctly inscribed and dated "MIRA SCHOR SPANISH PAINTING 1993 3" on the overlap; further signed and dated "Mira Schor 1993" on the reverse
oil on linen
12 x 16 in. (30.5 x 40.6 cm.)
Painted in 1993.

Estimate
$6,000-8,000

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

Property from a Distinguished Los Angeles Collection

373. Sherrie Levine b. 1947

Coat
bronze with brown patina
19¼ x 7¼ x 5 in. (48.9 x 18.4 x 12.7 cm.)
Executed in 2006, this work is number 5 from an edition of 12.

Estimate
$30,000-50,000

Provenance
Paula Cooper Gallery, New York
Acquired from the above by the present owner in 2006

Exhibited
New York, Paula Cooper Gallery, *Sherrie Levine: Men, Women and Dogs*, March 25 - April 29, 2006 (another example exhibited)

374. Rosemarie Trockel b. 1952

Untitled
signed "R Trockel" on the reverse
knitted wool mounted to canvas
11⅞ x 15½ in. (30.2 x 39.4 cm.)
Executed in 1985.

Estimate
$70,000-100,000

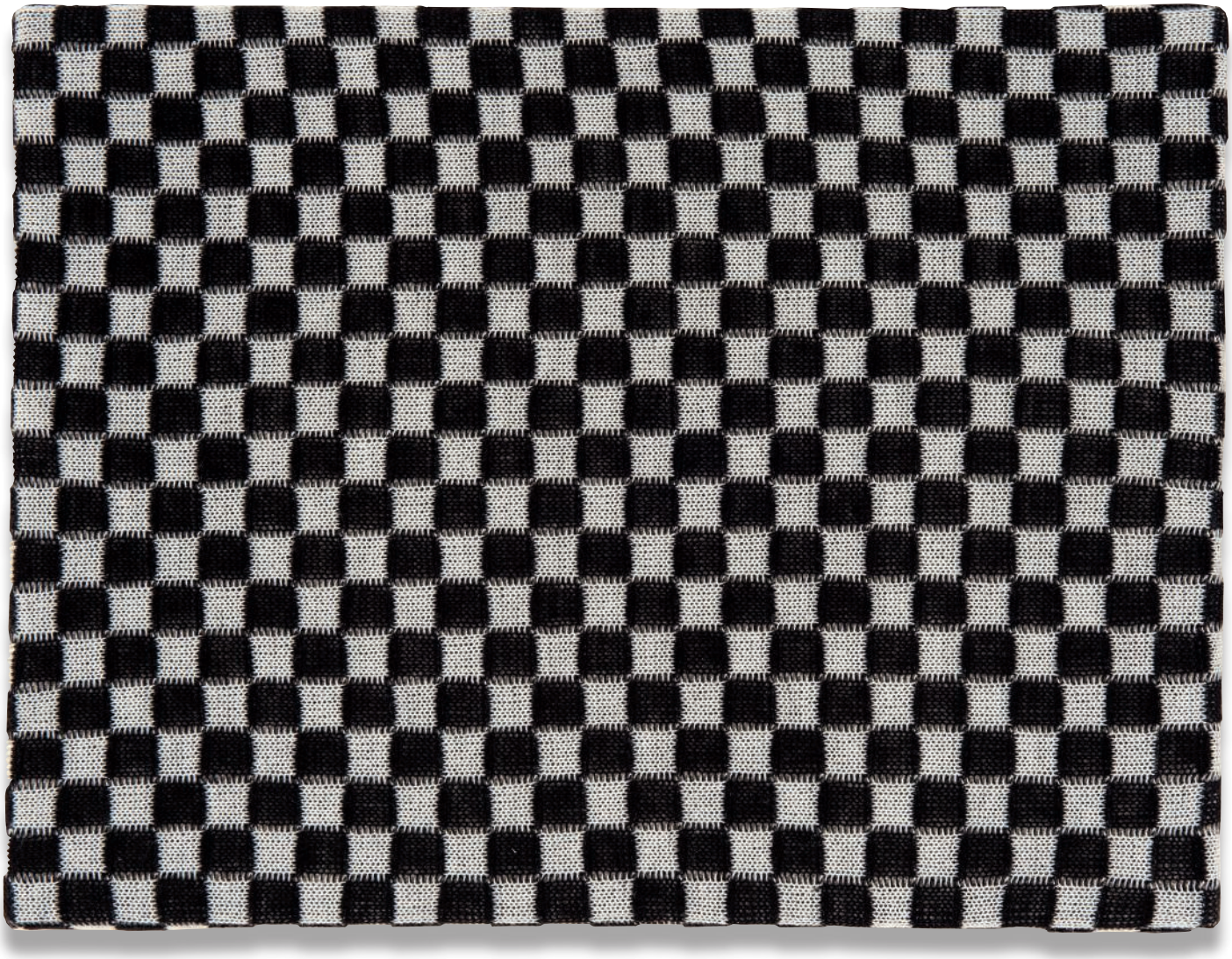
Provenance
Sprüth Magers, Berlin
Private Collection, Switzerland
Acquired from the above by the present owner

Exhibited
London, Skarstedt, *Rosemarie Trockel: Knitted Works*, June 7 - August 4, 2017

A mesmerizing pattern of black and white checks, *Untitled*, 1985, is an exquisite early example of Rosemarie Trockel's machine-knit wool works, which the artist began making in the 1980s and continues to explore to this day. Belonging to Trockel's innovative *Strickbilder* series, or "knitting pictures," *Untitled* powerfully straddles the line between feminine craft and minimalist motifs, defining the artist's own cross-disciplinary genre. Eschewing easy categorization, works such as *Untitled* call into question traditional notions of painting and art-making and present a novel way of thinking about female identity and craftsmanship in a male-dominated sphere.

By selecting wool as her preferred medium—a material typically associated with femininity and domesticity—Trockel draws attention to preconceived notions of knitting and weaving, challenging the perceived inferiority of these skills and techniques. To create works like the present example, Trockel makes blueprint designs and then outsources their production to a technician utilizing computer machinery. In mechanizing the weaving process, Trockel aligns herself with the Minimalists, who were the first to incorporate industrial manufacturing techniques into their artistic processes. Moreover, she upends the presumed hierarchies of her chosen medium, elevating craft to the realm of fine art. She explains, "I wanted to know what causes a given kind of work to be regarded by women as embarrassing, both in the past and in the present: whether this has to do with the way the material is handled or whether it really lies in the material itself" (Rosemarie Trockel, quoted in *Rosemarie Trockel: Knitted Works*, Skarstedt, London, 2017, online).

The serial, checkerboard motif in *Untitled* is exemplary of Trockel's early wool works, in which the artist borrows imagery from fashion magazines and pattern books to create her woven canvases. Bearing resemblance to a knitted garment, the present work takes deliberate inspiration from such feminine devices. "The patterns I use are, in principle, ones I come upon in knitting books, papers like Brigitte, and designs for tapestries, fabrics, etc.," Trockel explains. "In fact, the meaning of the concept 'pattern' is the model to be copied… The serial patterns, just as the social conditions in which they originated, are of interest here, rather than the formalism of the right angle" (Rosemarie Trockel, quoted in Jutta Koether, "Rosemarie Trockel", *Flash Art*, May 1987). With its grid-like structure devoid of all color, *Untitled* demonstrates Trockel's own reckoning with "formalism," as she defines it, and reflects upon the social implications of certain images and patterns culled from everyday life. Here, Trockel infuses hard-edged designs with an exquisite subtlety, made possible by her unique choice of medium. A tactile, re-exploration of the minimalist grid, *Untitled* is visually elegant and conceptually rigorous, standing as a testament to Trockel's enduring legacy that is as relevant today as it was four decades ago.



Property from a Distinguished Private Collection, New York

375. Lynda Benglis b. 1941

Orion
bronze wire, zinc, aluminum and copper with green patina
22 x 16 x 9¼ in. (55.9 x 40.6 x 23.5 cm.)
Executed in 1981.

Estimate
$25,000-35,000

Provenance
Paula Cooper Gallery, New York
Private Collection
Sotheby's, New York, November 9, 1989, lot 302
Acquired at the above sale by the present owner

Property from a Private Collection, Beverly Hills

376. Jennifer Bartlett b. 1941

At Sands Point #24
oil on canvas
48 x 36 in. (121.9 x 91.4 cm.)
Painted in 1985.

Estimate
$30,000-40,000

Provenance
Paula Cooper Gallery, New York
Acquired from the above by the present owner in 1985

377. Kiki Smith b. 1954

Revelation
ink on Nepalese paper and papier-mâché figure 12 x 68 x 17 in. (30.5 x 172.7 x 43.2 cm.)
installation dimensions variable
Executed in 1994.

Estimate
$80,000-120,000

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

Exhibited
Minneapolis, Walker Art Center; San Francisco Museum of Modern Art; Houston, Contemporary Arts Museum; New York, Whitney Museum of American Art, *Kiki Smith: A Gathering, 1980-2005*, February 26, 2006 - February 11, 2007, pl. 69, p. 259 (illustrated, pp. 178-179)

Literature
Helaine Posner, *Kiki Smith*, Boston, 1998, p. 196 (illustrated, p. 126)

denied my faith, even
an with a venture
And of the voice of the seventh angel
And to hear was granted
that they should read her there
Therefore rejoice, ye heavens, and ye that dwell in them.

"I've been making gestures in air long enough to know more or less how they'll hit the canvas. The thing that I always have to force myself to do is let the paint hit the canvas, walk away and let it do its thing."

Pat Steir

378. Pat Steir b. 1940

Perfect Sea Evening
signed with the artist's initials and dated "PS 96 PS 96"
on the overlap
oil on canvas
66 x 65⅝ in. (167.6 x 166.7 cm.)
Painted in 1996.

Estimate
$200,000-300,000

Provenance
Baldwin Gallery, Aspen
Locks Gallery, Philadelphia
Cheim & Read, New York
Acquired from the above by the present owner

Exhibited
Aspen, Baldwin Gallery, *Pat Steir: New Paintings*,
November 29 - December 24, 2002

Property from the Collection of Diane and Marc Grainer

379. Betty Woodman 1930-2018

Operatic Vase and Shadow
stamped "WOODMAN" lower edge of the vase
glazed earthenware, in 2 parts
vase 28½ x 20¾ x 9 in. (72.4 x 52.7 x 22.9 cm.)
shadow 30¼ x 20¼ x 1⅞ in. (76.8 x 51.4 x 4.8 cm.)
Executed in 1985.

Estimate
$20,000-30,000

Provenance
Franklin Parrasch Gallery, New York
Acquired from the above by the present owner in July 1999

Property from the Collection of Diane and Marc Grainer

380. Betty Woodman 1930-2018

Pillow Pitcher
glazed earthenware, epoxy resin, lacquer and paint
24¾ x 24½ x 14 in. (62.9 x 62.2 x 35.6 cm.)
Executed in 1988.

Estimate
$15,000-20,000

Provenance
Franklin Parrasch Gallery, New York
Acquired from the above by the present owner in June 2000

Property from the Collection of Diane and Marc Grainer

381. Stephen De Staebler 1933–2011

Walking Man II
incised with the artist's signature, number and date "DE STAEBLER 1990 AP/UC" on the base
bronze
76 x 21¾ x 26⅝ in. (193 x 55.2 x 67.6 cm.)
Executed in 1989-1990, this work is a unique artist's proof.

Estimate
$30,000-40,000

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

Exhibited
New York, Franklin Parrasch Gallery, *Stephen De Staebler: Major Works from the 1980s*, October 5 - November 20, 1999, p. 4 (illustrated)

Property from the Collection of Diane and Marc Grainer

382. Beth Cavener b. 1972

Netted Hare (Sage)
slip cast solid colored porcelain and twine
14¼ x 4½ x 6½ in. (36.2 x 11.4 x 16.5 cm.)
Executed in 2009, this work is number 7 from an edition of 12.

Estimate
$8,000-12,000

Provenance
Wexler Gallery, Philadelphia
Acquired from the above by the present owner in March 2010

383. Shio Kusaka b. 1972

(wood 15)
artist signature carved on bottom
stoneware
11¼ x 8¾ x 8¾ in. (28.6 x 22.2 x 22.2 cm.)
Executed in 2016.

Estimate
$15,000-20,000

Provenance
Courtesy of the Artist
Free Arts NYC 18th Annual Auction, April 26, 2017
Private Collection

384. Ken Price 1935-2012

Jewel of the Rim
acrylic on fired ceramic
6½ x 13 x 10¼ in. (16.5 x 33 x 26 cm.)
Executed in 2001.

Estimate
$60,000-80,000

Provenance
Franklin Parrasch Gallery, New York
Private Collection, New York
Franklin Parrasch Gallery, New York
Private Collection, United States
Acquired from the above by the present owner

385. Nicolás Guagnini b. 1966

Rhinotmetus
ceramic with vitrified glaze
8¼ x 8 x 7 in. (21 x 20.3 x 17.8 cm.)
Executed in 2013.

Estimate
$4,000-6,000

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

386. Carroll Dunham b. 1949

Female Portrait (Second Generation, C)
painted aluminum and wooden table base
62 x 83 x 25 in. (157.5 x 210.8 x 63.5 cm.)
Executed in 2003, this work is number 3 from an edition of 3 plus 1 artist's proof.

Estimate
$25,000-35,000

Provenance
White Cube, London
Private Collection
Phillips, New York, March 8, 2013, lot 224
Acquired at the above sale by the present owner

Property from a Distinguished Midwestern Collection

387. Carroll Dunham b. 1949

Green Extension
signed and dated "October - November 1989 Carroll Dunham" center right
vinyl, acrylic and pencil on canvas
62½ x 78¾ in. (158.8 x 200 cm.)
Executed in 1989.

Estimate
$250,000-350,000

Provenance
Jablonka Galerie, Cologne
Acquired from the above by the present owner in June 1990

Exhibited
Cologne, Jablonka Galerie, *Carroll Dunham: Paintings and Drawings*, March 23 - April 21, 1991, n.p. (illustrated)
New York, Tony Shafrazi Gallery, *The Last Decade, American Artists of the 80's*, September 15 - October 27, 1990, pp. 82, 136 (illustrated, p. 83)

"I've always been drawing shapes and filling my paintings up with shapes. But I began to see that the shape and its surrounding and the relationship between the shape and its surrounding could be the painting. That seemed like a beautiful idea to me because it was so clear. One to one between me and the painting, between me and the shape."

Carroll Dunham

For over three decades, Carroll Dunham has honed a unique vocabulary of painting that explores the relationship and tension between abstraction and figuration. Borrowing equally from the realms of Surrealism, Pop Art, graffiti and even cartoon imagery, Dunham's distinctive paintings introduce disorder in an experience of painting that is at once accomplished and uncivilized. In Dunham's singular universe, images of growth and destruction converge in vibrant pictorial landscapes that exalt the inextricable relationship between the beautiful and the grotesque.

The 1980s was a pivotal decade in the development of Dunham's artistic practice. During these years, the artist began incorporating his characteristically bodily shapes that occupy a unique territory somewhere between form and formlessness. Executed in 1989, *Green Extension* is teased with recognizable imagery that inhabits and pushes up against the borders of the pictorial frame. Rendered in a vivid, Play-Doh palette of reds, blues, greens and yellows, the canvas teems with biomorphic shapes that converge into one another and border on the immaterial. Dunham exposes the false dichotomy between abstraction and figuration, as corporeal features are elongated, warped and twisted until they take on new forms within Dunham's unique visual language. "In my private lexicon I call them shapes," Dunham explains. "They probably have aspects of them that are like characters. They certainly have approached having some kind of personality at times. But they are first and foremost shapes in a figure ground relationship" (Carroll Dunham, quoted in Betsy Sussler, "Carroll Dunham: Artists in Conversation", *BOMB*, Winter 1990, online).

A riotous assemblage of bodily forms, *Green Extension* is a hallucinatory dreamscape that bends genres. Here, the intimate encounters the brazenly crass in an idiosyncratic display of lurid imagination that borders on the obscene. Replete with contradictions, *Green Extension* is richly associative and ripe with painterly bravura, ultimately defying easy categorization and pushing the boundaries of taste.

388. Carroll Dunham b. 1949

Body of Knowledge
signed and dated "Carroll Dunham May 1985 - March 1987" lower right; further signed, titled, inscribed and dated ""Body of Knowledge" 1985-1987 N.Y.C. Carroll Dunham" on the reverse
mixed media on assorted wood veneers
63 x 37 in. (160 x 94 cm.)
Executed in 1985-87.

Estimate
$200,000-300,000

Provenance
Daniel Weinberg Gallery, Los Angeles
Sonnabend Gallery, New York
Skarstedt Gallery, New York
Private Collection, Chicago
Private Collection
Phillips, New York, November 8, 2015, lot 44
Acquired at the above sale by the present owner

Exhibited
New York, Skarstedt Gallery, *Carroll Dunham: Paintings on Wood 1982 - 1987*, February 19 - April 19, 2008, p. 121 (illustrated, p. 113)

"What these paintings add up to is a kind of delirious, barely contained psychic pluralism. Various dualities and contradictions play out: between wood and paint; abstraction and representation; geometry and biology; the phallic and the vaginal; body and mind; nature and culture."

Kirk Johnson, "Suggestive Forms That Come Out of the Plywoodwork", *The New York Times*, March 25, 2008, online

May 1985-
March 1987

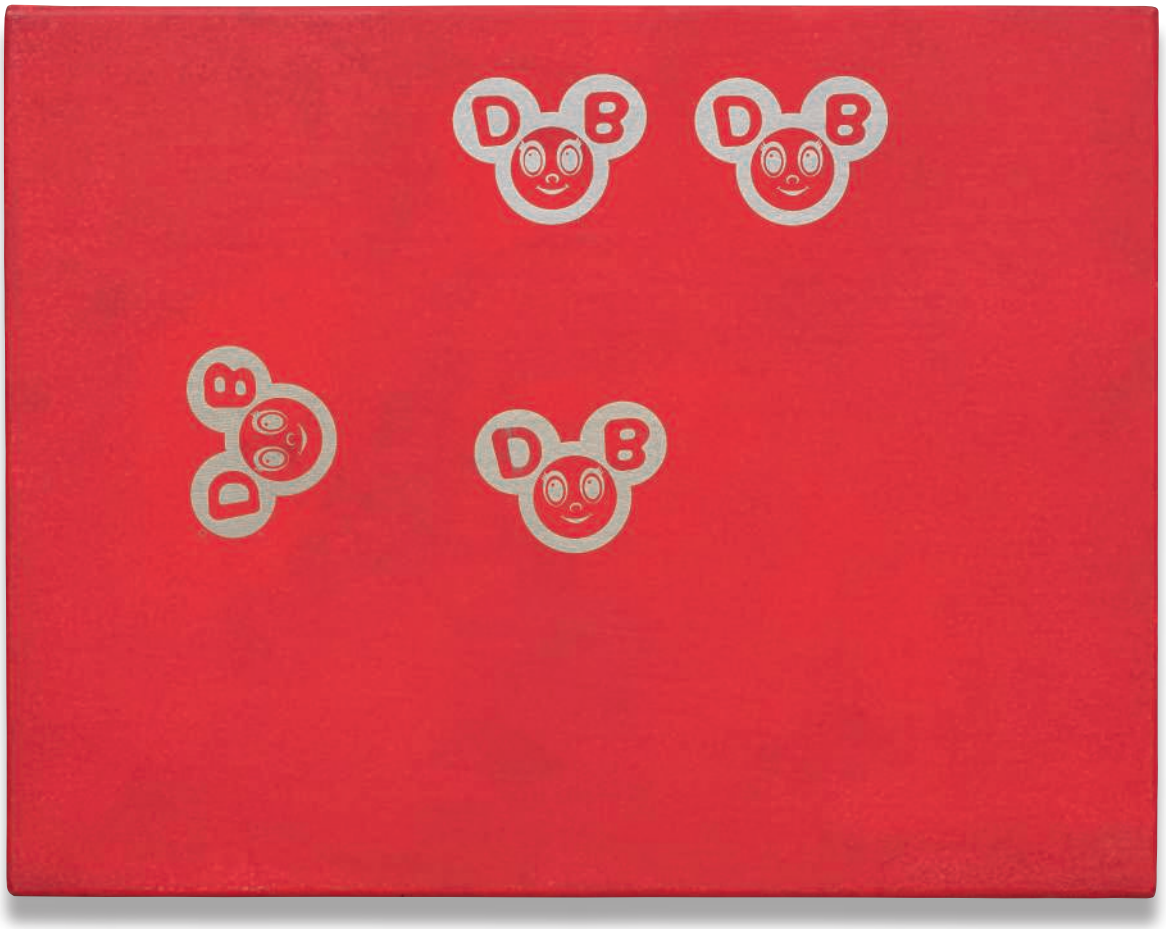
Property from an Important Contemporary Collection

389. Carroll Dunham b. 1949

Untitled
signed with the artist's initials and dated "C.D. 2\08" lower left; further signed, titled, inscribed and dated "NYC "Untitled" 2008 C. Dunham" on the stretcher
mixed media on linen
30 x 40 in. (76.2 x 101.6 cm.)
Executed in 2008.

Estimate
$60,000-80,000

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



Property from a Distinguished Midwestern Collection

390. Takashi Murakami b. 1962

Untitled (Red And Gold DOBs)
silkscreen and acrylic on canvas mounted to wood
10 x 13 in. (25.4 x 33 cm.)
Executed in 1994.

Estimate
$30,000-50,000

Provenance
Marianne Boesky Gallery, New York
Acquired from the above by the present owner in August 2002

391. Franz West 1947-2012

Three works: (i-iii) *Knotze*
lacquered aluminum
red 45 x 43 x 21½ in. (114.3 x 109.2 x 54.6 cm.)
yellow 52¾ x 46½ x 25½ in. (134 x 118.1 x 64.8 cm.)
blue 46½ x 40¼ x 21½ in. (118.1 x 102.2 x 54.6 cm.)
Executed in 2003.

Estimate
$200,000-300,000

Provenance
Galerie Eva Presenhuber, Zurich
Collection of Melva Bucksbaum (acquired from the above in 2003)
Christie's, New York, November 16, 2017, lot 865
Acquired at the above sale by the present owner

"I've been making things to sit on for a long time now, I mean seats that are shown in galleries and museums. But they are not just shown... They are also experienced by being sat upon."

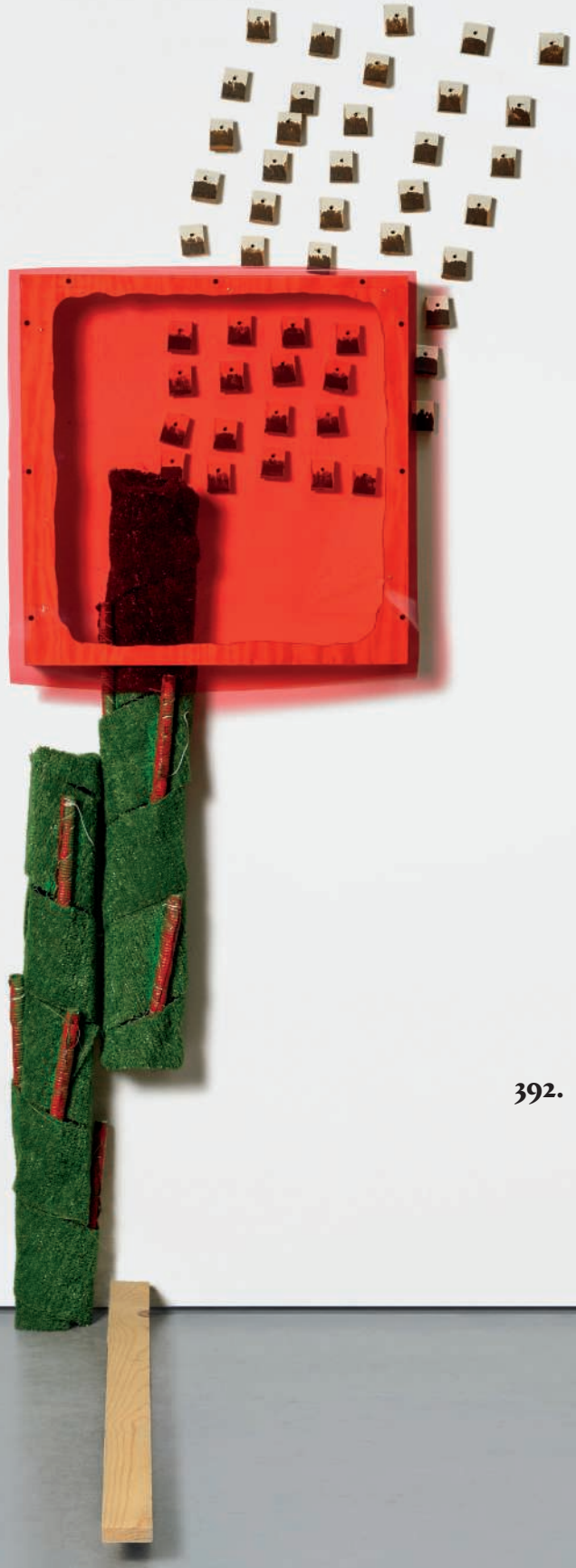
Franz West

A trio of brightly colored welded sculptures resembling beanbags, *Knotze*, 2003, embodies Franz West's playful approach to art-making, wherein form and function coexist and collaboration is essential. At the start of his practice in the 1960s, West was confronted with the provocative and intense performance art of the Viennese Actionists. Eschewing their seriousness, West sought a lightness to cultivate accessibility and developed a unique approach to sculpture in which the engagement of the audience with the works becomes art unto itself. His notable works from the 1970s called *Passstücke*, or Adaptives, are early examples of this investigation where he invited the viewer to physically interact with sculptural objects formed of plaster, papier-mâché and other found materials.

In the mid-1990s, West turned to larger objects and furniture, exploring new ways to involve viewers. In the present work, three *Knotze* sculptures, shaped deceptively like beanbags, invite viewers to sit upon them and engage with other participants, exemplifying the new "functional furniture" envisioned by West and the unique social aspect of art. West activates this social dimension by making his art approachable. Here, he achieves this by rendering simple organic forms in vivid primary colors. Mark Godfrey, co-curator of *Franz West* at Tate Modern, London, notes this phenomenon saying, "If previously in the *Passstücke* he had encouraged people to interact with objects, now he was enabling people to interact with people" (Mark Godfrey, *Franz West*, exh. cat., Tate Modern, London, 2018, p. 127). It is no surprise that West's furniture is considered foundational to the development of relational aesthetics, an artistic practice based on human condition and centered on the formation of social circumstance.

Characteristic of his sharp humor, West's *Knotze* are rendered in welded aluminum sheets leaving the sitter surprised and having to awkwardly adjust their position, forgoing the traditional notions of both chair as object and sculpture as art. This tension, rooted in the heavily influential philosophies of Ludwig Wittgenstein, was essential to West's understanding of art, wherein, Robert Fleck notes, "Art should be in some ways distinctly practical, while at the same time the purpose, the sense and the ultimate function of art per se all remain unclear" (Robert Fleck, *Franz West*, London, 1999, p. 40).

Rejecting the idea of art as an autonomous object, the present work is a success in West's endeavor "to create things that were simply art and furniture at the same time" (Mark Godfrey, *Franz West*, exh. cat., Tate Modern, London, 2018, p. 127). While simple and accessible, West's works are also subversive, imbued with his sardonic humor, psychoanalytic theories and collaborative practices, and beckon direct experience—to experience such, one just has to take a seat.



Property from a Distinguished Los Angeles Collection

392. Richard Tuttle b. 1941

Space Movement II
mixed media
83½ x 37¾ x 48 in. (212.1 x 95.9 x 121.9 cm.)
Executed in 2006.

Estimate
$30,000-40,000

Provenance
Annemarie Verna Galerie, Zurich
Acquired from the above by the present owner in 2006

Exhibited
Zurich, Annemarie Verna Galerie, *Richard Tuttle: Talks, Looks, Walks—Three Windows*, May 18 - July 8, 2006

Property from a Distinguished Private Collector

393. Peter Fischli and David Weiss

b. 1952 and 1946-2012

Root
black rubber
20 x 30 x 22 in. (50.8 x 76.2 x 55.9 cm.)
Executed in 2005, this work is number 3 from an edition of 3.

Another variant of the work is housed in the permanent collection of Tate, London.

Estimate
$60,000-80,000

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

Exhibited
New York, Matthew Marks Gallery, *Peter Fischli David Weiss: Clay and Rubber*, October 29, 2009 - January 16, 2010 (another example exhibited)

Property from a Distinguished Midwestern Collection

394. Sarah Lucas b. 1962

Get Hold Of This
plastic
14⅛ x 15¾ x 11⅛ in. (35.9 x 40 x 28.3 cm.)
Executed in 1994, this work is from a series of 8 unique color variants.

Estimate
$40,000-60,000

Provenance
Barbara Gladstone Gallery, New York
Acquired from the above by the present owner in March 1995

Exhibited
New York, Barbara Gladstone Gallery, *Supersensible*, March 8 - April 1, 1995
Minneapolis, Walker Art Center; Houston, Contemporary Arts Museum, *"Brilliant!" New Art from London*, October 21, 1995 - April 14, 1996 (another variant exhibited)
Kunsthalle Zürich; Kunstverein Hamburg; Tate Liverpool, *Sarah Lucas*, April 2, 2005 - January 15, 2006, p. 128 (another variant exhibited and illustrated, pp. 94-95)
New York, New Museum; Los Angeles, Hammer Museum, *Sarah Lucas: Au Naturel*, September 26, 2018 - September 1, 2019, p. 92 (another variant exhibited and illustrated, p. 88)

Literature
Yilmaz Dziewior and Beatrix Ruf, eds., *Sarah Lucas Catalogue Raisonné 1989-2005*, Ostfildern-Ruit, 2005, p. 128 (Barbara Gladstone Gallery, 1995 installation view illustrated, pp. 94-95)

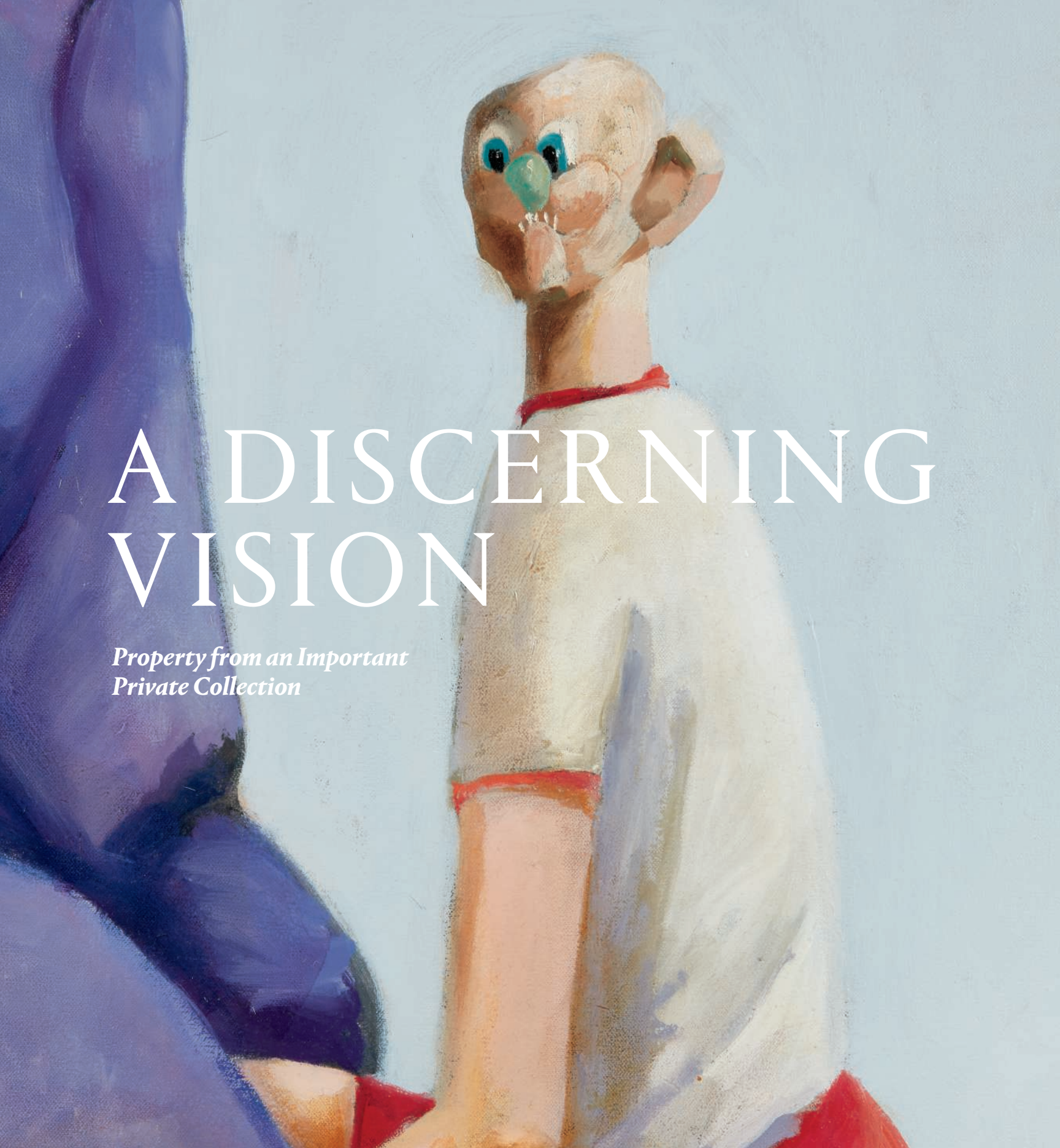
395. Gary Hume b. 1962

Manly
signed and dated "Gary Hume 1994" on the reverse
gloss paint on aluminum
84⅞ x 72 in. (215.6 x 182.9 cm.)
Executed in 1994.

Estimate
$70,000-100,000

Provenance
Matthew Marks Gallery, New York
Acquired from the above by the present owner in 1995

Exhibited
New York, Matthew Marks Gallery, *Gary Hume: New Paintings*, September 28 - November 26, 1994
Minneapolis, Walker Art Center; Houston, Contemporary Arts Museum, *"Brilliant!" New Art from London*, October 21, 1995 - April 14, 1996, no. 17



A DISCERNING VISION

Property from an Important Private Collection

Phillips is pleased to offer an outstanding selection of over 50 post-war and contemporary works from an important private collection across our 20th Century & Contemporary Art Evening and Day Sales. Capturing the innovative temperament of the last 50 years of art history, this collection—meticulously amassed over 25 years—comprises artists that are some of the most highly regarded today. This selection reflects the joined passion and vision of two collectors, who initially accumulated an impressive collection of Old Master paintings before bringing that same astute connoisseurship to post-war and contemporary art in their mission to gather the art of their time.

With the majority of works acquired directly from galleries, the collection bears testimony to the deep and lasting relationships this couple has cultivated over the years collecting important post-war pieces and the connections they have continued to build as they began engaging, increasingly, with contemporary and emerging art. Careful looking and a love of learning have been at the core of this couple's pursuit to build a cohesive collection of the pioneering art produced in their lifetimes. Thus, these works, over a diverse range of media, are all linked by their creators' relentless expansion of art historical conventions. Spanning North America as well as Europe, these artists may have taken very divergent paths, but all used their work to challenge or subvert the canon in their own unique ways.

From developing close relationships with gallerists to studiously visiting museums, these collectors have nurtured a sophisticated eye for acquiring works by some of the most renowned masters of the past half-century—from Roy Lichtenstein and Cy Twombly, to Gerhard Richter, Martin Kippenberger, Sigmar Polke, and many others. Many of the artists they have sought out very early, such as Michaël Borremans or George Condo, have since established themselves as some of the most important voices of their generation—exemplifying the foresight that continues to guide these collectors in their focus on championing artists who are young or overlooked. It is a testament to their cultivated eye and collecting vision that a great number of the artists from the collection are having a conspicuous impact on the international art world, experiencing widespread exposure and—often overdue—critical acclaim. For instance, the work of Maria Lassnig, which was recently the subject of a solo exhibition at the Stedelijk Museum, Amsterdam in celebration of what would have been her 100th birthday; or an almost year-long monographic show dedicated to Luc Tuymans at the Palazzo Grassi, Venice.

The participation of these artists in the current international discussion is denotative of the pioneering foresight of the visionaries who assembled the collection. It is rare to encounter a private collection of such quality that is as diverse, yet that so clearly articulates the passion and vision of the collectors. A combination of exceptional taste and a forward-thinking approach has resulted in a collection so impressive that it can be said to capture the revolutionary spirit of the last half-century.

"Figuration comes about almost automatically, because in my art I start first and foremost with *myself*."

Maria Lassnig

For over half a century, Maria Lassnig pursued a singular approach to painting that insisted upon the body as an instrument of self-realization. Her prolific oeuvre, which consists almost entirely of self-portraits, traces the artist's 70-year career, which took her from her native country of Austria, to Paris, to New York and, ultimately, back to Vienna in 1980 where she passed away at the age of ninety-four in 2014. Though Lassnig received widespread recognition in her home country for decades, having been the first female artist to win the Grand Austrian State Prize in 1988, it was not until more recently that her work garnered attention on an international stage. In the past five years, Lassnig's work has been the subject of solo exhibitions at renowned institutions such as MoMA PS1, New York and Tate Liverpool, and, just this year, she was honored with a large-scale retrospective at the Stedelijk Museum, Amsterdam.

In 1948, Lassnig created her first "Körperbilder" or "body awareness" paintings, where she illustrates the sensations experienced by her body to define her relationship to the outside world. Though entirely self-referential, her paintings are not self-portraits in the traditional sense. Lassnig depicts only the parts of her body that she can actually feel while working, resulting in idiosyncratic, and often abstracted, compositions. "At first I called my body awareness 'paintings', then 'introspective' experiences," she explains. "Later on I did not call them anything at all after I had been ridiculed for claiming that my blobs and piles of color were 'self portraits.' I recommend my body awareness paintings as an ideal application of art because the subject matter can never be exhausted" (Maria Lassnig, quoted in *Maria Lassnig*, Friedrich Petzel Gallery, New York, 2005, online). Discussing Lassnig's insistence on the body—specifically the female body—as the foundation of her conceptually diverse oeuvre, artist Carrie Moyer writes, "Lassnig seems to have spent much of her career groping for tangible images—both representational and abstract—to convey the experience of being an ambitious woman artist caught between outdated societal mores and the mirage of liberation" (Carrie Moyer, "The Pitiless Eye", *Art In America*, February 25, 2009, online).

Maria Lassnig at her studio. Vienna. Photography. 1998. Photo by Imagno/
Getty Images, Artwork © 2019 Maria Lassnig

0 ♦ 396. Maria Lassnig 1919-2014

Competition III
signed and dated "M. Lassnig 2000" on the reverse
oil on canvas
81½ x 60⅛ in. (207 x 152.7 cm.)
Painted in 2000.

Estimate
$280,000-350,000

Provenance
Friedrich Petzel Gallery, New York
Acquired from the above by the present owner in 2002

Exhibited
New York, Friedrich Petzel Gallery, *Maria Lassnig*, October 24 - November 30, 2002

In *Competition III*, 2000, Lassnig paints three soccer players actively engaged in athletic pursuit. Lusciously rendered in a palette of neon greens, crimson pinks, acerbic yellows and turquoise blues, her figures quite literally leap across the canvas. Surprisingly—as Lassnig was eighty-one years old at the time of the work's execution—all three athletes are based on the figure of the artist herself. With their muscularity and vivacious energy, the subjects do not reveal any sense of the artist's age. Flourishing with dynamism and vitality, they are pure, gestural articulations of her internal sensations and inner awareness—the players are both "rude and funny, sometimes grotesque but also treated with a great tenderness" (*Maria Lassnig*, Friedrich Petzel Gallery, New York, 2002, online).

Lassnig approaches her paintings with little premeditation, reflecting only upon the sensations she feels in a given moment. This freedom and unpredictability to her approach lends an energy to her compositions—in *Competition III*, expressive figuration and fluid brushwork, sublime hues and multilayered emotional effects, coalesce in a striking intensity that is emblematic of Lassnig's later works. Though Lassnig paints herself with athletic zeal, she insists her paintings are not inventions or fantasy: "the images already exist in my head. Imagination and fantasy are very different; fantasy has nothing to do with reality, but imagination is connected to an awareness of the body as well as what you see inside your head" (Maria Lassnig, quoted in Sarah Kent, "Maria Lassnig Baring the Soul", *Art World*, June-July 2008, pp. 42-48).

o **397.** **Maria Lassnig** 1919-2014

Untitled (Horizontally on Two Crutches)
oil on canvas
49¼ x 39½ in. (125.1 x 100.3 cm.)
Painted in 2005.

Estimate
$150,000-200,000

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

Exhibited
New York, Friedrich Petzel Gallery, *Maria Lassnig*, November 19 - December 23, 2005

Painted just five years later, *Untitled (Horizontally on Two Crutches)*, 2005, depicts the artist in a very different state. No longer embodying the vitality of her *Competition* paintings, Lassnig here renders herself sustained by two crutches, highlighting the fragility of her body threatened by illness and age. Having lived through the trauma of World War II decades prior, Lassnig ruthlessly explores the lasting effects of such experiences on both the mind and body. Yet despite such misanthropic overtones, Lassnig imparts humor in the work. "Imperfections may be overcome through humor," she explains; and indeed, Lassnig here achieves funny in the grotesque (Maria Lassnig, quoted in *Maria Lassnig*, Friedrich Petzel Gallery, New York, 2002, online). The hospitalized figure's hyper-unrealistic pose—splayed horizontally across two crutches in an almost absurd fashion—lends an exaggerated and humorous air to the painting, belying the otherwise agony-ridden scene.

Signature of Lassnig's canvases, the artist leaves the background of *Untitled (Horizontally on Two Crutches)* unadorned, explaining, "background creates mood and atmosphere and I don't need that" (Maria Lassnig, quoted in Jackie Wullshlager, "Still Angry After All these Years", *Financial Times*, April 26, 2008, online). Painted with lush brushwork that gives way to vibrant outlines of reds and blues, the figure is the focal point of the composition, leaving little room for superfluous distraction. In stark contrast to the monochromatic white background, the two blue crutches pop off the canvas, reminding us of their indispensable support.

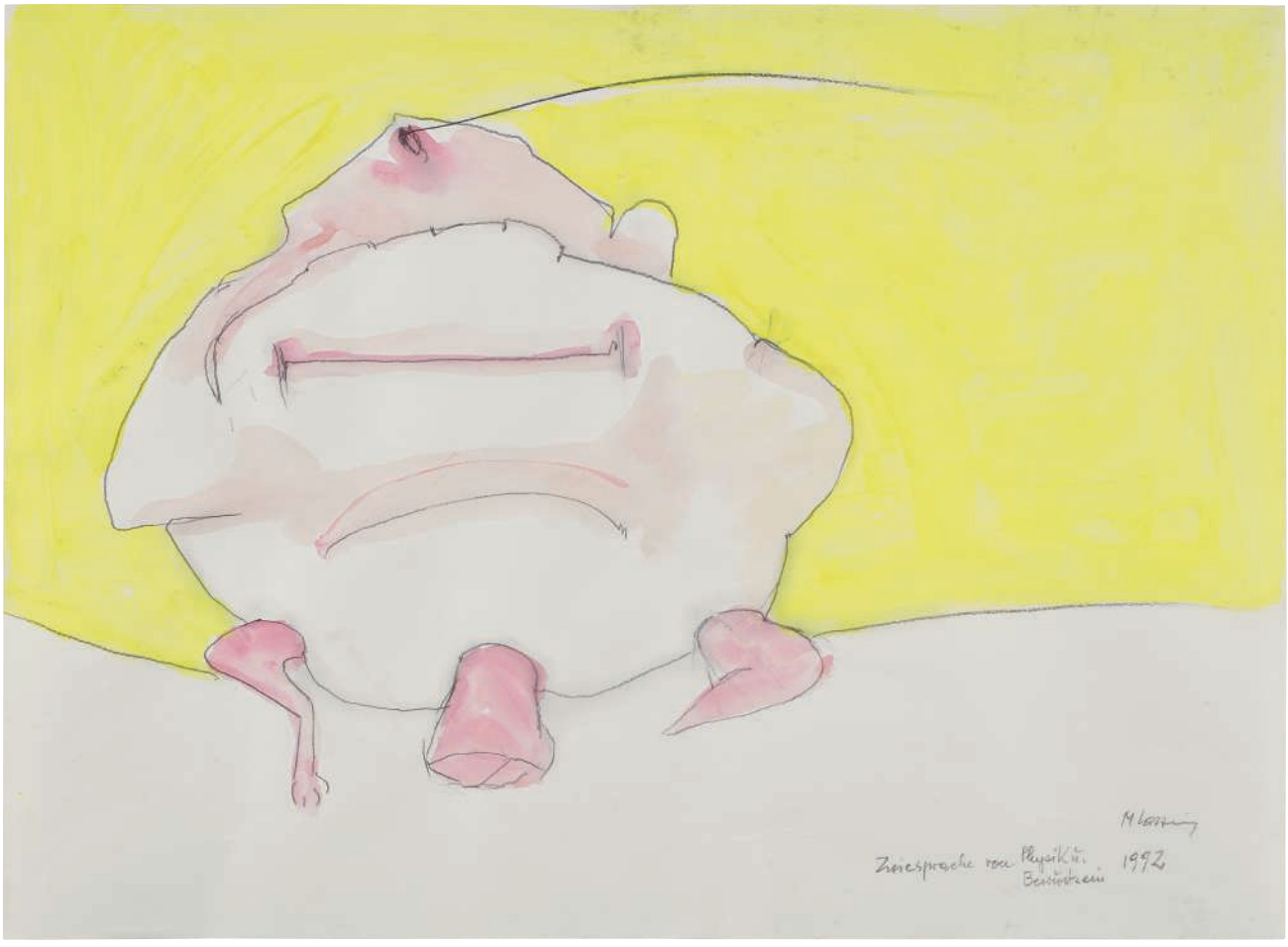
Lassnig's uncanny ability to convey such heightened, raw emotions in her paintings is a testament to her artistic fervor, which only accelerated in the later years of her life. "Lassnig's oeuvre is formally and conceptually diverse precisely because she insists on her physical body as primary source. This position has given her license to freely hybridize figuration with abstraction as a means toward full sensory and psychological expression, and has engendered some of the most darkly perceptive imagery of the past century" (Carrie Moyer, "The Pitiless Eye", *Art In America*, February 25, 2009, online).

o **398. Maria Lassnig** 1919-2014

Anlehnungsbedürftig
signed, titled and dated "M Lassnig Anlehnungsbedürftig
25.XI.96" lower right; further titled and inscribed
"Anlehnungsbedürftig 1219" on the reverse
pencil and watercolor on paper
17¼ x 23¾ in. (43.8 x 60.3 cm.)
Executed in 1996.

Estimate
$12,000-18,000

Provenance
Friedrich Petzel Gallery, New York
Acquired from the above by the present owner in 2003



o **399.** **Maria Lassnig** 1919-2014

Zwiesprache von Physik u Bewusstsein
signed, titled and dated "Zwiesprache von Physik u Bewusstsein M Lassnig 1992" lower right; further inscribed "1297" on the reverse
pencil and watercolor on paper
17¼ x 23⅝ in. (43.8 x 60 cm.)
Executed in 1992.

Estimate
$12,000-18,000

Provenance
Friedrich Petzel Gallery, New York
Acquired from the above by the present owner in 2003

0♦ 400. Martin Kippenberger 1953-1997

Untitled
signed with the artist's initials and dated "M.K. 96" on the reverse
oil on canvas
46¾ x 39¼ in. (118.7 x 99.7 cm.)
Painted in 1996.

Estimate
$350,000-450,000

Provenance
Galerie Max Hetzler, Berlin
Acquired from the above by the present owner

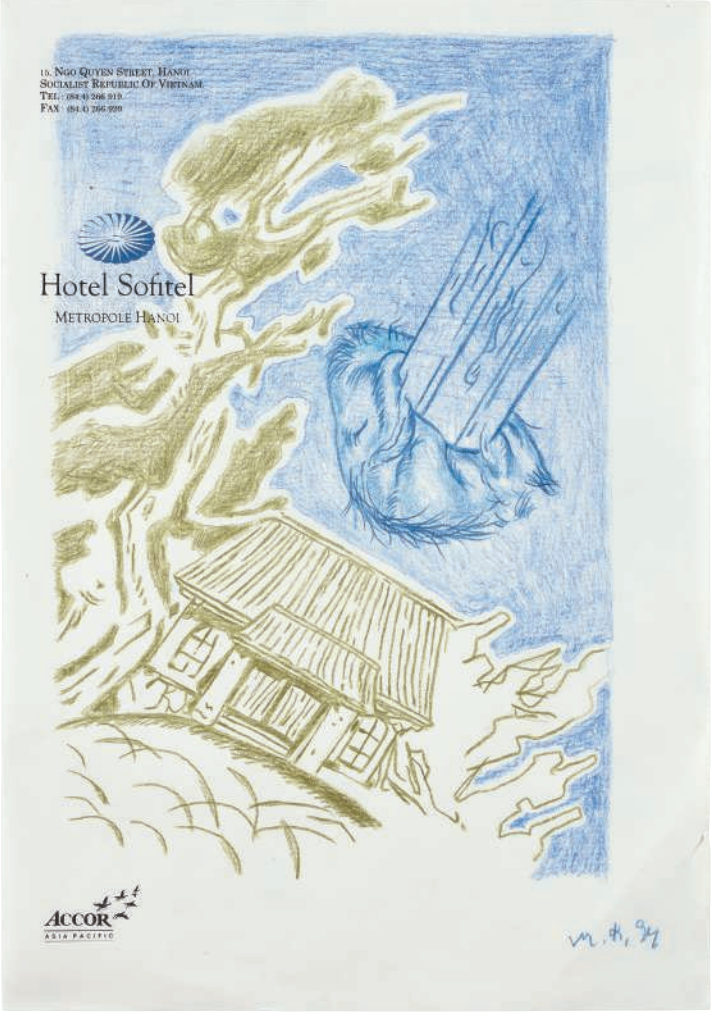
Literature
Gisela Capitain, Regina Fiorito and Lisa Franzen, eds., *Martin Kippenberger Catalogue Raisonné of the Paintings, Volume Four 1993-1997*, Cologne, 2014, no. MK.P 1996.29, p. 267 (illustrated)

An idiosyncratic melding of figuration and abstraction, Martin Kippenberger's *Untitled*, 1996, is imbued with a distinct eccentricity and raw energy quintessential of the artist's celebrated oeuvre. Painted in the penultimate year of Kippenberger's tragically brief life, the present work combines disparate motifs with floating text passages that coalesce with exquisite lyricism. Executed the same year as his seminal *Egg* paintings and the *Raft of The Medusa* portraits, *Untitled* is emblematic of Kippenberger's later style, which is at once surreal and elusive, effervescent and vivacious.

Throughout his practice, Kippenberger utilized a wide range of source material such as stamps, newspaper articles, and postcards. The present work is unique in that Kippenberger sourced both the imagery and text from a single sticker sheet, which was comprised of stickers with different pairs of eyes, exclamations and text passages. Extracted from one foil, the images in *Untitled* are enlarged, dispersed and layered throughout the composition in a seemingly haphazard manner. The German phrase "Es tut mir so leid" is inscribed across the canvas, translating to "I am very sorry." Culled from the same source, the teary eyes and text elucidate one another, providing a contextual framework through which we can begin to understand *Untitled*.

Beneath these whimsical motifs, a fleshy pink figure emerges from the composition. Adorned with high heels, the body contorts and stretches across the canvas with dynamic vigor. Though the style of shoes points to the figure being a woman, its palpable musculature suggests otherwise. Indeed, there is a precedent for Kippenberger painting men in drag in other compositions. In *Eifrau, die man nicht schubladieren kann*, painted the same year as the present work, Kippenberger illustrates a male figure from the thighs down, wearing women's underwear and strappy sandals. A riotous assemblage of figure, text and motifs, *Untitled* epitomizes the artist's steadfast refusal to conform to convention, which pervaded until the end of his all-too-short life.

ES TUT MIR SO LEID
Hallo
wie geht's



o **401. Martin Kippenberger** 1953-1997

Untitled (Hotel Sofitel)
signed with the artist's initials and dated "M.K. 94" lower right
colored pencil on hotel stationery
11¾ x 8¼ in. (29.7 x 21 cm.)
Executed in 1994.

Estimate
$10,000-15,000

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

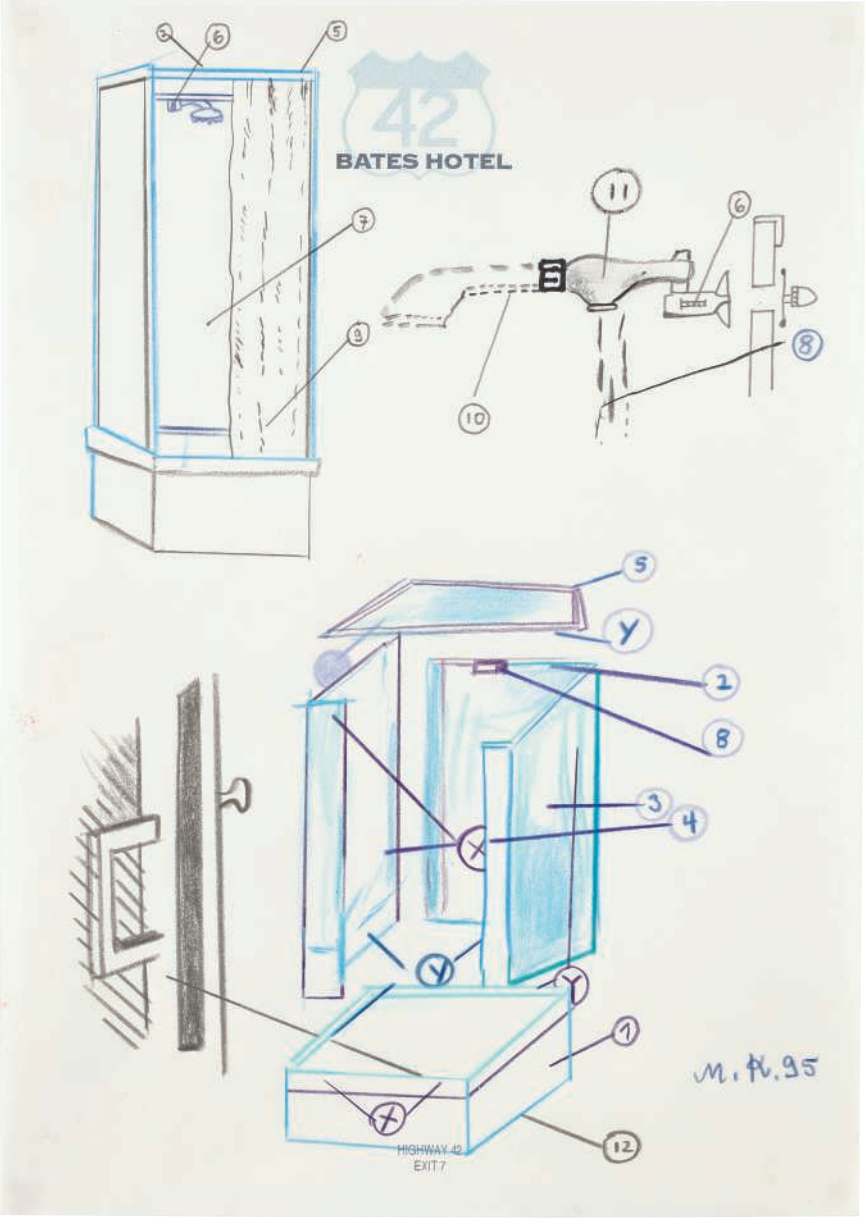
Exhibited
Cologne, Galerie Borgmann Capitain, *Über Das Über*, November 11 - December 23, 1995
Geneva, Musée d'Art Moderne et Contemporain, *Martin Kippenberger: Respektive 1997-1976*, January 30 - May 25, 1997

o **402. Martin Kippenberger** 1953-1997

Untitled (The Sovereign)
signed with the artist's initials and dated "M.K. 92" lower right
pencil and colored pencil on hotel stationery
11 x 8½ in. (27.9 x 21.6 cm.)
Executed in 1992.

Estimate
$10,000-15,000

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



o **403. Martin Kippenberger** 1953-1997

Untitled (Bates Hotel)
signed with the artist's initials and dated "M.K. 95" lower right
pencil and crayon on hotel stationery
11¾ x 8¼ in. (29.7 x 21 cm.)
Executed in 1995.

Estimate
$10,000-15,000

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

o **404. Luc Tuymans** b. 1958

Untitled
signed and dated "Luc Tuymans 2004" lower right
watercolor and collage on paper
11 x 11 in. (27.9 x 27.9 cm.)
Executed in 2004.

Estimate
$15,000-20,000

Provenance
Zeno X Gallery, Antwerp
Acquired from the above by the present owner

o **405. Luc Tuymans** b. 1958

Fungus
signed and dated "Luc Tuymans 2001" on the reverse
oil on canvas
22 x 22¼ in. (55.9 x 56.5 cm.)
Painted in 2001.

Estimate
$80,000-120,000

Provenance
Zeno X Gallery, Antwerp
Acquired from the above by the present owner

Exhibited
Basel, Museum für Gegenwartskunst, *Painting on the Move: Es gibt kein letztes Bild - Malerei nach 1968*, May 26 - September 8, 2002, p. 195
Kunsthalle Helsinki, *Luc Tuymans: Display*, October 25, 2003 - January 11, 2004, p. 38 (illustrated)

Literature
Ulrich Loock, ed., *Luc Tuymans*, London, 2003, p. 222 (illustrated, p. 223)
Luc Tuymans: Zeno X Gallery, 25 Years of Collaboration, exh. cat., Zeno X Gallery, Antwerp, 2016, p. 267 (illustrated)
Eva Meyer-Hermann, ed., *Luc Tuymans, Catalogue Raisonné of Paintings, Volume 2: 1995-2006*, New York, 2018, no. LTP 303, p. 256 (illustrated, p. 257)

o **406. Margherita Manzelli** b. 1968

Untitled #11
watercolor and pencil on paper
30½ x 22⅝ in. (77.5 x 57.5 cm.)
Executed in 2007.

Estimate
$8,000-12,000

Provenance
greengrassi, London
Acquired from the above by the present owner in 2007

o **407.** **Michaël Borremans** b. 1963

Time Warp
signed, titled, indistinctly inscribed and dated "TIME WARP TIME WARP MICHAËL M.C.G. BORREMANS 2001" lower edge of the right board; further signed, titled and dated "MICHAËL M.C.G. BORREMANS -TIME WARP- 2001" on the reverse
pencil and watercolor on board, in 2 parts
each 3⅜ x 2¾ in. (8.6 x 7 cm.)
Executed in 2001.

Estimate
$40,000-60,000

Provenance
Zeno X Gallery, Antwerp
Acquired from the above by the present owner in 2002

Exhibited
Württembergischer Kunstverein Stuttgart; Kunsthalle Budapest, *Michaël Borremans: Eating the Beard*, February 20 - June 26, 2011, p. 218 (illustrated, pp. 198-199)

0♦ 408. Michaël Borremans b. 1963

The Rendering
signed, titled and dated "MICHAËL M.C.G. BORREMANS -THE RENDERING- O.O.C. 2002"on the reverse
oil on canvas
29⅛ x 48⅞ in. (74 x 124.1 cm.)
Painted in 2002.

Estimate
$350,000-450,000

Provenance
Zeno X Gallery, Antwerp
Acquired from the above by the present owner in 2003

Exhibited
San Sebastian, European Biennal of Contemporary Art, Manifesta 5, *With All Due Intent*, June 11 - September 30, 2004, p. 230 (illustrated)
Württembergischer Kunstverein Stuttgart; Kunsthalle Budapest, *Michaël Borremans: Eating the Beard*, February 20 - June 26, 2011, p. 216 (illustrated, pp. 106-107)

Oscillating between inexorable realism and nebulous dreamscape, *The Rendering*, 2002, encapsulates Michaël Borremans' enigmatic environments that border on the real and the uncanny. Rendered with lush brushwork in a subdued palette of grays, beiges and browns, Borremans' subjects are at once mundane and mysterious, ordinary and ethereal. In *The Rendering*, Borremans captures a closely cropped vignette of a man hovering over a table, engaged in an indecipherable activity. Bathed in an atmospheric light, the protagonist is seen only from the neck down, lending an eerie anonymity to the scene. While his sleeves are painted with stylistic precision, his hands morph into an indecipherable blur. To his right, Borremans illustrates a ghostly figure in a transparent wash that fades into the depths of the shadows. The theme of the double—or the doppelgänger—as seen in this illusory silhouette, is a device encountered throughout the artist's oeuvre, further heightening the ambiguity between what is real and what is artificial.

Evading clear narrative, *The Rendering* captures an acute emotional tension and subdued suspense, ultimately inviting more questions than it provides answers. The artist explains, "With the paintings, at first you expect a narrative, because the figures are familiar. But then you see that some parts of the paintings don't match, or don't make sense. The works don't come to a conclusion in the way we expect them to. The images are unfinished: they remain open" (Michaël Borremans, quoted in David Coggins, "Michaël Borremans: An Interview", *Art in America*, February 25, 2009, online). In *The Rendering*, Borremans' figures are frozen mid-gesture, their heads missing and bodies blending into the shadowy background. The painting possesses a strange unease that undermines the traditional function of portraiture—faceless and nameless, Borremans' subjects occupy the liminal zone between presence and absence.

Having originally studied photography and filmmaking, Borremans takes his subjects from objects in his environment such as magazine photos, film stills or television broadcasts. Removed from their original contexts, his figures are made anonymous, embodying scenes that read like dreams or nightmares. Exemplary of the artist's seductive and timeless paintings, *The Rendering* is characterized by a unique dialogue between the Old Masters Borremans reveres and a uniquely contemporary disposition. Reminiscent of Jean-Baptiste-Siméon Chardin's 18th century still lifes, Johannes Vermeer's atmospheric interiors, or Francisco de Goya's affecting portraits, the present work draws heavily on art historical influences. Yet beneath the veil of stylistic perfection, Borremans' paintings are distinguished by a sense of post-Surrealist unease. Brimming with psychological undertones, *The Rendering* evades narrative and eludes comprehension, provoking in viewers a palpable disquiet that is quintessential of the artist's oeuvre.

0♦ 409. George Condo b. 1957

The Picture Gallery
signed and dated "Condo 2002" on the reverse
oil on canvas
60 x 56 in. (152.4 x 142.2 cm.)
Painted in 2002.

Estimate
$700,000-1,000,000

Provenance
Luhring Augustine, New York
Acquired from the above by the present owner in 2003

Exhibited
New York, Luhring Augustine, *George Condo*, November 9 - December 21, 2002
Museum der Moderne Salzburg; Kunsthalle Bielefeld, *George Condo: One Hundred Women. Retrospektive*, March 12 - August 14, 2005, pp. 20-21, 38 (illustrated, p. 97)

A paradigm of George Condo's insatiable engagement with the tradition of portraiture, *The Picture Gallery*, 2002, illustrates the very theme that has captured the artist for nearly four decades. Employing "artificial realism" and "psychological cubism"—terms coined by the artist to describe the hybridization of art historical influences in his works—*The Picture Gallery* is a captivating example of Condo's career-long engagement with the female figure—here, as muse, mother, and at times, monster. A testament to its significance within his celebrated oeuvre, the present work was selected as a cornerstone of the artist's seminal traveling exhibition, *George Condo: One Hundred Women*, which began at the Museum der Moderne Salzburg in 2005 and then traveled to Kunsthalle Bielefeld. Drawing upon art historical themes such as portraiture, landscape painting, and the iconic subject of mother and child, *The Picture Gallery* is acutely conscious of tradition, yet simultaneously infused with a contemporary, psychological flare that is quintessential of the artist's signature style.

In *The Picture Gallery*, a pregnant woman is seated in an interior space flanked by framed pictures on either side. The female subject is painted in three-quarters profile, her neck elongated and her contemplative gaze directed aimlessly into space. Resting in her lap is a demon-like child—his face distorted and shrunken in a typically-Condo fashion, and his proportions stretched and tapered in a bizarre, Surrealist manner. His aged, bald head belies the boy-ish clothing he inhabits, and his green nose, grotesque teeth, and disproportionately large ear all serve to heighten the unease of the scene. Despite the two figures' physical proximity, there is an unsettling air about the relationship, as the mother and child appear almost alien to one another. Condo leaves the viewer wondering whether the boy is real at all—perhaps he is a doll, a figment of the woman's imagination, or even a nightmare.

Édouard Manet, *In the Conservatory*, 1879.
Nationalgalerie, Staatliche Museen, Berlin, bpk Bildagentur / Nationalgalerie, SMB / photo by Google / Art Resource, NY

Condo's uncanny ability to convey such strong emotions and unsettling tensions in his paintings is a testament to his unique storytelling abilities, which come to the fore in works such as the present. When asked if *The Picture Gallery* had a special meaning, the artist responded, "In a way, yes... [it is] about a woman sitting in a picture gallery, and she could be pregnant. She appears to be pregnant and she is just day-dreaming, and in her mind, I think, this is what she is worried about. It is this child that is there with her. It is just a figment of her imagination and some paranoid hope that it doesn't come out like that. That was the idea I had when I did the painting" (George Condo, quoted in Thomas Kellein,

"Interview with George Condo", *George Condo: One Hundred Women*, exh. cat., Museum der Moderne Salzburg, Salzburg, 2005, p. 38). A feature of the artist's hallmark style of "psychological cubism"—where he deconstructs form to convey multiple states of mind—Condo delves into the psyche of his protagonist to poignantly capture such harrowing feelings of paranoia and ambiguity. In a single scene, he upends what is meant to be a time of love and excitement for an expecting mother, and instead replaces it with notions of anxiety and fear.

Apart from its subject matter, *The Picture Gallery* is replete with art historical references. The painting's title immediately suggests to the viewer that we are witnessing a painting of a painting—a theme famously taken up by artists such as Diego Velázquez in *Las Meninas*, 1656. In the present work, a landscape painting hangs to the left of the sitter, and an eerily-empty frame hovers to the right—perhaps a reference to *vanitas* paintings of the 17th century Dutch still-life genre. Moreover, Condo cites Édouard Manet's *In the Conservatory*, 1879, as his primary source inspiration for the present work. While the final painting bears only certain resemblances to his forbearer's masterpiece—the lady's buttoned-up dress, far-off gaze, and seated pose—a smaller, preparatory oil by Condo suggests the artist went through several iterations of this subject before painting *The Picture Gallery*.

While Condo readily acknowledges these European masters' influence on his work, he is anything but an epigon. His paintings are just as much about the subversion of art historical precedence as they are about honoring it, and *The Picture Gallery* is no exception. An exquisite melding of past and present, realism and psychological abstraction, *The Picture Gallery* is exemplary of Condo's continual investigations into portraiture and its emotive powers, in which he has crowned the female protagonist as his ultimate leitmotif.

George Condo's studio with a sketch in oil for his work.
The Picture Gallery, 2000.
Artwork © 2019 George Condo/Artists Rights Society (ARS), New York

0 ♦ **410.** **Glenn Ligon** b. 1960

Silver Came and Went #1
oil and acrylic on canvas
32 x 32 in. (81.3 x 81.3 cm.)
Painted in 2006.

Estimate
$120,000-180,000

Provenance
Thomas Dane Gallery, London
Acquired from the above by the present owner

Exhibited
London, Thomas Dane Gallery, *Glenn Ligon: Brilliant Corners*, October 10 - November 18, 2006

"I'm interested in what happens when a text is difficult to read or frustrates legibility—what that says about our ability to think about each other, know each other, process each other."

Glenn Ligon

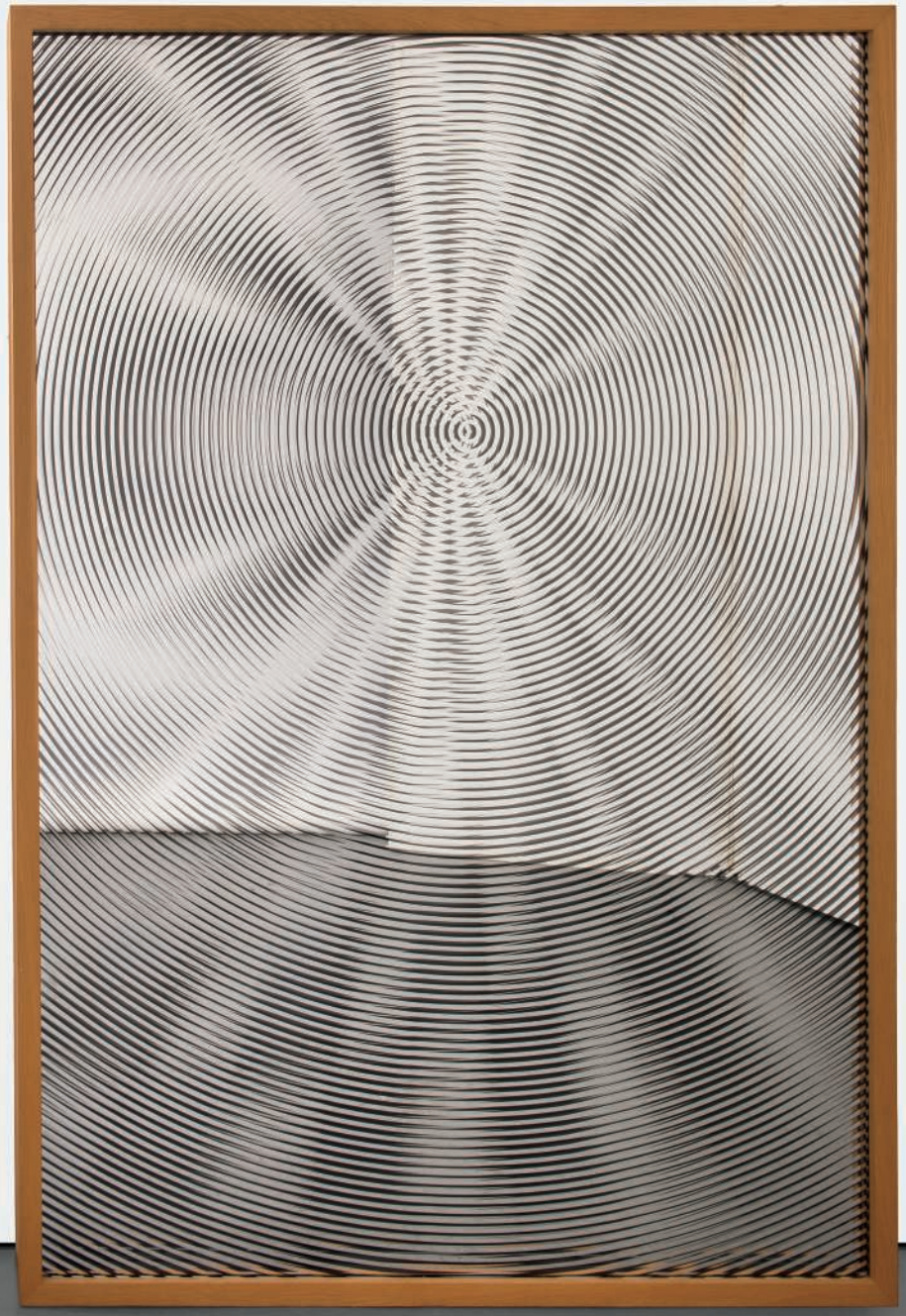
If I have to die, which I imagine I will
I don't imagine it. I just know
I'm gonna have to -- I wanna die like
my father. My father died fucking.
He did, man. He was fifty-seven.
woman was eighteen.
He came and went at the same time.

o **411. Rashid Johnson** b. 1977

Ubiquity
white cream tile, vinyl cover, shea butter, paint and plant
49⅛ x 72⅞ x 7⅞ in. (124.8 x 185.1 x 20 cm.)
Executed in 2010.

Estimate
$30,000-40,000

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



o **412. Olafur Eliasson** b. 1967

Walk through wall
glass, mirror and wood
95 x 66½ x 4¾ in. (241.3 x 168.9 x 12.1 cm.)
Executed in 2005, this work is number 4 from an edition of 6 and is accompanied by a certificate of authenticity signed by the artist.

Estimate
$40,000-60,000

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

Exhibited
New York, Flag Art Foundation, *Space Between*, June 3 - August 14, 2015 (another example exhibited)

Literature
Philip Ursprung, *Studio Olafur Eliasson: An Encyclopedia*, Cologne, 2008, p. 50 (another example exhibited and illustrated)

o **413. Mark Manders** b. 1968

Unfinished Unfired Clay Figure
aluminum, clay and mixed media
15 x 31¾ x 26 in. (38.1 x 80.6 x 66 cm.)
Executed in 2004-05.

Estimate
$15,000-20,000

Provenance
Zeno X Gallery, Antwerp
Acquired from the above by the present owner in 2005

Literature
The Absence of Mark Manders, exh. cat., Kunstverein Hannover, Ostfildern, 2007, p. 90 (illustrated)
Mark Manders, *Reference Book*, Amsterdam, 2012, p. 281 (illustrated)

o **414. Urs Fischer** b. 1973

Watching a Three-Legged Cat Cross a Street
acrylic paint and cast aluminum
5¼ x 78¾ x 8 in. (13.3 x 200 x 20.3 cm.)
Executed in 2005.

Estimate
$80,000-120,000

Provenance
Eva Presenhuber, Zurich
Acquired from the above by the present owner in 2005

Exhibited
New York, New Museum, *Urs Fischer: Shovel in a Hole*, October 29, 2009 - January 24, 2010, p. 464 (illustrated, p. 227)

o **415.** **Sean Landers** b. 1962

Ghost 5 (Kippenberger)
signed and dated "Sean Landers 2003" on the reverse
oil on linen
30⅛ x 26 in. (76.5 x 66 cm.)
Painted in 2003.

Estimate
$15,000-20,000

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

Exhibited
Kunsthalle Zurich, *Sean Landers*, August 28 - October 31, 2004, p. 150 (illustrated)

o **416.** **Nigel Cooke** b. 1973

Painter and Viewer
signed, titled, inscribed and dated "NCA 35 'Painter and Viewer' 2007 N. Cooke" on the overlap
oil on canvas
93 x 63 in. (236.2 x 160 cm.)
Painted in 2007.

Estimate
$20,000-30,000

Provenance
Moden Art Limited, London
Acquired from the above by the present owner in 2007

Exhibited
Stockholm, Moderna Museet, *The 1st at Moderna: Nigel Cooke*, June 1 - July 15, 2007

o **417.** **Josh Smith** b. 1976

Untitled
signed, inscribed and dated "Josh Smith 2008
JSP08067" on the overlap; further signed and dated
"Josh Smith 2008" on the reverse
oil on canvas
60⅛ x 48 in. (152.7 x 121.9 cm.)
Painted in 2008.

Estimate
$30,000-40,000

Provenance
Luhring Augustine, New York
Acquired from the above by the present owner in 2008

o **418. Josh Smith** b. 1976

Untitled
signed, inscribed and dated "Josh Smith 2008 JSC08057" on the reverse
mixed media on panel
60 x 47⅞ in. (152.4 x 121.9 cm.)
Executed in 2008.

Estimate
$10,000-15,000

Provenance
Luhring Augustine, New York
Acquired from the above by the present owner in 2008

o **419. David Altmejd** b. 1974

Untitled (Blond)
plaster, resin, paint, synthetic hair, jewelry and glitter
4⅞ x 13 x 10¼ in. (12.4 x 33 x 26 cm.)
Executed in 2003.

Estimate
$20,000-30,000

Provenance
Andrea Rosen Gallery, New York
Acquired from the above by the present owner in 2006

o **420. Wangechi Mutu** b. 1972

Epiglotus III
signed with the artist's initials and dated "WM 07" lower right
ink, paint, mixed media, plant material and plastic pearls on X-ray paper, in artist's frame
17 x 14⅜ in. (43.2 x 36.6 cm.)
Executed in 2007.

Estimate
$15,000-20,000

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

o **421. Jim Hodges** b. 1957

Slower than this
each sheet signed, titled, consecutively numbered and dated "Jim Hodges Slower than this Jan. 2001 #[1-6]/6" on the reverse
cut photograph on paper, in 6 parts
each sheet 22⅜ x 30⅛ in. (56.8 x 76.5 cm.)
overall 67 x 60¼ in. (170.2 x 153 cm.)
Executed in 2001.

Estimate
$100,000-150,000

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

Exhibited
London, Stephen Friedman Gallery, *Jim Hodges*, June 10 - July 26, 2003
Dallas Museum of Art; Minneapolis, Walker Art Center; Boston, Institute of Contemporary Art; Los Angeles, Hammer Museum, *Jim Hodges: Give More Than You Take*, October 6, 2013 – January 17, 2015, no. 56, pp. 62, 237 (illustrated, p. 63)

"Both soliloquy and declaration, Hodges's text approximates the structure of a sonnet, creating sentences that envelop the reader in a seductive imaginary landscape even as the actual landscape described in the isolated letters excised from colorful photographs pictures a vibrant reality that transcends the plaintive tone of the poem."

Jeffrey Grove, *Jim Hodges: Give More Than You Take*, exh. cat., Walker Art Center, Minneapolis, p. 62

IT WAS A RAINY NIGHT.
IT WAS A WARM WIND
MORNING IN SPRING.
IT WAS A MOUNTAIN TOP
THE SNOW WAS BEGINNING
TO MELT.
IT WAS A SLOW SUNSET.

IT WAS WITH THE PASSING
OF A SINGLE BIRD
FROM TREE TO WIRE.
IT WAS SO WARM.
IT WAS LONG AGO.
IT WAS BUILDING AND
COULDN'T BE KEPT DOWN.

IT WAS L.A.
IT WAS EARLY AFTERNOON.
IT WAS RAINING.
IT HAD STARTED TO RAIN.
IT WAS A LONG TIME AGO.
IT WAS QUIET AND DARK.
IT WAS HAPPENING
ALL AROUND US.

IT HAD STARTED A LONG
TIME AGO.
IT HAD TO HAPPEN.
IT COULDN'T BE STOPPED.
IT WAS AS IF IT WASN'T
HAPPENING.
IT WAS A BLANK SPACE,
A BLACK OUT- THE SEA-

IT HAD STARTED EARLIER
THAT DAY.
IT HAD DEVELOPED
OVER TIME.
IT HAD BEGUN LIKE ANY
OTHER DAY.

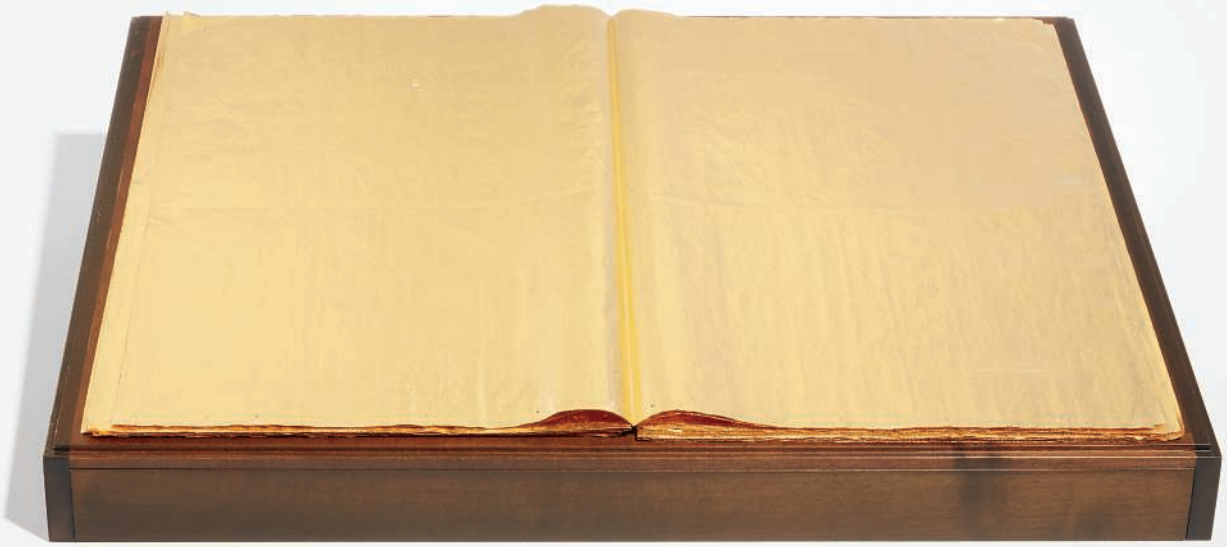
THE SOUND OF WAVES-
ENDLESS MOTION. IT WAS
THE EARTH BREATHING,
THE SOUND OF AIR-
THE PASSING CAR-
THE TRAFFIC.
IT HAD STARTED
LIKE ANY OTHER DAY.

o **422.** **Jim Lambie** b. 1964

Untitled
shirt collar, concrete and mirror pedestal
44⅞ x 12⅞ x 12⅞ in. (114 x 33 x 33 cm.)
Executed in 2006.

Estimate
$10,000-15,000

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



o **423.** **Jim Hodges** b. 1957

The good news/Neue Zurcher Zeitung 18/10/2005
24 karat gold on newsprint, in artist's wood and Plexiglas box
newsprint 18½ x 25½ in. (47 x 64.8 cm.)
box 8 x 27½ x 19⅜ in. (20.3 x 69.9 x 49.8 cm.)
Executed in 2005.

Estimate
$15,000-20,000

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

o ♦ **424.** **Gilbert & George** b. 1943 and b. 1942

Dusty Corners No. 18
signed and partially titled "18 George and Gilbert" center of the fourth print
gelatin silver print, in artist's frame, in 4 parts
each 23⅞ x 19⅞ in. (60.6 x 50.5 cm.)
overall 47⅞ x 39⅞ in. (121.6 x 101.3 cm.)
Executed in 1975.

Estimate
$280,000-350,000

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

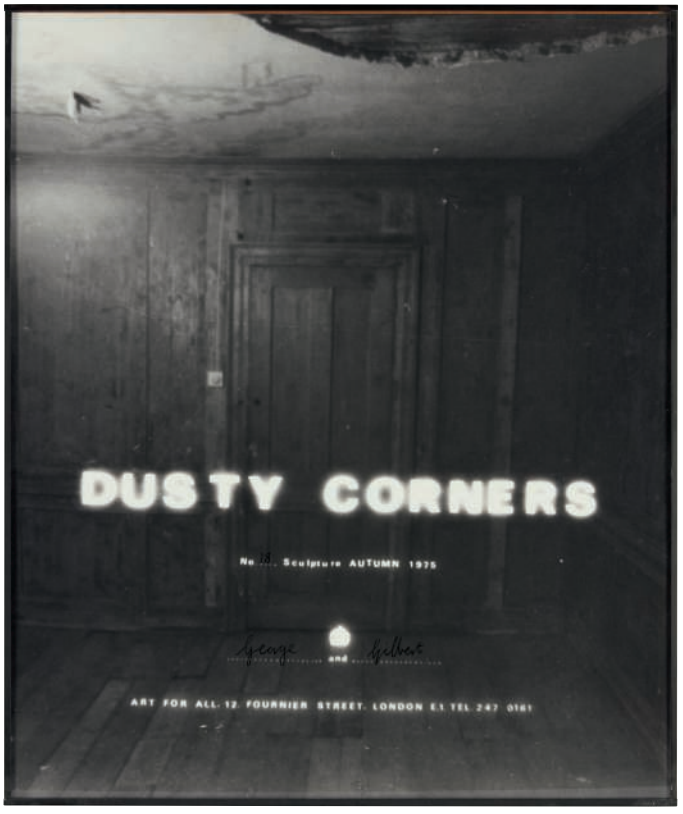
Literature
Rudi Fuchs, ed., *Gilbert & George: The Complete Pictures 1971-2005, Volume 1 1971-1988*, London, 2007, p. 216 (illustrated)

George: In 'Dusty Corners', there is only the fabric of the building and ourselves. No other elements at all.
Gilbert: And that is how we felt.
George: Yes, our works are always true, literally. Just lifted from where we were when we made them.
Gilbert: We never tried to invent anything.

Gilbert & George

Belonging to a discrete series of 21 works, *Dusty Corners No. 18*, 1975, depicts the celebrated British duo Gilbert & George in their home and studio in Spitalfields Market in London. Four photographs arranged in a grid, the present work highlights the artists' quintessential use of text and image. In the *Dusty Corners* series, Gilbert & George allow the viewer entry into 12 Fournier Street, as it is explicitly typed in the fourth image. The address is located in the East End in London, an area historically known for being the home of button-makers, furriers and hat-makers and collectively known as a garment district – an apt location as the artistic duo was renowned not only for their art but also their fashion trademark: perfectly tailored matching suits. The two artists moved into the area in 1968 while they were both studying sculpture at Saint Martin's School of Art, to what they deemed the cheapest flat they could find. Their entire body of work has been and continues to be created in this townhouse, making them true icons of the neighborhood. As George explains, "Nothing happens in the world that doesn't happen in the East End" (George, quoted in Anna van Praagh, "Gilbert and George: 'Margaret Thatcher did a lot for art'", *Telegraph*, July 5, 2009, online).

Dusty Corners No. 18 depicts the artists enclosed in the wood panel interior of their 18th century home, which upon original purchase was in a state of complete disorder and dilapidation. This raw character only adds intrigue to the dramatic and haunting black and white photographs featured in each of the works from the series. The gloom of this unkempt house is palpable, its dirty windows and screeching floorboards leaving the artists as if floating in what seems to be a timeless place. Art critic Laura Cummings crafts a description of the series which is beautifully poignant: "The marvelous *Dusty Corners*, haunting checkerboards of interiors in which each artist appears alone in a shadowy room, alternating upstairs and downstairs with the oppressively vacant chambers of their house, the world before, and as it seems after, they were here" (Laura Cummings, "Better Than a Poke in the Eye", *The Observer*, London, February 18, 2007, online). A testament to their lasting impact, *Dusty Corners No. 18* and the setting it depicts typifies the artists' "Art for All" credo and the duo's unique power to engage an audience beyond the art world elite.


DUSTY CORNERS
No. 18. Sculpture AUTUMN 1975
George and Gilbert
ART FOR ALL. 12. FOURNIER STREET. LONDON E1 TEL 247 0161

o **425.** **Peter Fischli and David Weiss**

b. 1952 and 1946-2012

Untitled (Fotografías, Group 2)
each consecutively numbered "II/[1-6]" on the reverse; further signed and numbered "1/3 Fischli David Weiss" on the reverse of II/6
gelatin silver print, in 6 parts
each 4 x 6 in. (10.2 x 15.2 cm.)
Executed in 2005, this work is number 1 from an edition of 3.

Estimate
$15,000-20,000

Provenance
Galerie Eva Presenhuber, Zurich
Acquired from the above by the present owner

Exhibited
Zurich, Galerie Eva Presenhuber, *Peter Fischli David Weiss: Fotografías*, August 27 - October 28, 2005 (another example exhibited)
New York, Solomon R. Guggenheim Museum; Mexico City, Museo Jumex, *Peter Fischli David Weiss: How to Work Better*, February 6 - September 17, 2016 (another example of #5 exhibited and illustrated)
Tokyo, Taro Nasu, *Peter Fischli David Weiss: Fotografías*, March 4 - April 1, 2017 (another example exhibited)

o **426. Louise Lawler** b. 1947

A Good Room To Sleep In
signed, numbered and dated "Louise A. Lawler 5/5 1994" on the reverse
Cibachrome print
18⅞ x 23½ in. (47.9 x 59.7 cm.)
Executed in 1994, this work is number 5 from an edition of 5.

Estimate
$15,000-20,000

Provenance
Metro Pictures, New York
Bonakdar Jancou Gallery, New York
Acquired from the above by the present owner in 1999

Literature
Douglas Crimp, Johannes Meinhardt and Louise Lawler, *Louise Lawler: An Arrangement of Pictures*, New York, 2000, pp. 53-54 (another example illustrated)
Helen Molesworth and Taylor Walsh, eds., *October Files: Louise Lawler*, Cambridge, 2013, p. 125 (another example illustrated)
Double Take, exh. cat., Skarstedt, London, 2017, pp. 84-85 (another example illustrated)

0 ♦ **427. Cindy Sherman** b. 1954

Untitled Film Still #33
signed, numbered and dated "Cindy Sherman 9/10 1979" on the reverse
gelatin silver print
7⅞ x 9⅞ in. (20.2 x 25.3 cm.)
Executed in 1979, this work is number 9 from an edition of 10.

Estimate
$70,000-100,000

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

Exhibited
Los Angeles, The Museum of Contemporary Art; Museum of Contemporary Art Chicago; Prague, Galerie Rudolfinum; London, Barbican Art Gallery; CAPC musée d'art contemporain de Bordeaux; Sydney, Museum of Contemporary Art; Toronto, Art Gallery of Ontario, *Cindy Sherman: Retrospective*, November 2, 1997 - January 2, 2000, pl. 34, p. 197 (another example exhibited and illustrated, p. 74)
Paris, Jeu de Paume; Kunsthaus Bregenz; Humlebæk, Louisiana Museum of Modern Art; Berlin, Martin-Gropius-Bau, *Cindy Sherman*, May 16, 2006 - September 10, 2007, p. 316 (another example exhibited and illustrated, p. 48)
New York, The Museum of Modern Art; San Francisco Museum of Modern Art; Minneapolis, Walker Art Center; Dallas Museum of Art, *Cindy Sherman*, February 26, 2012 - June 9, 2013, pl. 49, pp. 20, 241 (another example exhibited and illustrated, p. 108)

Literature
Rosalind Krauss, *Cindy Sherman 1975-1993*, New York, 1993, p. 62 (another example illustrated)
David Frankel, ed., *Cindy Sherman: The Complete Untitled Film Stills*, New York, 2003, pp. 106-107 (another example illustrated)

Courtesy of the artist and Metro Pictures, New York

○ ♦ 428. Cindy Sherman b. 1954

Untitled #97
signed, numbered and dated "Cindy Sherman 8/10 1982" on the reverse
chromogenic color print
50⅝ x 29⅞ in. (128.6 x 75.9 cm.)
Executed in 1982, this work is number 8 from an edition of 10 plus 2 artist's proofs.

Other examples from the edition are housed in the permanent collection of Tate, London and The Broad, Los Angeles.

Estimate
$150,000-200,000

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

Exhibited
New York, Metro Pictures, *Cindy Sherman*, October 16 - November 13, 1982 (another example exhibited)
New York, The New Museum of Contemporary Art, *The Decade Show*, May 12 - August 19, 1990, p. 352 (another example exhibited and illustrated, p. 76)
Hamburg, Deichtorhollen; Malmö Konsthall; Kunstmuseum Lucerne, *Cindy Sherman: Photographic Work 1975-1995*, May 25, 1995 - February 11, 1996, no. 44, n.p. (another example exhibited and illustrated)
Los Angeles, The Museum of Contemporary Art; Museum of Contemporary Art Chicago; Prague, Galerie Rudolfinum; London, Barbican Art Gallery; CAPC musée d'art contemporain de Bordeaux; Sydney, Museum of Contemporary Art; Toronto, Art Gallery of Ontario, *Cindy Sherman: Retrospective*, November 2, 1997 - January 2, 2000, pl. 79, p. 197 (another example exhibited and illustrated, p. 108)
Los Angeles County Museum of Art; Washington, D.C., The Corcoran Gallery of Art; Boston, Museum of Fine Arts, *Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collection*, October 7, 2001 - October 20, 2002, p. 194 (another example exhibited and illustrated, p. 144)
Minneapolis, Walker Art Center; Los Angeles, Hammer Museum, *The Last Picture Show: Artists Using Photography, 1960 - 1982*, October 11, 2003 - May 11, 2004, no. 159, p. 327 (another example exhibited and illustrated, p. 288)
Paris, Jeu de Paume; Kunsthaus Bregenz; Humlebæk, Louisiana Museum of Modern Art; Berlin, Martin-Gropius-Bau, *Cindy Sherman*, May 16, 2006 - September 10, 2007, p. 317 (another example exhibited and illustrated, pp. 103, 251)
Oslo, Astrup Fearnley Museet; Stockholm, Moderna Museet; Kunsthaus Zürich, *Cindy Sherman: Untitled Horrors*, May 4, 2013 - September 14, 2014, p. 225 (another example exhibited and illustrated, p. 72)
London, Tate Modern, *Performing for the Camera*, February 18 - June 12, 2016, p. 237 (another example exhibited and illustrated, p. 132)
Los Angeles, The Broad, *Cindy Sherman: Imitation of Life*, June 11 - October 2, 2016, no. 44, p. 154 (another example exhibited and illustrated, p. 60)
Sydney, New South Wales Art Gallery, *Nude: Art from the Tate Collection*, November 5, 2016 - February 5, 2017, pp. 26, 31, 199, 217 (another example exhibited and illustrated, p. 200); then traveled as Seoul Olympic Museum of Art; Yokohama Museum of Art, *Nude: Masterpieces from Tate*, August 11, 2017 - June 24, 2018, no. 114, p. 224 (another example exhibited and illustrated, p. 196)
Shanghai, Fosun Foundation, *Cindy Sherman*, November 7, 2018 - January 13, 2019 (another example exhibited)
London, National Portrait Gallery; Vancouver Art Gallery; Paris, Louis Vuitton Foundation, *Cindy Sherman*, June 27, 2019 - March 8, 2020 (another example exhibited)

Literature
Cindy Sherman, exh. cat., Stedeljik Museum, Amsterdam, 1982, no. 62, n.p. (another example illustrated)
Peter Schjeldahl and I. Michael Danoff, *Cindy Sherman*, New York, 1984, no. 62, n.p. (another example illustrated)
Cindy Sherman, Tokyo, 1987, p. 45 (another example illustrated)
Rosalind Krauss, *Cindy Sherman 1975-1993*, New York, 1993, p. 99 (another example illustrated)
Paul Moorhouse, *Cindy Sherman*, London, 2014, p. 46 (another example illustrated)
Joanne Heyler, ed., *The Broad Collection*, Los Angeles, 2015, p. 170 (another example illustrated)

Courtesy of the artist and Metro Pictures, New York

o **429. Charles Ray** b. 1953

All my clothes (in 16 parts)
Kodachrome photographs mounted on board
each photograph 5 x 3⅜ in. (12.7 x 8.6 cm.)
framed 9⅛ x 60⅛ in. (23.2 x 152.7 cm.)
Executed in 1973, this work is number 9 from an edition of 12 plus 3 artist's proofs.

Another example from the edition is housed in the permanent collection of the Museum of Contemporary Art, Los Angeles.

Estimate
$120,000-180,000

Provenance
Donald Young Gallery, Chicago
Bonadkar Jancou Gallery, New York
Sotheby's, New York, November 17, 1999, lot 9
Acquired at the above sale by the present owner

Exhibited
Malmo, Rooseum Center for Contemporary Art; London, Institute of Contemporary Art; Kunsthalle Bern; Kunsthalle Zürich, *Charles Ray*, March 5 - October 2, 1994, p. 91 (another example exhibited and illustrated, pp. 32-33)
London, Saatchi Gallery, *Young Americans: New American Art in the Saatchi Collection*, January 25 - May 12, 1996, pp. 94-95 (another example exhibited and illustrated)
New York, Whitney Museum of American Art; Los Angeles, Museum of Contemporary Art; Museum of Contemporary Art Chicago, *Charles Ray*, June 4, 1998 - September 12, 1999, p. 116 (another example exhibited and illustrated, p. 70)
Los Angeles County Museum of Art; Washington, D.C., The Corcoran Gallery of Art; Boston, Museum of Fine Arts, *Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collection*, October 7, 2001 - October 20, 2002, p. 192 (another example exhibited and illustrated, pp. 200-201)

Minneapolis, Walker Art Center; Los Angeles, Hammer Museum, *The Last Picture Show: Artists Using Photography, 1960 - 1982*, October 11, 2003 - May 11, 2004, no. 123, p. 326 (another example exhibited and illustrated, pp. 270-271)
New York, Whitney Museum of American Art, *Evidence of Impact: Art and Photography 1963-1978*, May 29 - October 10, 2004 (another example exhibited)

Literature
Klaus Kertess, *Photography Transformed: the Metropolitan Bank and Trust Collection*, New York, 2002, pp. 172-173 (another example illustrated)

430. Cindy Sherman b. 1954

Untitled Film Still #43
signed, numbered and dated "Cindy Sherman 2/10 1979" on the reverse
gelatin silver print
8 x 10 in. (20.3 x 25.4 cm.)
Executed in 1979, this work is number 2 from an edition of 10.

Another example from the edition is housed in the permanent collection of The Broad, Los Angeles.

Estimate
$100,000-150,000

Provenance
Sprüth Magers, Berlin
Acquired from the above by the present owner in the 1980s

Exhibited
Amsterdam, Stedelijk Museum, *Cindy Sherman*, December 1982, no. 26, p. 69 (another example exhibited and illustrated)
New York, Whitney Museum of American Art, *Cindy Sherman*, July 9 - October 4, 1987, no. 26, p. 17 (another example exhibited and illustrated, p. 73)
Los Angeles, Museum of Contemporary Art; Museum of Contemporary Art Chicago; Prague, Galerie Rudolfinum; London, Barbican Art Gallery; CAPC musée d'art contemporain de Bordeaux; Sydney, Museum of Contemporary Art; Toronto, Art Gallery of Ontario, *Cindy Sherman Retrospective*, November 2, 1997 - January 2, 2000, pl. 48, pp. 2, 197 (another example exhibited and illustrated, p. 83)
Paris, Jeu de Paume; Kunsthaus Bregenz; Humlebæk, Louisiana Museum of Modern Art; Berlin, Martin-Gropius-Bau, *Cindy Sherman*, May 16, 2006 - September 10, 2007, p. 316 (another example exhibited and illustrated, pp. 50, 243)
New York, The Museum of Modern Art; San Francisco Museum of Modern Art; Minneapolis, Walker Art Center; Dallas Museum of Art, *Cindy Sherman*, February 26, 2012 - June 9, 2013, pl. 42, pp. 21, 242 (another example exhibited and illustrated, p. 106)
Los Angeles, The Broad; Columbus, Wexner Art Center, *Cindy Sherman: Imitation of Life*, June 11, 2016 - December 31, 2017, no. 27, p. 153 (another example exhibited and illustrated, pp. 46-47)
Shanghai, Fosun Foundation, *Cindy Sherman*, November 7, 2018 - January 13, 2019 (another example exhibited)
London, National Portrait Gallery; Vancouver Art Gallery; Paris, Louis Vuitton Foundation, *Cindy Sherman*, June 27, 2019 - March 8, 2020 (another example exhibited)

Literature
Peter Schjeldahl and I. Michael Danoff, *Cindy Sherman*, New York, 1984, no. 26, p. 65 (another example illustrated)
Arthur C. Danto, *Cindy Sherman: Untitled Film Stills*, New York, 1990, no. 29, n.p. (another example illustrated)
Rosalind Krauss, *Cindy Sherman 1975-1993*, New York, 1993, p. 226 (another example illustrated, pp. 22-23)
David Frankel, ed., *Cindy Sherman: The Complete Untitled Film Stills*, New York, 2003, pp. 15, 130 (another example illustrated, p. 131)
Johanna Burton, *Cindy Sherman*, Cambridge, 2006, pp. 161, 163 (another example illustrated, p. 164)

Cindy Sherman's *Untitled Film Still #43*, 1979, belongs to the landmark series of *Untitled Film Stills* created between 1977 and 1980 that established the artist's early reputation and made her a mainstay in the canon of post-modernist art theory and practice. Set in Monument Valley, near the border of Arizona and Utah, the iconic scene of *Untitled Film Still #43* recalls the John Ford Hollywood Westerns of the 1930s, '40s, and '50s. The artist—assuming the role of director, set designer, make-up artist, costume designer, and actress—poses in the guise of a generic female film character, passively sitting on a tree branch at the center of the composition, styled and displayed according to the fantasy of the male gaze. The format of the tableau, as a film still, and the pose of the subject, peering off into the distance, suggest the presence of a story, yet, the isolation of this moment within Sherman's one-woman-show denies the spectator the action of a John Wayne Western. Without the satisfaction of a narrative arc, the viewer is left to contemplate the nature of their gaze and the construction of the object they behold.

Please see phillips.com for additional Exhibition History and Literature.

Courtesy of the artist and Metro Pictures, New York

o ♦ **431.** **Cindy Sherman** b. 1954

Untitled #206
signed, numbered and dated "Cindy Sherman AP 1/1 1989" on a label affixed to the reverse
chromogenic color print, in artist's frame
74½ x 52¼ in. (189.2 x 132.7 cm.)
Executed in 1989, this work is artist's proof number 1 from an edition of 6 plus 1 artist's proof.

Estimate
$120,000-180,000

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

Exhibited
New York, Metro Pictures, *Cindy Sherman*, January 6 - 27, 1990 (another example exhibited)
Amsterdam, Stedelijk Museum, *Energieen*, April 8 - July 29, 1990, p. 50 (another example exhibited and illustrated, pp. 52, 54, 56)
Barcelona, Centre d'Art Santa Mònica, *To Be and Not to Be*, April 23 - June 1990, p. 213 (another example exhibited and illustrated, p. 196)
Roslyn, Nassau County Museum of Art, *Image Makers*, October 3, 1993 - January 2, 1994, p. 61 (another example exhibited and illustrated, p. 42)
Las Palmas, Centro Atlántico de Arte Moderno, *Los Géneros de la Pintura*, September 13 - October 29, 1994, p. 61 (another example exhibited and illustrated)
Paris, Jeu de Paume; Kunsthaus Bregenz; Humlebæk, Louisiana Museum of Modern Art; Berlin, Martin-Gropius-Bau, *Cindy Sherman*, May 16, 2006 - September 10, 2007, p. 318 (another example exhibited and illustrated, pp. 144, 257)
London, Christie's Mayfair, *Reflections on the Self*, June 2 - September 5, 2015, p. 217 (another example exhibited and illustrated, p. 177)
London, Skarstedt, *Cindy Sherman and David Salle, History Portraits and Tapestry Paintings*, October 1 - November 26, 2016, p. 26 (another example exhibited and illustrated, pp. 10, 27, 67, 79, 83, 90)

Literature
Arthur C. Danto, *Cindy Sherman: History Portraits*, New York, 1991, no. 5, p. 62 (another example illustrated, p. 22)
Rosalind E. Krauss, *Cindy Sherman 1975 - 1993*, New York, 1993, p. 231 (another example illustrated, p. 185)
Christiane Weidemann, Petra Larass and Melanie Klier, *50 Women Artists You Should Know*, London, 2016, p. 137 (another example illustrated)

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

Cindy Sherman

Courtesy of the artist and Metro Pictures, New York

432. Louise Lawler b. 1947

Once There Was a Little Boy and Everything Turned Out Alright. THE END
printed with the title "Once there was a little boy and everything turned out alright. THE END" on the mat; further signed, numbered and erroneously dated "Louise A. Lawler 1986 3/5" on the reverse
gelatin silver print with printed text on mat
28 x 32 in. (71.1 x 81.3 cm.)
Executed in 1985, this work is number 3 from an edition of 5.

Another example from the edition is housed in the permanent collection of the Museum of Fine Arts, Houston.

Estimate
$20,000-30,000

Provenance
Metro Pictures, New York
Acquired from the above by the present owner in 1987

Exhibited
New York, Metro Pictures, *It Remains to be Seen... Art by Design*, January 17 - February 14, 1987 (another example exhibited)
Vienna, Kunsthalle, *Televisions*, October 18, 2001 - January 6, 2002, p. 302 (another example exhibited and illustrated, pp. 66-67)
Basel, Museum für Gegenwartskunst, *Louise Lawler and Others*, May 15 - August 29, 2004 (another example exhibited)
Columbus, Wexner Center for the Arts, *Twice Untitled and Other Pictures (looking back)*, September 16 - December 31, 2006, p. 59 (another example exhibited and illustrated, pp. 58, 109)
New York, The Museum of Modern Art, *Louise Lawler: WHY PICTURES NOW*, April 30 - July 30, 2017, pp. 57, 249 (another example exhibited and illustrated, p. 126)

Literature
What is the Same - Louise Lawler: The Same and The Other in the Work of Louise Lawler, exh. cat., Maison de la culture et de la communication de Saint-Étienne, Saint-Étienne, 1986, p. 23 (another example illustrated)
Douglas Crimp, Johannes Meinhardt and Louise Lawler, *Louise Lawler: An Arrangement of Pictures*, New York, 2000, p. 30 (another example illustrated)
Helen Molesworth and Taylor Walsh, eds., *October Files: Louise Lawler*, Cambridge, 2013, p. 27 (another example illustrated)
Louise Lawler: Adjusted, exh. cat., Museum Ludwig, Cologne, 2013, pp. 126-127 (another example illustrated)

433. John Baldessari b. 1931

Kiss Kiss (Blue)
acrylic paint on color photograph, in artist's frame
49½ x 37¼ in. (125.7 x 94.6 cm.)
Executed in 1995.

Estimate
$60,000-80,000

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

Exhibited
Vienna, Hochschule für Angewandte Kunst, *John Baldessari*, March 5 - April 27, 1996, p. 39 (illustrated)

Literature
Patrick Pardo and Robert Dean, eds., *John Baldessari. Catalogue Raisonné, Volume Four: 1994-2004*, New Haven, 2017, no. 1995.37, p. 77 (illustrated)

434. Martha Rosler b. 1943

Cleaning the Drapes, from the series *"Bringing the War Home: House Beautiful"*
signed "Martha Rosler" on the reverse
photomontage printed as color photograph
20 x 24 in. (50.8 x 61 cm.)
Executed in 1969-72, this work is number 6 from an edition of 10.

Other examples from the edition are housed in the permanent collections of The Museum of Modern Art, New York, the National Gallery of Art, Washington, D.C. and the Art Institute of Chicago.

Estimate
$8,000-12,000

Provenance
Gorney Bravin + Lee, New York
Acquired from the above by the present owner

Exhibited
Birmingham, Ikon Gallery; Lyon-Villeurbanne, Institut d'Art Contemporain; Vienna, Generali Foundation; Museu d'Art Contemporani de Barcelona; New York, New Museum of Contemporary Art, *Martha Rosler: Positions in the Life World*, December 5, 1998 - October 18, 2000, p. 295 (another example exhibited and illustrated, p. 20)
New York, The Museum of Modern Art, *Open Ends*, September 28, 2000 - March 4, 2001 (another example exhibited)
New York, The Museum of Modern Art, *Photography Collection: Rotation 4*, December 15, 2006 - July 16, 2007 (another example exhibited)
New York, The Museum of Modern Art, *Pictures by Women: A History of Modern Photography*, May 7, 2010 - April 18, 2011 (another example exhibited)
New York, The Museum of Modern Art, *The Shaping of New Visions: Photography, Film, Photobook*, April 16, 2012 - April 29, 2013 (another example exhibited)
Museum of Contemporary Art Chicago, *Homebodies*, June 29 - October 13, 2013 (another example exhibited)
Seattle Art Museum, *Martha Rosler: Below the Surface*, December 19, 2015 - July 4, 2016 (another example exhibited)
Washington, D.C., National Gallery of Art, *Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art*, May 29, 2016 - January 2, 2017 (another example exhibited)
Washington, D.C., Smithsonian American Art Museum; Minneapolis Institute of Art, *Artists Respond: American Art and the Vietnam War, 1965-1975*, March 15, 2019 - January 5, 2020, pp. 349, 390 (another example exhibited and illustrated, pp. 34, 96)

Literature
Martha Rosler, *Decoys and Disruptions: Selected Writings, 1975-2001*, Cambridge, 2004, p. 384 (another example illustrated)
Martha Rosler: Passionate Signals, exh. cat., Sprengel Museum Hannover, Hannover, 2005, p. 259 (another example illustrated)

Please see phillips.com for additional Exhibition History and Literature.

435. Richard Prince b. 1949

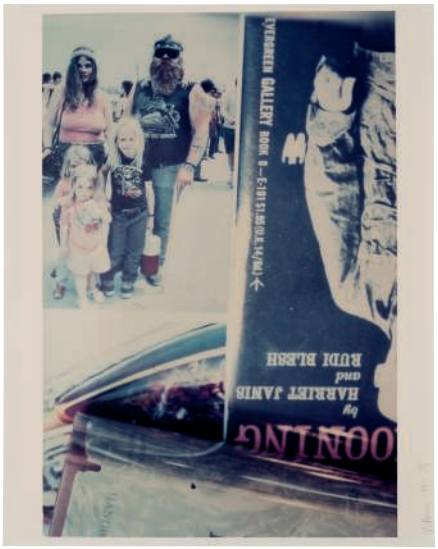
Six Works: (i-iv) *Untitled (Adult Comedy Action Drama)*; (v-vi) *Untitled (4x4)*
(i, iii, iv) signed, numbered and dated "Richard Prince 1995 4/5" lower right margin
(ii) signed, numbered and dated "Richard Prince 1995 3/5" lower right margin
(v) signed, numbered and dated "Richard Prince 1/5 1997" lower right margin
(vi) signed, numbered and dated "Richard Prince 2/5 1997" on a label affixed to the backing board
Ektacolor photograph
(i-iv) 19⅞ x 15⅞ in. (50.5 x 40.3 cm.)
(v) 22¼ x 16¾ in. (56.5 x 42.5 cm.)
(vi) 19¾ x 15⅞ in. (50.2 x 40.3 cm.)
(i, iii, iv) Executed in 1995, this work is number 4 from an edition of 5 plus 1 artist's proof.
(ii) Executed in 1995, this work is number 3 from an edition of 5 plus 1 artist's proof.
(v) Executed in 1997, this work is number 1 from an edition of 5 plus 1 artist's proof.
(vi) Executed in 1997, this work is number 2 from an edition of 5 plus 1 artist's proof.

Estimate
$18,000-22,000

Provenance
Barbara Gladstone Gallery, New York
Guggenheim, Asher Associates Inc., New York
Acquired from the above by the present owner

Exhibited
Basel, Museum für Gegenwartskunst; Kunsthalle Zürich; Kunstmuseum Wolfsburg, *Richard Prince, Paintings - Photographs*, December 8, 2001 - July 28, 2002, p. 176 (another example of (iii) exhibited and illustrated, p. 51)

Literature
Richard Prince, *Richard Prince: Adult, Comedy, Action, Drama*, Zurich, 1995, nos. 8, 31, 108, 192, pp. 236-237, 239 (another example of (i-iv) illustrated)
Richard Prince and Taka Kawachi, eds., *Richard Prince: 4x4*, New York, 1997, nos. 7, 55, n.p. (another example of (v and vi) illustrated)
Andrew Roth, ed., *The Book of 101 Books*, New York, 2001, pp. 30-31 (another example of (ii) illustrated, p. 274)
Deborah Aaronson, ed., *The Metropolitan Bank & Trust Collection, Photography Transformed*, New York, 2002, no. 188, p. 247 (another example of (iii) illustrated)



(i)

(ii)

(iii)

(iv)

(v)

(vi)

436. Gabriel Orozco b. 1962

Tree Guard
signed, titled, numbered and dated "3/5 TREE GUARD GABRIEL OROZCO 2010" on the reverse
chromogenic print
16 x 20 in. (40.6 x 50.8 cm.)
Executed in 2010, this work is number 3 from an edition of 5 plus 2 artist's proofs.

Estimate
$7,000-10,000

Provenance
Courtesy of the Artist
Artists for the Serpentine Gallery: Property Sold to Benefit the Serpentine Sackler Gallery, Sotheby's, London, June 30, 2011, lot 225
Acquired at the above sale by the present owner

437. Ana Mendieta 1948-1985

Untitled (Glass on Body Imprints)
each stamped "Ana Mendieta Raquel Mendieta Harrington Administratix of The Estate" on the reverse; each further inscribed and numbered "6P0641-[A-E], Ed #8/10" on the reverse
suite of 6 chromogenic prints
B-E: 15⅞ x 19⅞ in. (40.3 x 50.5 cm.)
A, F: 19⅞ x 15⅞ in. (50.5 x 40.3 cm.)
Photographed in 1972 and printed in 1997, this work is number 8 from an edition of 10.

Estimate
$35,000-45,000

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

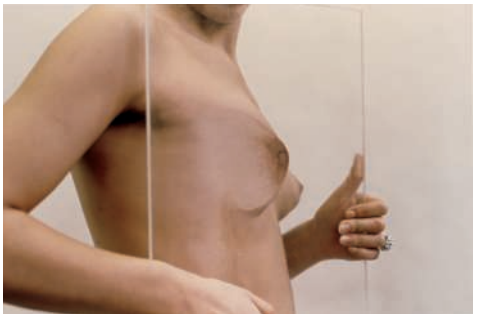
Exhibited
Santiago de Compostela, Centro Galego de Arte Contemporánea, *Ana Mendieta*, July 23 – October 13, 1996, no. 2, p. 255 (another example exhibited and illustrated, pp. 18-19)
Kunstmuseum Luzern, *Ana Mendieta: Body Tracks*, October 19, 2002 – February 23, 2003, no. 3, pp. 91, 140 (another example exhibited and illustrated, pp. 8-9)
Bratislava, Slovak National Gallery, *Autopoesis*, June 21 - September 3, 2006, p. 98 (another example exhibited and illustrated, p. 99)
Los Angeles, The Museum of Contemporary Art; Washington, D.C., National Museum of Women in the Arts; New York, P.S.1 Contemporary Art Center; Vancouver Art Gallery, *WACK! Art and the Feminist Revolution*, March 4, 2007 - January 18, 2009, pp. 265, 504 (another example exhibited and illustrated, p. 266)
Long Beach, University Art Museum, California State University, *GOLDMINE: Contemporary Works from the Collection of Sirje and Michael Gold*, February 5 - April 10, 2011, p. 59 (illustrated, p. 27)
London, Hayward Gallery; Museum der Moderne Salzburg, *Ana Mendieta: Traces*, September 24, 2013 – July 6, 2014, p. 234 (another example exhibited and illustrated, pp. 74-75)

Literature
Ana Mendieta: Earth Body Sculpture and Performance, 1972-1985, exh. cat., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., 2004, p. 137 (another example illustrated)

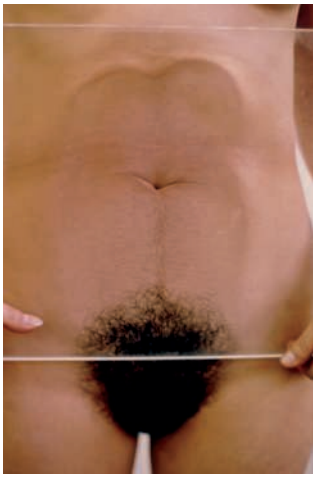
(A)

(B)

(C)


(D)

(E)


(F)

Property from a Distinguished Private Collector

438. Andreas Gursky b. 1955

Atlanta
chromogenic print, in artist's frame
73¼ x 100¾ in. (186.1 x 255.9 cm.)
Executed in 1996, this work is number 4 from an edition of 6.

Estimate
$250,000-350,000

Provenance
Per Skarstedt Fine Art, New York
Acquired from the above by the present owner

Exhibited
Madrid, Galeria Javier Lopez, *Andreas Gursky*, April 23 - June 29, 1997 (another example exhibited)
London, Saatchi Gallery, *Young German Artists 2*, September - November 1997, n.p. (another example exhibited and illustrated)
New York, Matthew Marks Gallery, *Andreas Gursky*, November 15, 1997 - January 3, 1998 (another example exhibited)
Milwaukee Art Museum; Seattle, Henry Art Gallery, Faye G. Allen Center for the Visual Arts, University of Washington; Houston, Contemporary Arts Museum; Columbus Museum of Art, *Andreas Gursky*, February 27, 1998 - March 28, 1999, no. 5, n.p. (another example exhibited and illustrated)
Kunstmuseum Wolfsburg; Fotomuseum Winterthur; London, Serpentine Gallery; Edinburgh, Scottish National Gallery of Modern Art; Castello di Rivoli, Museo d'Arte Contemporanea; Lisbon, Centro Cultural de Belém, *Andreas Gursky: Fotografien 1994-1998*, May 23, 1998 - January 2, 2000, p. 8 (another example exhibited and illustrated, p. 9)
Kunsthalle Düsseldorf, *Andreas Gursky: Photographs from 1984 to the Present*, August 29 - October 16, 1998, no. 95, p. 19 (another example exhibited and illustrated, p. 103)
New York, The Museum of Modern Art; Paris, Centre Pompidou; Museum of Contemporary Art Chicago, *Andreas Gursky*, March 4, 2001 - September 28, 2002, p. 95 (another example exhibited and illustrated)
Donaueschingen, Füstenberg Sammlungen, *Ahead of the 21st Century: The Pisces Collection*, June 2002 - October 2004, no. 63, p. 201 (another example exhibited and illustrated, p. 88)

Literature
Regis Durand, "Distance and Emptiness", *Art Press*, vol. 226, Paris, July/August 1997, p. 20 (another example illustrated)
Carter Ratcliff, "The Seeing Game", *Art in America*, vol. 7, New York, July 1998, p. 87 (another example illustrated, p. 86)
Tema Celeste, vol. 69-70, Milan, August/September 1998, p. 61 (another example illustrated, p. 60)
Patricia Ellis, *Eurovision*, London, 1998, n.p. (another example illustrated)
Ansicht Aussicht Einsicht: Andreas Gursky, Candida Höfer, Axel Hütte, Thomas Ruff and Thomas Struth. Architektur Photographie, exh. cat., Museum Bochum, Dusseldorf, 2000, p. 38 (another example illustrated)

439. Wolfgang Tillmans b. 1968

Freischwimmer 16
signed and numbered "Wolfgang Tillmans 1/1+1" on a label affixed to the reverse
chromogenic print mounted to Dibond, in artist's frame
71¼ x 93¾ in. (181 x 238.1 cm.)
Executed in 2003, this work is number 1 from an edition of 1 plus 1 artist's proof.

Another example from the edition is housed in the permanent collection of Tate Modern, London.

Estimate
$250,000-350,000

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

Exhibited
Tokyo Opera City Art Gallery, *Wolfgang Tillmans: Freischwimmer*, October 16 - December 26, 2004, p. 21 (another example exhibited and illustrated)
Buffalo, Albright-Knox Art Gallery, *Extreme Abstraction*, July 15 - October 2, 2005, p. 84 (another example exhibited and illustrated)

Literature
Louis Grachos and Claire Schneider, *Extreme Abstraction Revisited*, Buffalo, 2012, p. 185 (another example illustrated)
Dominic Eichler, *Wolfgang Tillmans: Abstract Pictures*, Ostfildern, 2015, pp. 132, 315 (another example illustrated, p. 133)

"Literally, *Freischwimmer* means something like 'swimming freely'... they're made purely through the manipulation of light on paper. In this respect, their own reality, their creation and their time are absolutely central to their meaning: the time that I spend with the material in which I explore and intensify different effects. This intuitive recording and application of light, while a physical process, is at the same time liberated from a linguistic or painterly gesture of complete control."

Wolfgang Tillmans

440. Thomas Ruff b. 1958

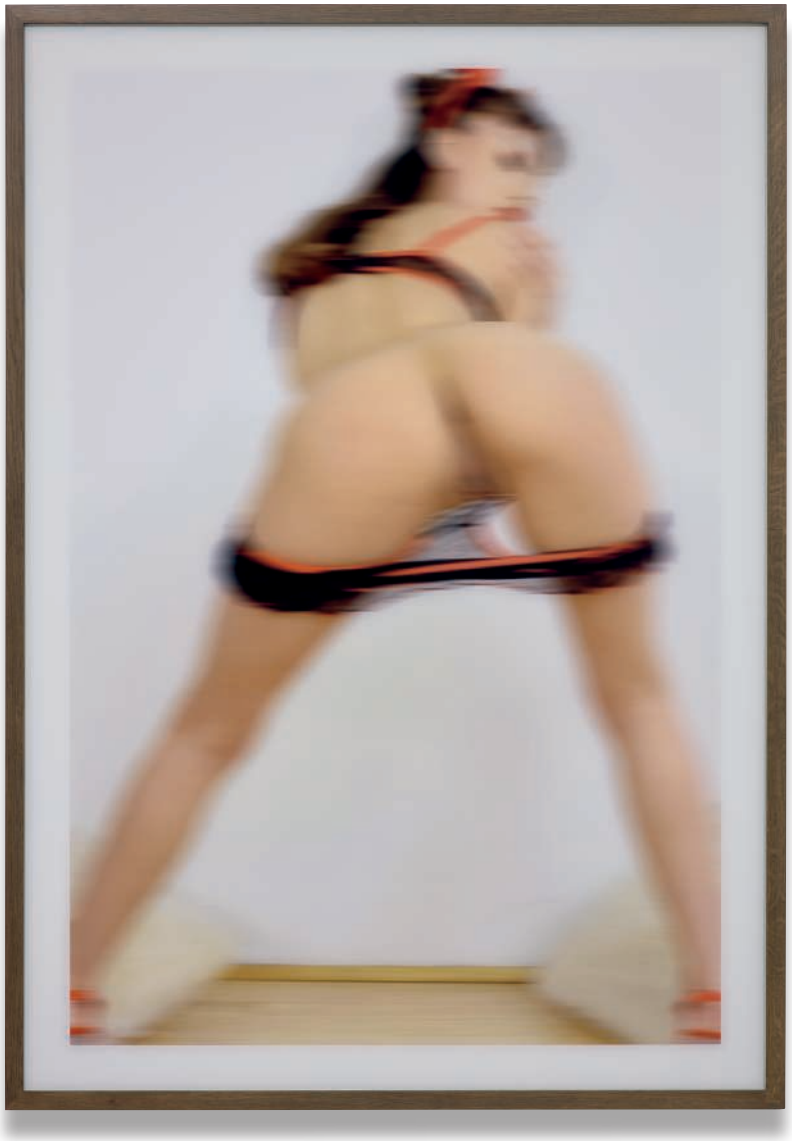
Nudes dyk 03
signed, numbered and dated "Thomas Ruff 3/5 1999" on the reverse
chromogenic print with Diasec, in artist's frame
46 x 43½ in. (116.8 x 110.5 cm.)
Executed in 1999, this work is number 3 from an edition of 5 plus 2 artist's proofs.

Estimate
$15,000-20,000

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

Exhibited
New York, David Zwirner, *Thomas Ruff: Nudes*, April 28 - May 27, 2000

Literature
Matthias Winzen, ed., *Thomas Ruff: 1979 to the Present*, Cologne, 2001, p. 236 (another example illustrated, p. 16)
Michel Houellebecq, *Thomas Ruff Nudes*, New York, 2003, p. 150 (another example illustrated, p. 103)



Property from a Distinguished Private Collector

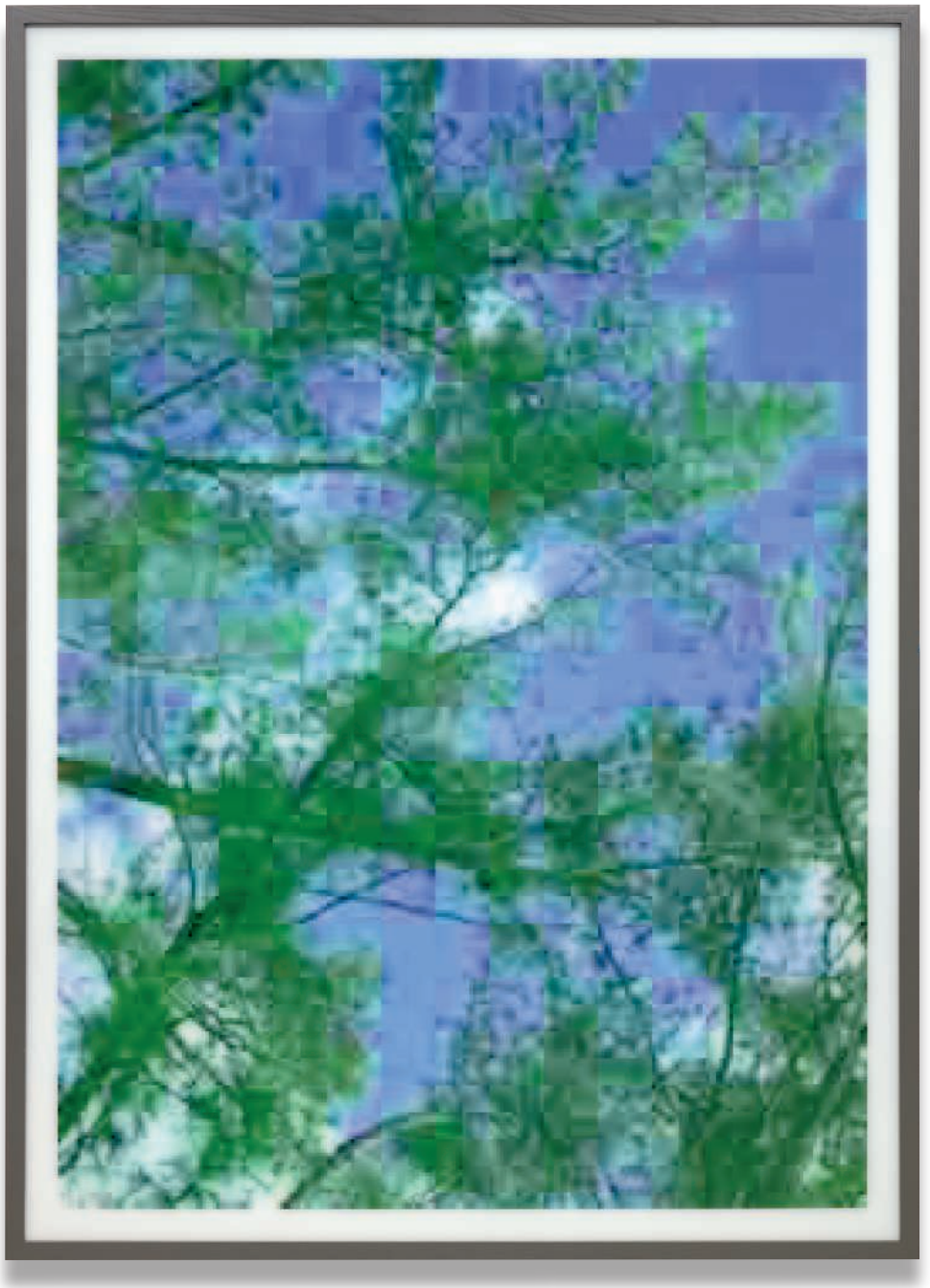
441. Thomas Ruff b. 1958

Nudes ox 02
signed, partially titled, numbered and dated "Thomas Ruff ox 02 4/5 2006" on the reverse
chromogenic print with Diasec, in artist's frame
67 x 47⅜ in. (170.2 x 120.3 cm.)
Executed in 2006, this work is number 4 from an edition of 5 plus 2 artist's proofs.

Estimate
$20,000-30,000

Provenance
Mai 36 Galerie, Zurich
Acquired from the above by the present owner in 2008

Exhibited
Sydney, Fox Jensen Gallery, *Naked*, April 28 - May 4, 2011 (another example exhibited)
Sydney, Fox Jensen Gallery, *Saturation*, August 30 - October 5, 2012 (another example exhibited)
Sydney, Fox Jensen Gallery, *PINK*, December 8, 2015 - January 18, 2016 (another example exhibited)



o ♦ **442.** **Thomas Ruff** b. 1958

jpeg tm01
signed, partially titled, numbered and dated "tm 01 Thomas Ruff 1/3 2005" on the reverse
chromogenic print with Diasec, in artist's frame
100 x 72¾ in. (254 x 184.8 cm.)
Executed in 2005, this work is number 1 from an edition of 3.

Estimate
$35,000-45,000

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

Literature
Bennett Simpson, *Thomas Ruff jpegs*, New York, 2009, n.p. (another example illustrated)

o ♦ **443.** **Thomas Demand** b. 1964

Landing
signed, numbered and dated "Thomas Demand 2006 6/6" on the reverse
chromogenic print face-mounted to Diasec
70⅞ x 112⅝ in. (180 x 286.1 cm.)
Executed in 2006, this work is number 6 from an edition of 6.

Estimate
$60,000-80,000

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

Exhibited
Dublin, Irish Museum of Modern Art, *Thomas Demand: L'Esprit d'Escalier*, February 28 - June 4, 2007, pp. 36, 42-43, 154 (another example exhibited and illustrated, p. 3; detail illustrated, pp. 24-29)
Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; Luxembourg, Musée d'art moderne Grand-Duc Jean; Kunsthaus Graz, *Damage Control: Art and Destruction Since 1950*, October 24, 2013 - March 15, 2015, no. 54, p. 215 (another example exhibited and illustrated, p. 171)

444. Shirin Neshat b. 1957

*Guardians of Revolution (*from the *Women of Allah* series*)*
signed, titled, numbered and dated "1/3 "Women of Allah" Series 1994 Shirin Neshat" on the reverse
ink on gelatin silver print
40⅞ x 37½ in. (103.8 x 95.3 cm.)
Executed in 1994, this work is number 1 from an edition of 3 plus 1 artist's proof.

Estimate
$40,000-60,000

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

Exhibited
Tromsø Kunstforening; Høvikodden, Henie Onstad Kunstsenter; Bergen Kunstforening; Tensta Konsthall, *Shirin Neshat*, June 17, 1999 - February 2000, p. 71 (another example exhibited and illustrated, p. 13)

Literature
Marco Noire, ed., *Shirin Neshat: Women of Allah*, Turin, 1997, p. 4 (another example illustrated)
Shirin Neshat, exh. cat., Castello di Rivoli Museo d'Arte Contemporanea, Turin, 2002, p. 172 (another example illustrated, p. 83)

o ♦ **445.** **Vik Muniz** b. 1961

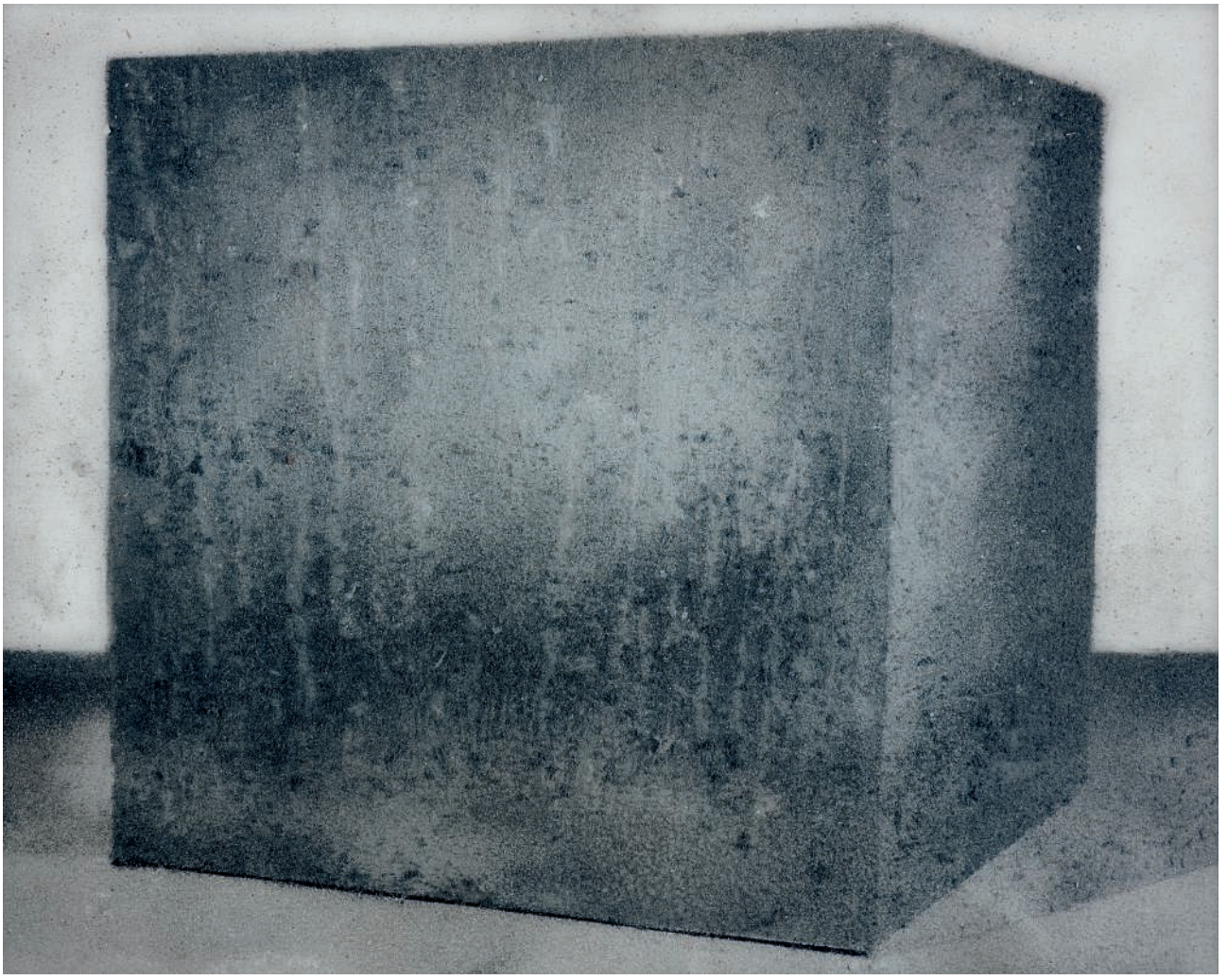
*Day of the Gods (Mahana no Atua), after Gauguin (*from *Pictures of Pigment)*
signed and dated "Vik Muniz 2006" on a label affixed to the reverse
chromogenic print
71 x 92 in. (180.3 x 233.7 cm.)
Executed in 2006, this work is number 3 from an edition of 6 plus 4 artist's proofs.

Estimate
$30,000-50,000

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

Exhibited
Atlanta, High Museum of Art, *Vik Muniz*, February 28 - May 29, 2016, no. 65, p. 130 (another example exhibited and illustrated; erroneously dated 2005)

Literature
Pedro Corrêa do Lago, ed., *Vik Muniz: Obra Completa 1987 - 2009*, Rio de Janeiro, 2009, p. 598 (another example illustrated; erroneously dated 2005)
Pedro Corrêa do Lago, ed., *Vik Muniz: Catalogue Raisonné 1987 - 2015: Everything So Far (Tudo Até Agora)*, Rio de Janeiro, 2015, p. 648 (another example illustrated; erroneously dated 2005)



Property from a Distinguished Private Collector

446. Vik Muniz b. 1961

*After Tony Smith, Die, 1962, Installed at the Whitney Museum in "From the Collection: Photography, Sculpture, and Painting", July 14, 1994 - February 26, 1995 (*from *Pictures of Dust)*
chromogenic print
71½ x 89 in. (181.6 x 226.1 cm.)
Executed in 2000, this work is number 3 from an edition of 3 plus 3 artist's proofs and is accompanied by a certificate of authenticity signed by the artist.

Another example from the edition is housed in the permanent collection of the Whitney Museum of American Art, New York.

Estimate
$8,000-12,000

Provenance
Galería Camargo Vilaça, Saõ Paulo
Acquired from the above by the present owner

Exhibited
Venice, XLIX Biennale di Venizia, *Vik Muniz, Ernesto Neto*, June 6 - November 4, 2001, n.p. (another example exhibited and illustrated)
New York, Whitney Museum of American Art, *The Things Themselves: Pictures of Dust by Vik Muniz*, January 27 - May 20, 2001 (another example exhibited)

Literature
Vik Muniz, exh. cat., Museo d'Arte Contemporanea Roma, Milan, 2003, p. 238 (another example illustrated, p. 142)
James Elkins, Moacir Dos Anjos and Shelley Rice, *Vik Muniz: Obra Incompleta*, Rio de Janeiro, 2004, p. 237 (another example illustrated)
Pedro Corrêa do Lago, ed., *Vik Muniz: Obra Completa 1987 - 2009*, Rio de Janeiro, 2009, p. 395 (another example illustrated)
Pedro Corrêa do Lago, ed., *Vik Muniz: Catalogue Raisonné 1987 - 2015: Everything So Far (Tudo Até Agora)*, Rio de Janeiro, 2015, p. 437 (another example illustrated)

447. Vik Muniz b. 1961

*Diana and Endymion (Detail), after Francesco Mola (*from *Pictures of Junk)*
signed and erroneously dated "Vik Muniz 2006" on a label affixed to the reverse
chromogenic print
50¼ x 40 in. (127.6 x 101.6 cm.)
Executed in 2007, this work is number 3 from an edition of 6 plus 4 artist's proofs.

Estimate
$20,000-30,000

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

Literature
Pedro Corrêa do Lago, ed., *Vik Muniz: Obra Completa 1987 - 2009*, Rio de Janeiro, 2009, p. 562 (another example illustrated)
Pedro Corrêa do Lago, ed., *Vik Muniz: Catalogue Raisonné 1987 - 2015: Everything So Far (Tudo Até Agora)*, Rio de Janeiro, 2015, p. 606 (another example illustrated)

o ♦ **448.** **Matthew Barney** b. 1967

Drawing Restraint 9: Petrolatum
signed and dated "Matthew Barney 05" on the reverse of panel 5
chromogenic print in self-lubricating plastic frame, in 8 parts
panels 1-4, 6-8: 27 x 27 in. (68.6 x 68.6 cm.)
panel 5: 43 x 33 in. (109.2 x 83.8 cm.)
Executed in 2005, this work is number 2 from an edition of 3 plus 1 artist's proof.

Estimate
$100,000-150,000

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

Exhibited
Kanazawa, 21st Century Museum of Contemporary Art; Seoul, Leeum, Samsung Museum of Modern Art; San Francisco Museum of Modern Art, *Matthew Barney: DRAWING RESTRAINT*, July 2, 2005 - September 17, 2006, pp. 146, 155 (another example exhibited and illustrated, pp. 36, 40, 41-42, 142-143)

o♦ **449. Florian Maier-Aichen** b. 1973

Untitled
signed, numbered and dated "Florian Maier-Aichen 2005 2/6" on a label affixed to the reverse
chromogenic print
55½ x 44 in. (141 x 111.8 cm.)
Executed in 2005, this work is number 2 from an edition of 6.

Estimate
$10,000-15,000

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

Exhibited
New York, 303 Gallery, *Florian Maier-Aichen*, January 14 - Feburary 25, 2006 (another example exhibited)
Los Angeles, Blum & Poe, *Florian Maier-Aichen*, January 21 - February 26, 2006 (another example exhibited)

Literature
MOCA Focus: Florian Maier-Aichen, exh. cat., Museum of Contemporary Art, Los Angeles, 2007, pp. 11, 19 (another example illustrated, p. 10)

0 ♦ **450.** **Florian Maier-Aichen** b. 1973

20th Century Fox
signed, numbered and dated "Florian Maier-Aichen 2005 2/6" on a label affixed to the reverse
chromogenic print
30½ x 41¼ in. (77.5 x 104.8 cm.)
Executed in 2005, this work is number 2 from an edition of 6.

Estimate
$10,000-15,000

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

Exhibited
New York, 303 Gallery, *Florian Maier-Aichen*, January 14 - Feburary 25, 2006 (another example exhibited)
Los Angeles, Blum & Poe, *Florian Maier-Aichen*, January 21 - February 26, 2006 (another example exhibited)
Los Angeles, Museum of Contemporary Art, *MOCA FOCUS: Florian Maier-Aichen*, June 28 - September 30, 2007, p. 19 (another example exhibited and illustrated, p. 18)

451. James Casebere b. 1953

Green Staircase #1
signed "James Casebere" on a label affixed to the reverse
digital chromogenic print mounted to Plexiglas
58½ x 46½ in. (148.6 x 118.1 cm.)
Executed in 2002, this work is number 3 from an edition of 5 plus 2 artist's proofs.

Estimate
$10,000-15,000

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

452. Alec Soth b. 1969

Peter's Houseboat, Winona Minnesota
signed, titled, numbered and dated "PETER'S HOUSEBOAT, Winona, MN Alec Soth 2004 A/P" on a label affixed to the reverse
chromogenic print
32 x 40 in. (81.2 x 101.6 cm.)
Photographed in 2002 and printed in 2004, this work is an artist's proof aside from an edition of 10.

Estimate
$30,000-50,000

Provenance
Weinstein Gallery, Minneapolis
Acquired from the above by the present owner

Exhibited
Minneapolis, Walker Art Center, *From Here To There: Alec Soth's America*, September 12, 2010 - January 2, 2011, no. 45, pp. 42, 201 (another example exhibited and illustrated, p. 55)

o ♦ **453.** **Jeff Wall** b. 1946

A woman consulting a catalogue
transparency in lightbox
66½ x 53⅜ x 9 in. (168.9 x 135.6 x 22.9 cm.)
Executed in 2005, this work is number 1 from an edition of 5 plus 1 artist's proof.

Estimate
$80,000-120,000

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

Exhibited
Paris, Marian Goodman Gallery, *Jeff Wall: New Photographs*, October 28 - December 9, 2006 (another example exhibited)
New York, Marian Goodman Gallery, *Jeff Wall: New Photographs*, February 23 - March 31, 2007 (another example exhibited)
New York, Hauser & Wirth, *Old School*, May 11 - June 9, 2007 (another variant exhibited)
New York, The Museum of Modern Art; The Art Institute of Chicago; San Francisco Museum of Modern Art, *Jeff Wall*, February 25, 2007 - January 27, 2008, p. 162 (another example exhibited and illustrated, pp. 146-147)
Chicago, DePaul Art Museum, *On Space and Place: Contemporary Art from Chicago, Los Angeles, Mexico City and Vancouver*, September 15 - December 18, 2016

Literature
Michael Newman, *Jeff Wall: Works and Collected Writings*, Barcelona, 2007, p. 258 (another example illustrated)
Thierry de Duve and Jeff Wall, *Jeff Wall: The Complete Edition*, London, 2009, p. 188 (another example illustrated, p. 189)
Francesco Bonami, *Jeff Wall: Actuality*, Milan, 2013, p. 51 (another example illustrated)

"I guess you could say I'm like a film director but my movies have only one frame."

Jeff Wall

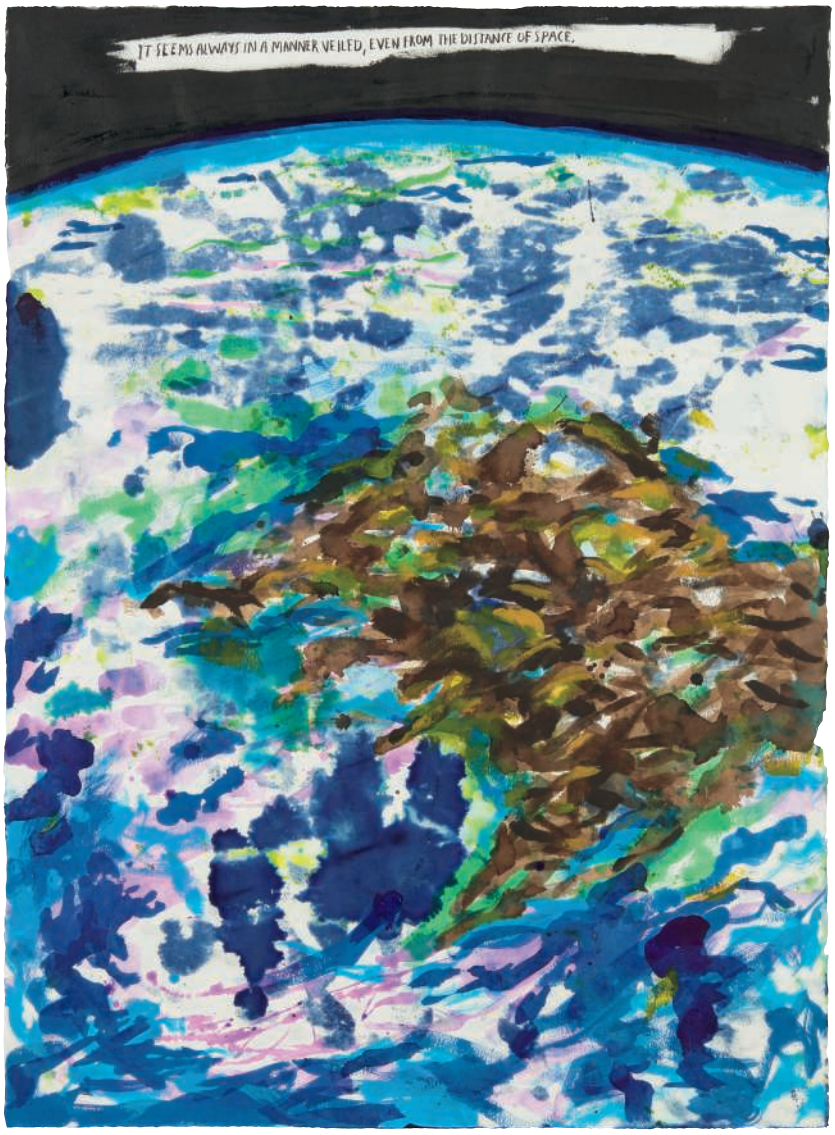
o♦ **454.** **Rodney Graham** b. 1949

Paradoxical Western Scene
painted aluminum lightbox with transmounted chromogenic transparency
58⅛ x 48¾ x 7 in. (147.6 x 123.8 x 17.8 cm.)
Executed in 2006, this work is number 4 from an edition of 5 plus 1 artist's proof.

Estimate
$40,000-60,000

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

Exhibited
Musée d'art contemporain de Montréal, *Rodney Graham*, October 5, 2006 - January 7, 2007, p. 95 (another example exhibited and illustrated, p. 57)
Hauser & Wirth Zürich, *Rodney Graham. Renaissance Man. Works 1400 - 1977*, October 21 - December 20, 2006 (another example exhibited)
Kunsthall Bergen, *Rodney Graham*, November 10 - December 21, 2006 (another example exhibited)
Villa Merkel, Galerien der Stadt Esslingen am Neckar; Kunstmuseum Sankt Gallen, *Brave Lonesome Cowboy*, April 15, 2007 - January 27, 2008, pp. 14, 26, 206 (another example exhibited and illustrated, p. 247)
CAC Málaga, *Rodney Graham. A Glass of Beer*, April 21 - June 15, 2008, pp. 14, 16-17, 19, 59, 86, 88-89, 92 (another example exhibited and illustrated, pp. 56-57)
Paris, Jeu de Paume, *Harun Farocki | Rodney Graham*, April 7 - June 7, 2009, p. 203 (another example exhibited and illustrated, p. 131)
London, Lisson Gallery, *Rodney Graham: Painter, Poet, Lighthouse Keeper*, June 23 - July 31, 2010 (another example exhibited)
Baden-Baden, Museum Frieder Burda, *Rodney Graham: Lightboxes*, July 8 - November 26, 2017, p. 124 (another example exhibited and illustrated, pp. 28-29)
Reno, Nevada Museum of Art; Anchorage Museum; Palm Springs Art Museum, *Unsettled*, August 26, 2017 – February 18, 2019, p. 220 (another example exhibited and illustrated, p. 85)



455. Raymond Pettibon b. 1957

No Title (It Seems Always)
signed and dated "Raymond Pettibon 2012" on the reverse
pen, ink, watercolor and acrylic on paper
30 x 22 in. (76.2 x 55.9 cm.)
Executed in 2012.

Estimate
$20,000-30,000

Provenance
Sadie Coles HQ, London
Acquired from the above by the present owner

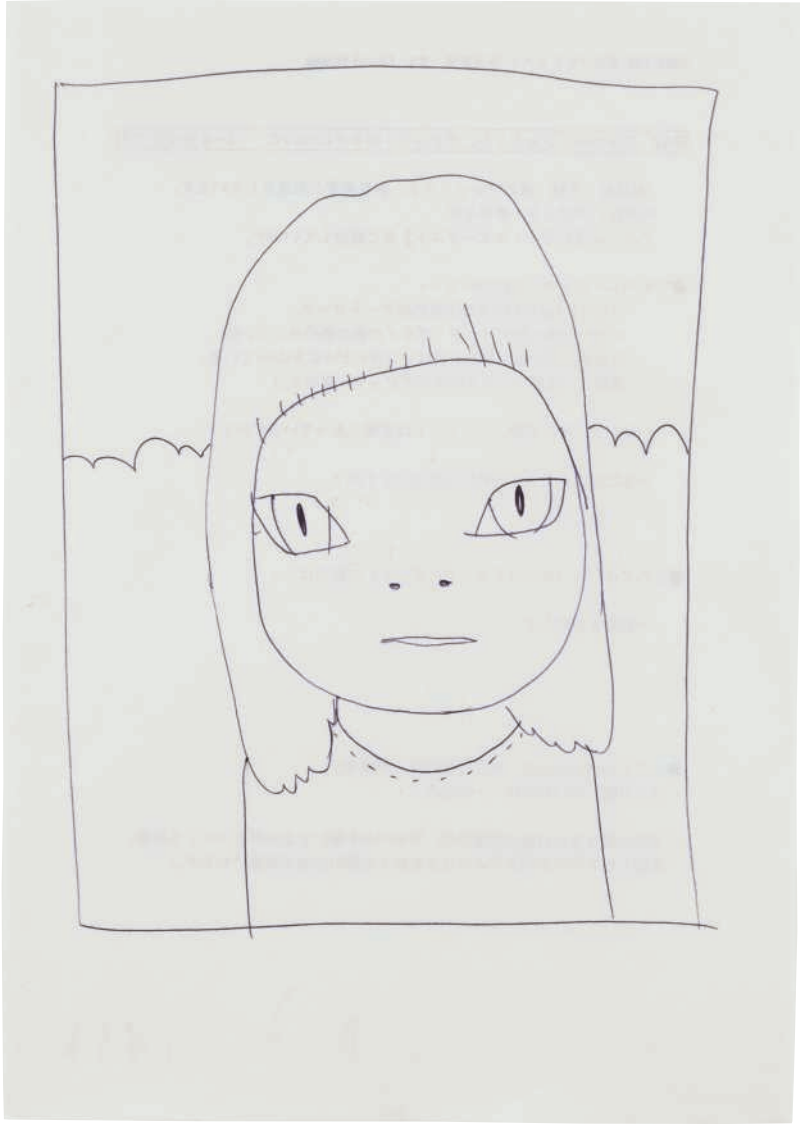
Exhibited
London, Sadie Coles HQ, *Raymond Pettibon*, October 3 - November 17, 2012

456. Nicolas Party b. 1980

Untitled
signed, inscribed and dated "Merry Christmas and Happy new Year 2018 Nicolas" on the reverse
acrylic on cardstock
7⅛ x 5⅛ in. (18.1 x 13 cm.)
Executed in 2018.

Estimate
$15,000-25,000

Provenance
Gifted by the artist to the present owner

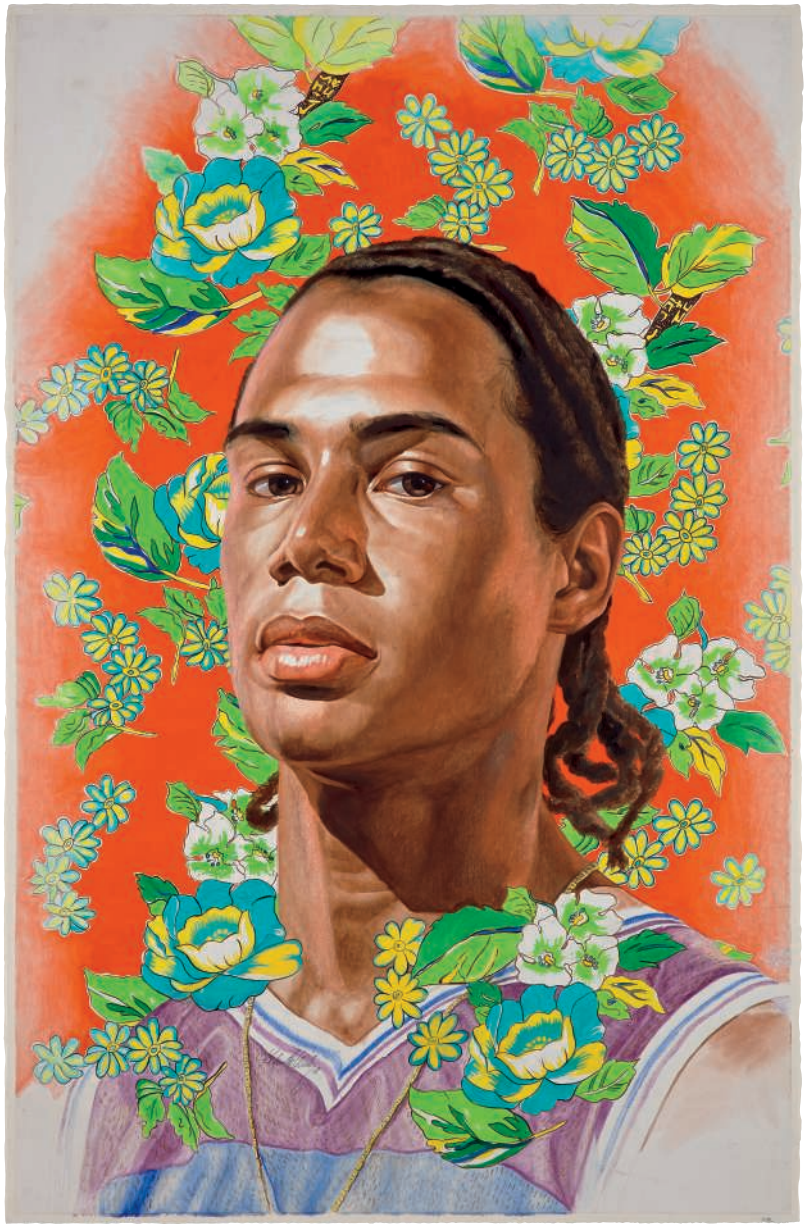


457. Yoshitomo Nara b. 1959

Untitled
signed and dated "Nara 2016" on the reverse
ballpoint pen on paper
11⅝ x 8¼ in. (29.5 x 21 cm.)
Executed in 2016.

Estimate
$20,000-30,000

Provenance
Pace, New York
Acquired from the above by the present owner



458. Kehinde Wiley b. 1977

Michael Borges Study (World Stage: Brazil)
signed and dated "Kehinde Wiley 08" lower left
watercolor on paper
40⅛ x 26¼ in. (101.9 x 66.7 cm.)
Executed in 2008.

Estimate
$20,000-30,000

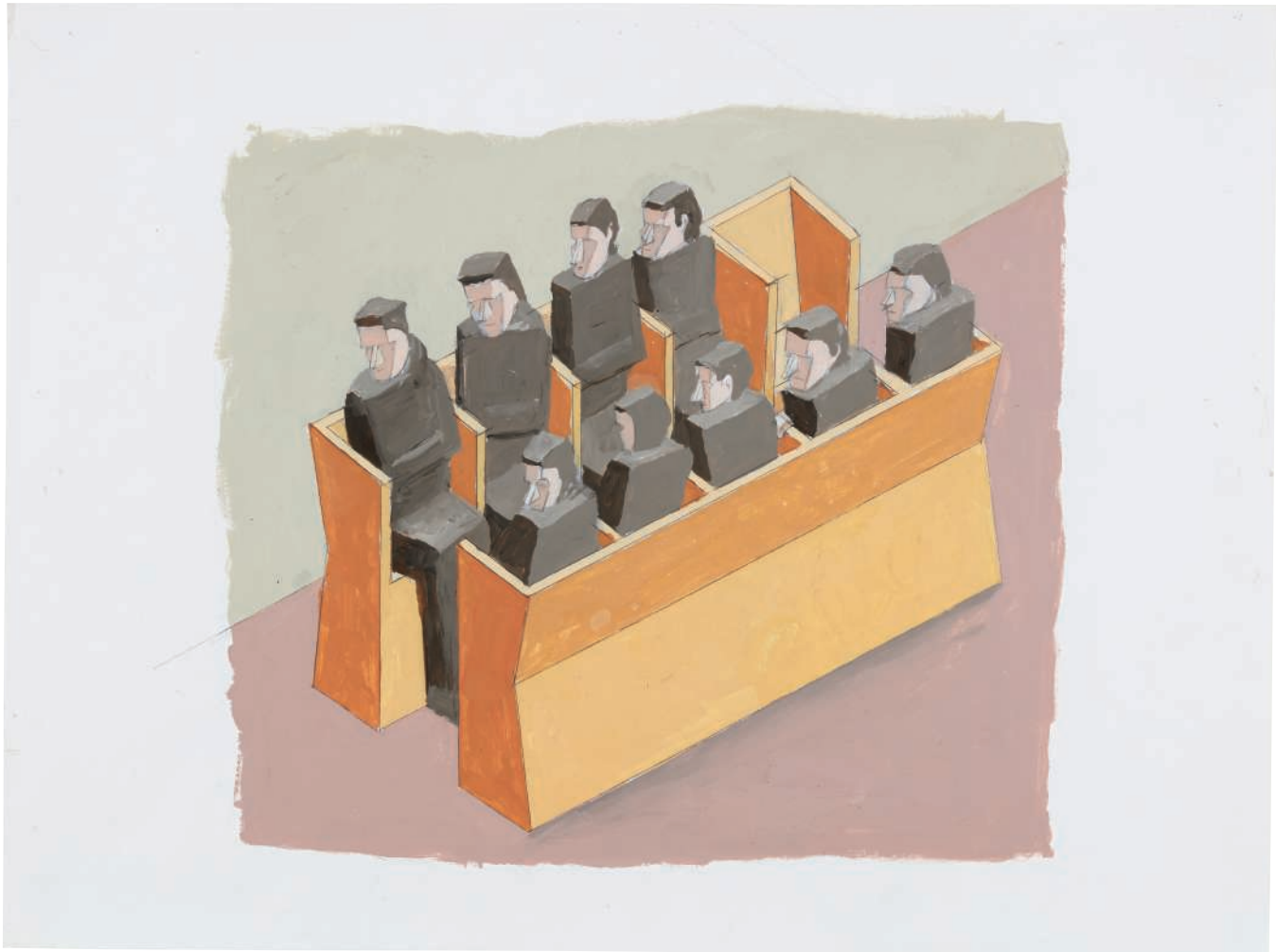
Provenance
Simon Watson Arts, New York
Acquired from the above by the present owner

459. Robert Colescott 1925-2009

Popeye and Other Negroes in a Bar Fight
signed, titled and dated ""Popeye and other negroes in a bar fight" R. Colescott 91" lower left
acrylic on paper
40¾ x 26⅛ in. (103.5 x 66.4 cm.)
Executed in 1991.

Estimate
$40,000-60,000

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

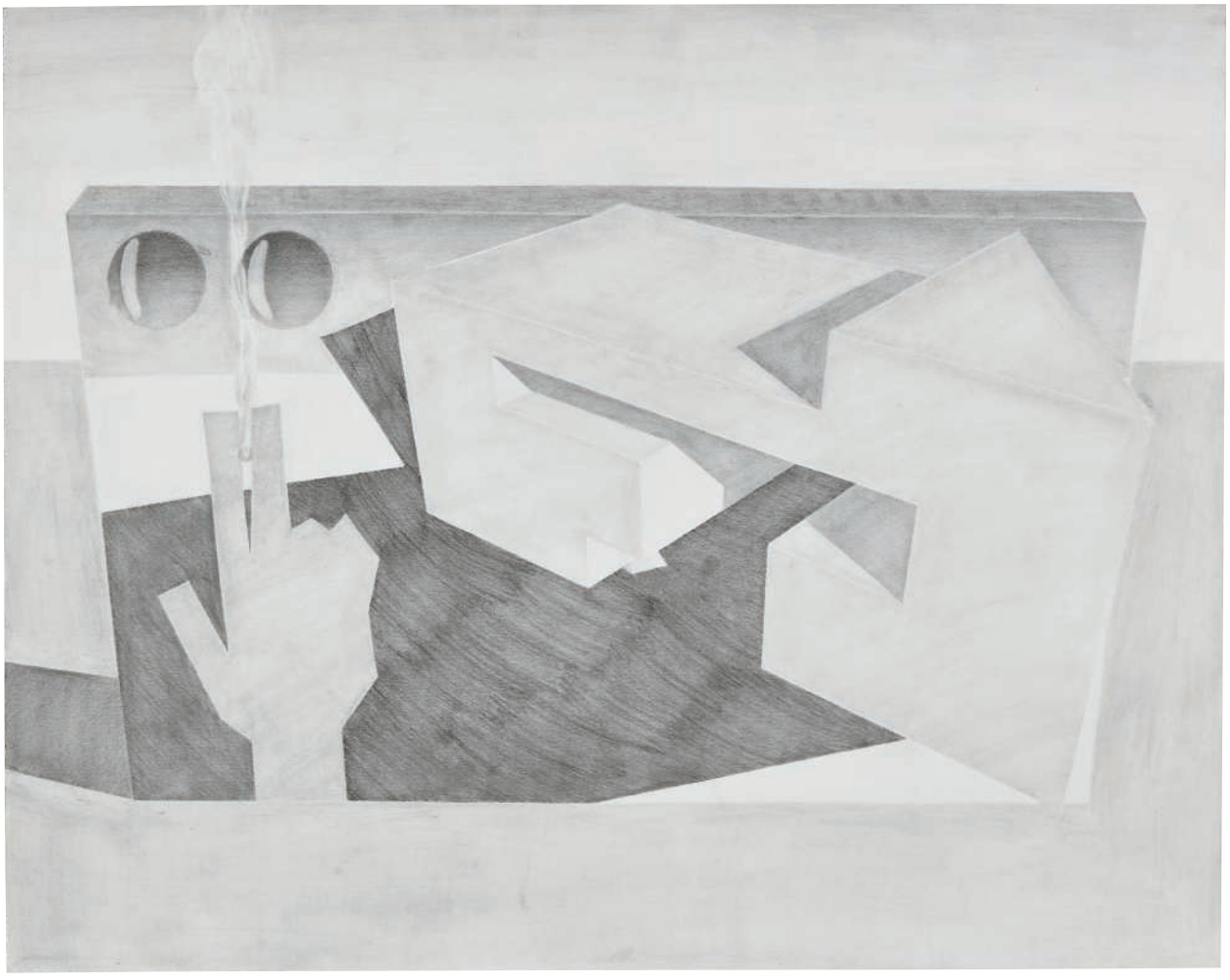


460. Mernet Larsen b. 1940

Monks
oil and graphite on paper
18 x 23⅞ in. (45.7 x 60.6 cm.)
Executed in 2005.

Estimate
$6,000-8,000

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



461. Avery Singer b. 1987

Platform for Infinite Intervention
signed and dated "Avery Singer 2011" on the reverse
graphite on paper
19 x 24 in. (48.3 x 61 cm.)
Executed in 2011.

Estimate
$20,000-30,000

Provenance
Private Collection
Paddle8, January 31, 2014, lot 14
Acquired at the above sale by the present owner

462. Josh Smith b. 1976

Untitled
inscribed "II" lower left; signed and dated "JOSH SMITH 2014" lower right
monotype on Plike paper
37¾ x 27½ in. (95.9 x 69.9 cm.)
Executed in 2014.

Estimate
$10,000-15,000

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

463. Josh Smith b. 1976

Untitled
signed and dated "Josh Smith 2009" lower right
monotype on paper
30¼ x 22 in. (76.8 x 55.9 cm.)
Executed in 2009.

Estimate
$8,000-12,000

Provenance
Derriere L'Etoile Studios, New York
Acquired from the above by the present owner

464. Mary Heilmann b. 1940

Untitled
signed with the artist's initials and dated "MH 97" lower right
oil on gessoed paper
30¼ x 22⅝ in. (76.8 x 57.5 cm.)
Executed in 1997.

Estimate
$18,000-25,000

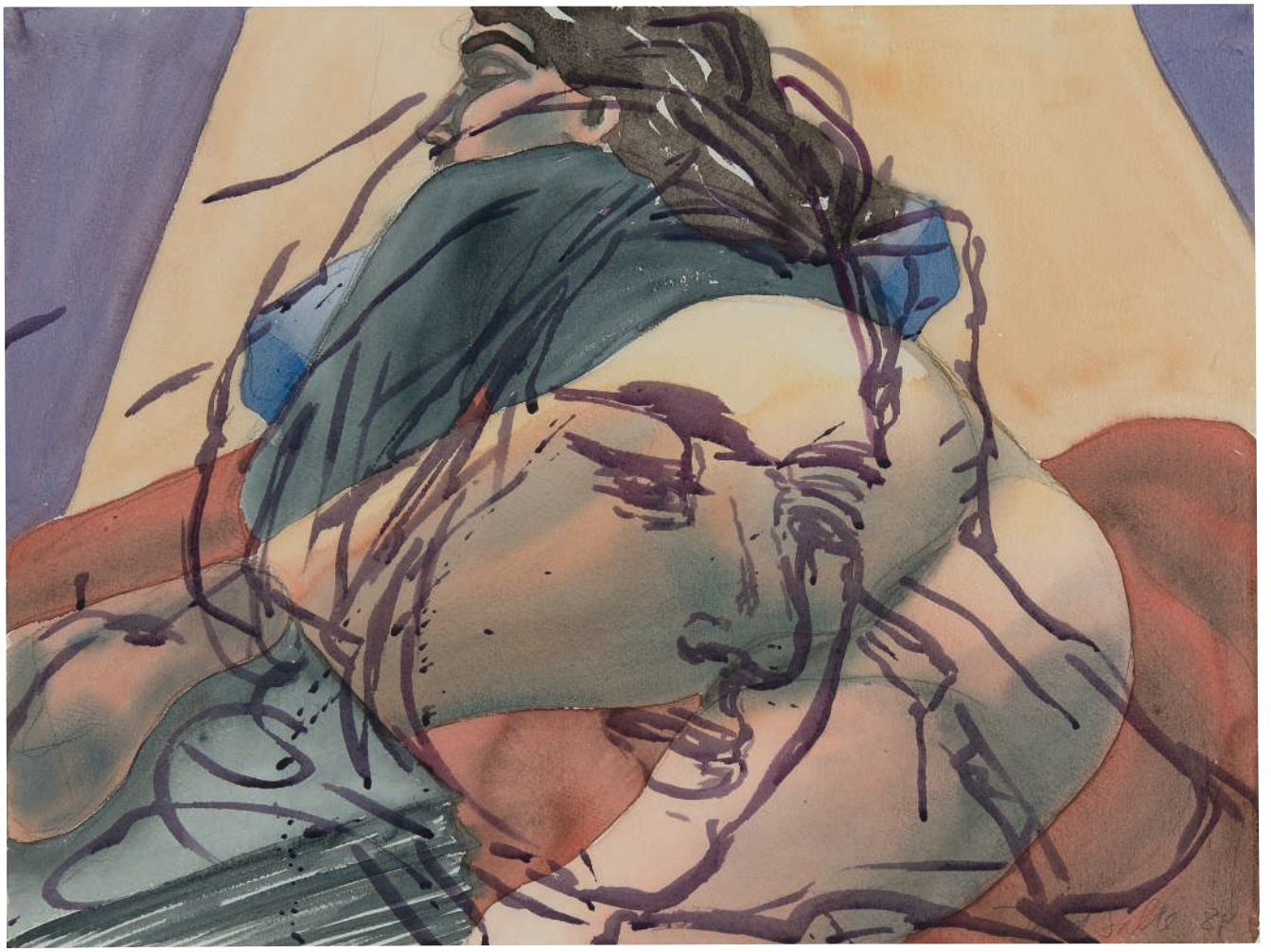
Provenance
Pat Hearn Gallery, New York
Acquired from the above by the present owner

465. Amy Sillman b. 1966

Eye Drawing #1
signed with the artist's initials and dated "AS 2017"
lower left
ink and acrylic on paper
30 x 22½ in. (76.2 x 57.1 cm.)
Executed in 2017.

Estimate
$20,000-30,000

Provenance
Courtesy of the Artist and Gladstone Gallery, New York
The Avant Garden Auction, Walker Art Center,
Minneapolis, September 9, 2017, lot 20
Acquired at the above sale by the present owner



466. David Salle b. 1952

Untitled
signed and dated "David Salle 84" lower right
watercolor and graphite on paper
18 x 24 in. (45.7 x 61 cm.)
Executed in 1984.

Estimate
$15,000-20,000

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

467. Nicole Eisenman b. 1965

Cats at the Winter Garden
signed and dated "Nicole Eisenman 1995" on the reverse
ink on gessoed paper
44¾ x 49¾ in. (113.7 x 126.4 cm.)
Executed in 1995.

Estimate
$20,000-30,000

Provenance
Jack Tilton Gallery, New York
Acquired from the above by the present owner in October 1996

Exhibited
New York, Jack Tilton Gallery, *Nicole Eisenman*, November 19, 1996 - January 11, 1997

Property from a Distinguished Private Collector

468. Diana Al-Hadid b. 1981

Untitled
Conté, pastel, acrylic and charcoal on Mylar
60 x 81¼ in. (152.4 x 206.4 cm.)
Executed in 2012.

Estimate
$20,000-30,000

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

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

Piscina sobre reflejo (aérea)
titled ""Piscina sobre reflejo (AÉREA)"" lower center;
signed, inscribed and dated "Los Carpinteros SACHÉ FRANCE 2006" lower right
watercolor on paper
26 x 40⅛ in. (66 x 101.9 cm.)
Executed in 2006.

Estimate
$10,000-15,000

Provenance
Galeria Fortes Vilaça, São Paulo
Acquired from the above by the present owner in 2006

Literature
Gudrun Ankele and Daniela Zyman, eds., *Los Carpinteros Handwork: Constructing the World*, Cologne, 2010, pp. 304-305 (illustrated)

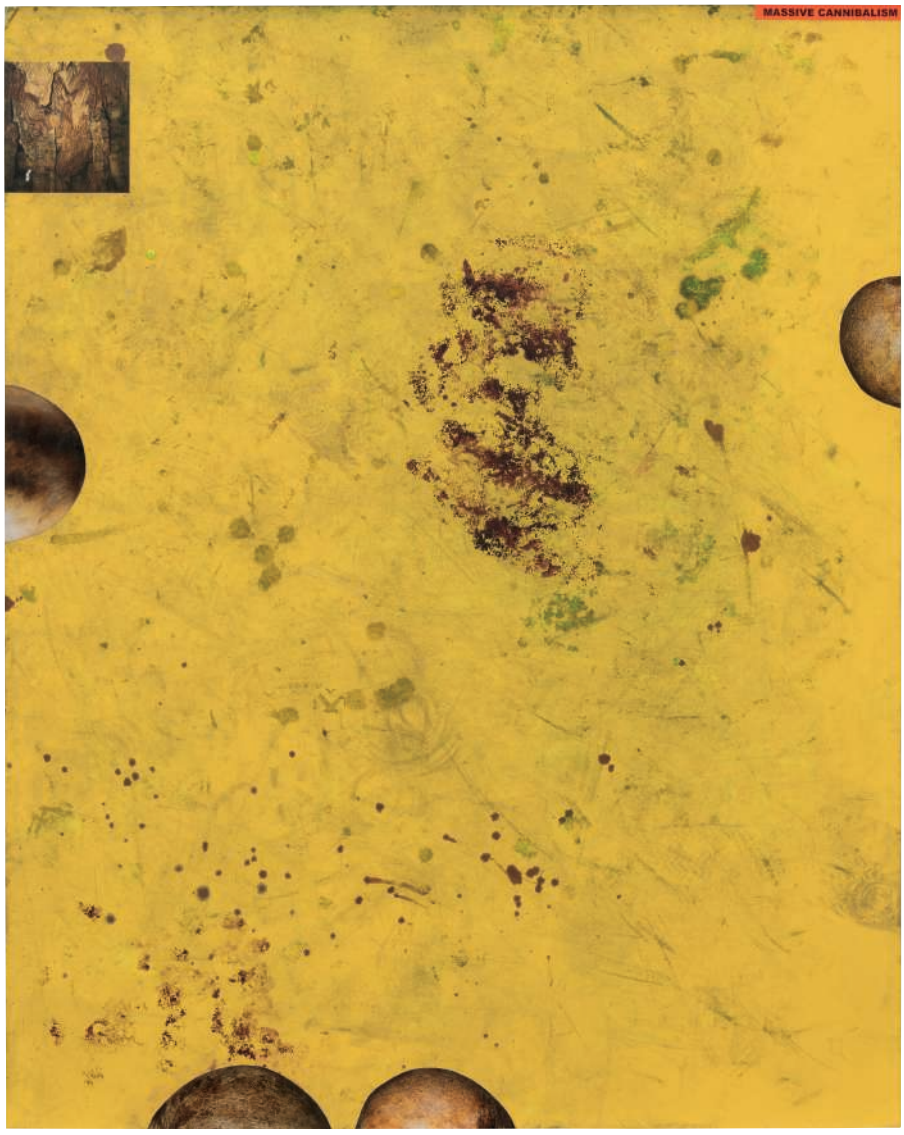
Property from an Important Contemporary Collection

470. Rudolf Stingel b. 1956

Untitled
signed and dated "Stingel 98" on the reverse
oil and enamel on Rives BFK paper
41¾ x 29⅝ in. (106 x 75.2 cm.)
Executed in 1998.

Estimate
$25,000-35,000

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



Property from an Important Contemporary Collection

471. Sterling Ruby b. 1972

MASS CANN (3199)
signed and dated "Sterling Ruby 11" lower right
collage and paint on paper
40¼ x 32 in. (102.2 x 81.3 cm.)
Executed in 2011.

Estimate
$12,000-18,000

Provenance
Xavier Hufkens, Brussels
Acquired from the above by the present owner

(i)

(ii)

472. Antony Gormley b. 1950

Two Works: (i) *INSIDER V;* (ii) *INSIDER XXI*
(i) signed, titled and dated "Insider V Antony Gormley '99" on the reverse
(ii) signed, titled and dated "Insider XXI Antony Gormley '99" on the reverse
aniline dye, shellac and polyurethane varnish on paper
(i) 29½ x 22 in. (75 x 56 cm.)
(ii) 29¾ x 22 in. (75.5 x 56 cm.)
Executed in 1999.

Estimate
$12,000-18,000

Provenance
(i) Private Collection
Bonhams, Knightsbridge, June 30, 2010, lot 261
Acquired at the above sale by the present owner
(ii) Private Collection
Bonhams, Knightsbridge, June 30, 2010, lot 260
Acquired at the above sale by the present owner

473. Hurvin Anderson b. 1965

Island Drawing
signed and dated "Hurvin Anderson 2006" on the reverse
acrylic on paper
10 x 8¼ in. (25.4 x 21 cm.)
Executed in 2006.

Estimate
$10,000-15,000

Provenance
Thomas Dane Gallery, London
Acquired from the above by the present owner

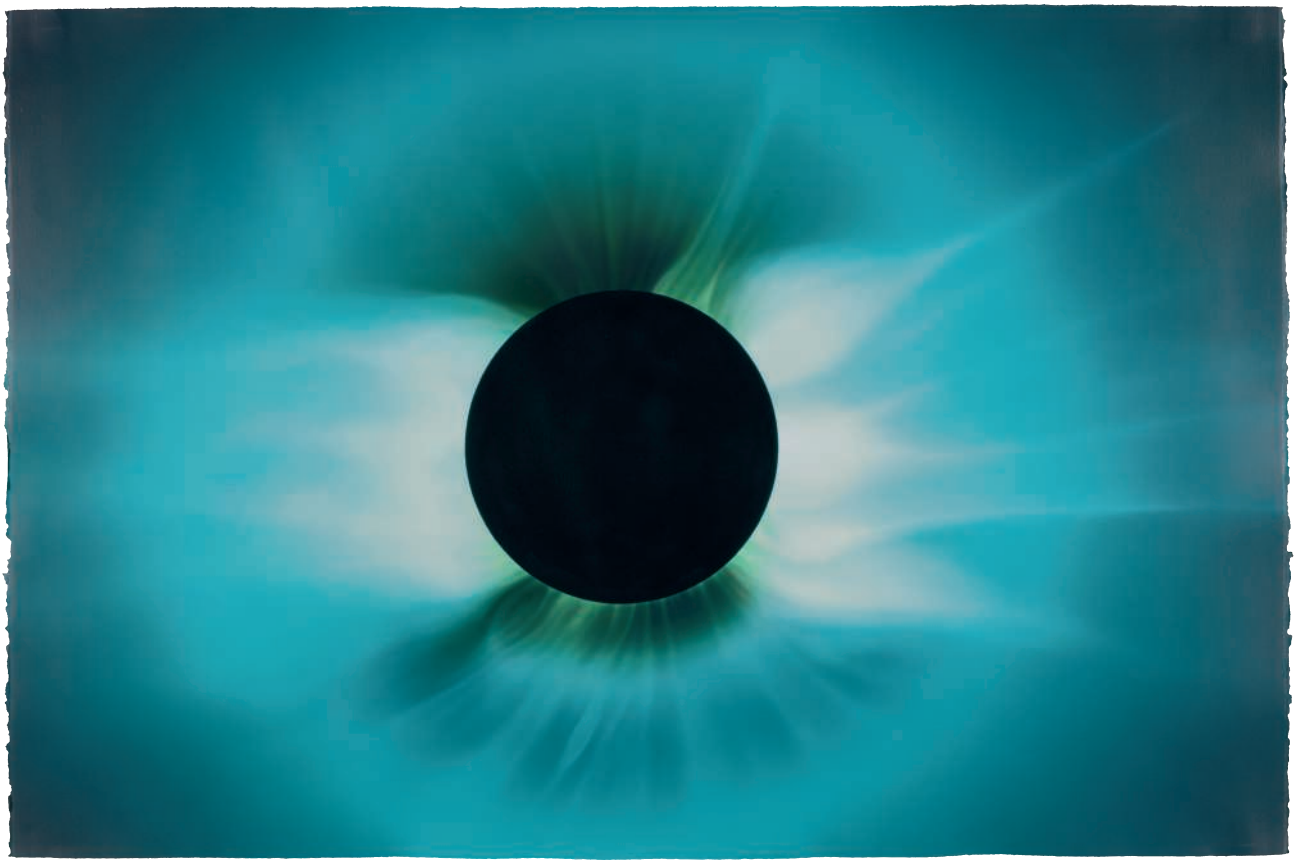
Property from a Distinguished Los Angeles Collection

474. Robert Longo b. 1953

Study of Brooklyn Tree
titled "Study of Brooklyn Tree" lower left; signed and
dated "Robert Longo 2016" lower right
ink and charcoal on vellum, in artist's frame
19 x 24 in. (48.3 x 61 cm.)
Executed in 2016.

Estimate
$25,000-35,000

Provenance
Galerie Thaddaeus Ropac, London
Acquired from the above by the present owner in 2017



475. Jack Goldstein 1945-2003

Untitled
acrylic on paper
31⅝ x 47⅝ in. (80.3 x 121 cm.)
Executed in 1984.

Estimate
$50,000-70,000

Provenance
Castelli Graphics, New York
The Dart Gallery, Chicago
Acquired from the above by the present owner in 1986

476. George Condo b. 1957

Untitled
dated "12 84" lower right
Conté crayon on paper
12½ x 9⅜ in. (31.8 x 23.8 cm.)
Executed in 1984.

Estimate
$12,000-18,000

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

477. George Condo b. 1957

Clown for Lisa
dedicated "For Lisa Clowns are different every day" lower left; signed and dated "Condo 88" lower right
crayon on paper
17 x 14 in. (43.2 x 35.6 cm.)
Executed in 1988.

Estimate
$8,000-12,000

Provenance
Acquired directly from the artist by the present owner

478. Javier Calleja

This kind of art
dated "2018" on the reverse
watercolor, pastel and charcoal on paper
39⅜ x 27¾ in. (100 x 70.5 cm.)
Executed in 2018, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate
$12,000-18,000

Provenance
Yusto/Giner, Málaga
Acquired from the above by the present owner

Exhibited
Málaga, Yusto/Giner, *Javier Calleja: I hope you don't mind*, June 8 - July 28, 2018

479. Javier Calleja

Little Hat (#8)
signed, partially titled and dated "8 2017 Javier Calleja" on the reverse
watercolor and graphite on paper
39⅜ x 31⅜ in. (100 x 79.7 cm.)
Executed in 2017.

Estimate
$12,000-18,000

Provenance
Galerie Zink, Munich
Acquired from the above by the present owner in September 2017

Property from a Distinguished Los Angeles Collection

480. Marlene Dumas b. 1953

Little Boy
signed "M. Dumas" lower left; titled and dated "Little boy 1991" upper right
watercolor on paper
13 x 7½ in. (33 x 19.1 cm.)
Executed in 1991.

Estimate
$12,000-18,000

Provenance
Jack Tilton Gallery, New York
Acquired from the above by the present owner in 1991

Exhibited
Los Angeles Metropolitan Medical Center, *Human Condition*, October 1 - November 30, 2016

481. William Kentridge b. 1955

Stereoscope
signed "KENTRIDGE" lower right
charcoal, pastel and collage on paper
14 x 22¾ in. (35.6 x 57.8 cm.)
Executed in 1999.

Estimate
$25,000-35,000

Provenance
Goodman Gallery, Johannesburg
Acquired from the above by the present owner in 1999

Exhibited
Johannesburg, Goodman Gallery, *William Kentridge: Stereoscope*, October 16 - November 20, 1999

482. Michel Majerus 1967-2002

MoM Block Nr. 65
signed, titled and dated "M. Majerus 99 MoM Block Nr. 65" on the reverse
acrylic on canvas
62⅞ x 55⅛ in. (160 x 140 cm.)
Painted in 1999.

Estimate
$30,000-50,000

Provenance
Galeria Mário Sequeira, Tibães
Acquired from the above by the present owner in 1999

Property from a Prominent Private American Collection

483. Markus Lüpertz b. 1941

Der Dandy
signed with the artist's initial "M" upper left; further signed, inscribed and titled "P.L. "DER DANDY" (3) Markus Lüpertz" on the reverse; further signed with the artist's initial "M" on the stretcher
oil on canvas
78¾ x 63⅜ in. (200 x 161 cm.)
Painted in 1984.

Estimate
$35,000-50,000

Provenance
Reinhard Onnasch Galerie, Berlin
Acquired from the above by the present owner

Exhibited
Berlin, Reinhard Onnasch Galerie, *Markus Lüpertz: Pierrot Lunaire*, June 7 - July 12, 1986, p. 6 (illustrated, p. 7)

484. Ron Gorchov b. 1930

Low Comedy
signed, titled and dated "© RON GORCHOV 1988 "LOW COMEDY" '88" on the reverse
oil on shaped canvas
22¾ x 27⅜ x 8¼ in. (57.8 x 69.5 x 21 cm.)
Painted in 1988.

Estimate
$15,000-25,000

Provenance
Susanne Hilberry Gallery, Birmingham, MI
Acquired from the above by the present owner

485. Thomas Houseago b. 1972

Oxford Mask
incised with the artist's signature, foundry mark and number "Houseago A.P. IV/V" on the left edge
bronze
19 x 14½ x 3½ in. (48.3 x 36.8 x 8.9 cm.)
Executed in 2010, this work is artist's proof number 4 from an edition of 21 plus 5 artist's proofs.

Estimate
$25,000-35,000

Provenance
Acquired directly from the artist by the present owner

Exhibited
Modern Art Oxford; Oxford, Ashmolean Museum of Art and Archaeology, *Thomas Houseago: What Went Down*, December 11, 2010 - February 20, 2011, p. 237 (another example exhibited and illustrated, p. 207)

486. William Kentridge b. 1955

Telephone Lady
signed and numbered "W Kentridge 4/9" on the reverse
linocut on Belgian canvas with gesso
81 x 39⅜ in. (205.7 x 100 cm.)
Executed in 2000, this work is number 4 from an edition of 9 works on canvas plus 25 works on paper.

Another variant of this work is housed in the permanent collection of The Museum of Modern Art, New York.

Estimate
$12,000-18,000 •

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

Exhibited
San Francisco Museum of Modern Art; Modern Art Museum of Forth Worth; West Palm Beach, Norton Museum of Art; New York, The Museum of Modern Art; Vienna, Albertina; Jerusalem, Israel Museum; Amsterdam, Stedelijk Museum, *William Kentridge: Five Themes*, March 14, 2009 - October 2, 2011 (another variant exhibited)
Liverpool, The Bluecoat; Birmingham, Midland Arts Centre; Derby, QUAD; Newcastle, University of Northumbria Gallery; Plymouth, Peninsula Arts; Aberystwyth, Arts Center, *A Universal Archive: William Kentridge as Printmaker* (organized by Hayward Gallery, London), December 7, 2012 - May 16, 2014, p. 133 (another variant exhibited and illustrated, p. 64)

Literature
Judith B. Hecker, *William Kentridge: Trace, Prints from the Museum of Modern Art*, New York, 2010, pl. 12, pp. 13, 61 (another variant illustrated, p. 26)
Kate McCrickard, *William Kentridge*, London, 2012, fig. 34, p. 39 (another example illustrated)
Lilian Tone, ed., *William Kentridge: Fortuna*, London, 2013, p. 271 (another variant illustrated)

Property from an Important West Coast Collector

487. Donald Baechler b. 1956

Flowers (Tulips)
incised with the artist's initials, foundry mark and number "DB 4/8" on the base
bronze with brown patina
62½ x 45 x 16⅝ in. (158.8 x 114.3 x 42.2 cm.)
Executed in 2003-04, this work is number 4 from an edition of 8.

Estimate
$30,000-50,000

Provenance
Cheim & Read, New York
Acquired from the above by the present owner in 2006

Exhibited
Museum der Moderne Salzburg, *Donald Baechler: Skulpturen*, July 25 - August 29, 2004, p. 23 (another example exhibited and illustrated)
New York, Cheim & Read, *Donald Baechler: New Sculptures*, January 10 - February 12, 2005 (another example exhibited)
New York, Fisher Landau Center for Art, *Donald Baechler: Painting & Sculpture*, December 10, 2011 - April 1, 2012 (another example exhibited)

Property from a Distinguished Los Angeles Collection

488. Eberhard Havekost b. 1967

Snow World (Spiel gegen Depressionen)
signed, titled and indistinctly inscribed "Havekost SNOW WORLD (SPIEL GEGEN DEPRESSIONEN)" on the reverse
oil on canvas
43½ x 51 in. (110.5 x 129.5 cm.)
Painted in 2004.

Estimate
$15,000-20,000

Provenance
Roberts & Tilton, Los Angeles
Acquired from the above by the present owner in 2005

Exhibited
Los Angeles, Roberts & Tilton, *Eberhard Havekost: Sonnenschutz*, January 8 - February 5, 2005

489. Josephine Halvorson b. 1981

Slats
signed and dated "JOSEPHINE HALVORSON 2011" on the overlap; further stamped with the artist's signature "Josephine Halvorson" on the stretcher
oil on linen
28 x 36 in. (71.1 x 91.4 cm.)
Painted in 2011.

Estimate
$8,000-12,000

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

490. Alicja Kwade b. 1979

Ungeklärte Anziehung (Stahlblech/Spiegel)
steel plate and mirror, in 2 parts
53⅜ x 57¼ x 23⅝ in. (135.6 x 145.4 x 60 cm.)
Executed in 2011.

Estimate
$8,000-12,000

Provenance
Harris Lieberman Gallery, New York
Acquired from the above by the present owner in May 2012

491. Pamela Rosenkranz b. 1979

The Most Important Body of Water is Yours (Underneath, the Miracles of Nature)
acrylic on spandex
78½ x 55⅜ in. (199.4 x 140.7 cm.)
Executed in 2011.

Estimate
$25,000-35,000

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

Property from an Important Contemporary Collection

492. Tony Lewis b. 1986

Chunk
pencil, graphite powder and tape on 4 adjoined sheets of paper
83¼ x 71¼ in. (211.5 x 181 cm.)
Executed in 2015.

Estimate
$15,000-20,000

Provenance
Jessica Silverman Gallery, San Francisco
Acquired from the above by the present owner

Exhibited
San Francisco, Jessica Silverman Gallery, *Synecdoche: Julie Beaufils, Vincent Fecteau, Henry Gunderson, Tony Lewis, B. Ingrid Olson*, July 1 - August 22, 2015

Property from an Important Contemporary Collection

493. Theaster Gates b. 1973

Whyte Painting (KOH0002)
porcelain
19¾ x 22½ x 2¾ in. (50.2 x 57.2 x 7 cm.)
Executed in 2010.

Estimate
$10,000-15,000

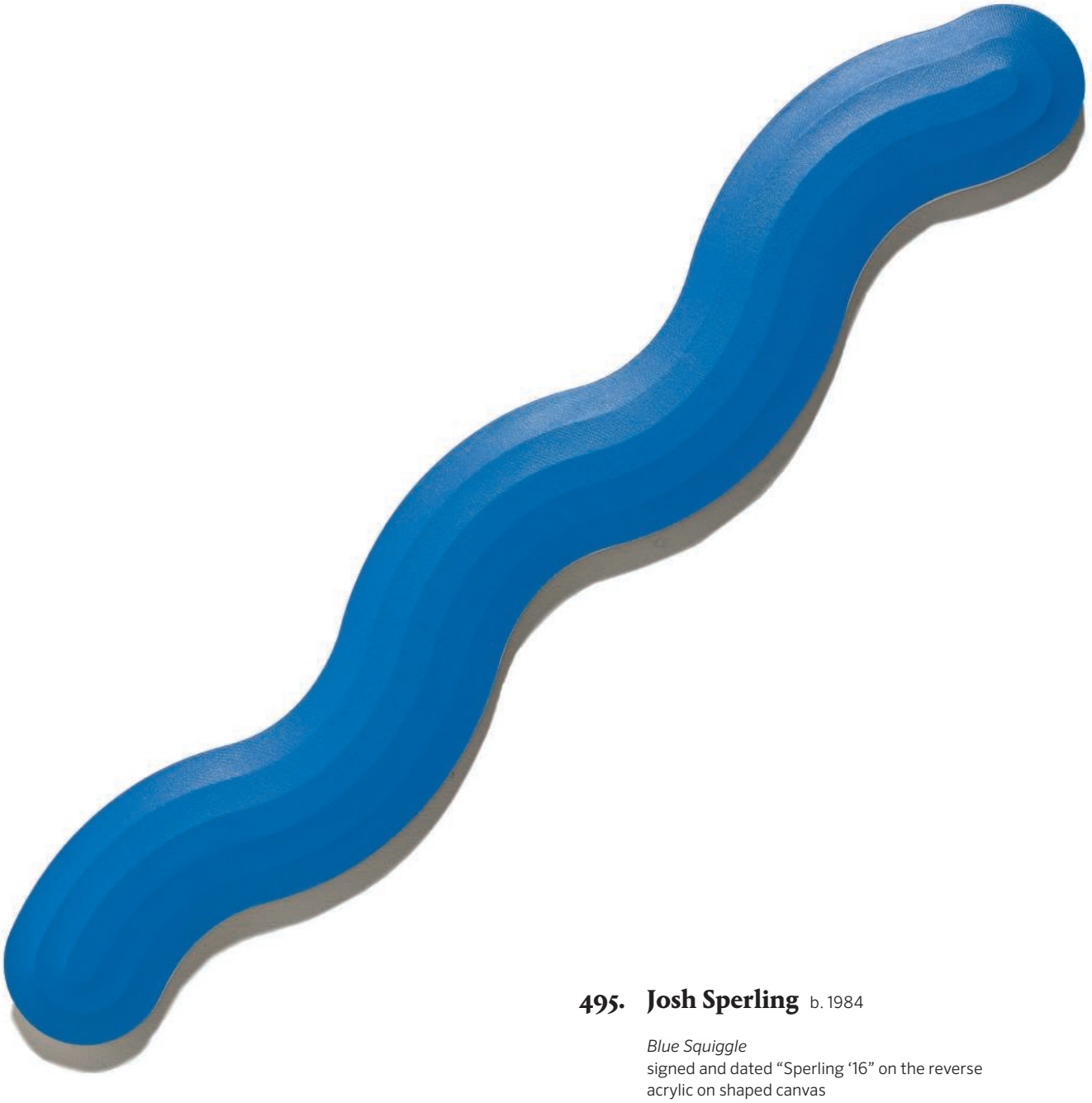
Provenance
Kavi Gupta Gallery, Chicago
Acquired from the above by the present owner

494. Michael Rey b. 1979

Untitled
signed and dated "M. REY 2013" on the reverse
oil on plasticine on panel
81 x 28⅞ in. (205.7 x 73.3 cm.)
Executed in 2013.

Estimate
$5,000-7,000

Provenance
Acquired directly from the artist by the present owner



495. Josh Sperling b. 1984

Blue Squiggle
signed and dated "Sperling '16" on the reverse
acrylic on shaped canvas
6¼ x 38¼ in. (15.9 x 97.2 cm.)
Painted in 2016.

Estimate
$15,000-20,000

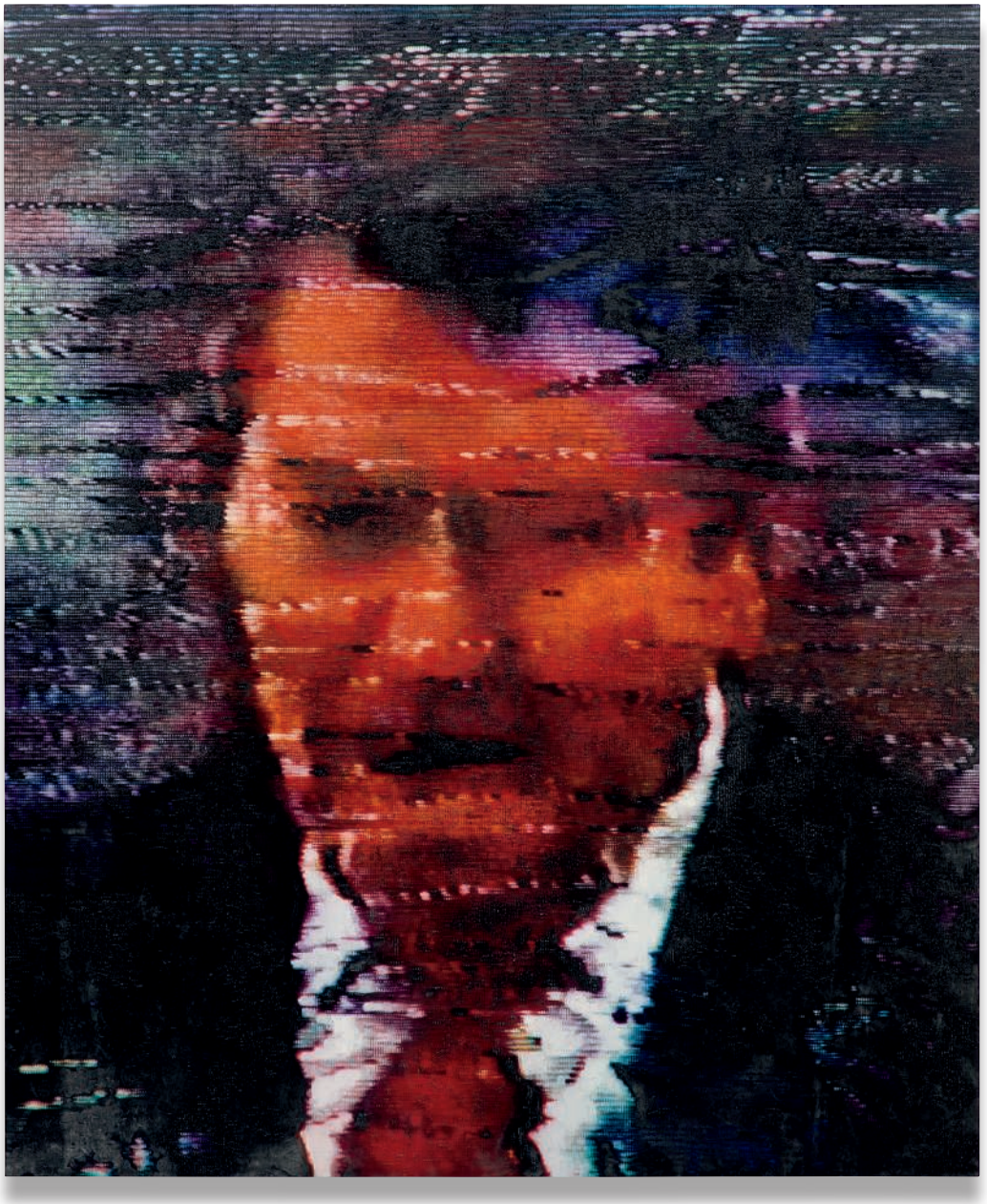
Provenance
Acquired directly from the artist by the present owner

496. Jeff Elrod b. 1966

Cold Cave 2
signed and dated "Jeff Elrod 2013" on the overlap;
further dated "2013" on the stretcher
inkjet on canvas
90 x 64¼ in. (228.6 x 163.2 cm.)
Executed in 2013.

Estimate
$30,000-50,000

Provenance
Luhring Augustine, New York
Acquired from the above by the present owner in June 2016



Property from a Distinguished Private Collector

497. Kon Trubkovich b. 1979

Ripe Fruit
signed, titled and dated "Trubkovich 2013 "RIPE FRUIT"" on the reverse
oil on canvas
72 x 60 in. (182.9 x 152.4 cm.)
Painted in 2013.

Estimate
$18,000-25,000

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

Literature
Cay Sophie Rabinowitz, ed., *Kon Trubkovich: Leap Second*, New York, 2014, p. 132 (illustrated)

498. Chris Martin b. 1954

Seven Pointed Star for Isaac Hayes
titled "SEVEN POINTED STAR FOR ISAAC HAYES..." lower left; signed with the artist's initials and dated "2008... CM" lower right; further signed with the artist's initials, titled and dated "SEVEN POINTED STAR FOR ISAAC HAYES 2008... CM" on the reverse
oil and mixed media on canvas
64⅛ x 59¼ in. (162.9 x 150.5 cm.)
Executed in 2008.

Estimate
$12,000-18,000

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

Literature
Bob Nickas, *Painting Abstraction: New Elements in Abstract Painting*, London, 2009, p. 254 (illustrated, p. 255)

499. Gert and Uwe Tobias b. 1973/1973

Untitled
indistinctly inscribed, numbered and dated "2/2 2006" on the reverse
woodcut on paper
81 x 67 in. (205.7 x 170.2 cm.)
Executed in 2006, this work is number 2 from an edition of 2.

Estimate
$15,000-20,000

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

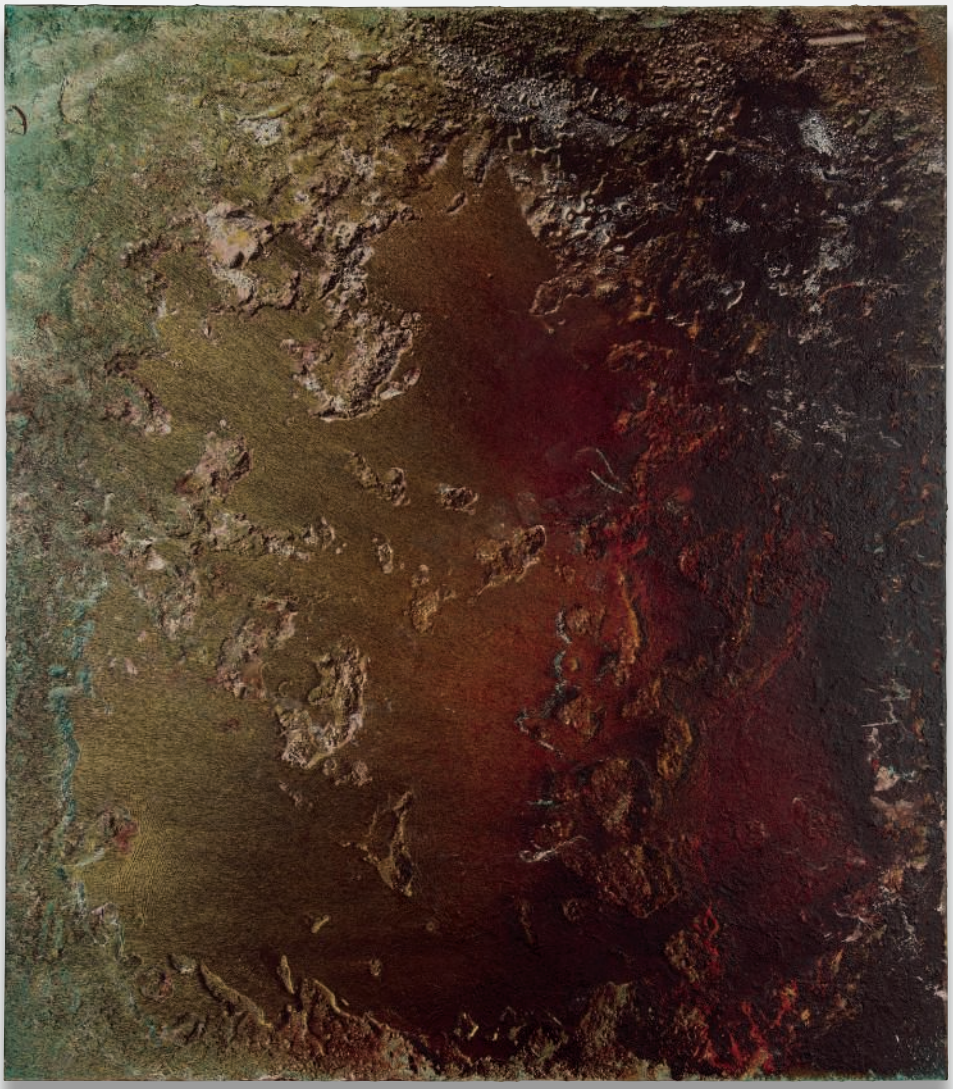
500. Oscar Murillo b. 1986

Untitled (synthetic trash paintings)
dirt, oil and spray paint on canvas
32½ x 31½ in. (82.6 x 80 cm.)
Executed in 2011.

Estimate
$15,000-20,000

Provenance
Carlos/Ishikawa, London
Acquired from the above by the present owner

Exhibited
Milan, Brand New Gallery, *Into the Surface*, January 12, 2012 - February 23, 2012



501. Ryan Sullivan b. 1983

Untitled
oil, latex, synthetic polymer, lacquer and enamel on canvas
96 x 84 in. (243.8 x 213.4 cm.)
Executed in 2014.

Estimate
$15,000-20,000

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

Exhibited
Miami, Institute of Contemporary Art, *Ryan Sullivan*, April 16 - August 9, 2015, pp. 150-151 (illustrated)

502. Spencer Sweeney b. 1973

Interparticular
signed and dated "SPENCER SWEENEY 01" on the reverse
acrylic and paintbrush on canvas
64 x 50 in. (162.6 x 127 cm.)
Executed in 2001.

Estimate
$8,000-12,000 •

Provenance
Gavin Brown's enterprise, New York
Acquired from the above by the present owner

Exhibited
New York, American Fine Arts, *Spencer Sweeney*, November 17 - December 10, 2001

503. Tim Noble and Sue Webster

b. 1966 and b. 1967

Metal Fucking Rats with Heart Shaped Tail
welded steel and light projector
sculpture 25½ x 23 x 7¼ in. (64.8 x 58.4 x 18.4 cm.)
projector 5 x 7 x 4⅞ in. (12.7 x 17.8 x 12.4 cm.)
Executed in 2007, this work is unique.

Estimate
$40,000-60,000

Provenance
Courtesy of the Artist
(AUCTION) RED, Sotheby's, New York, February 14, 2008, lot 6
Acquired at the above sale by the present owner

504. Richard Hambleton 1952-2017

Mutiny
acrylic on canvas
82⅛ x 266 in. (208.6 x 675.6 cm.)
Painted in 1985, this work is registered in the Richard Hambleton Archives under number WGRH1477.

Estimate
$100,000-150,000

Provenance
Gallery Urban Corp., New York (acquired from the artist in 1990)
Acquired from the above by the present owner

Exhibited
New York, Piezo Electric Gallery, *Richard Hambleton*, April 11 - May 5, 1985
New York, Gallery Urban, *Abstraction as Landscape*, January 21 - March 2, 1989

Literature
Holland Cotter, "Richard Hambleton", *Arts Magazine*, September 1985, p. 22

505. Barry McGee b. 1966

Untitled
acrylic and epoxy on surfboard
48 x 18½ x 2 in. (121.9 x 47 x 5.1 cm.)
Executed in 2013.

Estimate
$8,000-12,000

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

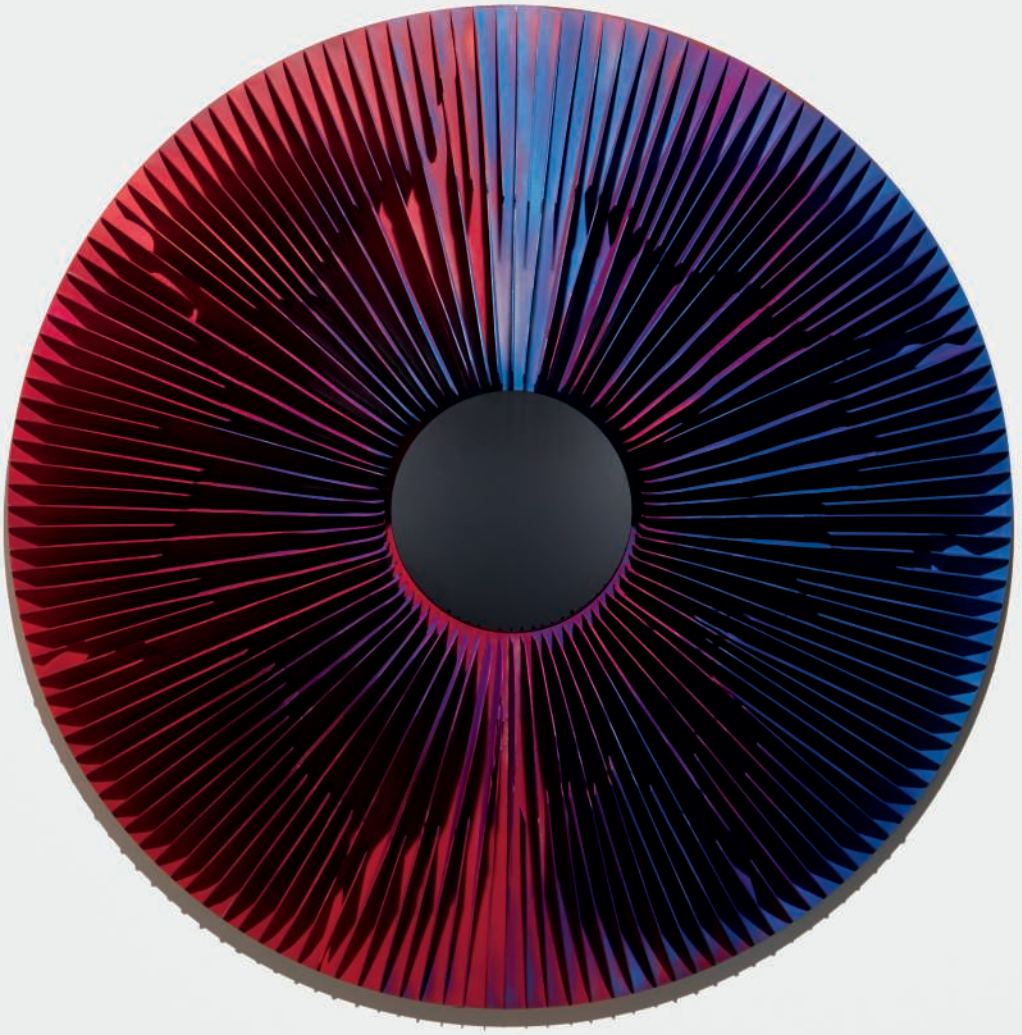
Exhibited
New York, Cheim & Read, *Barry McGee*, September 12 - October 26, 2013

506. OSGEMEOS b. 1974

It is Supposed to be Raining But.....
signed with the artist's initials "OG" on the reverse
acrylic and spray paint on wood
98⅜ x 98⅜ x 5⅞ in. (250 x 250 x 15 cm.)
Executed in 2008.

Estimate
$50,000-70,000

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



507. Vasily Klyukin b. 1976

Passion & Harmony (Fuchsia-Blue)
incised with the artist's initials, inscription and date "VK-PG-FB-ID-D200-2016" on the reverse
acrylic, plywood, paint and glass
78¾ x 78¾ x 15 in. (200 x 200 x 38.1 cm.)
Executed in 2016, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate
$70,000-100,000

Provenance
ArtHouse 2050, Monaco
Acquired from the above by the present owner

Exhibited
Venice Biennale, *Vasily Klyukin: In Dante Veritas*, May 7 - November 30, 2019 (another variant exhibited)
Antibes, Hôtel du Cap-Eden-Roc, *The 26th Annual amFAR Gala*, May 23, 2019 (another variant exhibited)

508. Asli Özok b. 1983

Time
signed "Asli Özok" on the reverse
oil and silver leaf on canvas
68⅛ x 52⅛ in. (173 x 132.4 cm.)
Executed in 2019, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate
$20,000-30,000

Provenance
Acquired directly from the artist by the present owner

509. Zhan Wang b. 1962

Artificial Rock No. 161
incised with the artist's signature in Chinese, partial title, number and date "161# 1/4 2013" on the lower left turning edge
stainless steel
21 x 12 x 6½ in. (53.3 x 30.5 x 16.5 cm.)
Executed in 2013, this work is number 1 from an edition of 4.

Estimate
$50,000-70,000

Provenance
Long March Space Limited, Hong Kong
Acquired from the above by the present owner

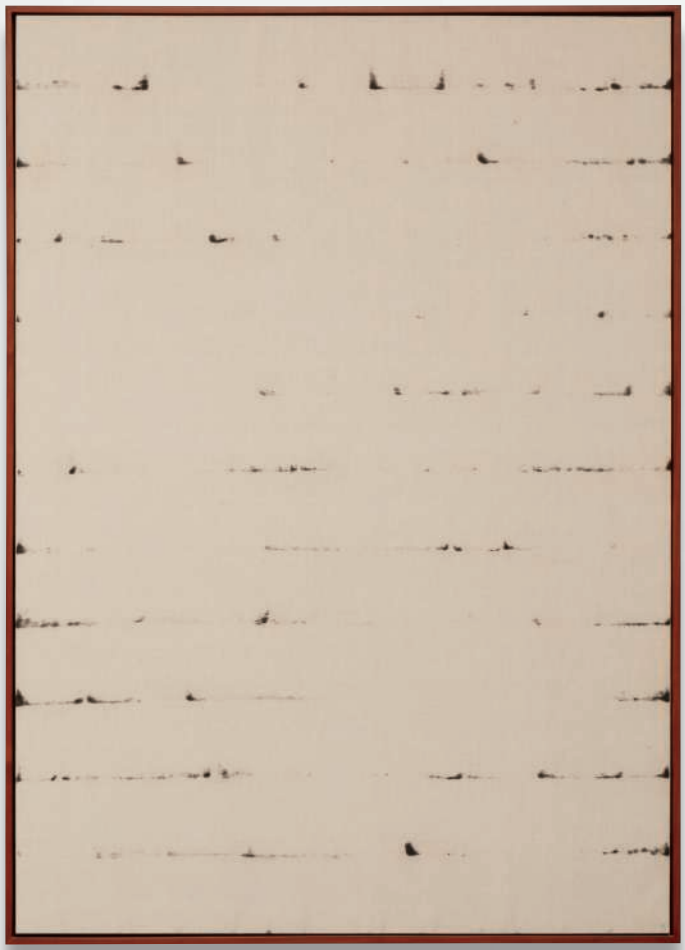
510. Wang Yigang b. 1961

H8
signed in Chinese, signed with the artist's initials and dated "2015 WYG" lower right
oil on canvas
63 x 94½ in. (160 x 240 cm.)
Painted in 2015.

Estimate
$40,000-60,000

Provenance
Absolute Art Modern & Contemporary, Lugano
Martinelli Gallery, Lodi
Private Collection, Milan

Literature
Absolute Art Modern & Contemporary, *Wang Yigang: Through Color II Edition*, Lugano, 2018, p. 140 (illustrated, p. 88; erroneously dated 2016)



511. Davide Balula b. 1978

Burnt Painting, Imprint of the Burnt Painting (Shims)
charred wood and dust of charred wood on canvas, in artist's frame, diptych
each 84 x 60 in. (213.4 x 152.4 cm.)
Executed in 2012.

Estimate
$8,000-12,000

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

512. Callum Innes b. 1962

Exposed Painting Blue Lake
signed, signed with the artist's initials, inscribed and dated "Callum Innes 2012 CI 712 Callum Innes" on the overlap
oil on canvas
70¾ x 68⅞ in. (179.7 x 174.9 cm.)
Painted in 2012.

Estimate
$40,000-60,000

Provenance
Ingleby Gallery, Edinburgh
Acquired from the above by the present owner in 2014

513. Blake Rayne b. 1969

Untitled Painting
signed with the artist's initials and erroneously dated "BR 2008" on the reverse
acrylic, gesso and spray paint on linen, in artist's lacquered wood frame
71 x 50 in. (180.3 x 127 cm.)
Executed in 2009.

Estimate
$8,000-12,000

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

Exhibited
New York, Miguel Abreu Gallery, *Practice vs. Object*, March 5 - April 19, 2009
Blaffer Art Museum, University of Houston, *Blake Rayne: Cabin Of The Accused*, October 22, 2016 - March 18, 2017, p. 63 (illustrated, pp. 62, 189)

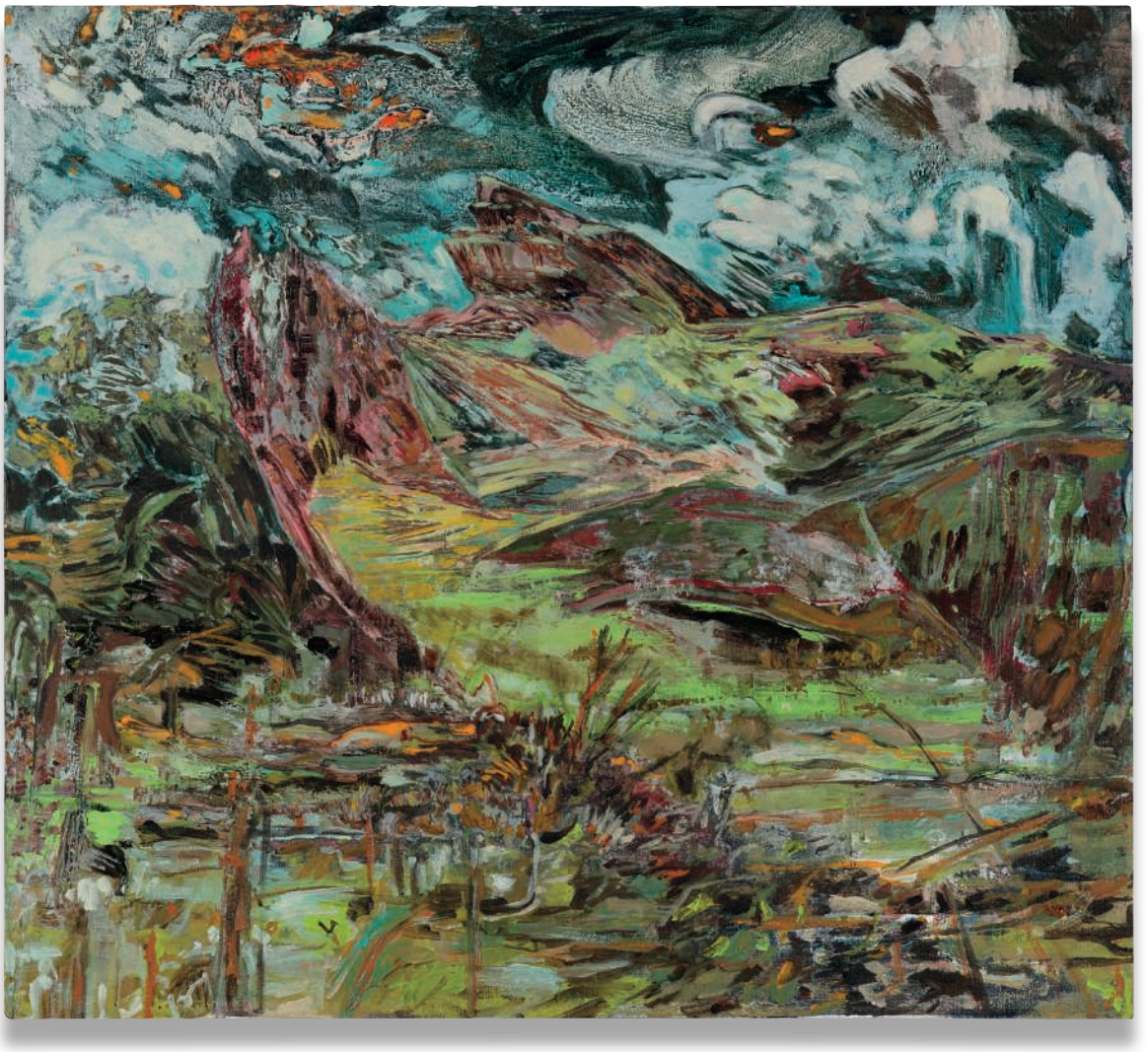
514. Caragh Thuring b. 1972

Dock III
gesso, acrylic and oil on linen
64⅜ x 90⅛ in. (163.5 x 228.9 cm.)
Executed in 2010.

Estimate
$12,000-18,000

Provenance
Thomas Dane Gallery, London
Acquired from the above by the present owner

Exhibited
London, Thomas Dane Gallery, *Caragh Thuring*, November 19, 2010 - January 8, 2011



515. Hernan Bas b. 1978

Fields Far Flung
signed with the artist's initials, titled and dated "HB 08
Fields far flung" on the reverse
acrylic on linen on panel
27 x 30 in. (68.6 x 76.2 cm.)
Painted in 2008.

Estimate
$25,000-35,000

Provenance
Fredric Snitzer Gallery, Miami
Acquired from the above by the present owner

516. Will Cotton b. 1965

Candy Stick Forest
signed, titled and dated "WILL COTTON -CANDY STICK FOREST- 2005" on the reverse
oil on linen
60⅛ x 72¼ in. (152.7 x 183.5 cm.)
Painted in 2005.

Estimate
$50,000-70,000

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

Exhibited
Los Angeles, Michael Kohn Gallery, *Will Cotton: Paintings and Works on Paper*, November 4 - December 21, 2005, pp. 56-57 (illustrated)

517. **Karl Holmqvist** b. 1964

Untitled (BIG ASS PAINTING)
UV ink and aluminum buttons on canvas
71 x 70⅞ in. (180.3 x 180 cm.)
Executed in 2015.

Estimate
$8,000-12,000

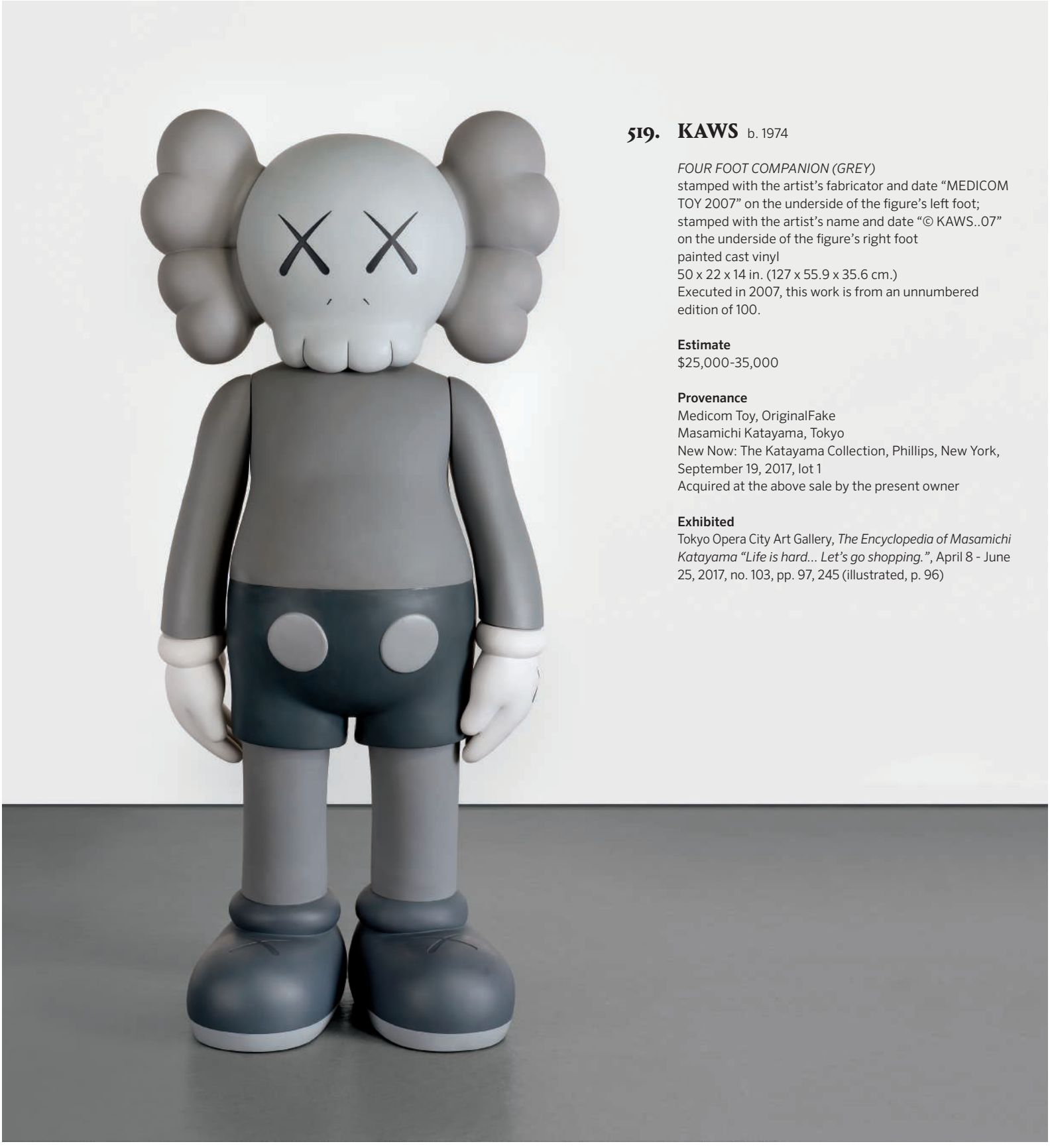
Provenance
Gavin Brown's enterprise, New York
Acquired from the above by the present owner

518. Aaron Garber-Maikovska b. 1978

Bojangles
signed and dated "AARON GARBER-MAIKOVSKA
Aaron Garber-Maikovska 2013" on the reverse
ink and acrylic on archival gator board
95 x 47 in. (241.3 x 119.4 cm.)
Executed in 2013.

Estimate
$8,000-12,000

Provenance
Greene Exhibitions, Los Angeles
Acquired from the above by the present owner



519. KAWS b. 1974

FOUR FOOT COMPANION (GREY)
stamped with the artist's fabricator and date "MEDICOM TOY 2007" on the underside of the figure's left foot; stamped with the artist's name and date "© KAWS..07" on the underside of the figure's right foot
painted cast vinyl
50 x 22 x 14 in. (127 x 55.9 x 35.6 cm.)
Executed in 2007, this work is from an unnumbered edition of 100.

Estimate
$25,000-35,000

Provenance
Medicom Toy, OriginalFake
Masamichi Katayama, Tokyo
New Now: The Katayama Collection, Phillips, New York, September 19, 2017, lot 1
Acquired at the above sale by the present owner

Exhibited
Tokyo Opera City Art Gallery, *The Encyclopedia of Masamichi Katayama "Life is hard... Let's go shopping."*, April 8 - June 25, 2017, no. 103, pp. 97, 245 (illustrated, p. 96)

520. Jeff Koons b. 1955

Three works: (i) *Balloon Swan (Yellow)*; (ii) *Balloon Rabbit (Red)*; (iii) *Balloon Monkey (Blue)*
(i) impressed with the artist's signature, title, number and date "Jeff Koons 441/999 '17 JEFF KOONS BALLOON SWAN (YELLOW)" on the underside
(ii) impressed with the artist's signature, title, number and date "Jeff Koons 503/999 '17 JEFF KOONS BALLOON RABBIT (RED)" on the underside
(iii) impressed with the artist's signature, title, number and date "Jeff Koons 462/999 '17 JEFF KOONS BALLOON MONKEY (BLUE)" on the underside
mirror-polished stainless steel with transparent color coating
(i) 9½ x 6½ x 8¼ in. (24.1 x 16.5 x 21 cm.)
(ii) 11½ x 5⅜ x 8¼ in. (29.2 x 13.7 x 21 cm.)
(iii) 9¾ x 8¼ x 15⅜ in. (24.8 x 21 x 39.1 cm.)
(i) Executed in 2017, this work is number 441 from an edition of 999 plus 50 artist's proofs, published by Bernardaud, Limoges, France.
(ii) Executed in 2017, this work is number 503 from an edition of 999 plus 50 artist's proofs, published by Bernardaud, Limoges, France.
(iii) Executed in 2017, this work is number 462 from an edition of 999 plus 50 artist's proofs, published by Bernardaud, Limoges, France.

Estimate
$30,000-40,000

Provenance
Weng Contemporary, Zug
Acquired from the above by the present owner

(i) (iii) (ii)

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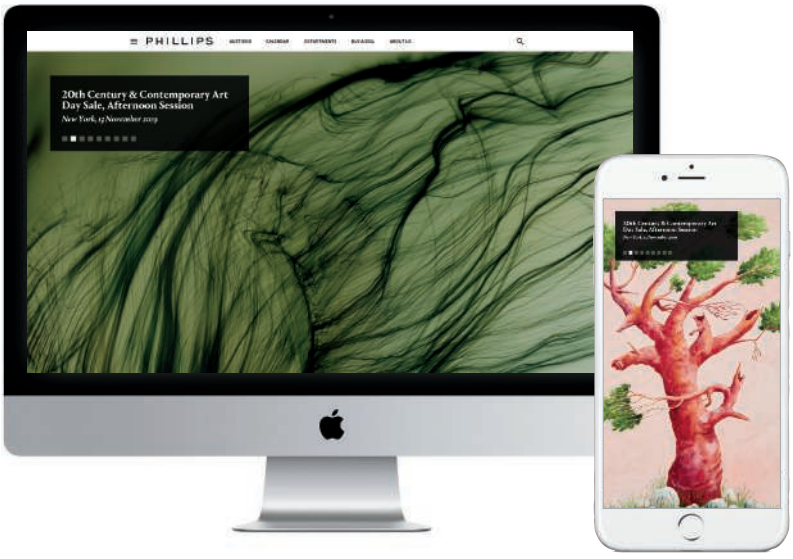

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Aletto Brothers. A Ruby, Diamond, Platinum and Gold Brooch, 1992
Estimate $60,000-90,000

A Diamond and Platinum Ring
Estimate $150,000-250,000

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Njideka Akunyili Crosby
Untitled
monotype
image 17½ x 24 in. (44.5 x 61 cm.)
sheet 22¼ x 29⅞ in. (56.5 x 75.9 cm.)
Executed in 2011.

PHILLIPS

353. **Tauba Auerbach**

325. Kehinde Wiley

388. Carroll Dunham

439. Wolfgang Tillmans

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