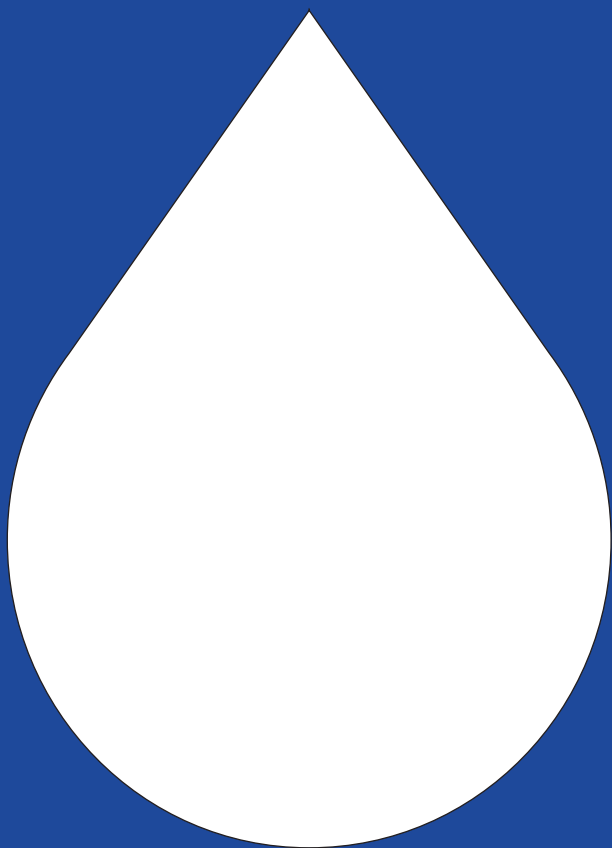


Art for One Drop

A Contemporary Art Auction
benefiting access to safe water
New York, 21 September 2018



PHILLIPS



Rita Ackermann. David Altmejd.
Ai Weiwei . Cory Arcangel. Nairy Baghramian.
Hernan Bas. Walead Beshty. Carol Bove.
Ed Clark. Olafur Eliasson. Tracey Emin.
Charles Gaines. Jennifer Guidi.
Andreas Gursky. David Hammons.
Camille Henrot. Damien Hirst. Jenny Holzer.
Thomas Houseago. Gary Hume. Anne Imhof.
Rashid Johnson. Wyatt Kahn. Anish Kapoor.
Ellsworth Kelly. Barbara Kruger. Louise Lawler.
Tony Lewis. Glenn Ligon. Nate Lowman.
Sarah Lucas. Mark Manders. Paul McCarthy.
Vik Muniz. Catherine Opie. Gabriel Orozco.
Angel Otero. Jean-Michel Othoniel.
Nicolas Party. Adam Pendleton. Giuseppe Penone.
Rob Pruitt. Ugo Rondinone. Sterling Ruby.
Gary Simmons. Lorna Simpson. Josh Smith.
Do Ho Suh. Kara Walker.
Christopher Wool.

Art for One Drop

Charity Auction

Friday, 21 September 2018, 7pm
450 Park Avenue, New York

Public Viewing

15–21 September
Monday–Saturday 10am–6pm
Sunday 12pm–6pm

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Art for One Drop is a highly anticipated contemporary art auction in partnership with One Drop, Guy Laliberté's Water Foundation, and Phillips Auction House. In an exclusive collaboration with the Sprüth Magers gallery and under the direction of renowned curator and critic Philipp Kaiser, the event is kicking off Phillips' fall sale season on September 21. The auction will feature some of the most renowned and admired artists worldwide gathering a diverse collection of contemporary art that embodies our shared ambition to make a difference and bring positive change to the global water crisis.

All proceeds will go to fund One Drop's life-changing work in Latin America, namely through its Lazos de Agua program that will help provide access to safe water and sanitation for more than 200,000 people in dire need.

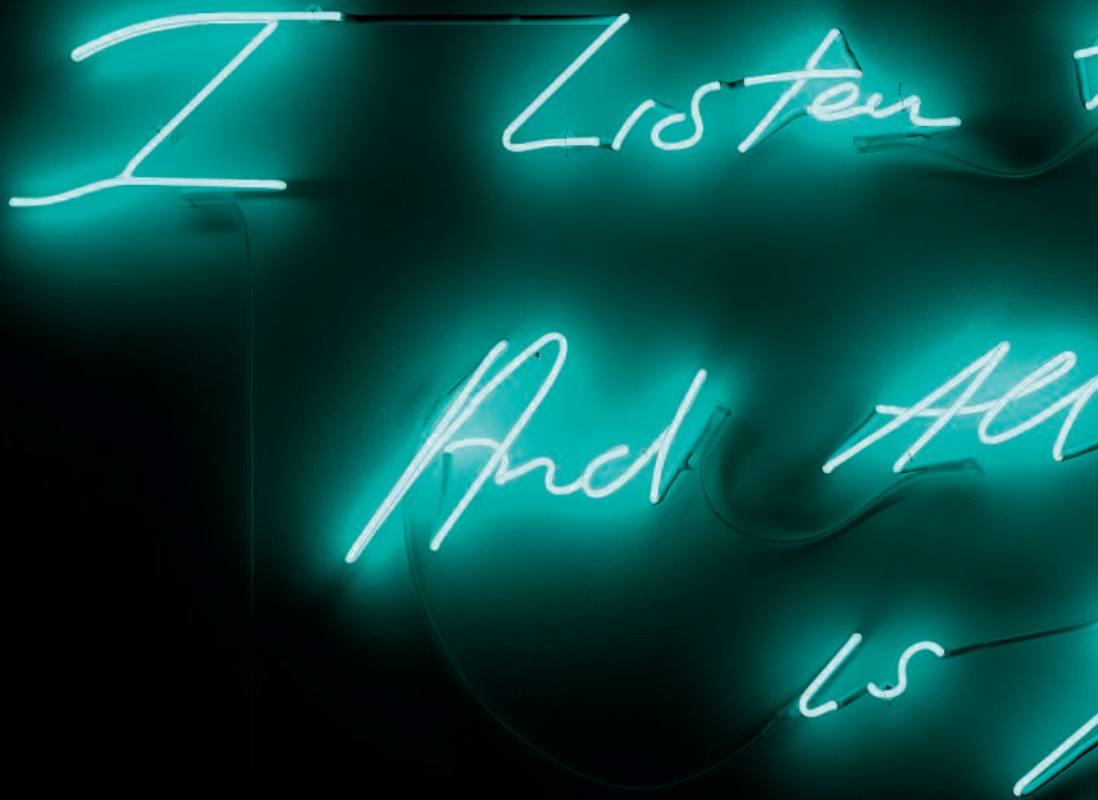
Together, let's turn water into action.



PHILLIPS







20. Tracey Emin

© 2018 Tracey Emin. All rights reserved, DACS,
London /Artists Rights Society (ARS), New York

to the Ocean

I hear

you

Edward Dolman

Chief Executive Officer, Phillips

It is a great honor and privilege for Phillips to present to you *Art for One Drop*, a carefully curated selection of artworks, generously donated by some of the most influential artists working today, which are being sold to benefit Guy Laliberté's One Drop Foundation.

Thirty percent of the world's population lack critical access to safe, potable water at home, a shocking deficiency of such an essential need, which besets almost every aspect of the lives of the more than two billion men, women, and children. Providing access to safe water is one of the most crucial ways to support the development of communities around the world. The funds raised by this auction at Phillips will benefit One Drop's projects in Latin America and will help improve the lives of more than 200,000 people through sustainable access to safe water and sanitation.



We are truly grateful for the outpouring of generosity we have seen from some of today's most esteemed artists, including Gabriel Orozco, Christopher Wool, Carol Bove, Jenny Holzer, Kara Walker and many more; it has far exceeded our expectations. The numerous exceptional works of art they have donated have never been offered at auction and we are confident that they will command the attention of discerning collectors, bringing additional global awareness to this vital initiative.

I would like to sincerely thank the dynamic Kimberly Chang Mathieu for her indispensable efforts in coordinating this project. I must also acknowledge the critical expertise of curator Philipp Kaiser, advisor Pippa Cohen, and gallerist Sarah Watson, all of whom have provided invaluable help in locating and securing the excellent artworks on offer through tireless, but spirited conversations about this important mission.

The task that Guy Laliberté and his team at One Drop have taken on is herculean and their successful implementation of innovative strategies to not only provide infrastructure, but also respectfully influence behavioral change, and support financial and entrepreneurial training to empower communities in the long-term, has proven effective. In just over a decade, One Drop has undertaken projects which will benefit well over a million people and their investments in sustainable solutions will yield continued impact for many years to come.

Phillips is proud to support the essential and remarkable work being accomplished by One Drop around the world. I urge each and every one of you to engage and join us for *Art for One Drop* on September 21.

Philipp Kaiser

Curator

I could not be prouder to be introducing *Art for One Drop*, one of the biggest fundraising art events of the year. *Art for One Drop* has been a wonderful, collaborative project to be a part of and I'm thrilled to have had the opportunity to work with some of the top experts in the art world as well as with 50 of the most renowned contemporary artists worldwide—all coming together for one of the biggest challenges of the 21st century: safe water access.

I've always been impressed with Guy Laliberté, not just as an art collector or a successful entrepreneur through his commitment to the arts and Cirque du Soleil, but also with the One Drop Foundation he initiated 10 years ago whose mission is to provide access to safe water, sanitation and hygiene around the world. The staggering statistic of 2.1 billion people that are living without access to safe, drinking water at home certainly resonates with everyone and the impact that *Art for One Drop* can have on this important issue is truly remarkable.

It's also thanks to One Drop and Guy Laliberté's dedication and enthusiasm that we've received such an impressive response from the participating artists. In the art community, there are countless charitable fundraisers each year, but the overwhelming contribution from some of the

most prominent artists speaks to the direct impact of One Drop's initiatives. Raising millions for the cause is no small feat, and it's incredible knowing the funds will go directly towards vulnerable communities in Latin America.

To everyone involved in *Art for One Drop*, from the artists to the galleries all over the world—more than can possibly be named—I am deeply grateful for how you have stepped up for this cause. It was an honor to organize this exhibit at Phillips, and while the meaningful artwork speaks for itself, I encourage attendees and collectors to participate in the auction and join us in making a lasting dent on the global water crisis.

Thank you again to everyone who has contributed in making this event a success.

Let's continue changing our world, together.



Art collector and One Drop founder Guy Laliberté on Art and Philanthropy

Founder of Cirque du Soleil and One Drop—and contemporary art collector—Guy Laliberté was named by Time Magazine as one of the most influential people in the world and was recognized as one of the most creative and innovative minds by Condé Nast. The strong vision of this unique entrepreneur and prominent philanthropist is what made Cirque du Soleil one of the largest and most renowned brands worldwide. As a true ambassador of talent and creativity, he launched Lune Rouge in 2015 with the mission to provide support and financing to innovative projects that have positive social and environmental impacts in the technology, arts, entertainment and real estate sectors.

Have you always been interested in art?

Yes, but when I started collecting art, my approach was more instinctive. I first started collecting Antique Asian pieces, and then Primitive art & artefacts. But about four years ago, I decided to become more active as an art collector. In fact, I challenged myself to learn as much as possible in a short period of time. Since then, I have met with a great number of artists, curators and art dealers with whom I have a lot in common.

How did your approach change overtime?

It is such a fascinating world, so, of course, overtime it became an overwhelming passion and I wanted to learn as much as I could. Eventually, I started working with Kimberly Chang Mathieu, who is now my art advisor. My approach then evolved to a more rigorous one. I spent lots of hours in museums, galleries and art fairs all around the world to meet with artists and really look at their works. By educating myself this way, I was able to get a better understanding of the art world and of art collection.



Being an artist, do you have a different process as a collector?

I think that being a performance artist myself, I might have a slightly different approach to art collecting. I enjoy spending time with people who are passionate about what they do, so I enquire about the artists' projects, the evolution of their practice, their inspiration. . . and then I buy the artwork if I like it. That way, my collecting approach becomes more meaningful and insightful.

What do you like to collect?

I collect mainly contemporary art but I also appreciate primitive art, originating mainly from Africa. These pieces have social significance and impactful messages; they are aesthetic, but also possess a spiritual essence.

I look for reliquaries, statuettes and also fire-breathing figures, a reminder of what I was doing when I started Cirque du Soleil thirty-four years ago.

Where is most of your collection displayed? Do you have a lot of your works at home?

I love surrounding myself with art and I feel very lucky to be able to do so. But I also want to share it, so exhibiting my collection publicly has always been important for me.

This is why, in addition to loans to museums, the collection is also shown at the exploratory contemporary art space *Lune Rouge—Art Projects Ibiza* which attracts international visitors and offers the community the opportunity to

discover the works of established as well as emerging artists either from my collection or from partner galleries.

It's my way of giving back...

Where is your favourite place to see art?

I like to see art in places where people are living, working, creating. . . I believe that institutional collections feed the imagination of those exposed to it. In all of my companies, artworks have always been displayed for the benefit of everyone.

Why is art important?

Art is very powerful and can be used to change the world in a positive and impactful way. This was one of the initial ideas behind One Drop.

We engage in bold initiatives and use art to ensure the sustainability of our water projects. Our approach also involves Social Art for Behaviour Change programs and has received several world-renowned awards including the prestigious UN-Water Award for Best Practices and the International Water Association's Innovation Award.

What has been the inspiration for creating Art for One Drop?

One Drop is a young organization, we just celebrated our 10th anniversary in 2017. But we keep accomplishing more year after year and we try to get everyone on board.

Our fundraising initiatives focus on untapped target audiences that bring new resources and awareness to the cause of safe water access.

So, two years ago, when my art advisor, Kimberly, and I started discussing how my interest in collecting and my philanthropic projects could benefit one another, we reached out to Phillips auction house. Their response was fantastic! There's immense generosity in the art world.

Everybody was eager to engage and give back. With this in mind we approached artists, who generously joined in, motivated by the same desire to do their part.

What do you hope One Drop will accomplish through an event such as this one?

I hope that the event will raise awareness for access to safe water through a major fundraiser that will allow One Drop to increase its capacity and continue to transform lives in Latin America, Africa, India and all around the world.

Art for One Drop will definitely be a major milestone in One Drop's history.

Of all the causes in the world, why did you choose water?

One Drop started to take shape when I was thinking of how to celebrate Cirque du Soleil's 25th anniversary. In the context of these celebrations, I wanted to take this opportunity to look forward and pursue our dream of making the world a better place.

I started doing some research and quickly realized that water was at the source of almost every issue facing the world today whether it was poverty, health, education, food security or economic development.

Addressing water-related issues meant having an impact on many levels. I saw water as a transformative force.

There was also this one statistic that really struck me at the time: . . . a child died every 8 seconds from a water-borne disease—thankfully this has improved a bit by now. This triggered my decision to embrace the cause of access to safe water.

If you could say a few words to the 50 artists who generously donated an artwork for the *Art for One Drop* auction, what would it be?

200,000 Thank Yous! That is the number of lives we are aiming to transform through our ongoing projects in Latin America.


It's amazing that such renowned artists have graciously accepted to join us in this one-of-a-kind initiative. Needless to say, none of this would have been possible without their generous donations, the precious collaboration of the galleries, the involvement of all those who have joined us in making this project a reality and, of course, the art collectors who will purchase the works and then allow even more people to gain access to safe water.

Art really has the power to transform the world. . .



One Drop at a Glance



A woman with long dark hair, wearing a red garment, is shown in profile, looking down. She is positioned in front of a wall with a mosaic of blue and white tiles. A large, semi-transparent blue circle is overlaid on the right side of the image, containing text.

One Drop is an international non-profit organization created in 2007 by Cirque du Soleil's founder Guy Laliberté. At the core of its mission is access to safe water, sanitation and hygiene as a transformative force to improve the living conditions of some of the world's most vulnerable communities. With a clear objective of delivering long-term impact and sustainability, One Drop finances water access programs while bringing a unique Social Art for Behavior Change approach to all its projects.

Providing Access Is Only the Beginning

One Drop works with several international and local executing partners to support governments in reaching the United Nation's Sustainable Development Goal 6 to ensure access to water and sanitation for all by 2030. Over the past decade, One Drop has financed 13 international development projects in the water sector.

With Cirque du Soleil as its founding partner, One Drop leverages everything they've learned from the global creative phenomenon to design community-inspired social art programs based on local cultures and beliefs to drive behavior change and make a collective dent in the global water crisis. One Drop collaborates with hundreds of artists from around the world to help them bring change to their communities.

This year, One Drop is celebrating 10 years of facilitating sustainable access to safe water for people around the world. Its work has been recognized internationally by several renowned institutions and received important accolades, including the prestigious United Nations-Water Best Practices Award in 2015.

One Drop's Projects Will Benefit 1,300,000 People

Mexico

45,000

Guatemala

37,000

El Salvador

10,500

Honduras

5,000

Nicaragua

62,000

Colombia

20,000

Paraguay

43,600

Nunavik

1,500

Haiti

33,000





India

545,000

Mali

60,300

Burkina Faso

210,700

Malawi

200,000

Ongoing Projects
Completed Projects

One Drop has raised more than \$120M for safe water issues with 100% of its initiatives' net revenues going directly into its programs around the world, thanks to Guy Laliberté and Cirque du Soleil's contributions.

Why the Cause of Water?

**2.1 billion
people don't have
access to safe
water at home.**

**1 in 3 people lack adequate
sanitation facilities worldwide;
that's a total of 2.4 billion people.**

**Every 90 seconds a child dies from a
waterborne disease; this is more than HIV,
malaria and tuberculosis combined.**

**Every day, women and girls worldwide walk
an average of 3.7 miles to collect water,
which is the equivalent of 55 football fields.**

**443 million school days are missed
each year due to water
related illnesses.**



Projects Supported By the Art Auction: Latin America

Today, approximately 36 million people are living without access to safe drinking water in Latin America and the Caribbean, which is almost equal to the entire population of California.

The funds raised for *Art for One Drop* will benefit One Drop's life-changing work in Latin America, namely through its Lazos de Agua program, a multi-stakeholder partnership with the Coca-Cola Foundation, FEMSA Foundation and the Inter-American Development Bank (IDB).

The Lazos de Agua Program is centered on Social Art for Behaviour Change and will help transform the lives of more than 200,000 people by 2021 in Mexico, Guatemala, Nicaragua, Colombia and Paraguay, through sustainable access to safe water and sanitation.



What Is Social Art For Behaviour Change?





At the core of One Drop's approach to sustainability is Social Art for Behaviour Change, an innovative model that integrates a systematic and evidence-based process taking into consideration the community's behavioral determinants (contextual, psychosocial and technological) as well as its cultural and artistic references to create locally-inspired social art programs;

These programs are meant to encourage positive behavior change towards access to safe water, sanitation and hygiene and empower the community members with ultimate goal of ensuring the sustainability of the projects;

The tools and products that are developed result from a co-construction and co-creation process with the participants and the local artists. All the artistic products are inspired and rooted in the local culture and delivered in the local languages.



One Drop's Safe Water Access Programs Are More Than Just Building a Well

Here are few tangible examples of what the Lazos de Agua program is accomplishing in collaboration with local governments and partners.

In Nicaragua, 27 piped water systems are being built or rehabilitated to provide safe water for homes in the municipalities of Waslala and Waspam. This initiative will ultimately reach 12,500 people who will also participate in social art for behaviour change activities such as: presentation of a play, creation of mosaic murals and short films.

In the state of Guanajuato in Mexico, up to 65 water supply and sanitation systems are being built or improved, reaching 45,000 people who will also participate in social art activities focusing on water-related issues.

In rural communities and small cities in Paraguay, up to 15,000 homes will benefit from improved water access and sanitation, and the social art activities are being developed in partnership with 4 local groups of artists.



Thank you

to the artists who have graciously accepted to participate in
this grandiose endeavour by donating an artwork.

Rita Ackermann

Ai Weiwei

David Altmejd

Cory Arcangel

Nairy Baghramian

Hernan Bas

Walead Beshty

Carol Bove

Ed Clark

Olafur Eliasson

Tracey Emin

Charles Gaines

Jennifer Guidi

Andreas Gursky

David Hammons

Camille Henrot

Jenny Holzer

Thomas Houseago

Gary Hume

Anne Imhof

Rashid Johnson

Wyatt Kahn

Anish Kapoor

Ellsworth Kelly

Barbara Kruger

Louise Lawler

Tony Lewis

Glenn Ligon

Nate Lowman

Sarah Lucas

Mark Manders

Paul McCarthy

Vik Muniz

Catherine Opie

Gabriel Orozco

Angel Otero

Jean-Michel Othoniel

Nicolas Party

Adam Pendleton

Giuseppe Penone

Rob Pruitt

Ugo Rondinone

Sterling Ruby

Gary Simmons

Lorna Simpson

Josh Smith

Do Ho Suh

Kara Walker

Christopher Wool



I. **Jennifer Guidi** b. 1972

*Transit of Venus (Painted White Sand SF #1B,
Black and Orange-to-Lavender Gradient)*
signed and dated "Jennifer Guidi 2018" on the
reverse

sand, acrylic and oil on linen
34 x 27 in. (86.4 x 68.6 cm.)
Executed in 2018.

Estimate

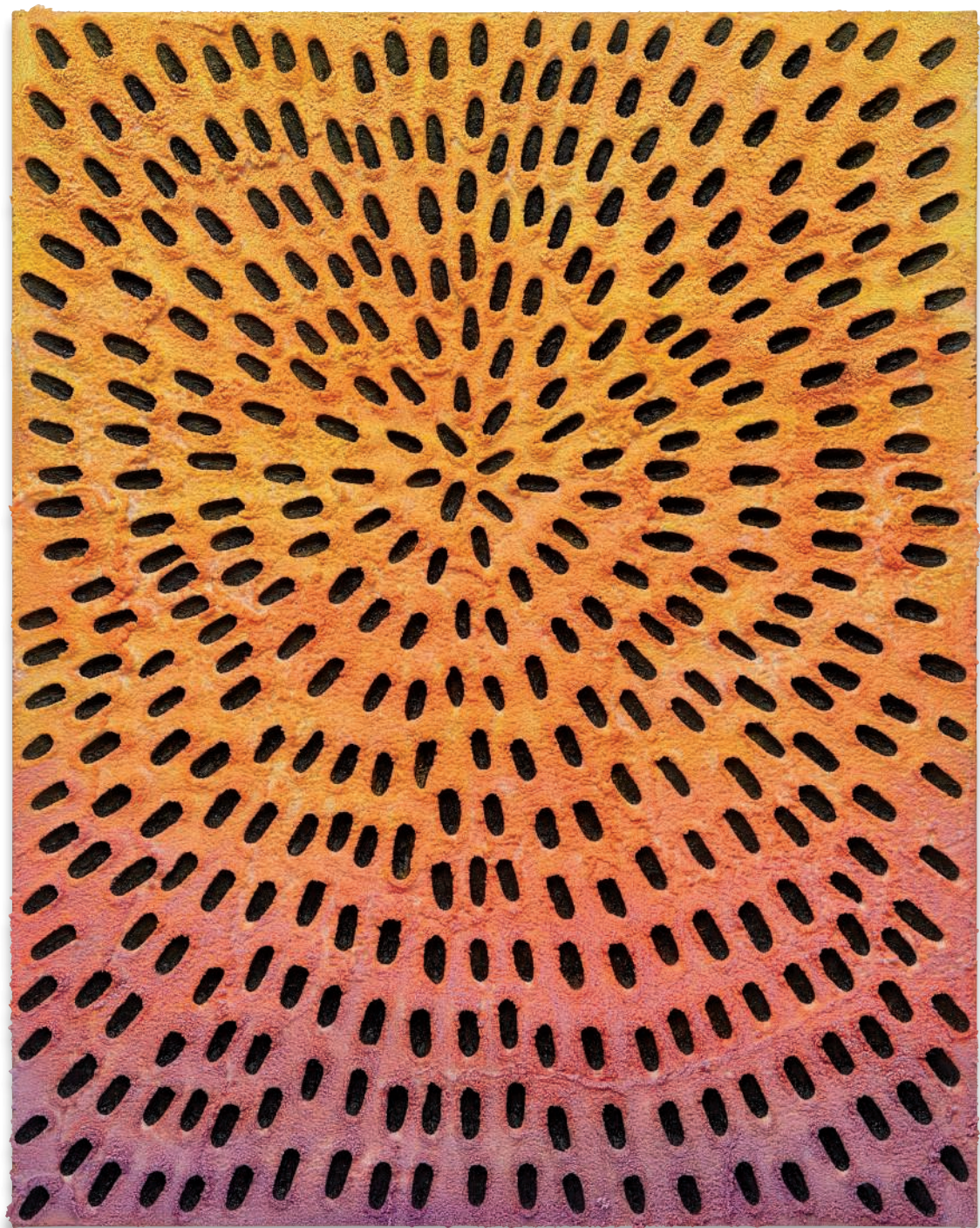
\$50,000-70,000

Provenance

Courtesy of the Artist and Massimo De Carlo,
Milan / London / Hong Kong



Jennifer Guidi was born in 1972 in Redondo Beach, California; she currently lives and works in Los Angeles. Guidi's practice revolves around patterns, repetition, the textural and the material: demonstrated in a decorative manner. The choice to take sand into the studio to use in her paintings is a nod to Guidi's nomadic upbringing, as well as her more recent ventures to Kauai and Morocco. Guidi's work symbolizes the familiar surroundings of her youth and the newer associations with meditation and calm. Jennifer Guidi's work has been exhibited at Museo d'Arte Contemporanea Villa Croce, Genoa; LAXART, Los Angeles; Marciano Art Foundation, Los Angeles; National Museum of Women in the Arts, Washington D.C.; and Hammer Museum, Los Angeles. Jennifer's work is included in prominent collections such as the Hammer Museum and the Rubell Family Collection.



2. Nicolas Party b. 1980

Sunset

signed and dated "Nicolas Party 2018" on the reverse
pastel on canvas

70 $\frac{7}{8}$ x 43 $\frac{1}{4}$ in. (180 x 110 cm.)

Executed in 2018.

Estimate

\$60,000-80,000

Provenance

Courtesy of the Artist and Xavier Hufkens, Brussels



Swiss-born artist Nicolas Party lives and works in Brussels and New York. He completed a BA in Fine Art at the Lausanne School of Art before undertaking an MA at The Glasgow School of Art. Primarily known for his color-saturated paintings and murals, he also makes painted sculptures, pastels, installations, prints and drawings. In his work, Party's concerns lie less in the accurate depiction of nature, and more in its translation and transformation through color, materials and composition.



3. **Camille Henrot** b. 1978

Untitled (Tropics of Love series)

signed with the artist's initials "CH" lower right

Chinese ink on inkjet print

49 x 69 in. (124.5 x 175.3 cm.)

Executed in 2015.

Estimate

\$40,000-50,000

Provenance

Courtesy of the Artist and Galerie Kamel Mennour, Paris



Born in 1978, Camille Henrot lives and works in New York. Henrot's diverse practice combines film, drawing, and sculpture. Taking inspiration from subjects as varied as literature, mythology, cinema, anthropology, evolutionary biology, religion and the banality of everyday life, Henrot's work acutely reconsiders the typologies of objects and established systems of knowledge. She has had solo exhibitions at the Palais de Tokyo, Paris, the New Museum, New York; Schinkel Pavilion, Berlin; New Orleans Museum of Art. Her work has been included in group shows at MoMA, New York; Centre Pompidou, Paris; Astrup Fearnley Museet, Oslo; Stedelijk Museum, Amsterdam; and SculptureCenter, New York; as well as the 2015 Lyon Biennial and the 2016 Berlin Biennial. She was awarded the Silver Lion at the 55th Venice Biennale for her film *Grosse Fatigue* in 2013, the Nam Jun Paik Award in 2014 and the Edvard Munch Art Award in 2015.



4. **Cory Arcangel** b. 1978

FN Slides / Lakes

1920x1080 H.264/MPEG-4 Part 10 looped digital file
(from 11 lossless TIFS), media player, 75" flatscreen,
armature and various cables
flatscreen 66½ x 37¾ x 1½ in. (168 x 95.9 x 4.8 cm.)
install dimensions variable
Executed in 2016.

Estimate

\$40,000-60,000

Provenance

Courtesy of the Artist and Lisson Gallery, London
and New York

Exhibited

London, Lisson Gallery, *Cory Arcangel: currentmood*,
May 20 – July 2, 2016



Cory Arcangel lives and works both in Brooklyn, New York, and Stavanger, Norway. His education includes graduating with a BM from the Oberlin Conservatory of Music in 2000. Arcangel is a leading exponent of technology-based art, drawn to video games and software for their ability to rapidly formulate new communities and traditions and, equally, their speed of obsolescence. Outcomes can be surprising, funny and poignant, whether in the final form of installation, video, printed media or music composition. Arcangel remains faithful to open source culture and makes his work and methods available online.



5. **Carol Bove** b. 1971

Young Lovers

stainless steel and urethane paint

22 x 21 x 22 in. (55.9 x 53.3 x 55.9 cm.)

Executed in 2018, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$180,000-220,000

Provenance

Courtesy of the Artist and David Zwirner

Swiss-born American artist Carol Bove (b. 1971), who lives and works in Brooklyn, is known for her assemblages that combine found and made elements. Between 2009 and 2013, Bove was a clinical associate professor of studio art at New York University, where she previously studied. This year, she debuted her largest sculpture to date at the 2018 edition of Unlimited at Art Basel. Her work has also been the subject of solo exhibitions at prominent institutions including The Museum of Modern Art, New York and Palais de Tokyo, Paris.



© Carol Bove, Courtesy the artist and David Zwirner

6. Sterling Ruby b. 1972

WIDW. HIGH-VIZ.

acrylic, oil, elastic, cardboard and treated fabric on
canvas, in artist's frame

painting 84 x 48 in. (213.4 x 121.9 cm.)

framed 85 $\frac{7}{8}$ x 49 $\frac{7}{8}$ in. (218.1 x 126.7 cm.)

Executed in 2018.

Estimate

\$250,000-350,000

Provenance

Courtesy of the Artist and Sprüth Magers



Sterling Ruby lives and works in Los Angeles. He studied at the School of the Art Institute of Chicago, Illinois, and Art Center College of Design, Pasadena under Mike Kelley. He is known for his richly glazed biomorphic ceramics, poured urethane sculptures, hypnotic videos, and monumental spray-painted canvases. Manifesting his coherent artistic vision across an impressively diverse range of mediums, Ruby embarks upon investigations into the material and intellectual fabric of contemporary society.



7. **Ed Clark** b. 1926

Untitled

acrylic on canvas

57 x 45¼ in. (144.8 x 114.9 cm.)

Painted in 1990.

Estimate

\$80,000-120,000

Provenance

Courtesy of the Artist and Tilton Gallery, New York

Exhibited

Adelphi, University of Maryland University College Art Gallery, *The Language of Abstraction: Ed Clark, Richard W. Franklin, and Kenneth Young*, March 4 - June 24, 2018, p. 23 (illustrated)



Ed Clark has lived and worked in New York City for much of his career. Clark joined the Air Force and served in the South Pacific during World War II, after which he attended the School of the Art Institute of Chicago, and later the Académie de la Grande Chaumière in Paris, France with the aid of the GI Bill. Known for his powerful brush stroke, large-scale canvases, and his use of color, his work has drawn accolades internationally for five decades. Clark is also the first painter credited with working on a shaped canvas, an innovation that influenced contemporary art through the 1950s and 1960s.



8. Christopher Wool b. 1955

Untitled

signed and dated "WOOL 2016" lower center
oil and silkscreen on paper
30 x 22 in. (76.2 x 55.9 cm.)
Executed in 2016.

Estimate

\$140,000-180,000

Provenance

Courtesy of the Artist and Luhring Augustine,
New York



Born in 1955 Christopher Wool grew up in Chicago. Solo exhibitions of his work have been presented at institutions around the world, including Museum Boijmans Van Beuningen, Rotterdam; Kölischer Kunstverein, Cologne; Kunsthalle Bern; Museum of Contemporary Art, Los Angeles; Carnegie Museum of Art, Pittsburgh; Kunsthalle Basel; Institut Valencià d'Art Modern; Musée d'Art Moderne et Contemporain, Strasbourg; Museu de Arte Contemporânea de Serralves, Porto; Museum Ludwig, Cologne; Musée d'Art Moderne de la Ville de Paris; Solomon R. Guggenheim Museum, New York; and Art Institute of Chicago.



2/6

2016

2016

9. Rashid Johnson b. 1977

Untitled Escape Collage

signed "Rashid Johnson" on the reverse
ceramic tile, mirror tile, red oak flooring, vinyl, spray
enamel, oilstick, black soap and wax, mounted to board
72 x 48 in. (182.9 x 121.9 cm.)
Executed in 2018.

Estimate

\$185,000-225,000

Provenance

Courtesy of the Artist and Hauser & Wirth



New York based artist Rashid Johnson was born in Chicago and studied in the photography department of the School of the Art Institute of Chicago. Johnson's work quickly expanded to embrace a wide range of media—including sculpture, painting, drawing, film-making, and installation—yielding a complex multidisciplinary practice that incorporates diverse materials rich with symbolism and personal history. Rashid Johnson is among an influential cadre of contemporary American artists whose work explores themes of art history, individual and shared cultural identities, personal narratives, literature, philosophy, materiality, and critical history.



10. Gabriel Orozco b. 1962

Samurai Tree (Invariant 23Q)

tempera and gold leaf on canvas

47¼ x 47¼ in. (120 x 120 cm.)

Executed in 2018, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

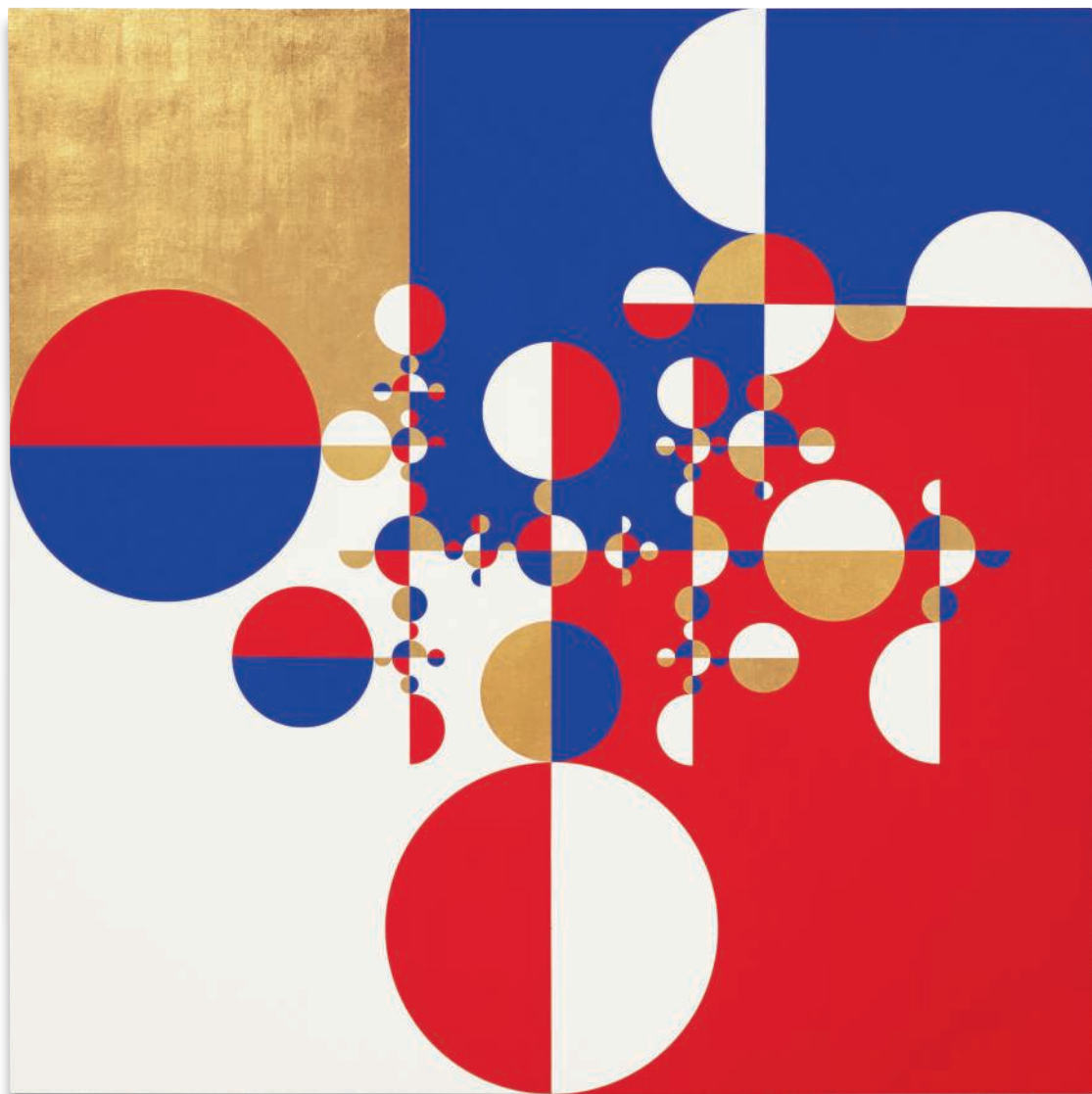
\$350,000-550,000

Provenance

Courtesy of the Artist and Kurimanzutto Gallery,
Mexico City



Gabriel Orozco lives and works in Mexico City, New York, and Paris. He completed his arts education at the Escuela Nacional de Artes Plásticas in Mexico City, as well as the Circulo de Bellas Artes in Madrid. From the beginning of his career, Orozco's nomadic lifestyle had an effect on both the production and the aesthetic of his work. Playing with ideas of accessibility, his work revolves around various repeating themes, exploring materials in a way that allows the viewer's imagination to discover creative associations between aspects of everyday life that are often overlooked or ignored.



II. **David Hammons** b. 1943

Untitled

signed and dated "Hammons 2017" on the inside of the mask element

wooden mask, acrylic, wicker, straw, metal and wood base

mask 15 x 7¾ x 10½ in. (38.1 x 19.7 x 26.7 cm.)

overall 23¼ x 8 x 10½ in. (59.1 x 20.3 x 26.7 cm.)

Executed in 2017.

Estimate

\$600,000-1,000,000

Provenance

Courtesy of the Artist

American contemporary artist, David Hammons, was born in Springfield, Illinois, later moving to Los Angeles to study at the Chouinard Art Institute, as well as the Otis Art Institute. He currently lives and works in New York. Hammons eschews the spotlight and rebels against the conventions of the art world—he doesn't work in mediums or any formal or academic theory. Whether intentionally or not, he creates works so laden with spell-binding metaphor that they have become symbols for movements both in the art world as well as in the public domain.



12. Sarah Lucas b. 1962

Random Mother

tights, fluff and concrete blocks, in 8 parts

60 x 13¼ x 14⅝ in. (152.5 x 33.5 x 37 cm.)

Executed in 2011.

Estimate

\$80,000-120,000

Provenance

Courtesy of the Artist and Sadie Coles HQ, London

Exhibited

Auckland, Two Rooms; Dunedin Public Art Gallery,

Sarah Lucas: NUZ Spirit of Ewe,

March 4 - October 2, 2011

Literature

Sarah Lucas, *Sarah Lucas - After 2005, Before*

2012, London, 2012, pp. 146-47, 173 (illustrated,

pp. 146-47)



Sarah Lucas studied at the Working Men's College (1982-83), London College of Printmaking (1983-84), and Goldsmiths College, London (1984-87). Over the course of three decades, she has become recognized as one of Britain's most significant contemporary artists. Spanning sculpture, photography and installation, her work has consistently been characterized by irreverent humor and the use of everyday "readymade" objects such as furniture, food, tabloid newspapers, tights, toilets, cigarettes—often to conjure up corporeal fragments. The body, in its many guises, is Lucas's prevailing subject. Lucas lives and works in Suffolk.



13. Kara Walker b. 1969

Sampler I Booty Call
cut paper on paper
65 x 42 in. (165.1 x 106.7 cm.)
Executed in 2013.

Estimate

\$120,000-180,000

Provenance

Courtesy of the Artist and Sikkema Jenkins & Co.,
New York



New York-based artist Kara Walker is best known for her candid investigation of race, gender, sexuality, and violence through the medium of the cut paper silhouette. Born in Stockton, California in 1969, Walker studied at the Atlanta College of Art (BFA, 1991) and the Rhode Island School of Design (MFA, 1994). In spring 2014, Creative Time presented Walker's first large scale public project. Sited at the abandoned Domino Sugar refinery in Williamsburg, Brooklyn, the project—a massive sugar covered sphinx-like sculpture—responded to and reflected on troubled history of sugar.



14. **Adam Pendleton** b. 1984

OK DADA OK BLACK DADA OK (WE ARE)

silkscreen ink and spray paint on canvas

84 x 60 in. (213.4 x 152.4 cm.)

Executed in 2018.

Estimate

\$60,000-80,000

Provenance

Courtesy of the Artist and Pace Gallery



Adam Pendleton (b. 1984) is a New York-based artist whose work is animated by what the artist calls “Black Dada,” a critical articulation of blackness, abstraction, and the avant-garde. Drawing from an archive of language and images, Pendleton makes collages, paintings, videos, and other objects that seek to reconfigure received histories of culture. His work is held in the permanent collections of museums including the Solomon R. Guggenheim Museum, New York; Museum of Contemporary Art, Chicago; Museum of Modern Art, New York; Carnegie Museum of Art, Pittsburgh; the Studio Museum in Harlem, New York; and Tate, London.



15. **Glenn Ligon** b. 1960

No Room (Gold) #56

signed, titled and dated "Glenn Ligon No Room (Gold) #56 2007" on the overlap

oilstick and acrylic on canvas

32 x 32 in. (81.3 x 81.3 cm.)

Executed in 2007.

Estimate

\$200,000-250,000

Provenance

Courtesy of the Artist, Thomas Dane Gallery, London and Naples, Luhring Augustine, New York, and Regen Projects, Los Angeles



Glenn Ligon lives and works in New York. He received a Bachelor of Arts from Wesleyan University in 1982 and attended the Whitney Museum Independent Study Program in 1985. Ligon has a wide-ranging multimedia art practice that encompasses painting, neon, photography, sculpture, print, installation, and video. Perhaps best known for his monochromatic and highly textured text paintings that draw their content from American history, popular culture, and literary works by writers such as James Baldwin, Mary Shelley and Walt Whitman, his work explores issues of history, language, and cultural identity.

**I was a nigger for twenty-three years
I gave that shit up. No room for
No room for advancement.**

16. Lorna Simpson b. 1960

Three Part Soul

(i-ii) titled "3 PART SOUL" on the reverse

(iii) signed, titled and dated "3 PART SOUL Lorna Simpson 2016" on the reverse

ink and screenprint on claybord, in 3 parts

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

overall 72 x 36 in. (182.9 x 91.4 cm.)

Executed in 2016.

Estimate

\$100,000-150,000

Provenance

Courtesy of the Artist and Hauser & Wirth

Exhibited

Modern Art Museum of Fort Worth, *FOCUS: Lorna Simpson*, November 19, 2016 - January 15, 2017



Lorna Simpson was born in Brooklyn, New York. She studied at the School of Visual Arts in New York where she received a Bachelor of Fine Arts in Photography, as well as the University of California, San Diego where she completed her Master of Fine Arts. Simpson came to prominence with her pioneering approach to conceptual photography. Her early work—particularly her striking juxtapositions of text and staged images—raised questions about the nature of representation, identity, gender, race and history that continue to drive the artist's expanding and multi-disciplinary practice today.



of Soul

17. **Anne Imhof** b. 1978

Untitled

incised with the artist's initials and date "AI 18"
on the reverse
acrylic on aluminium
88 $\frac{5}{8}$ x 55 $\frac{1}{8}$ in. (225 x 140 cm.)
Executed in 2018.

Estimate

\$25,000-35,000

Provenance

Courtesy of the Artist and Galerie Buchholz,
Berlin / Cologne / New York

Anne Imhof is a German visual artist, choreographer, and performance artist who lives and works in Frankfurt and Berlin. Imhof studied at Hochschule für Bildende Künste Städelsschule in Frankfurt am Main, completing her studies in 2012. Although drawing and painting are central to her practice, she is widely renowned for performances which unfold as strange reveries. Imhof examines traditional images, structures and processes as she develops new ways to oppose dominant power dynamics and display human emotions in diverse formal configurations. In 2017, she received the Golden Lion at the 57th Venice Biennale for her exhibition and performance "Faust" at the German Pavillion. She was also the recipient of the 2017 Absolut Art Award in Stockholm, Sweden. Recent solo exhibitions include the Hamburger Bahnhof, Berlin, 2016; Kunsthalle Basel, 2016; Galerie Buchholz Cologne, 2016, and Galerie Buchholz New York (with Eliza Douglas), 2017.



18. **Jenny Holzer** b. 1950

Selection from Survival: People look like...

Text: *Survival*, 1983-85

incised with the artist's initials and number

"JH2065.1/3" on the underside

Sodalite Blue bench

17 x 42 x 20 in. (43.2 x 106.7 x 50.8 cm.)

Executed in 2015, this work is number 1 from an edition of 3.

Estimate

\$250,000-350,000

Provenance

Courtesy of the Artist and Sprüth Magers

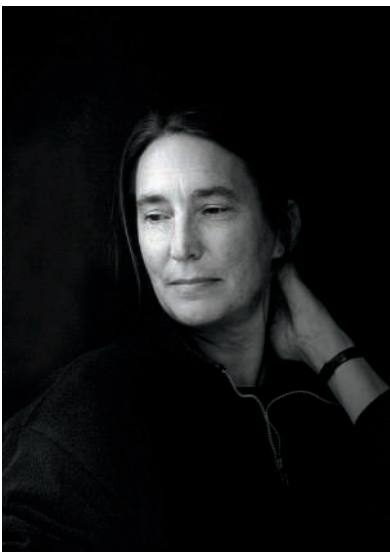
Exhibited

Ibiza Art Projects and Lune Rouge, *Jenny Holzer:*

Are You Alive?, June 22 - December 17, 2016

(another example exhibited)

Note: The buyer of this lot will be required to sign a written agreement regarding restrictions directly with the Jenny Holzer Studio



Jenny Holzer lives and works in New York. A conceptual artist best known for her text-based public art projects, her work speaks of violence, oppression, sexuality, feminism, power, war and death. Throughout the years, Holzer has employed a variety of media and platforms for her work, from T-shirt designs and commemorative plaques to LED signs and paintings. Starting in the 1970s with her New York City posters, and continuing through her recent light projections on landscape and architecture, Holzer uses art as a form of communication and commentary.

PEOPLE LOOK LIKE THEY ARE DANCING
BEFORE THEY LOVE



19. **Barbara Kruger** b. 1945

Untitled (Connect)

archival pigment print, in artist's frame

sheet 77 x 58 in. (195.6 x 147.3 cm.)

framed 78 x 59 in. (198.1 x 149.9 cm.)

Executed in 2015, this work is number 5 from an edition of 10.

Estimate

\$120,000-180,000

Provenance

Courtesy of the Artist and Sprüth Magers

Barbara Kruger is an artist who works with pictures and words. She was born in Newark, New Jersey and lives and works in Los Angeles and New York. Kruger has taught at CalArts, and UC Berkeley and is currently a Professor at UCLA. Beginning with her earliest works, which combined text and imagery from books and magazines, she has turned a critical eye toward consumerism, desire, political will and the ways in which power is threaded through our lives and works to define who we are and aren't. Her images, installations and video works have appeared both inside and outside the so-called art world. In 2005 she was awarded the Golden Lion for Lifetime Achievement at the 51st Venice Biennale.



PLEASURE

KNOWLEDGE

CHARITY

EMPATHY

FRAUD

GREED

RAGE

ENVY

KINDNESS

LAUGHTER

RESISTANCE

IRONY

ARROGANCE

CONTEMPT

FEAR

SPITE

STRUGGLE

PATIENCE

LOVE

CLARITY

IGNORANCE

HUBRIS

MURDER

SPAM

TEXT

SEXT

SHAME

CONTROL

20. Tracey Emin b. 1963

I Listen To The Ocean And All I Hear Is You
Neon

59¼ x 137¾ in. (150.6 x 350 cm.)

Executed in 2018, this work is unique, and is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$150,000-200,000

Provenance

Courtesy of the Artist and Xavier Hufkens, Brussels



Tracey Emin lives and works between London and the South of France. Emin is well known for her frank, confessional style and for transforming her inner emotional and psychological world—personal experiences, memories and feelings—into art that is both intimate yet profoundly universal.

I Listen to the Ocean
And All I Hear
is you

21. **Anish Kapoor** b. 1954

Fold

signed on the reverse

canvas, resin and pigment

23 $\frac{7}{8}$ x 16 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in. (60.5 x 43 x 25 cm.)

Executed in 2018.

Estimate

\$180,000-250,000

Provenance

Courtesy of the Artist and Lisson Gallery, London and
New York



Born in Mumbai, India, Anish Kapoor now lives and works in London where he studied at the Hornsey College of Art and the Chelsea School of Art and Design. Perhaps most famous for his public sculptures like the iconic Cloud Gate that sits in the Millennium Park in Chicago, Kapoor is one of the most influential sculptors of his generation. His works are both adventures in form and feats of engineering, maneuvering between vastly different scales, across numerous series of work to create elegant sculptures that combine simple materials, geometric shape, and organic form.



22. **Jean-Michel Othoniel** b. 1964

Larme de Verre

Murano glass and steel

29½ x 4¾ x 4¾ in. (75 x 12 x 12 cm.)

Executed in 2018, this work is unique.

Estimate

\$20,000-30,000

Provenance

Courtesy of the Artist and Perrotin Gallery



French artist Jean-Michel Othoniel lives and works in Paris. He completed his education at the École Nationale Supérieure d'Arts in France, as well as being a Resident at the Villa Medici in Rome, Italy. Since the end of the 1980s, Othoniel has been inventing a world that ranges from drawing to sculpture, from installation to photography, from writing to performance. He first explored materials with reversible qualities such as sulfur and wax, and has been working with glass since 1993. These days his works take on an architectural dimension and gladly encounter gardens and historical sites through public and private commissions all over the world.



23. **Nairy Baghramian** b. 1971

Dwindler_Tidal Air

paint, glass, zinked metal and colored epoxy resin

81½ x 25½ x 18½ in. (206 x 65 x 46 cm.)

Executed in 2018.

Estimate

\$80,000-120,000

Provenance

Courtesy of the Artist and Marian Goodman Gallery,
New York, Paris and London



Nairy Baghramian was born in Isfahan, Iran in 1971. She currently lives and works in Berlin, Germany. Recent solo presentations took place at the Crystal Palace at the Reina Sofia Museum, Madrid; The Walker Art Center, Minneapolis (2017); S.M.A.K, Museum of Contemporary Art, Ghent (2016); Museum Haus Konstruktiv, Zurich (2016); Museo Tamayo, Mexico City (2015); Punta della Dogana, Venice (2015), Art Institute of Chicago, Chicago (2014). She has participated in Documenta 14 (2017); Sculpture Project Münster 17 (2017), and the 45th International Venice Biennale, Italy (2011). Nairy Baghramian has been the recipient of the Zurich Art Prize (2016); the Arnold-Bode Prize, Kassel, 2014; the Hector Prize, Kunsthalle Mannheim (2012); and the Ernst Schering Foundation Award (2007).



24. **Olafur Eliasson** b. 1967

Tidal pool star

colored glacial-rock-flour glass (light green), colored glass (red, yellow) and driftwood

42½ x 30½ x 4¾ in. (108 x 77.5 x 12.1 cm.)

Executed in 2018.

Estimate

\$40,000-60,000

Provenance

Courtesy of the Artist and Tanya Bonakdar Gallery,
New York / Los Angeles



Olafur Eliasson currently lives and works in Copenhagen and Berlin. Eliasson studied at the Royal Danish Academy of Art before moving to Berlin to establish his studio. Throughout the past two decades, Eliasson's projects have served as tools for exploring the cognitive and cultural conditions that inform our perception. Ranging from immersive environments of color, light, and movement to installations that recontextualize natural phenomena, his work defies the notion of art as an autonomous object and instead positions itself as part of an exchange with the actively engaged visitor and her individualized experience.



25. Ugo Rondinone b. 1964

zweiternovemberzweitausendundvierzehn
signed, titled and dated “ugo rondinone 2014
zweiternovemberzweitausendundvierzehn” on the
stretcher
acrylic on canvas, and silkscreen on Plexiglas plaque
107 x 71 in. (271.8 x 180.3 cm.)
Painted in 2014.

Estimate

\$120,000-180,000

Provenance

Courtesy of the Artist and Gladstone Gallery,
New York and Brussels

Exhibited

New York, Gladstone Gallery, *Ugo Rondinone: the
sun at 4pm*, September 23 - October 29, 2016



Ugo Rondinone was born in 1964 in Brunnen, Switzerland and currently lives and works in New York. Rondinone has been the subject of recent solo exhibitions at institutions including: Bass Museum of Art, Miami; Berkeley Art Museum and Pacific Film Archive, Berkeley, California; Contemporary Arts Center, Cincinnati, Ohio; Garage Museum of Contemporary Art, Moscow; Place Vendôme, Paris; MACRO and Mercati di Traiano, Rome; The Institute of Contemporary Art, Boston; Carré d'Art, Nîmes, France; Museum Boijmans van Beuningen, Rotterdam; Museum Anahuacalli, Mexico City; Rockbund Art Museum, Shanghai; M Museum, Leuven, Belgium; Museum of Cycladic Art, Athens; Kunsthistorisches Museum Wien, Vienna; and Museum Dhondt-Dhaenens, Deurle, Belgium. In 2016, Rondinone's large-scale public work *Seven Magic Mountains* opened outside Las Vegas, co-produced by the Art Production Fund and Nevada Museum of Art. And the following year, Rondinone curated a city-wide exhibition, “Ugo Rondinone: I ♥ John Giorno,” which honored the artist's life partner and spanned thirteen venues throughout Manhattan.



26. Do Ho Suh b. 1962

Two works: (i) *North Wall 5, Seoul Home*, 260-10 *Sungbook-Dong, Sungbook-Ku, Seoul, Korea*; (ii) *Small Korean House 3*, 260-10 *Sungbook-Dong, Sungbook-Ku, Seoul, Korea*

(i) signed, titled, numbered and dated "1/3 NORTH WALL -05 260-10 SUNGBOOK-DONG, SUNGBOOK-KU, SEOUL, KOREA DO HO 15" lower right

(ii) signed, titled, numbered and dated "1/3 SMALL KOREAN HOUSE -03 260-10 SUNGBOOK-DONG, SUNGBOOK-KU, SEOUL, KOREA DO HO 15" lower right
polyester fabric and stainless steel wire
each 55 $\frac{7}{8}$ x 14 $\frac{1}{2}$ in. (141.9 x 36.8 cm.)

Executed in 2015, this work is number 1 from an edition of 3 plus 2 artist's proofs, and is accompanied by a certificate of authenticity.

Estimate

\$50,000-70,000

Provenance

Courtesy of the Artist and Lehmann Maupin, New York, Hong Kong and Seoul, and Victoria Miro, London / Venice

Exhibited

(ii) Washington, D.C., Smithsonian American Art Museum, *Do Ho Suh: Almost Home*, March 16 - August 5, 2018



Do Ho Suh lives and works in London and Seoul. Suh received a BFA in painting from Rhode Island School of Design in 1994 and an MFA in sculpture from Yale University in 1997. In work for which he is widely known, the artist reconstructs architectural features, or household appliances to scale of his former homes in Korea, Rhode Island, Berlin, London, and New York. His practice spans various media—drawings, film, and sculpture that confront questions of home, physical space, displacement, memory, individuality, and collectivity.

春風大雅能容物

秋水文章不染塵

27. Rita Ackermann b. 1968

Water Lilies in Chalk V

signed with the artist's initial and dated "2016 A"
on the reverse

acrylic, oil, pigment, pastel, chalk and spray paint
on canvas

34 x 68 in. (86.4 x 172.7 cm.)

Executed in 2018.

Estimate

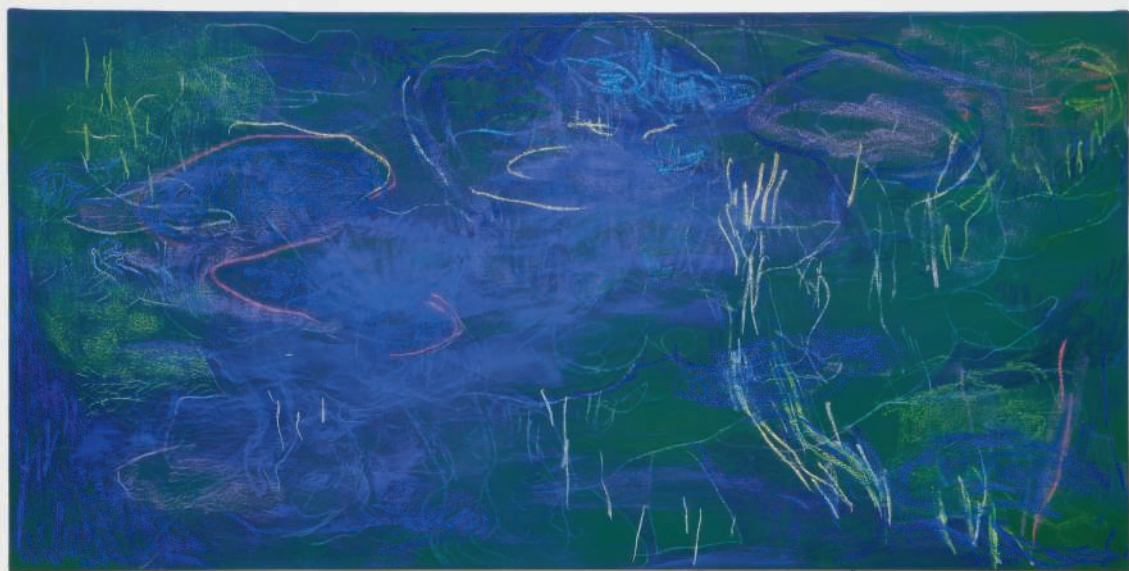
\$50,000-80,000

Provenance

Courtesy of the Artist and Hauser & Wirth



Hungarian-born, New York-based artist Rita Ackermann studied at the Hungarian University of Fine Arts and the New York Studio School. Working primarily in painting, collage and drawing, her conceptions occupy a space between the figurative and the abstract, where human forms simultaneously disappear and re-emerge. The opposing impulses of creation and destruction mark the touchstone of Ackermann's practice, which continues to evolve and manifest itself in the shift from representation to abstraction.



28. Ellsworth Kelly 1923-2015

Leaves

signed with the artist's initials "E K" lower right;
further dated "12 NOV 69" on the reverse
ink on paper
29 x 23 in. (73.7 x 58.4 cm.)
Executed in 1969.

Estimate

\$80,000-100,000

Provenance

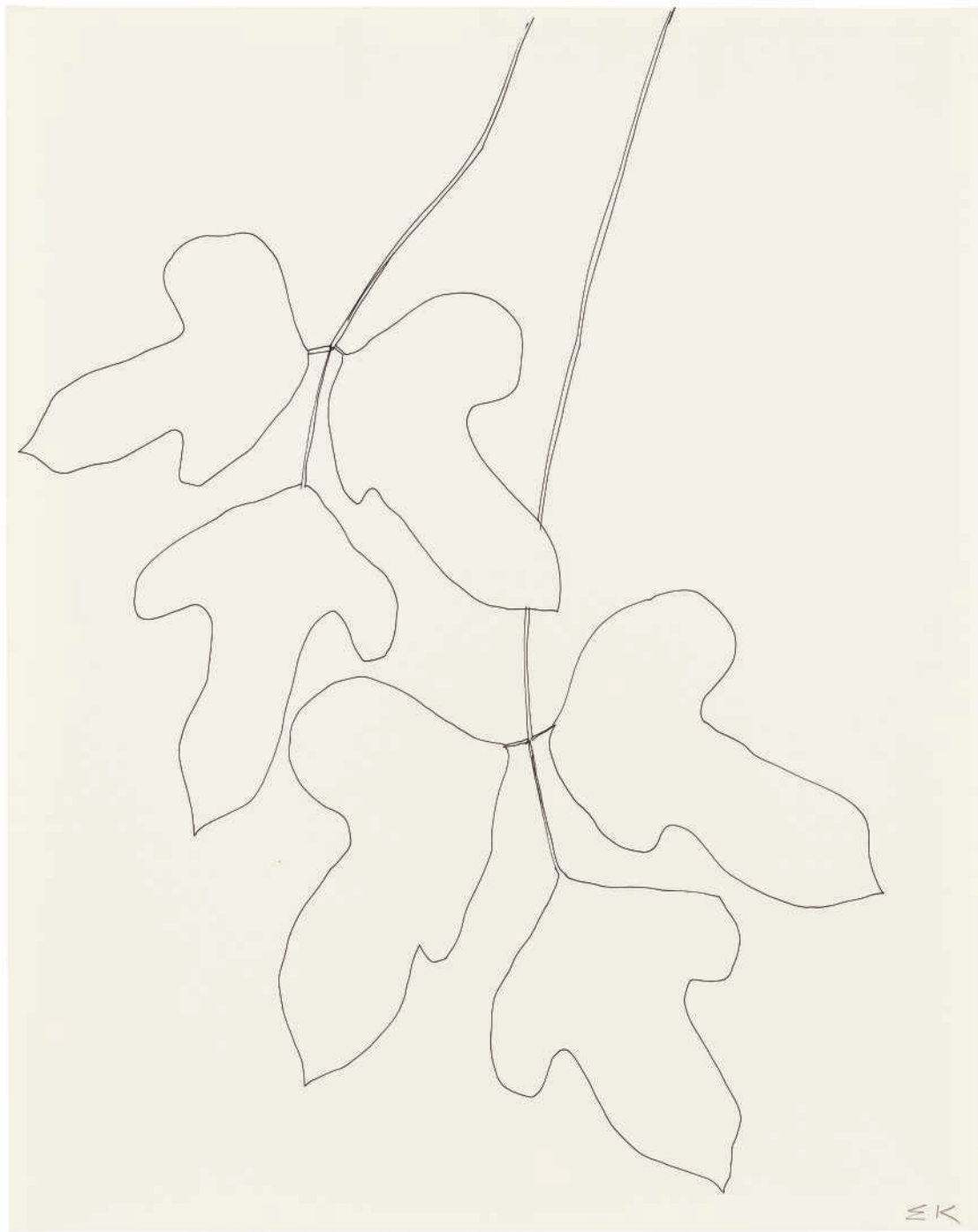
Courtesy of the Estate of Ellsworth Kelly and
Matthew Marks Gallery

Exhibited

New York, Matthew Marks Gallery, *Ellsworth Kelly
Plant Drawings*, May 5 - June 24, 2017, cat. no. 17,
n.p. (illustrated)



Ellsworth Kelly was one of the major practitioners of Post War abstract art in the United States, with his career spanning nearly seventy years. Born in New York, Kelly was inducted into the US Army in 1943. Kelly's time in France after the war was foundational to his career and where he first developed his artistic language. Drawn from the world around him, Kelly's works are evocative of the colors, lines, and forms he observed in nature.



29. Giuseppe Penone b. 1947

Spine d'acacia - Contatto 22 settembre 2010
signed and titled "'Spine d'acacia CONTATTO 22
Settembre 2010" Giuseppe Penone" on the reverse
acrylic, glass microspheres and acacia thorns on canvas
27 $\frac{5}{8}$ x 39 $\frac{1}{2}$ in. (70.2 x 100.3 cm.)
Executed in 2010.

Estimate

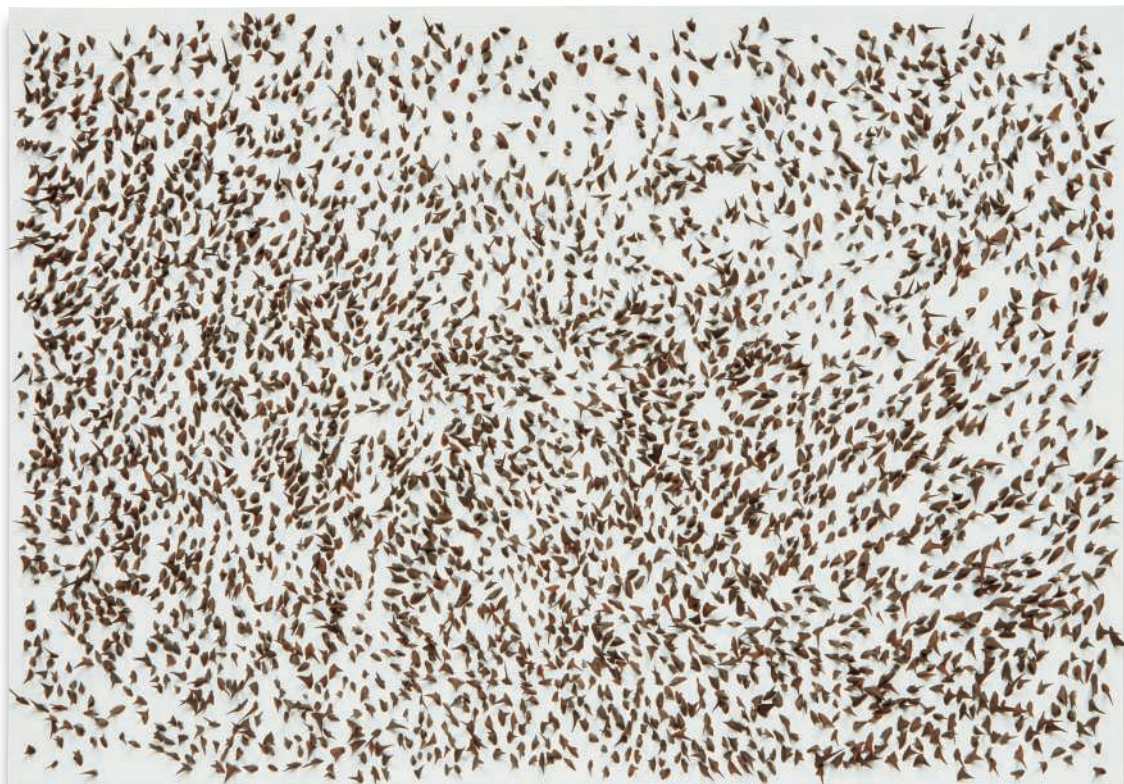
\$120,000-150,000

Provenance

Courtesy of the Artist and Marian Goodman Gallery,
New York, Paris and London



Giuseppe Penone studied at the Accademia di Belle Arti in Turin, Italy. His most recent solo exhibitions include *Giuseppe Penone: A Tree in the Wood*, Yorkshire Sculpture Park, Yorkshire (2018); *Des Corps de Pierre*, Château La Coste, Le Puy Sainte Reparade (2017); *Penone in the Rijksmuseum Gardens*, Rijksmuseum, Amsterdam (2016); Nasher Sculpture Center, Dallas (2015); *Giuseppe Penone: Prospettiva Vegetale*, Giardino di Boboli, Florence (2014); *Penone Versailles*, Château de Versailles, Versailles (2013); *Giuseppe Penone: Spazio di Luce*, Whitechapel Gallery, London (2012), and had a retrospective at the Centre Georges Pompidou, Paris (2004). Penone has exhibited in Documenta V (1972), VII (1982), VIII (1987) and XIII (2012) and at the Venice Biennale (2007, 1995, 1986, 1980, and 1978).



30. **Damien Hirst** b. 1965

Psalm 69: Salvum me fac.

signed, titled and dated “‘PSALM 69 Salvum me Fac’
Damien Hirst 2008” on the reverse of the panel mount
butterflies and household gloss on canvas
18 x 18 in. (45.7 x 45.7 cm.)
Executed in 2008.

Estimate

\$185,000-230,000

Provenance

Courtesy of White Cube, London and Hong Kong

Exhibited

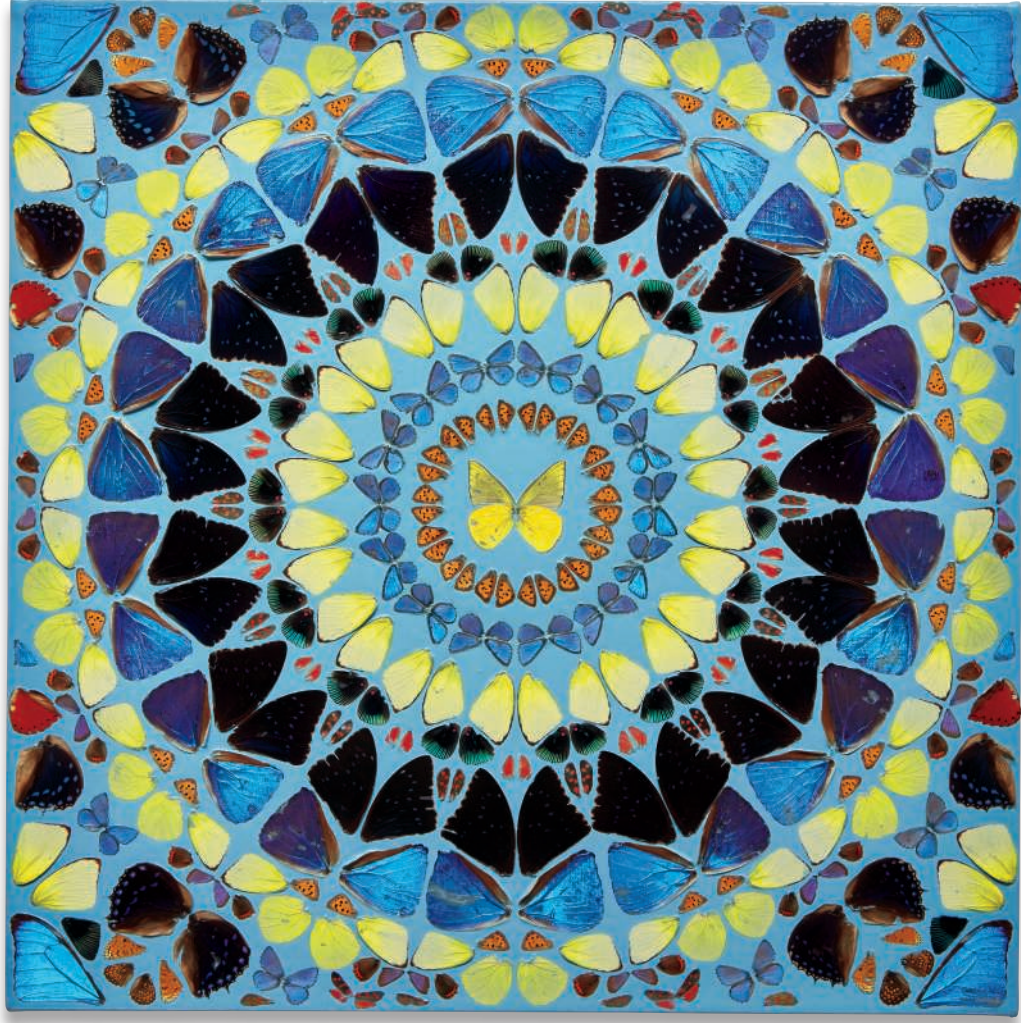
Stockholm, McCabe Fine Art, *Damien Hirst: The Psalms*,
August 29 - November 8, 2014

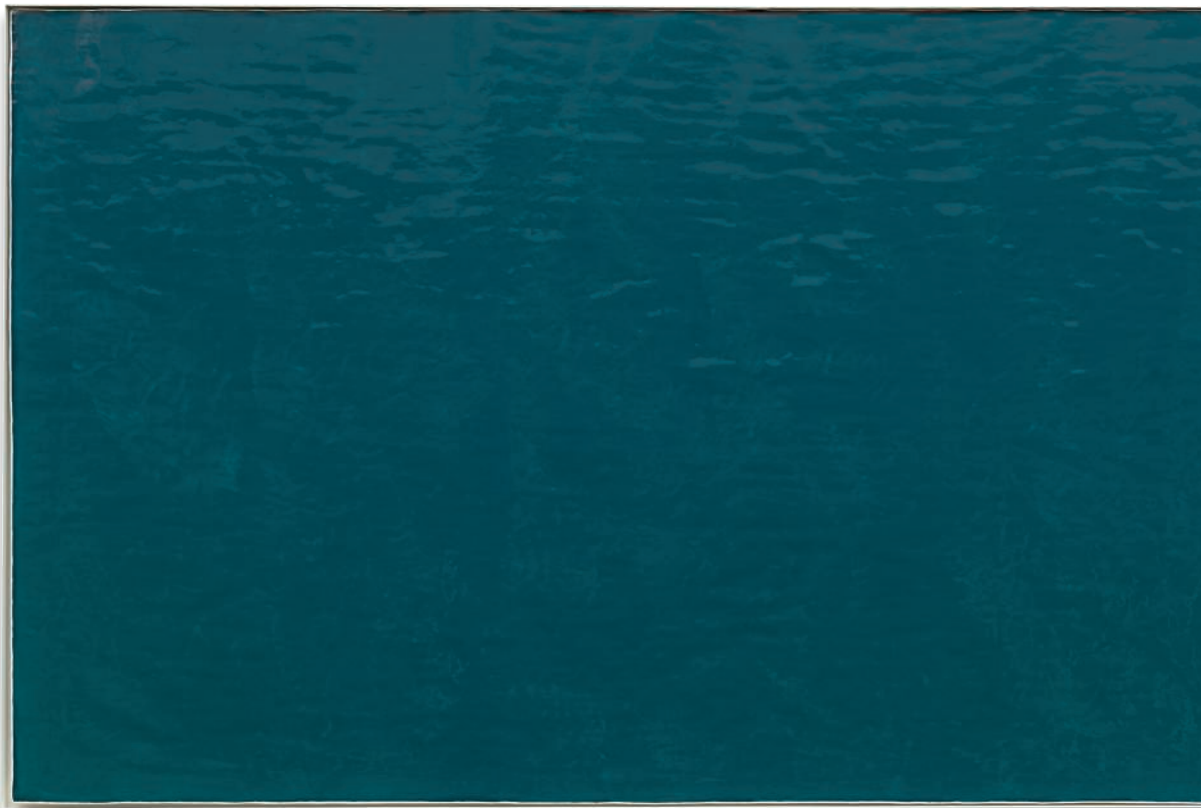
Literature

Damien Hirst, Michael Bracewell and Amie Corry, *The
Complete Psalm Paintings: Damien Hirst*, London, 2014,
n.p. (illustrated)



British artist Damien Hirst lives and works in London and Gloucestershire. He is one of the foremost artists to have emerged from the so-called “Young British Artists (YBAs)” group, who graduated from Goldsmiths, University of London in the late 1980s. Hirst rose to fame with works such as the shark preserved in formaldehyde—*The Physical Impossibility of Death in the Mind of Someone Living* (1991)—and installation piece *Pharmacy* (1992), which challenged preconceptions about the nature of art in both profound and playful ways. His wide-ranging practice includes installation, sculpture, painting and drawing. Consistently toying with the boundaries between art, science and religion, his visceral, visually arresting work has made him a leading artist of his generation.





© Gary Hume, Courtesy Matthew Marks Gallery and Sprüth Magers

31. **Gary Hume** b. 1962

Water

signed, titled and dated "WATER HUME 2017"
on the reverse

enamel paint on paper, in artist's frame

47¾ x 142¼ in. (121.3 x 361.3 cm.)

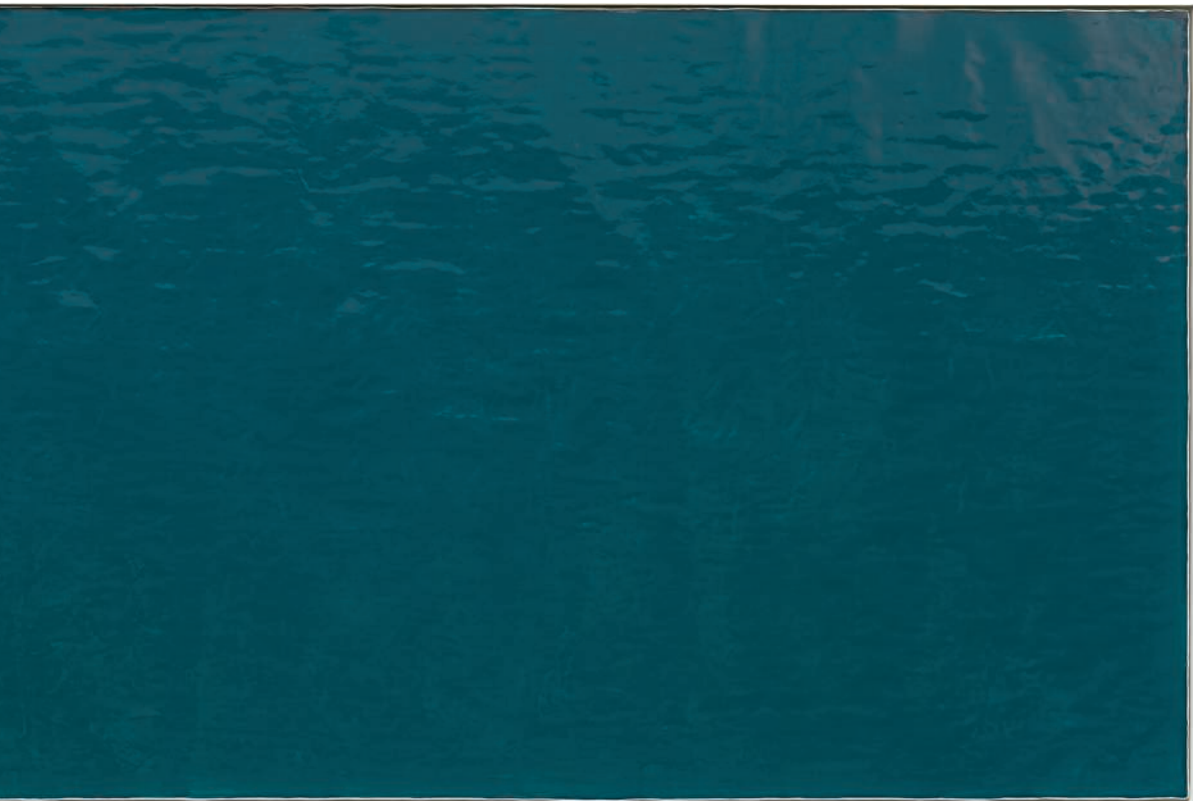
Executed in 2017.

Estimate

\$100,000-120,000

Provenance

Courtesy of the Artist, Matthew Marks Gallery
and Sprüth Magers



Born in Kent, England, and educated at Goldsmith's College in London, Gary Hume emerged as a leading figure among the young artists working in London in the 1990s. He currently lives and works in London and Accord, New York. Hume is known for his figurative and abstract paintings on aluminum panels, which often feature startling color combinations made with paints purchased premixed from the hardware store. He represented Britain at the Venice Biennale in 1999 and the Bienal de São Paulo in 1996, the same year in which he was nominated for the Turner Prize.

32. **Catherine Opie** b. 1961

Surfer for One Drop
pigment print
56 x 42 in. (142.2 x 106.7 cm.)
Executed in 2018.

Estimate

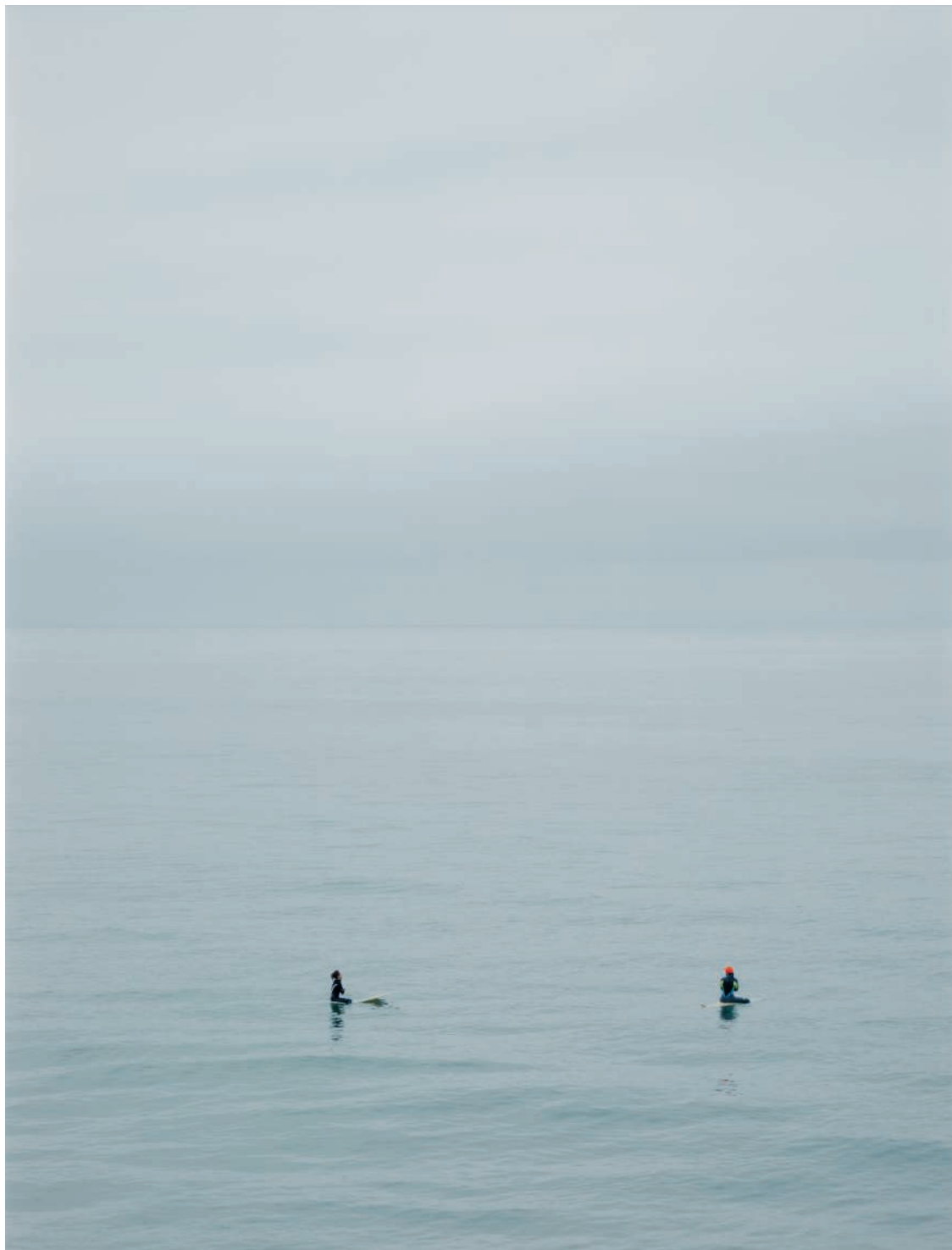
\$80,000-120,000

Provenance

Courtesy of the Artist, Lehmann Maupin, New York and Hong Kong, and Regen Projects, Los Angeles. Frame donated by Art Services Melrose, Los Angeles.



American fine-art photographer, Catherine Opie, lives and works in Los Angeles. Opie is a tenured professor of photography at the University of California, Los Angeles and has received numerous awards capturing often overlooked aspects of contemporary American life and culture. As one of the most important photographers of her generation, her photographic subjects have included early seminal portraits of the LGBTQ community, the architecture of Los Angeles' freeway system, mansions in Beverly Hills, Midwestern icehouses, high school football players, California surfers, and abstract landscapes of National Parks, among others.



33. **Louise Lawler** b. 1947

Egg and Gun (distorted for the times, dire)

signed, numbered and dated "Louise A. Lawler
2008/2017 4/5" on a label affixed to the reverse
digital Fujiflex print, face-mounted to Plexiglas on
museum box

28½ x 23 in. (72.4 x 58.4 cm.)

Executed in 2008/2017, this work is number 4 from an
edition of 5 plus 1 artist's proof.

Estimate

\$30,000-40,000

Provenance

Courtesy of the Artist and Metro Pictures, New York

Exhibited

New York, Artists Space, *Social Surfaces*, October 26 -
November 1, 2017 (another example exhibited)

Louise Lawler lives and works in Brooklyn. She attended Cornell University, Ithaca, New York and has expanded the field of photography through her demure means of artistic observation. Her photographs present images of paintings hanging on the walls of museums, galleries or homes, installation procedures, and sculptures being viewed by spectators. Presenting a dialogue on the function of art as a cultural commodity, Lawler challenges the predominant institutionalized settings common in establishing artistic precedence in a humorous and thought-provoking manner.



34. **Andreas Gursky** b. 1955

Bangkok IX

signed, titled, numbered and dated on the reverse;
further signed, titled, numbered and dated on a
label affixed to the reverse of the backing board
inkjet print, in artist's frame
120 $\frac{7}{8}$ x 87 in. (307 x 221 cm.)
Executed in 2011, this work is number 1 from an
edition of 6.

Estimate

\$250,000-350,000

Provenance

Courtesy of the Artist and Sprüth Magers

Exhibited

Dusseldorf, Stiftung Museum Kunstpalast, *Andreas Gursky*, September 29, 2012 - February 3, 2013, pp. 27-28 (another example exhibited and illustrated)
Tokyo, The National Art Center; Osaka, The National Museum of Art, *Andreas Gursky*, July 3, 2013 - May 11, 2014, no. 63, pp. 134-135 (another example exhibited and illustrated)
Water Mill, Parrish Art Museum, *Andreas Gursky: Landscapes*, August 2 - October 18, 2015, pp. 50-51 (another example exhibited and illustrated, p. 51)
Rome, Gagolian Gallery, *Andreas Gursky: Bangkok*, December 14, 2017 - March 10, 2018 (another example exhibited)



Photographer Andreas Gursky was born in Leipzig and completed his formal training at the Kunstakademie, Dusseldorf, studying under Bernd and Hilla Becher. His large-format photographs capture the minutiae of modern-day experience and include a diverse range of global subjects, including the usage of resources, as shown here in the image of the Chao Phraya River, through whose mirror-like water surface the waste of the city of Bangkok becomes visible. His seductive images, which navigate a space between painting and photography, reject the notion of photographic truth and involve intense digital manipulation to achieve their dizzying details, rich color relationships, and sublime scale.



35. Walead Beshty b. 1976

Inverted RA4 Contact Print / Processor Stall (YM: Los Angeles, California, November 30, 2017; Fujicolor Crystal Archive Super Type C, Em. No. 152-017; Kodak Ektacolor RA Bleach-Fix and Replenisher; Kreonite KM IV 5225 RA4 Color Processor, Ser. No. 00092174; 43117)
color photographic paper, in artist's frame
137 x 102 in. (348 x 259.1 cm.)
Executed in 2018.

Estimate

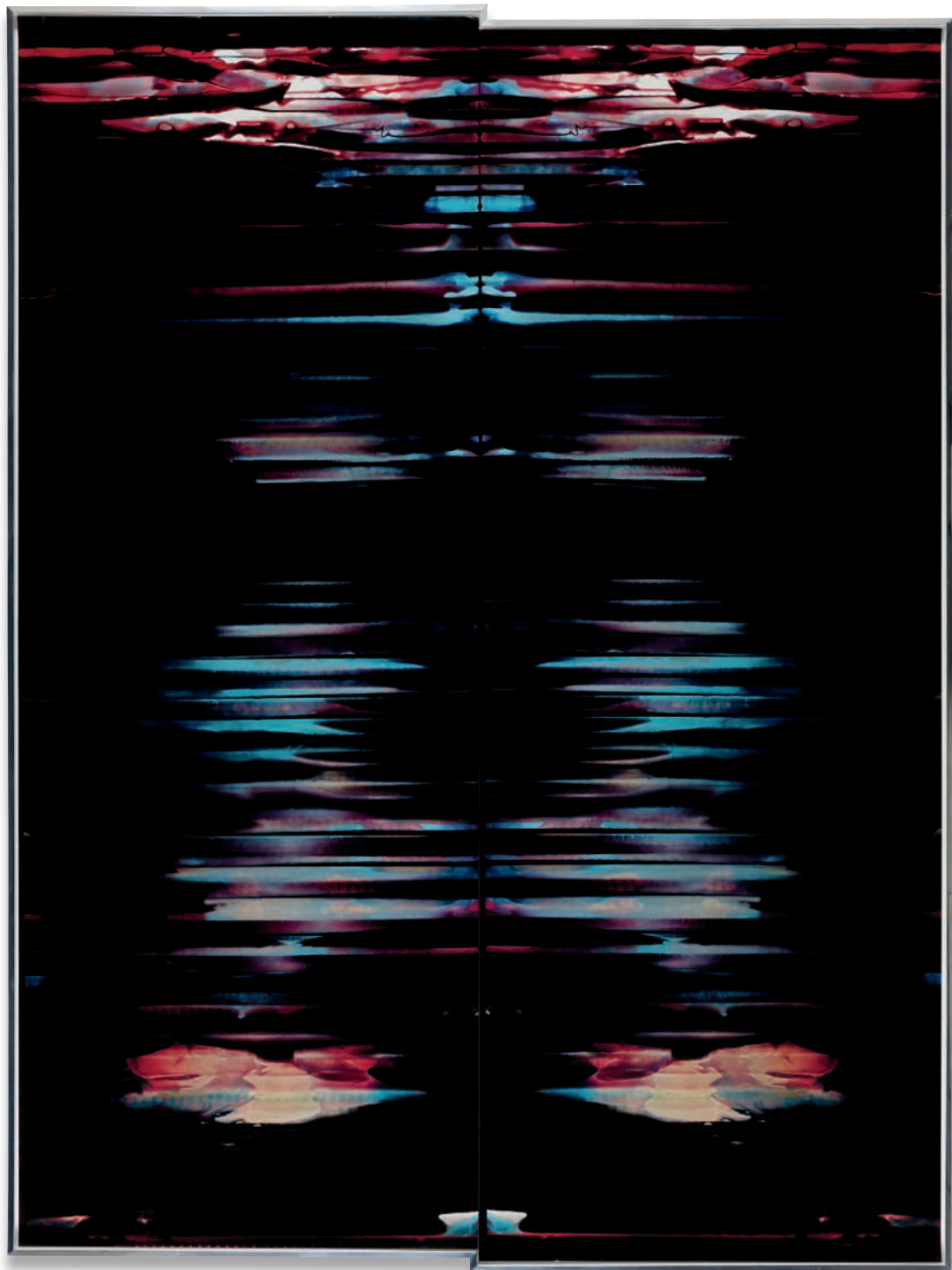
\$80,000-100,000

Provenance

Courtesy of the Artist, Thomas Dane Gallery, London and Naples, Petzel Gallery, New York, Galerie Eva Presenhuber, Zurich and New York, and Regen Projects, Los Angeles. Frame donated by Art Services Melrose, Los Angeles.



Walead Beshty is a Los Angeles-based writer and artist. His open ended practice spans a large variety of media, including sculpture, painting, installation, and video. Works by the artist are featured in the permanent collections of numerous museums worldwide.



36. **Vik Muniz** b. 1961

Commissioned Portrait

chromogenic print, mounted to Dibond
45 x 60 in. (114.3 x 152.4 cm.) or 40 x 30 in. (101.6 x 76.2 cm.)

To be executed at a mutually agreed upon time
between the artist and the successful bidder.

Estimate

\$125,000-175,000

Provenance

Courtesy of the Artist and Sikkema Jenkins & Co.,
New York

Born in São Paulo, Brazil, Vik Muniz now resides and works in New York. After a brief career in advertising, Muniz moved to New York where he began his artistic career as a sculptor in the late 1980s. He is most recognized for his photographs of re-imagined, largely art historical imagery, which he creates out of a wide variety of materials—from chocolate and sugar to junk and toys. Muniz is involved in social projects that use art-making as a force for change and was named a UNESCO Goodwill Ambassador in 2011.



Bidders are bidding on a portrait commission by Vik Muniz. The timing and fulfillment of the commission are to be arranged directly between the successful bidder and the artist's studio and are subject to the following general parameters:

- Subjects can be individual portrait or family portrait.
- The final portrait produced may originate from a beloved pre-existing photograph submitted by the successful bidder or from a photo taken by the artist; a single photo shoot session of approximately 1 hour can be arranged to take place at Vik Muniz Studio NY or Rio de Janeiro at a mutually agreed upon time. The artist will then draw an image of the subject in chocolate using either the pre-existing or the newly captured portrait, and the final commission will consist of a photograph of this drawing. The image will be submitted to client's approval before being printed.
- The portrait produced will be a digital chromogenic print, mounted to Dibond, 45 x 60 in. (114.3 x 152.4 cm.) or 40 x 30 in. (101.6 x 76.2 cm.).
- The successful bidder must contact the artist's studio and submit a photograph or sit for the photo shoot within one year of the auction for fulfillment of the commission.
- The print will be available for pickup within 4 months of the date of the photograph submission or photo shoot.
- Printing, mounting, framing and shipping costs are the responsibility of the successful bidder; printing, mounting and framing can be organized by the studio.



37. **David Altmejd** b. 1974

L'oeuf

signed and numbered on the base
bronze, white paint, and optional concrete pedestal
sculpture 66 $\frac{1}{8}$ x 16 $\frac{3}{4}$ x 17 $\frac{3}{8}$ in. (168 x 42.5 x 44 cm.)
pedestal 6 x 28 x 28 in. (15.2 x 71.1 x 71.1 cm.)
Executed in 2016, this work is number 2 from an
edition of 3 plus 2 artist's proofs.

Estimate

\$80,000-120,000

Provenance

Courtesy of the Artist and Xavier Hufkens, Brussels



Canadian artist David Altmejd currently lives and works in New York. He completed a BA in Fine Art at UQAM in Montreal before undertaking an MFA at Columbia University in New York. For Altmejd, the process of making is paramount—he is interested in how the act of constructing an object and defying traditional material conventions generates meaning. Altmejd's new bronze figures can be seen as evolutions of his ongoing series known as *Bodybuilders*. Originally modelled in plaster, the figures are scarred by the fissures torn through the plaster by the artist's fingers and lean more towards the feminine, as evidenced by anatomical detail or attributes such as high-heeled shoes.



38. **Mark Manders** b. 1968

Untitled Head

painted bronze

7⅞ x 7⅞ x 2¾ in. (20 x 18.1 x 7 cm.)

Executed in 2018, this work is from an edition of 9 unique variants plus 1 artist's proof.

Estimate

\$20,000-30,000

Provenance

Courtesy of the Artist, Tanya Bonakdar Gallery,
New York / Los Angeles and Zeno X Gallery, Antwerp

Please note the bronze base illustrated does not
accompany the work.

Mark Manders lives and work in Ronse, Belgium. He completed his art studies at the Hogeschool voor de Kunsten in Arnhem, and later established his own studio there upon graduating. For more than two decades, Mark Manders has developed an endless self-portrait in the form of sculpture, still life, and architectural plans. Described by the artist as his ongoing "self-portrait as a building," Manders' works present mysterious and evocative tableaux that allow viewers to construct their own narrative, conclusions and meanings.



39. **Paul McCarthy** b. 1945

SUCKER FINGER FINGER DAISY DUCK

signed and dated "Paul McCarthy 2018" on the reverse
charcoal and glue on paper

48 x 36 in. (121.9 x 91.4 cm.)

Executed in 2018.

Estimate

\$50,000-85,000

Provenance

Courtesy of the Artist and Hauser & Wirth



Paul McCarthy was born and raised in Salt Lake City, Utah. He earned a BFA in painting from the San Francisco Art Institute, and an MFA in multimedia, film and art from USC. McCarthy first established a multi-faceted artistic practice, which sought to break the limitations of painting by using unorthodox materials such as bodily fluids and food. For 18 years, he taught performance, video, installation, and art history at UCLA, where he influenced future generations of west coast artists and he has exhibited extensively worldwide.



SUCKER
FINGER
~~DONALD~~
FINGER
DALSY BUCK

40. **Charles Gaines** b. 1944

Explosion #29

(i) signed, titled and dated "Explosion #29 Charles Gaines 2009" lower right

graphite on paper, in 2 parts

(i) 41 x 31 in. (104.1 x 78.7 cm.)

(ii) 13 x 14 $\frac{5}{8}$ in. (33 x 37.1 cm.)

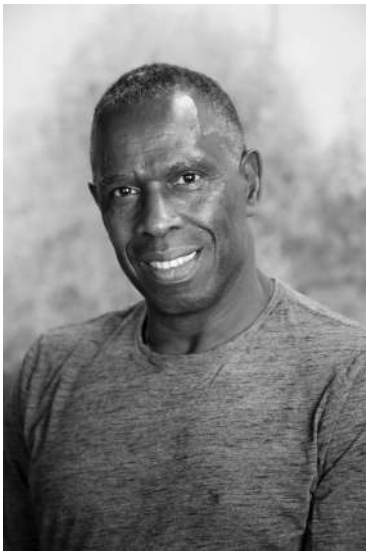
Executed in 2009.

Estimate

\$45,000-65,000

Provenance

Courtesy of the Artist and Paula Cooper Gallery,
New York



Charles Gaines was born in Charleston, South Carolina, and now lives and works in Los Angeles. He earned his MFA in 1967 as the first African American to be accepted into the MFA program at the School of Art and Design at the Rochester Institute of Technology. For more than forty years, Gaines has employed rule-based methodologies to investigate the disparities and slippages between visual and linguistic meaning. He is celebrated for his works on paper and acrylic glass, photographs, drawings, musical compositions, and installations. Gaines is the 2018 honored recipient of the REDCAT award.



41. **Tony Lewis** b. 1986

Henter

pencil and graphite on 4 adjoined sheets of paper
72 x 84 in. (182.9 x 213.4 cm.)
Executed in 2015.

Estimate

\$25,000-40,000

Provenance

Courtesy of the Artist and Massimo De Carlo,
Milan / London / Hong Kong

Exhibited

Milan, Massimo De Carlo, *Tony Lewis:*
WORDNONPSEUDO, September 17 -
November 7, 2015



Tony Lewis was born in 1986 in Chicago; he lives and works in Chicago. Lewis's practice focuses on the relationship between semiotics and language. Lewis draws inspiration mainly from his direct experience, mostly connected to his Afro-American origins. Tony Lewis creates drawings, using graphite, pencil and paper that are the mediums the artist uses to trace and create abstract narratives and reflections on the notion of the gestural. Tony Lewis' work has been exhibited at Art Projects Ibiza; Museo Marino Marini, Florence; MOCA Cleveland; Institute of Contemporary Art, Philadelphia; Aspen Art Museum; Whitney Biennial, Whitney Museum of American Art, New York; Gene Siskel Film Center, Chicago; Hyde Park Art Center, Chicago.



42. Josh Smith b. 1976

Untitled

signed and dated "JOSH SMITH 2015" on the overlap
oil on canvas
48 x 36 in. (121.9 x 91.4 cm.)
Painted in 2015.

Estimate

\$40,000-60,000

Provenance

Courtesy of Galerie Eva Presenhuber, Zurich and
New York

Exhibited

Zurich, Galerie Eva Presenhuber, *Josh Smith*, August
29 - November 7, 2015



American artist Josh Smith was born in Okinawa, Japan. Smith's father was in the U.S. Army, and his family moved frequently, eventually settling in East Tennessee. He first became known in the early 2000s for a series of canvases depicting his own name, a motif that allowed him to experiment freely with abstraction and figuration and the expressive possibilities of painting. Smith's work has since given way to monochromes, gestural abstractions, and varied imagery. His work engages in a celebratory and prolific process of experimentation and refinement—upending the conventions of painting while simultaneously commanding a deep awareness of its history. Smith is currently based in New York.



43. **Hernan Bas** b. 1978

Perfect Posture

signed with the artist's initials and dated "HB 18" lower left; further signed with the artist's initials, titled and dated "HB 2018 Perfect Posture" on the reverse
acrylic and ink transfers on linen
41 x 24 in. (104.1 x 61 cm.)
Executed in 2018.

Estimate

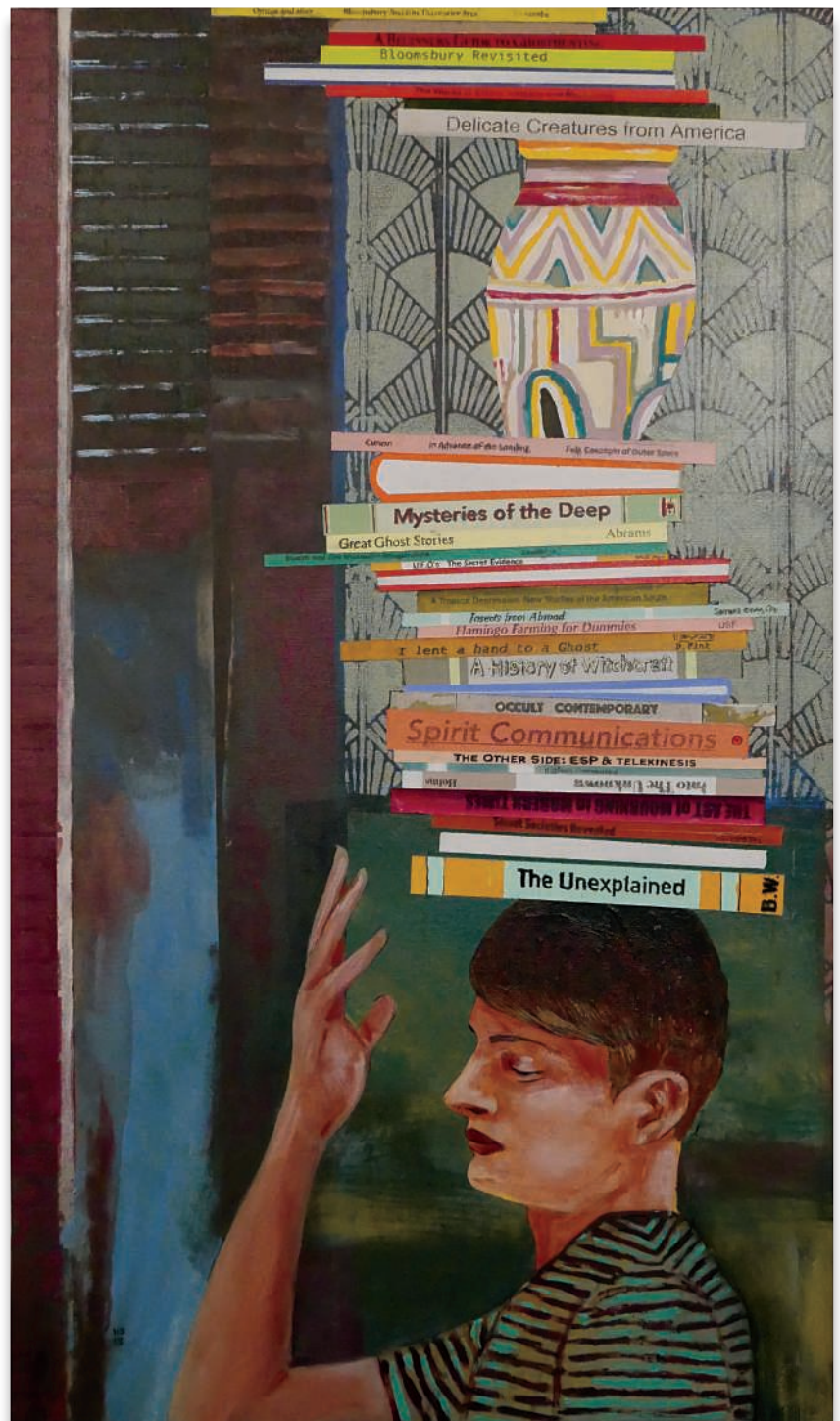
\$40,000-60,000

Provenance

Courtesy the Artist and Victoria Miro Gallery,
London / Venice



Hernan Bas currently lives and works in Detroit, Michigan. He completed his art studies at the New School of Art in Miami, Florida. Bas creates works born of literary intrigue and tinged with nihilistic romanticism and old-world imagery. Influenced by the Aesthetic and Decadent writers of the 19th century, in particular Oscar Wilde and Joris-Karl Huysman, Bas's works weave together stories of adolescent adventures and the paranormal with classical poetry, religious stories, mythology and literature.



Delicate Creatures from America
Bloomsbury Revisited

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The Unexplained

44. **Gary Simmons** b. 1964

Ruby Redd

signed and dated "Gary Simmons 2018" on the reverse
mixed media on canvas
96 x 72 in. (243.8 x 182.9 cm.)
Executed in 2018.

Estimate

\$90,000-120,000

Provenance

Courtesy of the Artist, Metro Pictures, New York, and
Regen Projects, Los Angeles

Born in New York, American artist Gary Simmons now lives and works in Los Angeles. He attended the School of Visual Arts of New York and obtained an MFA from the California Institute of the Arts. His artwork consists of site-specific drawings and installations inspired by television, memory, iconography, presence, absence, and the politics of race on a global scale. He has long referenced film, architecture, and American popular culture to address personal and collective memories of race and class.



45. Wyatt Kahn b. 1983

Untitled

signed and dated "Wyatt Kahn 2018" on the reverse
lead on panel

89 x 82 in. (226.1 x 208.3 cm.)

Executed in 2018.

Estimate

\$30,000-40,000

Provenance

Courtesy of the Artist and Galerie Eva Presenhuber,
Zurich and New York



Wyatt Kahn lives and works in New York. Like the Minimalist sculptors who used industrial fabrics and the postwar European artists who employed lead to engage with notions of gravity and somberness, Kahn's use of lead and industrial fabric in their raw state underscores their inherent aesthetic, historical, and commercial properties. The artist's older linen compositions remade in lead take on a weightier cast, their abstract fields of curves and lines coalescing into allusively figurative and architectural shapes. His recent solo exhibitions were held at Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Trento (2016) and at the Contemporary Art Museum, St. Louis (2015).



46. **Thomas Houseago** b. 1972

Brass Neck I

bronze, raw patina and wood

22 $\frac{1}{8}$ x 14 x 10 $\frac{7}{8}$ in. (56.2 x 35.6 x 27.6 cm.)

Executed in 2018, this work is artist's proof 1 from an edition of 3 plus 2 artist's proofs.

Estimate

\$40,000-60,000

Provenance

Courtesy of the Artist and Xavier Hufkens, Brussels

Exhibited

Brussels, Xavier Hufkens, *Thomas Houseago: Constructions*, May 18 - July 20, 2018 (another example exhibited)



Los Angeles-based artist Thomas Houseago studied art at London's Central St Martin's college in the early 1990s before moving to Amsterdam to study at de Ateliers. Known for his monumental, often figurative sculptures that have a striking ability to simultaneously convey states of power and vulnerability, Houseago uses materials associated with classical and modernist sculpture (carved wood, clay, plaster and bronze), as well as less traditional materials (steel rods, concrete and hessian) to reveal the process of making. In his recent series, *Constructions*, Houseago explores topics that have long captivated him—the walking figure, the head and face, the reclining figure, the owl—in assemblage sculptures inspired by sketches.



47. **Nate Lowman** b. 1979

Smells Like Water

signed and dated "Nate Lowman 2018" on the overlap
oil on canvas

18 x 11 in. (45.7 x 27.9 cm.)

Painted in 2018.

Estimate

\$40,000-60,000

Provenance

Courtesy of the Artist and Massimo De Carlo, Milan /
London / Hong Kong



Nate Lowman was born in 1979 in Las Vegas, Nevada; he lives and works in New York. Nate Lowman works across painting, print and sculpture, generating symbolic references by appropriating and manipulating pre-existing imagery. Lowman's work reflects on contemporary issues such as mass-consumerism, celebrity pop-culture, and violence. Nate Lowman's work has been exhibited at: Astrup Fearnley Museet, Oslo; Aspen Art Museum; FRAC Champagne-Ardenne, Reims; Dallas Contemporary; The Brant Foundation Art Study Center, Greenwich; Astrup Fearnley Museum, Oslo; The Solomon R. Guggenheim Museum, New York; Palazzo delle Esposizioni, Rome; ICA, London; MoMA PS1, New York. Nate Lowman's work was shown at the 12th Biennale de Lyon (2013).



48. **Angel Otero** b. 1981

Anachronic

signed, titled and dated "Angel Otero 2014 "Anachronic""
on the reverse

oil paint and oil paint skins collaged on canvas

84½ x 60½ in. (214.6 x 153.7 cm.)

Executed in 2014.

Estimate

\$40,000-60,000

Provenance

Courtesy of the Artist and Lehmann Maupin, New York,
Hong Kong, and Seoul

Exhibited

Susanne Vielmetter Los Angeles Projects, *Angel Otero:*
Anachronic, November 1 - December 20, 2014



Angel Otero (b. 1981, Santurce, Puerto Rico; lives and works in Brooklyn, New York) is a visual artist best known for his process-based paintings. Through his innovative process of oil paint scraping, Otero venerates historical oil painting while confronting it head on. Otero's "deformation" approach to painting his works, first across glass and then once dry, flaying the dried paint and reconstructing the composition anew across large canvases, is representative of how the artist perceives the process of reconfiguring both personal and historical narratives. Otero's work sometimes uses process as a way of confronting deep, personal memories. Instead of representing his life through art, he archives moments within it by creating opportunities of surprise and discovery. His work is a constant negotiation between the individual and art history.



49. Rob Pruitt b. 1964

Motivational Panda (Joyce Kilmer)
signed, titled and dated "Motivational Panda (Joyce
Kilmer) Rob Pruitt 2017" on the overlap
acrylic and silkscreen ink on linen
42 x 32½ in. (106.7 x 82.6 cm.)
Painted in 2017.

Estimate
\$40,000-60,000

Provenance
Courtesy of the Artist and Massimo De Carlo, Milan /
London / Hong Kong



Rob Pruitt was born in 1964 in Washington D.C.; he lives and works in New York, USA. Since the early 1990s, Rob Pruitt's risk-taking investigations into American popular culture have taken many forms. From his notorious *Cocaine Buffet* (1998) and glitter portraits of pandas to such events as his ongoing *Flea Market* and *Annual Art Awards*, Rob Pruitt's works are a surreal and extravagant interpretation of the pop world and a kaleidoscopic look towards mass culture by exploring the multiples aspects and the paradoxes of our present time. Rob Pruitt's work has been exhibited at: Kunsthalle Zurich; Air de Paris; The Brant Foundation, Greenwich; MOCAD, Detroit; Aspen Art Museum; Monnaie de Paris; Kunstverein Freiburg; Dallas Contemporary; Académie de France, Rome; Le Consortium, Dijon; Museum Dhondt Dhaenens; Tate Modern, London; Punta Della Dogana/Palazzo Grassi, Venice.



I THINK THAT I SHALL NEVER SEE
A POEM LOVELY AS A TREE

JOYCE KILMER

50. **Ai Weiwei** b. 1957

Wave Plate

porcelain

21 $\frac{5}{8}$ x 21 $\frac{1}{4}$ x 4 $\frac{3}{8}$ in. (55 x 54 x 11.2 cm.)

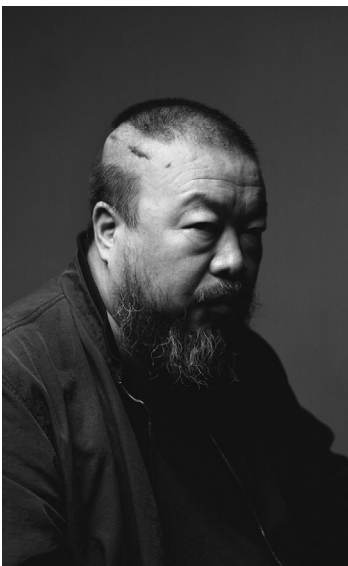
Executed in 2014, this work is from a series of unique variants.

Estimate

\$140,000-190,000

Provenance

Courtesy of the Artist and Lisson Gallery, London and New York



A global citizen, artist and thinker, Ai Weiwei moves between modes of production and investigation, subject to the direction and outcome of his research, whether into the Chinese earthquake of 2008 or the worldwide plight of refugees and forced migrant, the subject of his recent feature-length documentary, *Human Flow*. Beyond concerns of form or protest, Ai measures our existence in relation to economic, political, natural and social forces, uniting craftsmanship with conceptual creativity. Universal symbols of humanity and community, such as bicycles, flowers and trees, as well as the perennial problems of borders and conflicts are given renewed potency through installations, sculptures, films and photographs, while Ai continues to speak out publicly on issues he believes important. He is one of the leading cultural figures of his generation and serves as an example for free expression both in China and internationally.



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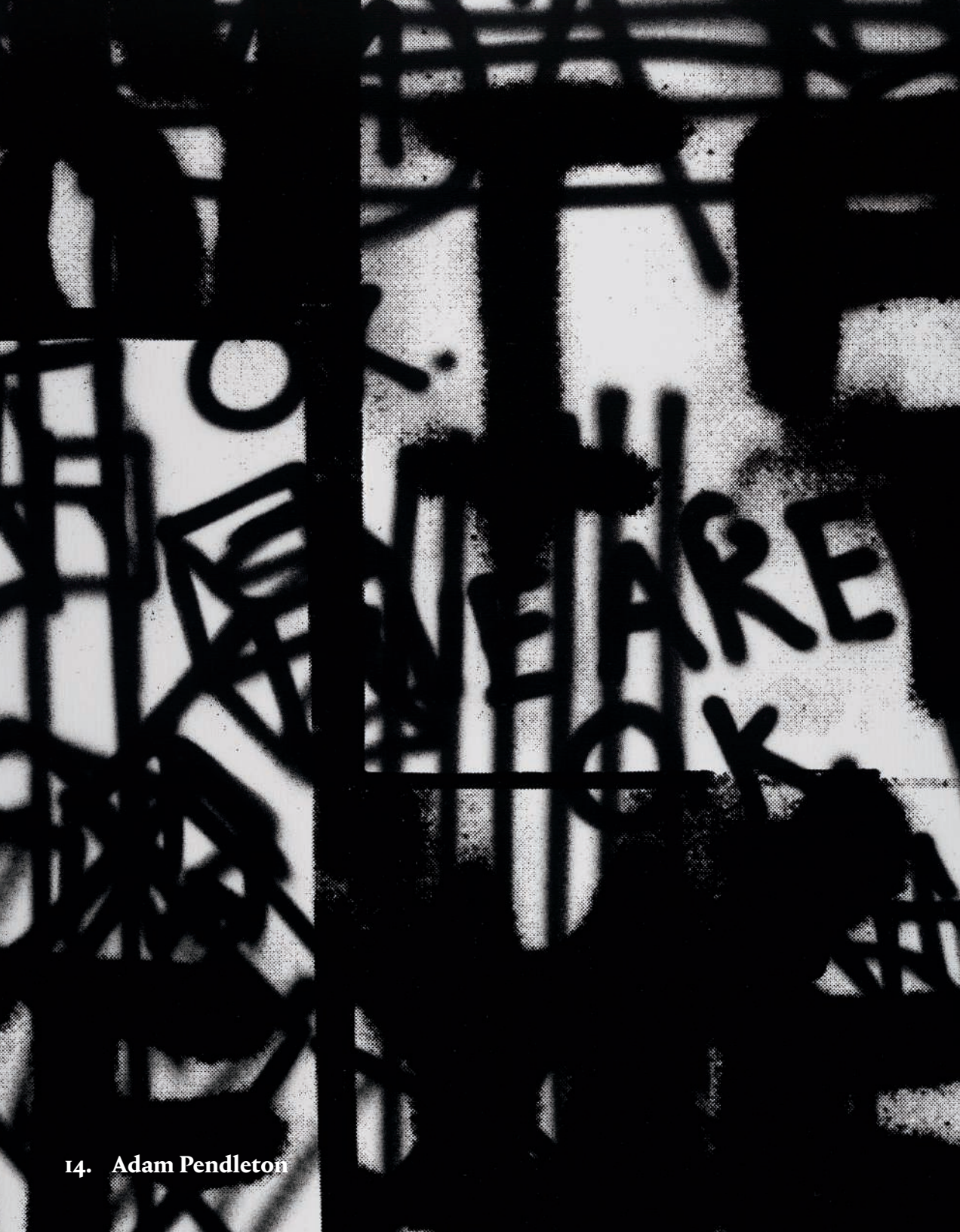
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One Drop wishes to thank wholeheartedly Phillips Auction House for making this project possible and for the immense dedication of all of the team members involved in *Art for One Drop*.

One Drop also wishes to thank the members of the *Art for One Drop* organization committee, whose passion and constant involvement were crucial to the achievement of this endeavor every step of the way.

Kimberly Chang-Mathieu

Miety Heiden

Philipp Kaiser

Pippa Cohen

Sarah Watson

Scott Nussbaum

We dedicate the success of this auction to the deeply-rooted generosity of all of the participating artists, galleries, partners and collaborators.

Carnaval de Agua

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An event like this wouldn't be the same without a memorable after-party. Together, One Drop and Phillips are proud to breathe new life into this special evening by hosting a one-of-a-kind sensory feast and exclusive social gathering.

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Time: 8:30pm

Location: Phillips Auction House

The after-party is reserved to auction attendees



The Art for One Drop After-Party is made possible by



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3. A buyer of any work sold at the auction agrees that, for a period of five (5) years following the charity auction, the buyer shall not sell the purchased work. This provision is for the benefit of One Drop and the artist who donated the work and is enforceable by any such party at law and equity.
4. If requested by the donating artist/gallery ("Donor") of a purchased lot, buyer's name, address and purchase price will be communicated to the Donor which the buyer expressly authorizes.
5. The buyer of Lot 18 [Jenny Holzer] will be required to sign a written agreement directly with the Jenny Holzer Studio.

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The Conditions of Sale set forth below govern the relationship between bidders and buyers, on the one hand, and One Drop Foundation, Inc. ("One Drop") and Phillips Auctioneers LLC ("Phillips"), as designated agent for One Drop solely for the purposes of conducting this charity auction, on the other hand. All prospective buyers are required to read these Conditions of Sale carefully before bidding.

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Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to or during the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers are deemed to have read, understood, accepted and expressly agree to be bound by these Conditions of Sale, as so changed or supplemented.

2 Proceeds

The lots offered in this sale and listed in this catalogue will be sold with all net proceeds going to One Drop.

3 Phillips

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4 Catalogue Description and Condition of Property

Catalogue illustrations are for guidance only. All lots are sold as is with all faults and imperfections and errors of description. In no event shall Phillips or One Drop be responsible for the condition of the lots or the correctness of any description of lots.

Each lot offered for sale is available for inspection by prospective buyers prior to the auction. Phillips accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by One Drop and its art advisor. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by One Drop in its absolute discretion.

Neither Phillips nor One Drop assumes any risk, liability or responsibility for the authenticity of any property listed in this catalogue.

5 Bidding at Auction

Bids may be executed during the auction in person by paddle, by telephone, online or prior to the sale in writing by absentee bid. Proof of identity in the form of government-issued identification with photo will be required, as well as an original signature. Phillips or One Drop may also require that the bidder furnish a bank or other references prior to accepting any bid or sale.

Phillips has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register prior to bidding, supplying such information and references as required by Phillips.

As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder,

execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the "Absentee Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

Telephone bidders are required to submit bids on the "Telephone Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on its website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by One Drop and Phillips' bid department in their sole discretion. As noted in Paragraph 4 above, Phillips and One Drop encourage online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as "floor", "phone" or "paddle no" bids. "Floor" bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a "floor" or "phone" bid are identical, the "floor" or "phone" bid will take precedence. The next bidding increment is shown for the convenience of online bidders under the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment.

When making a bid, whether in person, by absentee bid, on the telephone or online, a bidder accepts personal liability to pay the Purchase Price, as described more fully in Paragraph 8 below, plus all other applicable charges unless it has been explicitly agreed in writing with One Drop before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to One Drop and Phillips and that Phillips will only look to the principal for such payment.

By participating in the auction, whether in person, by absentee bid, on the telephone or online, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

Arranging absentee, telephone and online bids is a free service provided by Phillips to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, One Drop and Phillips do not accept nor incur any liability for failure to execute such bids except where such failure is caused by their willful misconduct.

Employees of Phillips and its affiliated companies, including the auctioneer, may bid at the auction so long as they do not know the reserve when submitting their bids.

6 Conduct of the Auction

Unless indicated otherwise, all lots in this catalogue are offered on condition that their reserve prices are met. A reserve price is the confidential minimum selling price agreed between One Drop and the donating artist/gallery ("Donor") below which the lot will not be sold.

The decision of the auctioneer on all matters concerning bidding for the sale of the property shall be final.

The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Neither Phillips nor One Drop shall have any liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, Phillips' sale record is conclusive.

The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of One Drop up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders.

The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, and Phillips nor One Drop accepts any responsibility for any errors in currency conversion calculation.

The highest bidder shall be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between One Drop and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 11 below.

7 Resale of Property

If a lot is not sold, the auctioneer will announce that it has been “passed,” “withdrawn,” “returned to owner” or “bought-in.”

Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale as if sold in the auction.

A buyer of any work sold at the auction hereby covenants and agrees that, for a period of five (5) years following the charity auction, Buyer shall not sell the purchased work. This provision is for the benefit of One Drop and the Donor of the work and is enforceable by any such party at law or equity.

In addition, buyers of certain lots will be required to sign a written agreement directly with the Donor containing such covenant in favor of Donor. Any such restriction will be indicated in the description of the relevant lot.

8 Purchase Price and Payment

There will be a buyers’ premium added to the hammer price for the sale of any of the lots listed in this catalogue as well as any applicable sales tax (“Purchase Price”) which will be paid to Phillips to cover administrative costs. The buyer’s premium is ten percent (10%) of the hammer price on each lot sold.

Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with One Drop in writing in advance of the sale. Payment must be made in US dollars either by check drawn on a US bank or by wire transfer as indicated here below.

All checks should be made payable to “PHILLIPS” for the Purchase Price drawn on a US bank. If paying by mail, please send your check to:

Phillips

Client Accounting Department

450 Park Avenue, New York, NY 10022

All checks must be cleared with Phillips’ bankers before it will release purchased lots. Please note that Phillips will only accept the buyer’s own check. Checks drawn by third parties, whether in Phillips’ favour or requiring endorsement, cannot be accepted. Please reference the invoice number on the check.

Payment by wire transfer must be made as follows to Phillips with the following bank transfer details:

Citibank

322 West 23rd Street, New York, NY 10011

SWIFT Code: CITIUS33

ABA Routing: 021 000 089

For the account of Phillips

Account no.: 58347736

Buyers may also choose to use their American Express, Mastercard or Visa credit card to pay invoices of \$50,000 or less.

Sales taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set in these Conditions of Sale are quoted exclusive of applicable taxes

Neither shipping, nor delivery, nor storage costs are included in the price at which the lot is sold at the hammer price.

Subject to Paragraph 15, One Drop and Phillips will not accept any cancellations from the buyers and will not refund any amounts paid in respect of the lots.

Title in a purchased lot will not pass until Phillips has received the entire Purchase Price for that lot in cleared funds. Phillips will not release a lot to the buyer until title in the lot has passed and appropriate identification has been provided.

9 Sales Taxes

Unless the buyer has delivered a valid certificate evidencing exemption from tax, the buyer shall pay applicable sales tax on any lot picked up or delivered anywhere in the United States.

If the point of delivery or transfer of possession for any purchased lot to the buyer or the buyer’s designee (including any private carrier) occurs in New York, then the sale is subject to New York sales tax at the existing rate of 8.875% (or as may be changed by applicable authorities).

If the buyer arranges shipping for any purchased lot in New York by a common carrier (such as the United States Postal Service, United Parcel Service, or FedEx) that does not operate under a private agreement or contract with negotiated terms to be delivered to an out of state destination, then the sale is not subject to New York sales tax.

10 Charitable Contribution Deduction

Buyers may claim a charitable contribution deduction for the hammer price, but such deduction will be limited to the excess of the hammer price paid for the lot over its fair market value. In accordance with applicable IRS regulations, One Drop has provided a good faith estimate of the fair market value of each lot, which is the mean of the pre-sale estimates relating to that lot. One Drop values the charitable contribution of its buyers and will provide the statement of value for each lot directly from the Internal Revenue Service (IRS) to any requesting buyers. Buyers will have until October 5th, 2018 inclusively, to indicate to One Drop in writing, their intention to benefit from this service by sending an email to: artforonedrop@onedrop.org. One Drop will not obtain any statement of value on behalf of the buyers after this date. Neither One Drop nor Phillips assumes any liability of any kind or nature whatsoever in regards to the services of the IRS, any values issued by the IRS, nor for any delays by the IRS in issuing any such values. By making a request to One Drop for an IRS statement of value, the buyers expressly waive any and all claims of any nature against One Drop and Phillips in this regard. Bidders are advised to consult with their own tax advisors to determine the application of the tax law to their own specific circumstances and whether a charitable contribution deduction is available.

11 Collection of Property

The buyer must arrange for collection of a purchased lot within seven (7) days of the date of the auction.

Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of: (i) the date of collection; or (ii) seven (7) days after the auction. Until risk passes, Phillips will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to its usual exclusions for loss or damage to property.

Neither One Drop nor Phillips will be responsible for any damage to or loss of any purchased lot in the transfer or while in storage. Reasonable storage charges may apply following the auction and the buyer will be liable for payment of all such storage charges in addition to the Purchase Price.

12 Shipping

As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand-carry only. It will, at the buyer's expense, either provide packing, handling, insurance and shipping service or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips. Any such instruction, whether or not made at One Drop's or Phillips' recommendation, is entirely at the buyer's risk and responsibility, and neither One Drop nor Phillips will be liable for acts or omissions of third party packers or shippers. Third party shippers should contact Phillips by telephone at +1 212 940 1376 or by email at ShippingNewYork@phillips.com at least 24 hours in advance of collection in order to schedule pick up.

13 Failure to Collect Purchases

If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of \$10 per day for each uncollected lot. Additional charges may apply to oversized lots. Phillips nor One Drop will release purchased lots to the buyer until all such charges have been paid in full.

If a purchased lot is paid for but not collected within six (6) months of the auction, the buyer acknowledges and agrees that One Drop is entitled to dispose of the work as it sees fit in its sole discretion, upon notice of the same by One Drop to the buyer. The buyer hereby waives any rights or claims for damages against One Drop and Phillips in the event that One Drop exercises its rights to dispose of the work pursuant to this paragraph.

14 Remedies for Non-Payment

Without prejudice to any other rights One Drop or Phillips may have, if the buyer without prior written agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven (7) days of the auction, Phillips or One Drop or both may in their sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 13 above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages for One Drop; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; or (vi) take such other action as One Drop or Phillips deems necessary or appropriate.

15 Rescission by One Drop

One Drop shall have the right, but not the obligation, to rescind a sale without notice to the buyer if it an adverse claim is made by a third party. Upon notice of One Drop's election to rescind the sale, the buyer will promptly return the lot to One Drop, and Phillips will then refund the Purchase Price paid to Phillips. The refund shall constitute the sole remedy and recourse of the buyer against One Drop and Phillips with respect to such rescinded sale and the buyer may not claim any damages of any nature whatsoever from One Drop or Phillips.

16 Export, Import and Endangered Species

Licenses and Permits

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, One Drop has marked in the catalogue lots containing potentially regulated plant or animal material, but One Drop and Phillips incur no liability whatsoever for errors or for failing to mark lots containing protected or regulated species.

17 Privacy

Bidders and buyers acknowledge and understand that Phillips and One Drop may process their personal data (including potentially special category data) in accordance with their privacy policies as published at: For Phillips: www.phillips.com or available by emailing dataprotection@phillips.com. For One Drop: www.onedrop.org/en/privacy-policy/ or available by emailing contact@onedrop.org

These privacy policies set out, among others: (i) the types of personal data we will or may collect and process; (ii) the purposes for which we will or may process your personal data (including for example the provision of auction, private sale and related services; the performance and enforcement

of these terms and conditions; the carrying out of identity and credit checks; keeping you informed about upcoming auctions, exhibitions and special events; keeping you informed about One Drop's projects, partnerships, activities and the latest information in respect of the water crisis; providing you with tax receipts relating to donations to One Drop; contacting you to solicit donations; and generally where reasonably necessary in the management and operation of our businesses); (iii) the lawful bases on which we rely in undertaking our processing of your personal data; (iv) your rights in respect of our processing of your personal data; and (v) various other information as required by applicable laws.

Phillips premises and sale and exhibition venues are subject to CCTV video surveillance and recording for security, client service and bid monitoring purposes and will be filmed during the auction for simultaneous live broadcast on Phillips' and third party websites and applications. By remaining in these areas, bidders and buyers acknowledge that they may be photographed, filmed and recorded and expressly grant their permission for their likeness and voice to be included in such recordings. If you do not wish to be photographed or filmed or appear in such recordings, please speak to a member of Phillips staff.

Any communications with Phillips, including by telephone and online (e.g. telephone and on-line bidding) may also be recorded for security, client service and bid monitoring purposes. Where Phillips records such information Phillips will process it in accordance with Phillips's Privacy Policy available at www.phillips.com.

If requested by the Donor of a purchased lot, buyer's name, address and purchase price will be communicated to the Donor which the buyer expressly authorizes.

Bidders and buyers hereby release Phillips and One Drop from all claims or causes of action that they may have for invasion of privacy or similar right thereto.

18 Limitation of liability

(a) Subject to subparagraph (e) below, the total liability of One Drop Phillips and their affiliated entities to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph, none of One Drop, Phillips, any of their affiliated entities: (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by One Drop or Phillips or any of their affiliated entities; or (ii) accepts responsibility to any bidder or buyer in respect of acts or omissions, whether negligent or otherwise, by One Drop or

Phillips or any of their affiliated entities in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by One Drop and Phillips, and their affiliated entities to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of One Drop, Phillips, nor any of their affiliated entities shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of One Drop, Phillips or any of their affiliated entities to the buyer in respect of any fraud or fraudulent misrepresentation, gross negligence or willful misconduct by such parties.

19 Copyrights

Phillips is the copyright owner of the photographs of the works in the catalogue and the content of the catalogue. Such images and materials may not be used by the buyer or any other party without Phillips' prior written consent. One Drop and Phillips make no representation or warranties whatsoever that the buyer of a lot will acquire any copyright or other reproduction rights in it. Copyrights and other intellectual property rights in the works belong to the Donor.

20 General

These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, set out the entire agreement between the bidders and buyers, on the one hand, and One Drop and Phillips on the other hand with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

Notices to Phillips shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to One Drop shall be addressed in writing to the Legal Department at 550 Beaumont Avenue, Suite 400, Montreal, Quebec, Canada H3N 1V1.

These Conditions of Sale are not assignable by any buyer without One Drop's prior written consent but are binding on the buyer's successors, assigns and representatives.

Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by One Drop or Phillips to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

21 Law and Jurisdiction

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with federal and state laws of the State of New York, excluding its conflicts of law rules.

One Drop, Phillips and all bidders and buyers agree to the exclusive jurisdiction of the: (i) state courts of the State of New York located in New York City; and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale relate or apply.

All bidders and buyers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or electronic mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder known to One Drop or Phillips.

Art for One Drop

Charity Auction Viewing & Location

450 Park Avenue New York 10022

Charity Auction

Friday, 21 September 2018, 7pm

Public Viewing

15–21 September

Monday–Saturday 10am–6pm

Sunday 12pm–6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY011018 or Art for One Drop.

Absentee and Telephone Bids

tel +1 212 940 1228

fax +1 212 924 1749

bidsnewyork@phillips.com

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Auction License

2013224

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Hernan Bas: Courtesy the artist and
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Do Ho Suh: Photo Daniel Dorsa
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London and Venice

Kara Walker: Photo Ari Marcopoulos

Christopher Wool: Photo Aubrey Mayer



Please return this form by fax to +1 212 924 1749 or email it to bidsnewyork@phillips.com at least **24 hours before the sale**. Please read carefully the information in the right column and note that it is important that you indicate whether you are applying as an individual or on behalf of a company.

Please select the type of bid you wish to make with this form (please select one):

- ☐ In-person
- ☐ Absentee Bidding
- ☐ Telephone Bidding

Paddle Number

Please indicate in what capacity you will be bidding (please select one):

- ☐ As a private individual
- ☐ On behalf of a company

Art for One Drop		NY011018	21 Sept 2018
Title	First Name	Surname	
Company (if applicable)		Account Number	
Address			
City		State/Country	
Zip Code			
Phone		Mobile	
Email		Fax	
Phone (for Phone Bidding only)			
Phone number to call at the time of sale (for Phone Bidding only)			
1.		2.	

Please complete the following section for telephone and absentee bids only

[illegible]

* Excluding Buyer's Premium and sales or use taxes

Signature

Date _____

- ☐ By checking this box, you confirm your registration/bid(s) as above and accept the Conditions of Sale for Art for One Drop.
- ☐ Please check this box to receive emails about upcoming sales, exhibitions, and special events offered by members of the Phillips group, as referenced in our Privacy Policy available on our website at www.phillips.com, where you may also update your email preferences or unsubscribe at any time.

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phillips.com +1 212 940 1200
bidsnewyork@phillips.com

- **Private purchases:** Proof of identity in the form of government-issued identification will be required.
- **Company purchases:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
- **Conditions of Sale:** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price which shall be 10% of the hammer price.
- Buyers may claim a charitable contribution deduction for the hammer price, but such deduction will be limited to the excess of the hammer price paid for the lot over its fair market value. In accordance with applicable IRS regulations, One Drop has provided a good faith estimate of the fair market value of each lot, which is the mean of the pre-sale estimates relating to that lot.
- A buyer of any work sold at the auction agrees that, for a period of five (5) years following the charity auction, the buyer shall not sell the purchased work. This provision is for the benefit of One Drop and the artist who donated the work and is enforceable by any such party at law and equity.
- If requested by the donating artist/gallery ("Donor") of a purchased lot, buyer's name, address and purchase price will be communicated to the Donor which the buyer expressly authorizes.
- The buyer of Lot 18 [Jenny Holzer] will be required to sign a written agreement directly with the Jenny Holzer Studio.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders (and #2-4 of the Buyers' Guide).
- If you write an amount, it shall be treated as an absentee bid if we cannot reach you.
- Your bid must be submitted in US dollars and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +1 212 924 1749 or scan and email to bidsnewyork@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to \$10,000), credit card (up to \$50,000), money order, wire transfer, bank check or personal check with identification.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you acknowledge and understand that we may process your personal data (including potentially special category data) in accordance with Phillips's Privacy Policy as published at www.phillips.com or available by emailing dataprotection@phillips.com.
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

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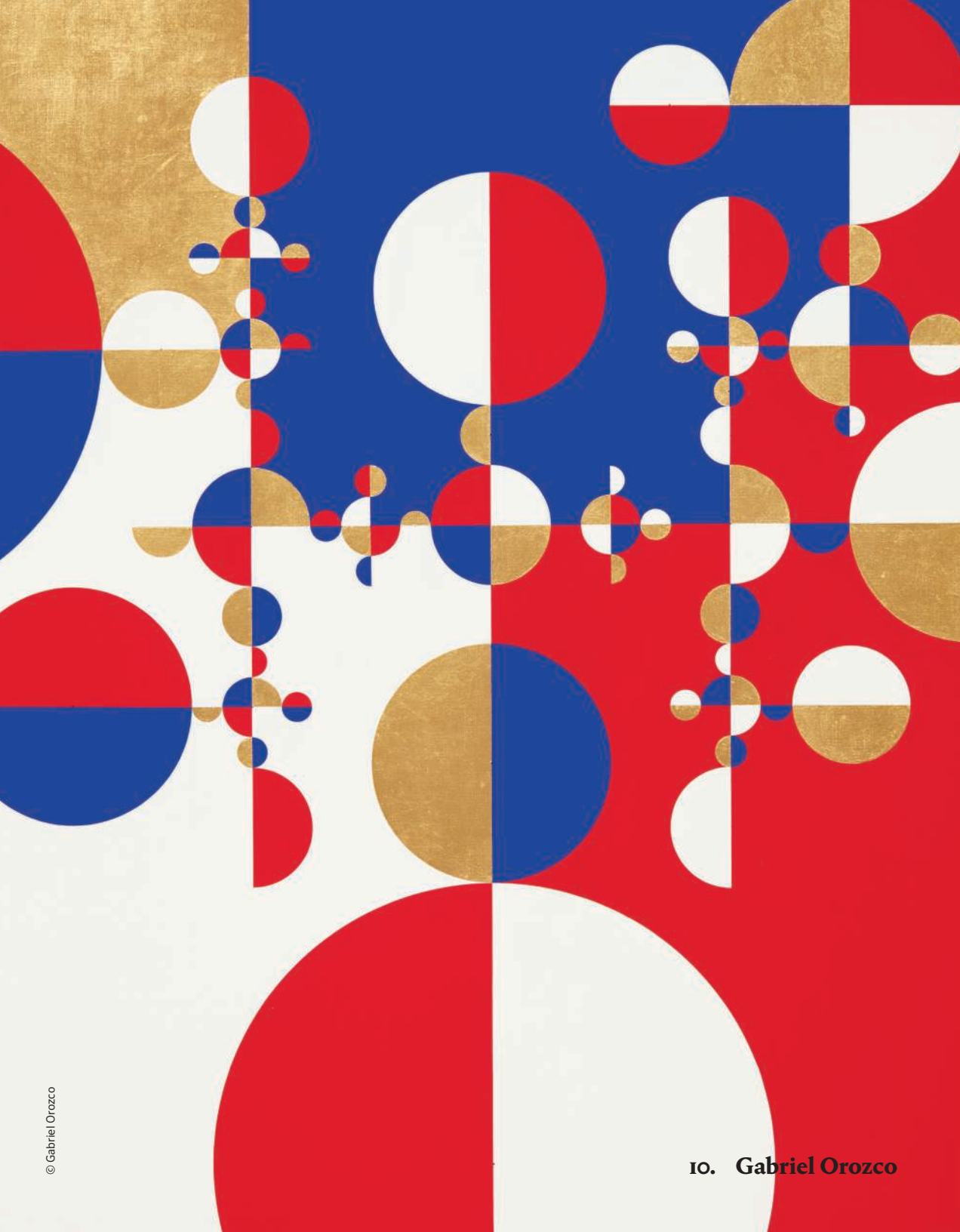
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Orozco, G. 10
Otero, A. 48
Othoniel, J.-M. 22

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Pendleton, A. 14
Penone, G. 29
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Rondinone, U. 25
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Simmons, G. 44
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Wool, C. 8



**Together,
We Can
Make the
World a
Better Place.**

Ackermann. Ai.
Baghramian. Bas
Eliasson. Emin. G
lammons. Henrot
Houseago. Hume.
poor. Kelly. Kruge
Ligon. Lowman.
eCarthy. Muniz. O
Othoniel. Party.
Pruitt. Rondino
Simpson. Smith.