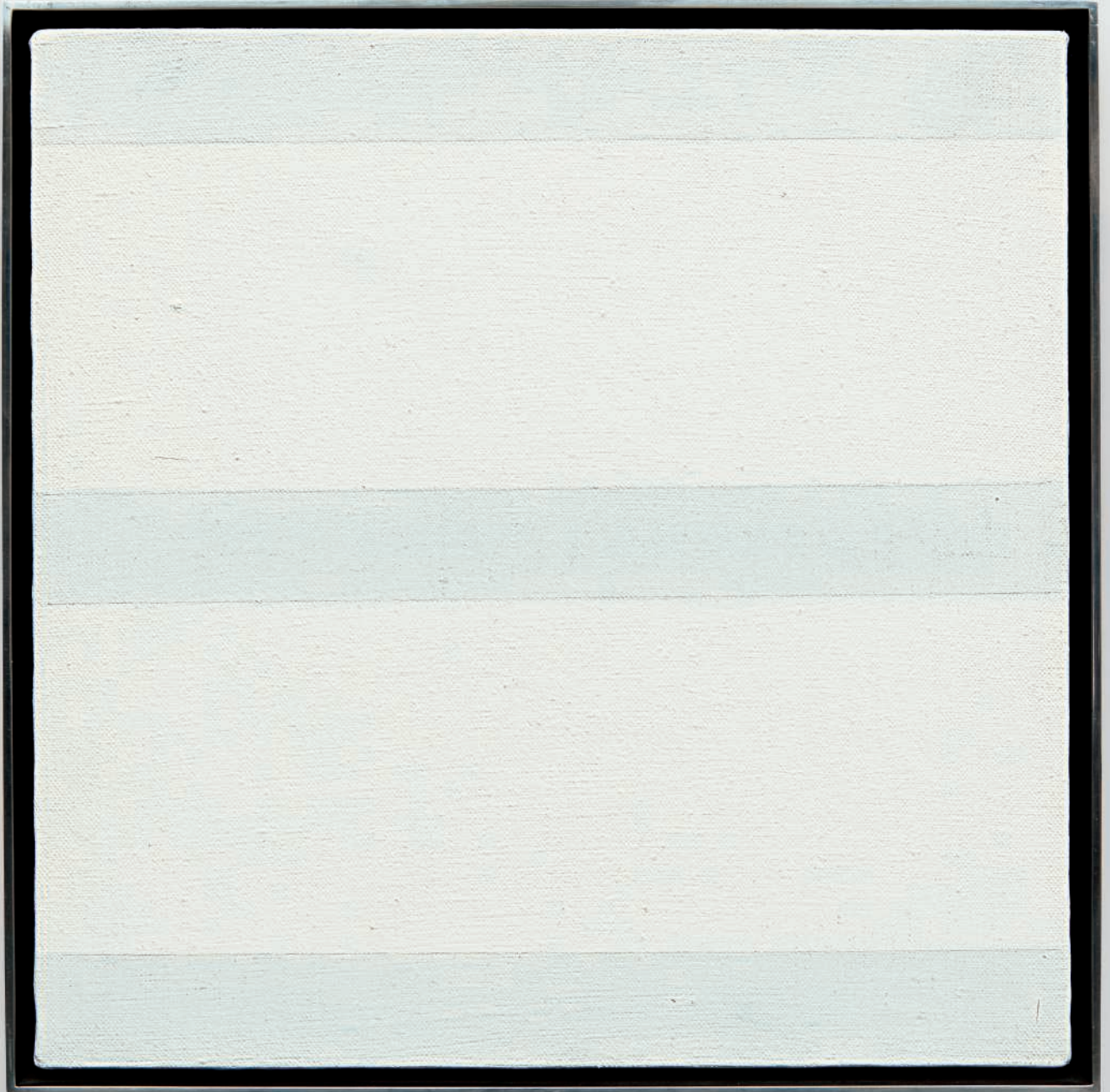


20th Century & Contemporary Art Day Sale
Afternoon Session, New York, 15 November 2017, 2pm



PHILLIPS













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**20th Century & Contemporary Art
Day Sale, Afternoon Session**
New York, 15 November 2017

Auction & Viewing Location
450 Park Avenue New York 10022

Auction
Wednesday, 15 November 2017, 2pm

Viewing
3 – 14 November
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation
When sending in written bids or making enquiries please refer to this sale as NY011117 or 20th Century & Contemporary Art Day Sale, Afternoon Session.

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301. Nicole Eisenman b. 1965

Untitled (Crutch Woman)

oil on canvas

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

Painted in 2013.

Estimate

\$20,000-30,000

Provenance

Koenig & Clinton, New York

Acquired from the above by the present owner





302. Lesley Vance b. 1977

Untitled

signed and dated "Lesley Vance 2012" on the reverse

oil on linen

13 x 10 in. (33 x 25.4 cm.)

Painted in 2012.

Estimate

\$25,000-35,000

Provenance

Xavier Hufkens, Brussels

Acquired from the above by the present owner

Exhibited

Brussels, Xavier Hufkens, *Lesley Vance: Paintings and Watercolors*, June 21 - July 21, 2012, no. 60, n.p. (illustrated)

303. Sanya Kantarovsky b. 1982

Untitled

welded and powder coated steel panel, and oil and watercolor on linen, in 4 parts
paintings each 34 x 26 in. (86.4 x 66 cm.)
steel panels each 80 x 42 in. (203.2 x 106.7 cm.)
Executed in 2011.

See phillips.com for image of the reverse.

Estimate

\$15,000-25,000

Provenance

Wallspace, Los Angeles

Acquired from the above by the present owner





304. Shara Hughes b. 1981

Sailing

signed "S. HUGHES" lower right; further signed, titled and dated "'Sailing' Shara Hughes 2006" on the reverse

oil and enamel on canvas

56 x 47¾ in. (142.2 x 121.3 cm.)

Executed in 2006.

Estimate

\$10,000-15,000

Provenance

Rivington Arms, New York

Private Collection, Netherlands (acquired from the above in 2006)



305. Katherine Bernhardt b. 1975

Mr. Coffee and Pizza

signed, titled and dated "Katherine Bernhardt 2014 MR Coffee + Pizza" on the overlap

oil on canvas

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

Painted in 2014.

Estimate

\$10,000-15,000

Provenance

Private Collection, New Jersey

Exhibited

New York, The Hole, *Early Man*, November 13 - December 28, 2014

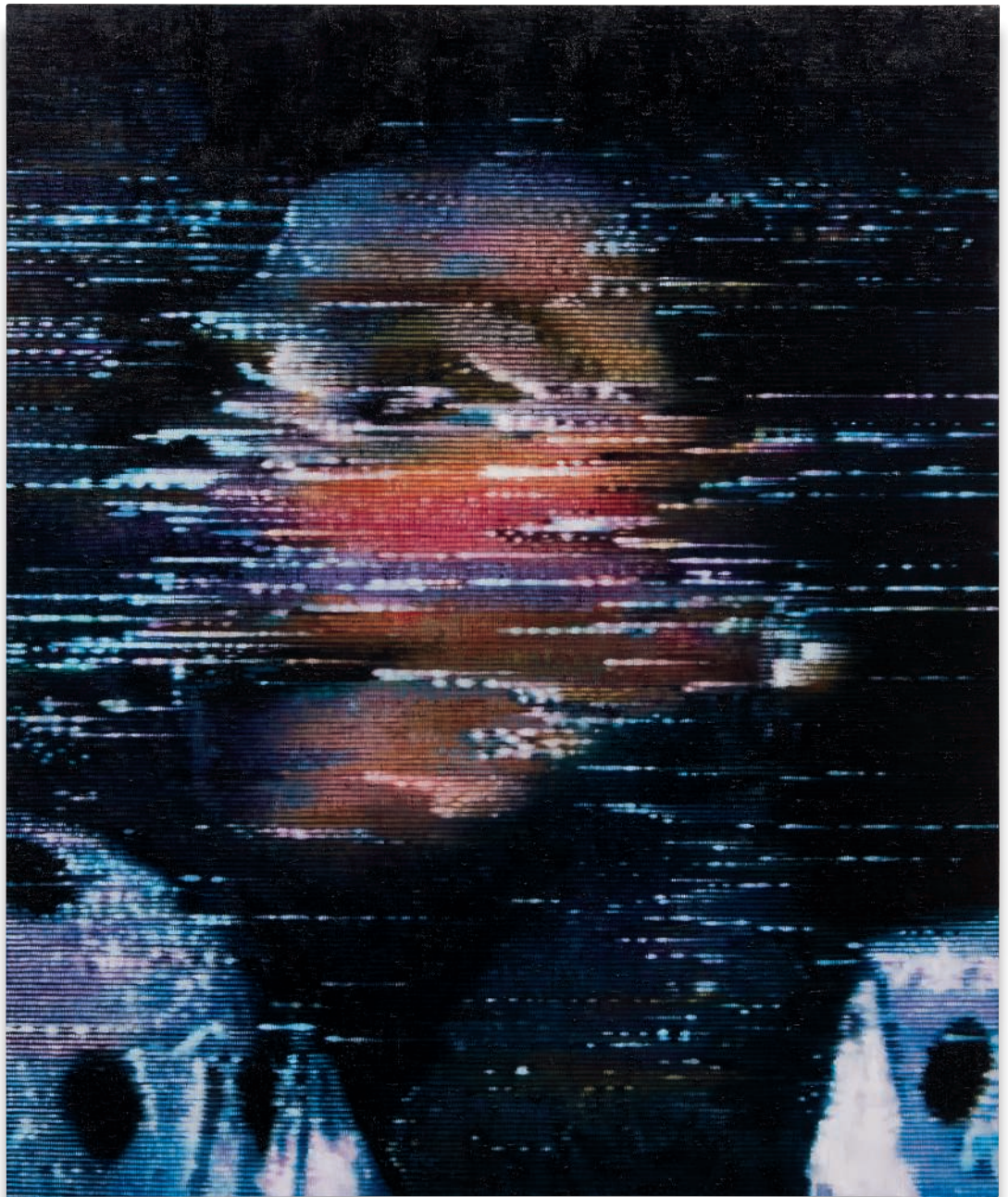


306. Petra Cortright b. 1986

*model Model 586MBH200 model agencies uk model
agency model boats model cars & pictures model excel
financial venture capital model in south floridas model
of the heart model portfolio model railroading model
rocketry model stu model trains model wallp
digital painting on aluminum
64 x 48 in. (162.6 x 121.9 cm.)
Executed in 2014.*

Estimate
\$15,000-20,000

Provenance
Acquired directly from the artist by the present owner



307. Kon Trubkovich b. 1979

Out of the black and into the white
oil on linen
72 x 60 in. (182.9 x 152.4 cm.)
Painted in 2012.

Estimate
\$25,000-35,000

Provenance
Moran Bondaroff, Los Angeles
Acquired from the above by the present owner

Exhibited
Los Angeles, Moran Bandaroff, *Leap Second*, May 18 -
June 20, 2012



308. Titus Kaphar b. 1976

Tina Vesper

signed and dated "Tina Vesper 09" on a label affixed to the reverse

oil on canvas with wood, unstretched canvas, thread and string

25 x 13 x 6½ in. (63.5 x 33 x 16.5 cm.)

Executed in 2009.

Estimate

\$10,000-15,000

Provenance

Roberts & Tilton, Culver City

Acquired from the above by the present owner

Exhibited

Culver City, Roberts & Tilton, *Titus Kaphar:*

Reconstruction, September 12 - October 10, 2009



309. Pietro Roccasalva b. 1970

Il Traviatore

soft pastel on paper on forex, in artist's frame

41¾ x 37½ in. (106 x 94.3 cm.)

Executed in 2011.

Estimate

\$50,000-70,000

Provenance

David Kordansky Gallery, Los Angeles

Acquired from the above by the present owner

***“I’m a formalist painter. It’s always about the form, the composition.
My task is to get the painting off the screen and onto the canvas.”***

Jeff Elrod

310. Jeff Elrod b. 1966

Untitled

signed and inscribed “Marfa Jeff Elrod” on the overlap

UV ink on canvas

70 x 52 in. (177.8 x 132.1 cm.)

Executed in 2013.

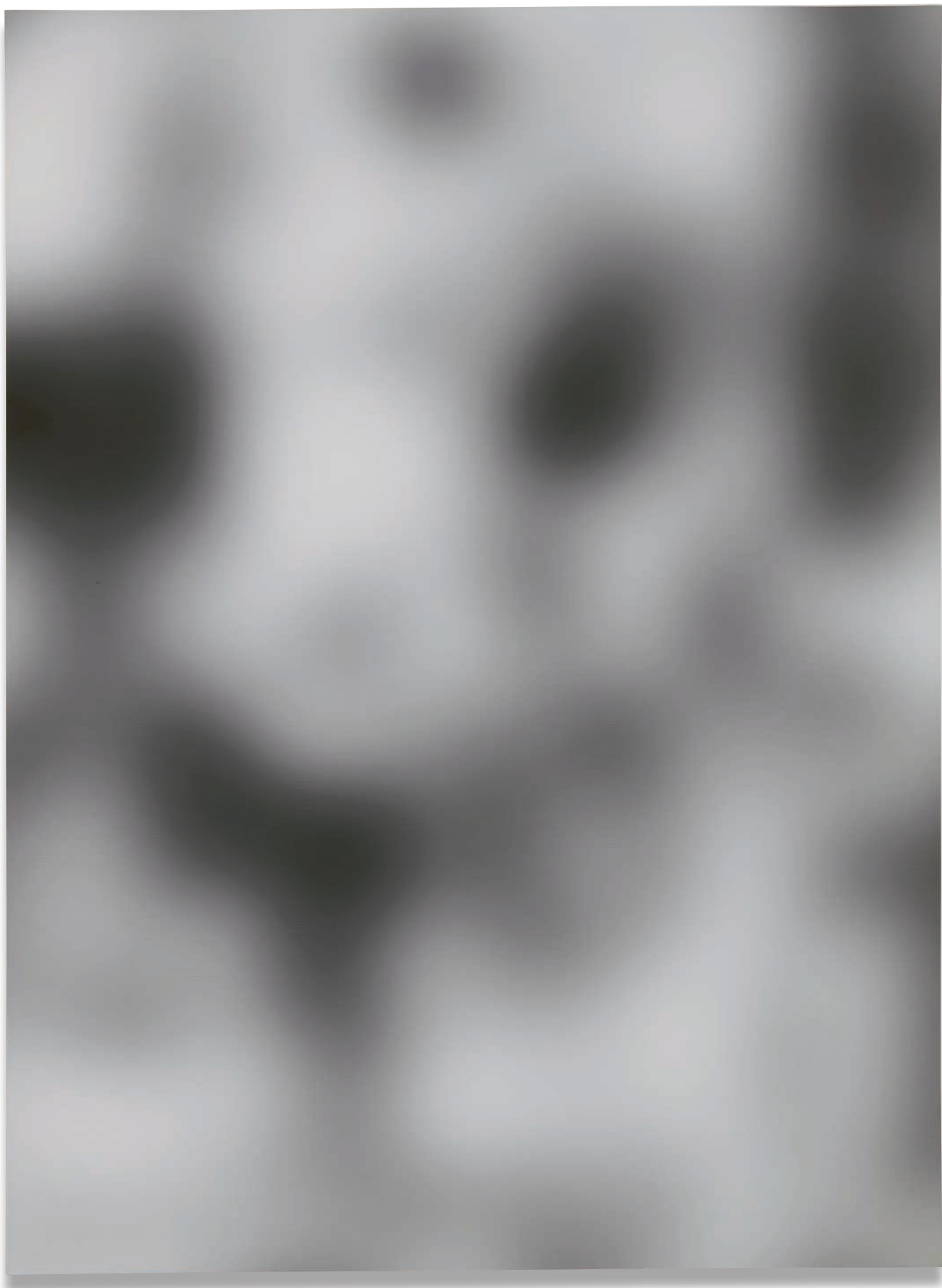
Estimate

\$100,000-150,000

Provenance

Private Collection (acquired directly from the artist)

Acquired from the above by the present owner in 2014





Property from an Important Private Collection

311. Diana Al-Hadid b. 1981

Untitled

conté crayon, charcoal, pastel and acrylic on Mylar
60 x 94 in. (152.4 x 238.8 cm.)

Executed in 2013.

Estimate

\$20,000-30,000

Provenance

Marianne Boesky Gallery, New York

Acquired from the above by the present owner



312. Korakrit Arunanondchai b. 1986

Untitled History Painting (Time Piece A)
signed with the artist's initials and dated "k.a 2013" on
the overlap
burnt bleached denim and inkjet print on canvas
84 x 56 in. (213.4 x 142.2 cm.)
Executed in 2013.

Estimate
\$40,000-60,000

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

“If you’ve seen the scale of my past work, people always said it was big because I had this bombastic drive. But I was always trying to push towards the public. I was always trying to re-position the sculptor, the artist, or the actor as having a public persona. I wanted to make this point: “As an artist, I have a right to social space. I have a right to making monuments. I have a right to putting out that gestalt with the world.”

Thomas Houseago

313. Thomas Houseago b. 1972

Monument Man

Tuf-Cal, iron, hemp, graphite and colored pencil
127 x 38 x 41¼ in. (322.6 x 96.5 x 104.8 cm.)
Executed in 2007.

Estimate

\$70,000-100,000

Provenance

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



(detail of the present lot)







314. Kelley Walker b. 1969

Untitled

four-color process silkscreen on canvas with collage, //

Sole 24 Ore; Saturday, June 28, 2008

60 x 96 in. (152.4 x 243.8 cm.)

Executed in 2008.

Estimate

\$150,000-200,000

Provenance

Paula Cooper Gallery, New York

Acquired from the above by the present owner in 2008



315. Heimo Zobernig b. 1958

Untitled

signed, inscribed and dated "Heimo Zobernig 2008 HZ
2008-046" on the overlap
acrylic on canvas
39½ x 39½ in. (100.3 x 100.3 cm.)
Painted in 2008.

Estimate

\$18,000-22,000

Provenance

Galerie Chantal Crousel, Paris
Acquired from the above by the present owner



316. Sarah Morris b. 1967

Midtown - Manufacturer's Hanover Bank
 signed, titled and dated "MIDTOWN -
 MANUFACTURER'S HANOVER BANK" S. Morris 1999
 on the overlap
 household gloss on canvas
 84½ x 84½ in. (213.7 x 213.7 cm.)
 Executed in 1999.

Estimate
 \$40,000-60,000

Provenance
 Jay Jopling, London
 Acquired from the above by the present owner in 1999

317. **Tauba Auerbach** b. 1981

Untitled (Fold)

signed, titled, inscribed and dated "UNTITLED FOLD IV
TAUBA AUERBACH 2009" on the overlap
acrylic on linen
40 x 30 in. (101.6 x 76.2 cm.)
Painted in 2009.

Estimate

\$200,000-300,000

Provenance

STANDARD, Oslo
Private Collection, United States
Acquired from the above by the present owner

Exhibited

Bergen Kunsthall; Malmö Konsthall; Brussels,
WIELS Contemporary Art Centre, *Tauba Auerbach:*
Tetrachromat, November 11, 2011 - June 6, 2013

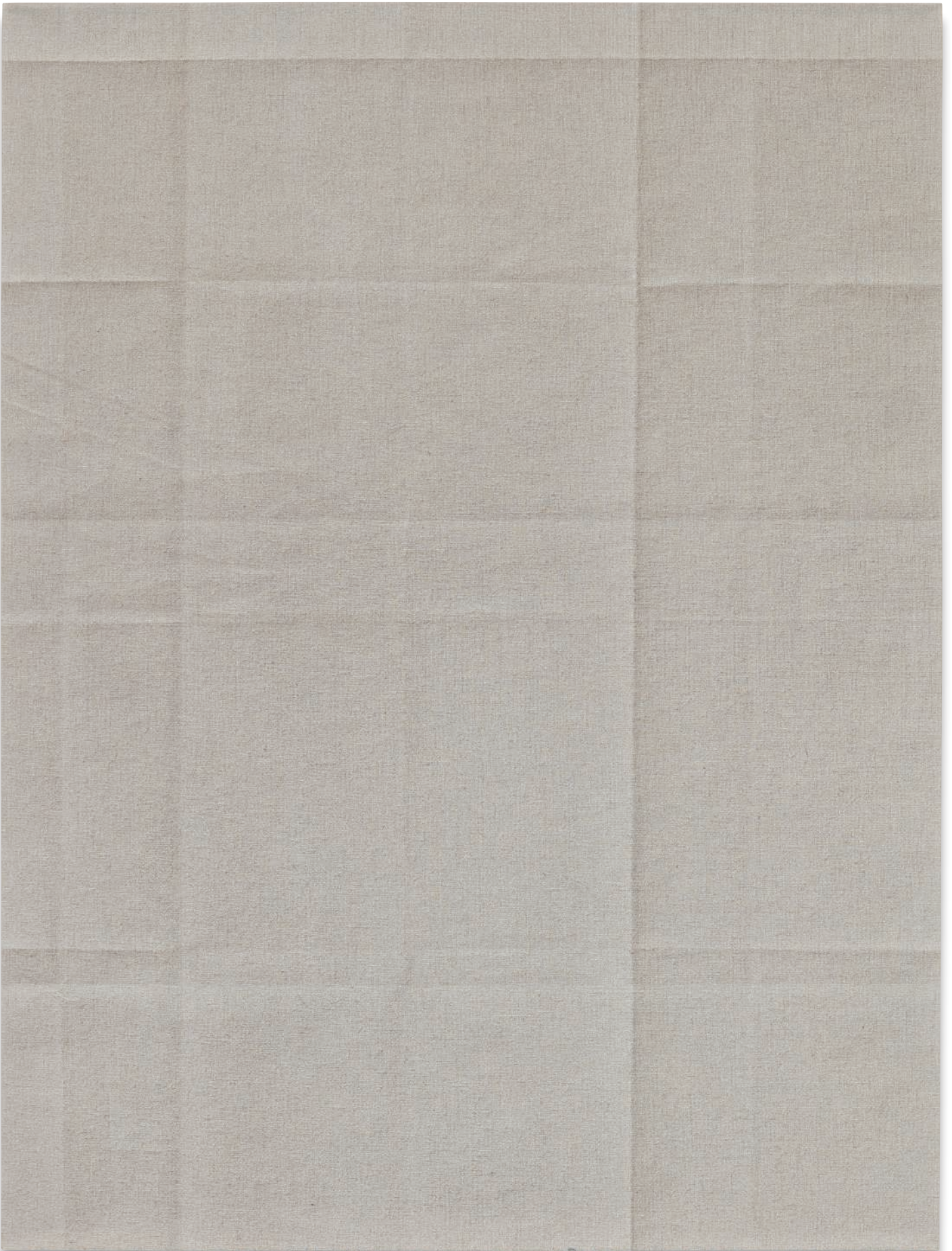
Literature

Tauba Auerbach, et. al., *Folds*, Bergen, 2011, p. 66
(illustrated, back cover)

In her celebrated *Fold* series, New York artist Tauba Auerbach positions herself amongst a long tradition of artists who have explored the indeterminate space between painting and sculpture. Executed in 2009, the same year that the series was first exhibited, the present lot invites viewers to question notions of depth and reality. Existing in the "2.5th dimension", a term coined by the artist herself, the work creates an illusion of three-dimensionality on a completely flat surface. In *Untitled (Fold)*, horizontal and vertical lines extend across the delicately textured canvas in a subtle, nuanced rhythm. The composition takes on an understated elegance and luminosity, as the viewer is made to believe in the light and shadow of the "folds", which, in reality, are slight variations of tone and line on a two-dimensional surface.

To create these works, Auerbach meticulously folds, contorts and creases the canvas, either ironing it in this position or leaving it to set over several days. She then gently spreads

the material out on the floor and sprays it directionally, as to imbed the surface with the memory of being folded. In discussing the nature of these works the artist notes, "I've had mixed feelings about the term trompe-l'oeil being used to describe the *Folds*, and I've really come to embrace that. Although they fit the description in some ways, it's a bit too simple to stop there, because the term doesn't account for the fact that each painting is a representation of one or more states of a particular surface on that same surface. There is a direct 1:1 indexing that has taken place, like a tally of the depth of each spot recorded on the same spot" (Tauba Auerbach, quoted in Eric Wysocan, "Tools for a Better View", *Metropolis M Magazine*, March 2013, online). As evidenced in the present lot, the surface Auerbach creates is rooted in the memory of the process. Vertical impressions converge with horizontal ones, creating a grid that is ever so slightly imperfect, further bridging the gap between the mechanical and the handmade.





318. Aaron Curry b. 1972

Hobo Head Rig (Bank 1, 2, 3, 4)
 acrylic, ink and gouache on paper, in 4 parts
 (i) 30 x 22 $\frac{3}{8}$ in. (76.2 x 56.7 cm.)
 (ii - iv) 55 $\frac{1}{2}$ x 42 $\frac{3}{8}$ in. (141 x 107.7 cm.)
 Executed in 2006.

Estimate
 \$25,000-35,000

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

Exhibited
 Los Angeles, David Kordansky Gallery, *Bank Robber*,
 October 21 - November 18, 2006

319. Aaron Curry b. 1972

Vagabond Phantom (In Double Time)
dated "08.08" on the base
enamel paint on wood, in 11 parts
123 x 34 x 39 in. (312.4 x 86.4 x 99.1 cm.)
Executed in 2008.

Estimate
\$35,000-45,000

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

Exhibited
Berlin, Galerie Buchholz, *Another
Language*, September 5 - October 25,
2008



320. Nate Lowman b. 1979

I'm Lovin' It
signed and dated "Nate Lowman 2012"
on the stretcher
oil, dirt and alkyd on canvas
54 x 33 in. (137.2 x 83.8 cm.)
Executed in 2012.

This work has been requested for the upcoming
exhibition of works by Nate Lowman at the
Aspen Art Museum.

Estimate
\$100,000-150,000

Provenance
The Fireplace Project, East Hampton
Acquired from the above by the present owner

Exhibited
East Hampton, The Fireplace Project, *Holy Crap!*,
August 17 - September 17, 2012





321. André Butzer b. 1973

N-Schande

signed "A. Butzer" lower right

oil on canvas

102 $\frac{3}{8}$ x 86 $\frac{5}{8}$ in. (260 x 220 cm.)

Painted in 2006.

Estimate

\$35,000-45,000

Provenance

The Artist

Galerie Christine Mayer, Munich

Acquired from the above by the present owner

Literature

Christian Malycha, *Sein und Bild: André Butzer 1994-2014*, Bielefeld, 2017, n.p. (illustrated)

322. Kehinde Wiley b. 1977

Cameroon Study

stamped with the artist's signature, number and date "Kehinde Wiley 3/3 c 2010" on the right turning edge
bronze with dark brown patina
28 x 15½ x 11½ in. (71.1 x 39.4 x 29.2 cm.)
Executed in 2010, this work is number 3 from an edition of 3 plus 1 artist's proof.

Estimate

\$30,000-40,000

Provenance

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

Exhibited

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



“Some words like yoga have gained a duality of meaning in my work. They are not only visually representative of their meaning but also, compositionally, there’s a formality. The canvases get folded so you get the word kind of mirrored in the paint’s absorption onto the other side of the fold, and sometimes you get a pattern.”

Oscar Murillo, 2013

323. Oscar Murillo b. 1986

Yoga

(i) signed, inscribed and dated “12 Oscar Murillo” on the overlap

(ii) signed, inscribed and dated “Oscar Murillo ’12” on the overlap

oil, oilstick, dirt and graphite on canvas, in 2 parts

(i) 70 x 62 in. (177.8 x 157.5 cm.)

(ii) 80 x 66 in. (203.2 x 167.6 cm.)

installed 82 x 82 x 8½ in. (208.3 x 208.3 x 21.6 cm.)

Executed in 2012.

Estimate

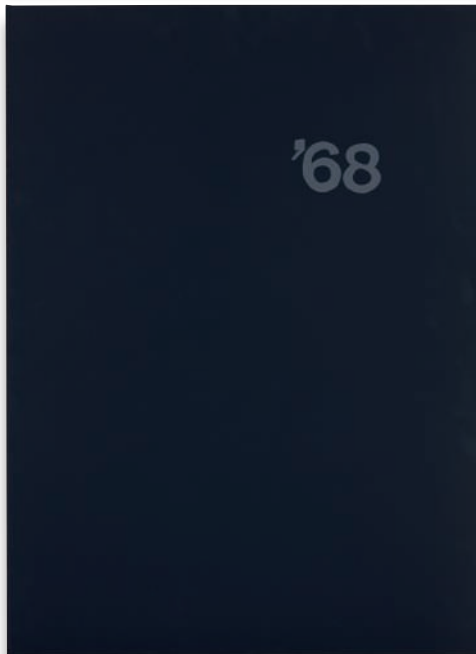
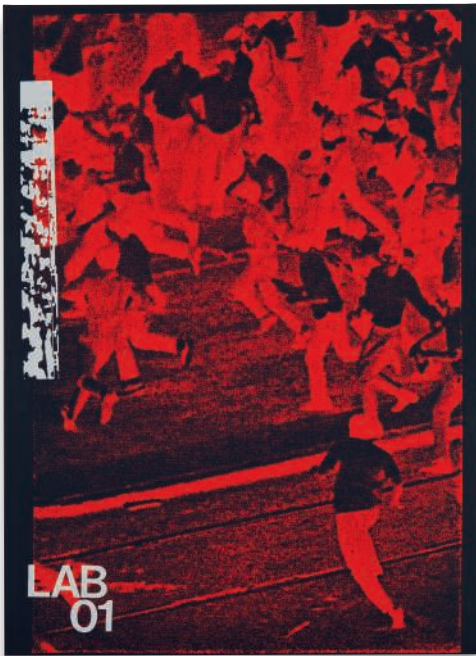
\$180,000-220,000

Provenance

Stuart Shave/Modern Art, London

Acquired from the above by the present owner in 2012





324. Adam Pendleton b. 1984

Four Works: (i) *History (Lab 01 Red)*; (ii) *History (People Yellow)*; (iii) *History (So I White)*; (iv) *History ('68 Grey)*
each signed and dated "Adam Pendleton 2005" on the overlap
silkscreen on canvas
each 30¼ x 22½ in. (76.8 x 56.2 cm.)
Executed in 2005.

Estimate
\$12,000-18,000

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

325. Rashid Johnson b. 1977

A Place for Black Moses

black ceramic tile, black soap, wax, books, vinyl in album cover, brass, shea butter, space rock, star scapes, plants and stained wood

sculpture 39¼ x 78½ x 30⅝ in. (99.7 x 199.4 x 77.8 cm.)

installation with plants variable, approximately 78 x 78 ½ x 30⅝ in. (198.1 x 199.4 x 77.8 cm.)

Executed in 2010.

Estimate

\$30,000-40,000

Provenance

David Kordansky Gallery, Los Angeles

Acquired from the above by the present owner

Literature

Rashid Johnson: Message to Our Folks, exh. cat., Museum of Contemporary Art Chicago, 2012, p. 81 (illustrated)



326. Kerry James Marshall b. 1955

Untitled

signed and dated "KERRY JAMES MARSHALL 96" lower right of frame element; further signed and dated "K. J. Marshall 96" lower right of flag element
acrylic on wood, acrylic on flag, wood dowels and 2 binder clips, in 3 parts
frame 19 x 19 x 2 in. (48.3 x 48.3 x 5.1 cm.)
flag 12¾ x 10¾ in. (32.4 x 26.4 cm.)
dowel length 14¼ in. (36.2 cm.)
installed 27 x 19 x 16¼ in. (68.6 x 48.3 x 41.3 cm.)
Executed in 1996.

Estimate

\$150,000-200,000

Provenance

Nerman Museum of Contemporary Art, Overland Park,
Benefit Auction, 1996 (courtesy of the artist)
Acquired at the above sale by the present owner



(detail of the present lot)



327. **David Hammons** b. 1943

Untitled

wire, hair, rubber, string, cord, feathers and linoleum
5½ x 19½ x 2¾ in. (14 x 49.5 x 6 cm.)
Executed circa 1990.

Estimate

\$150,000-200,000

Provenance

Kazuko Miyamoto (gifted by the artist)
Acquired from the above by the present owner

Exhibited

New York, Gallery Onetwentyeight, *Racidity*, August
14 - September 12, 2015

In David Hammons' *Untitled*, the artist transforms ordinary, discarded craft materials into a unique and unexpected object. With a long wire extending through the central axis of a circular object and twisting delicately at each end, the work rests on the wall with personifying features that recall historical African American art objects. Resembling a human eye, the central motif possesses a sort of human condition, with feathers attached to its crown like eyelashes, which calls to mind the ancient use of the apotropaic eye as a symbol to ward off evil. Like the artist's seminal hair pieces begun in the late 1970s, Hammons encases parts of the wire with hair, alternating the sections with colorful threads, creating a juxtaposition between the dirty and the beautiful. This pairing also exists on the surface of the circular element, which is fashioned out of linoleum covered in a subtle mosaic of color, embracing both the industrial and the handmade. As Manthia Diawara espoused in 1998, "[Hammons'] work is so simple, delicate, yet precise that if you remove a hair from an arrangement, the magic that makes it art is undone and the objects return to their banal, nonart existences" (Manthia Diawara, "Make It Funky: The Art of David Hammons", *Artforum*, vol. 36, no. 9, May 1998, pp. 120-127).

Gifted to his friend, Kazuko Miyamoto, the long-time assistant of Sol LeWitt and a skilled artist in her own right, the work was made in 1990, the year of Hammons' esteemed first solo show at MoMA PS. 1 and in turn, the beginning of a long series of critically acclaimed shows. Hung on the walls of Miyamoto's apartment for years until unveiled at a show she curated in 2015, *Untitled* possesses a sense of urban energy that is found throughout the artist's prolific oeuvre,

in an intimate scale. The work was exhibited at Miyamoto's gallery over two decades after its creation, alongside works by 27 artists whose work responds to the question, "What is the racial reality of life today?" For Hammons, this is not only a question he attempts to answer, but an identifying factor of his multi-disciplinary body of work. As he expressed in an interview the same year of the present lot's execution, "I think I spend eighty-five percent of my time on the streets as opposed to in the studio. So, when I go to the studio I expect to regurgitate these experiences of the street. All of the things I see socially—the social conditions of racism—come out like a sweat" (The Artist, quoted in Maurice Berger, Interview with David Hammons, *Art in America*, September 1990, p. 80).



(detail of the
present lot)



“They [the Plate Paintings] figured into something that represented my whole pursuit—there was a battle between what the object was and a picture. Where those two things converged, that’s the space where I was working.”

Julian Schnabel

328. Julian Schnabel b. 1951

Pascin Pig Passin Time

oil, plates and Bondo on wood
48 x 40¾ in. (121.9 x 103.5 cm.)
Executed in 1983.

Estimate

\$250,000-350,000

Provenance

Irena Hochman Fine Art, New York
Galerie Bischofberger, Zurich
Sotheby's, London, October 15, 2007, lot 269
Acquired at the above sale by the present owner



329. George Condo b. 1957

Full Figure Combination

signed, titled, inscribed and dated "Condo 90 PARIS Full Figure Combination FULL FIGURE COMBINATION Condo 90 PARIS" on the stretcher

oil on canvas, in 2 parts

overall 76¾ x 96¾ in. (194.9 x 245.7 cm.)

Painted in 1990.

Estimate

\$100,000-150,000

Provenance

Galerie Daniel Templon, Paris

Luhning Augustine, New York

Acquired from the above by the present owner in 2003

Exhibited

Paris, Galerie Daniel Templon, *George Condo: Dedicated to Keith*, April 20 - May 26, 1990, pp. 46-47 (illustrated, p. 47)



330. Peter Doig b. 1959

City Singer in a Wood
signed, titled and dated "Peter Doig 1991 "City Singer in a Wood"" on the reverse
oil on board
16½ x 7⅞ in. (42 x 20 cm.)
Painted in 1991.

Estimate
\$150,000-250,000

Provenance
Gifted by the artist to the present owner in 1991

Depicting a lone musician in a dream-like woodland, Turner Prize winner Peter Doig's *City Singer in a Wood* from 1991 is a sublime early work painted during his ascension to critical acclaim. Intimate in scale and composition, the present work transports viewers to an otherworldly, faraway place - Doig's fusion of imagination with the nostalgic glow of memory creates an eerie scene that deftly oscillates between figuration and abstraction. A master of contemporary figurative painting, Doig employs his inventive painterly technique in the dense layering of trees and lush forest ground in this atmospheric and characteristic setting.

The year 1991, when the present work was painted, was particularly formative in Doig's career: he was selected for the Barclays Young Artist Award at the Serpentine Galleries and won the prestigious Whitechapel Artist Prize. Opening when Doig was only 32 years old, the Whitechapel show would serve as the catalyst for his career. With the exhilarating opportunity to exhibit in the upstairs gallery of the influential institution at the same time as Cindy Sherman's show on the main level, Doig painted a series of large scale paintings

for his exhibition. The artist recalled, "The year after I left Chelsea [School of Art] I was awarded The Whitechapel Artist Prize, so I got a show of my new work at the Whitechapel Gallery, upstairs. Cindy Sherman's show was on downstairs. I remember walking my paintings, which were still wet and in cheap decorator's plastic, between her incredible crates" (The Artist, quoted in Parinaz Mogadassi, "Interview with Peter Doig", *Purple*, April 2011).

Having studied together at the Wimbledon School of Art in 1979-80, Doig titled *City Singer in a Wood* after the present owner, a singer-songwriter based in London, and gifted it to her for her 30th birthday. Doig reflected: "I spend a lot of time alone in the studio and become obsessed by certain musicians... Most people don't have ten hours a day to listen to music over and over again... inadvertently it becomes a kind of backdrop to the work" (The Artist, quoted in Catherine Grenier, Adrian Searle and Kitty Scott, *Peter Doig*, London, 2007, p. 21). Despite the influence of music on Doig's work, it is not often that it features as a figurative element such as in this entrancing work.





Property from a Distinguished Private Collection

331. Gavin Turk b. 1967

Nomad

painted bronze

14 x 65 x 32 in. (35.6 x 165.1 x 81.3 cm.)

Executed in 2001, this work is from a series of 8 unique variants, plus 1 artist's proof.

Estimate

\$40,000-60,000

Provenance

Jay Jopling, London

Acquired from the above by the present owner in 2002



Property from a Distinguished Private Collection

332. Tracey Emin b. 1963

Red, White and Fucking Blue

red, white and blue neon

19 $\frac{5}{8}$ x 66 $\frac{7}{8}$ in. (49.8 x 169.9 cm.)

Executed in 2002, this work is number 1 from an edition of 3, and is accompanied by a certificate of authenticity, signed by the artist.

Estimate

\$50,000-70,000

Provenance

White Cube, London

Acquired from the above by the present owner in 2003

Literature

Arlène Bonnant, *CAP Collection*, Dublin, 2005, p. 97
(another example illustrated)

Honey Luard and Peter Miles, eds., *Tracey Emin, Works 1963-2006*, New York, 2006, p. 68 (another example illustrated)

333. Damien Hirst b. 1965

Untitled aaaa

glass, painted MDF, cardboard, steel, plastic, aluminum
and pharmaceutical packaging
24¼ x 40 x 9 in. (61.6 x 101.6 x 22.9 cm.)
Executed in 1992.

Estimate

\$300,000-400,000

Provenance

Tanya Bonakdar Gallery, New York

Acquired from the above by the present owner in 1995

Literature

Damien Hirst, *I Want To Spend The Rest Of My Life
Everywhere, With Everyone, One To One, Always,
Forever, Now*, London 1997, p. 220 (illustrated)
Damien Hirst: The Complete Medicine Cabinets, exh.
cat., L&M Arts, New York, 2010, p. 179





“I’ve always loved this idea of art maybe, you know, curing people. And I have this kind of obsession with the body. I like the way that you’ve got all these individual elements inside a cabinet related to organs inside a body. I like the kind of Koons consumerist feel to it. And then a lot of the actual boxes of medicines are all very minimal and could be taken directly from minimalism, in the way that that kind of minimalism implies confidence”

334. **Damien Hirst** b. 1965

Adenylosuccinate Lyase
titled "ADENYLOSUCCINATE LYASE" on the stretcher
household gloss on canvas
44 x 84 in. (111.8 x 213.4 cm.)
Executed in 1992.

Estimate

\$600,000-800,000

Provenance

Jay Jopling Fine Art, London
Regen Projects, Los Angeles
Acquired from the above by the present owner in 1993

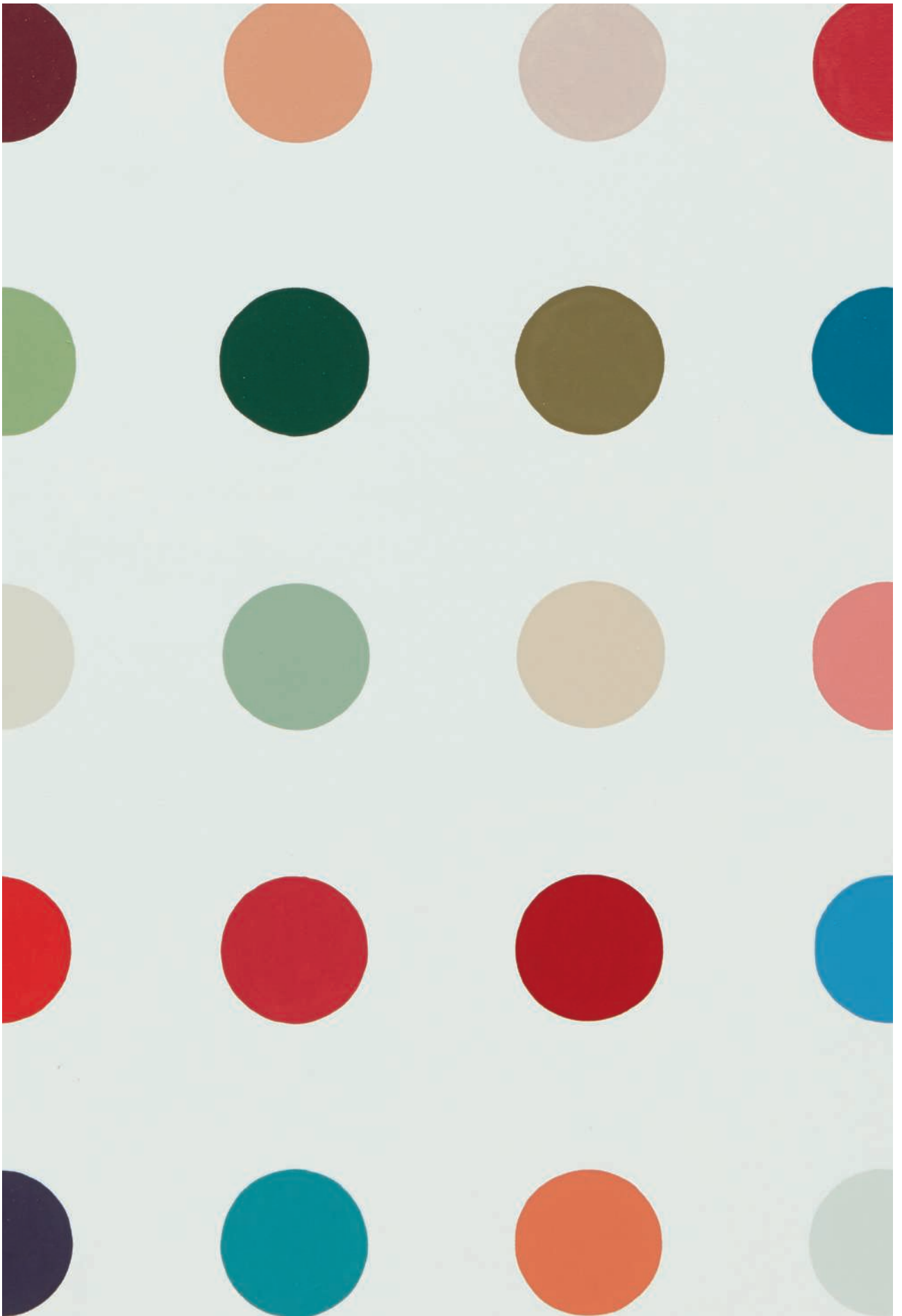
Literature

Damien Hirst, *I Want To Spend The Rest Of My Life Everywhere, With Everyone, One To One, Always, Forever, Now*, London 1997, p. 234 (illustrated)
Jason Beard and Millicent Wilner, eds., *Damien Hirst: The Complete Spot Paintings, 1986-2011*, London 2013, p. 28 (illustrated)

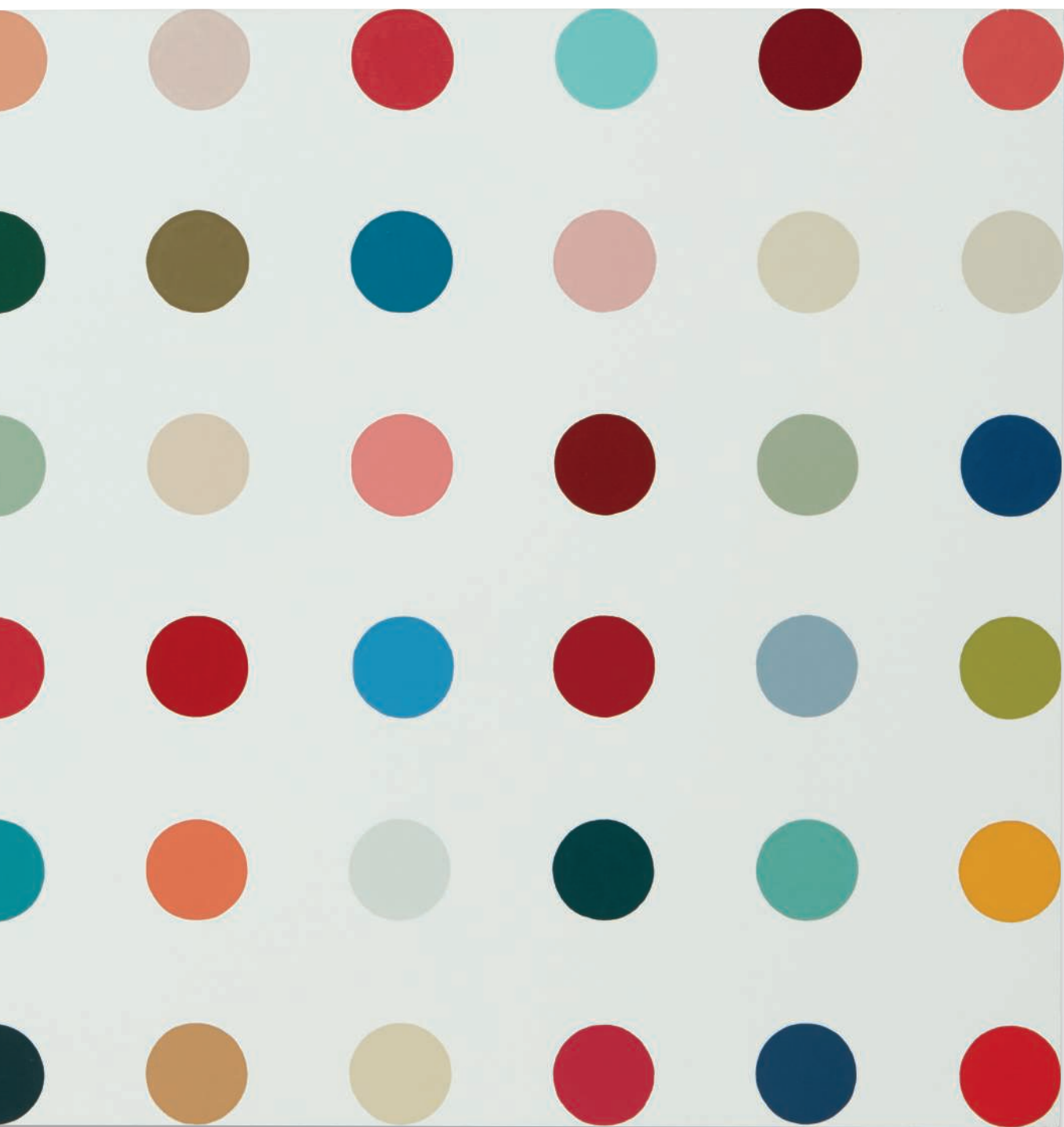
An immaculate grid of vibrant individual dots, *Adenylosuccinate Lyase* from 1992 is a stellar example of Damien Hirst's iconic *Spot Paintings*. Having been in the same distinguished private collection since a year following its creation in 1993, the present lot is an exceptional piece from one of Hirst's most celebrated series, one which questions three of the most essential qualities of painting – color, form and composition – and relates them to the building blocks of science. Titled after a chemical compound, this work confronts the viewer in a mass of glossy vibrancy, each component of which stands in stark contrast to the white, rectangular canvas on which it rests. In colors ranging from dark hues to saturated neons to soft pastels, the spots interact with each other in unique visual combinations, just as the individual components of chemical compounds,

no two the same, can create an infinite possibility of arrangements. Hirst acknowledged the series' scientific parallels when he said, "the spot paintings could be what art looks like viewed through an imaginary microscope" (Damien Hirst, *I Want To Spend The Rest Of My Life Everywhere, With Everyone, One To One, Always, Forever, Now*, London, 1997, p.246).

Minimalist in presence yet poignant in effect, Hirst's repetitive forms in the present lot negate the spontaneity of expressionist painting in favor of the sensibility of Pop Artists like Roy Lichtenstein and Andy Warhol through careful, methodical gesture. But unlike these artists, who used the dot as a means to produce an image, Hirst mass produces the dot itself, paring down his composition to painting's most basic form.







335. Damien Hirst b. 1965

Tearful

incised with the artist's signature, title and date "Tearful
Damien Hirst 2010" on the reverse
gold-plated stainless steel, glass and cubic zirconia
22 x 27 $\frac{7}{8}$ x 3 $\frac{1}{4}$ in. (56 x 71 x 8.3 cm.)
Executed in 2010.

Estimate

\$600,000-800,000

Provenance

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

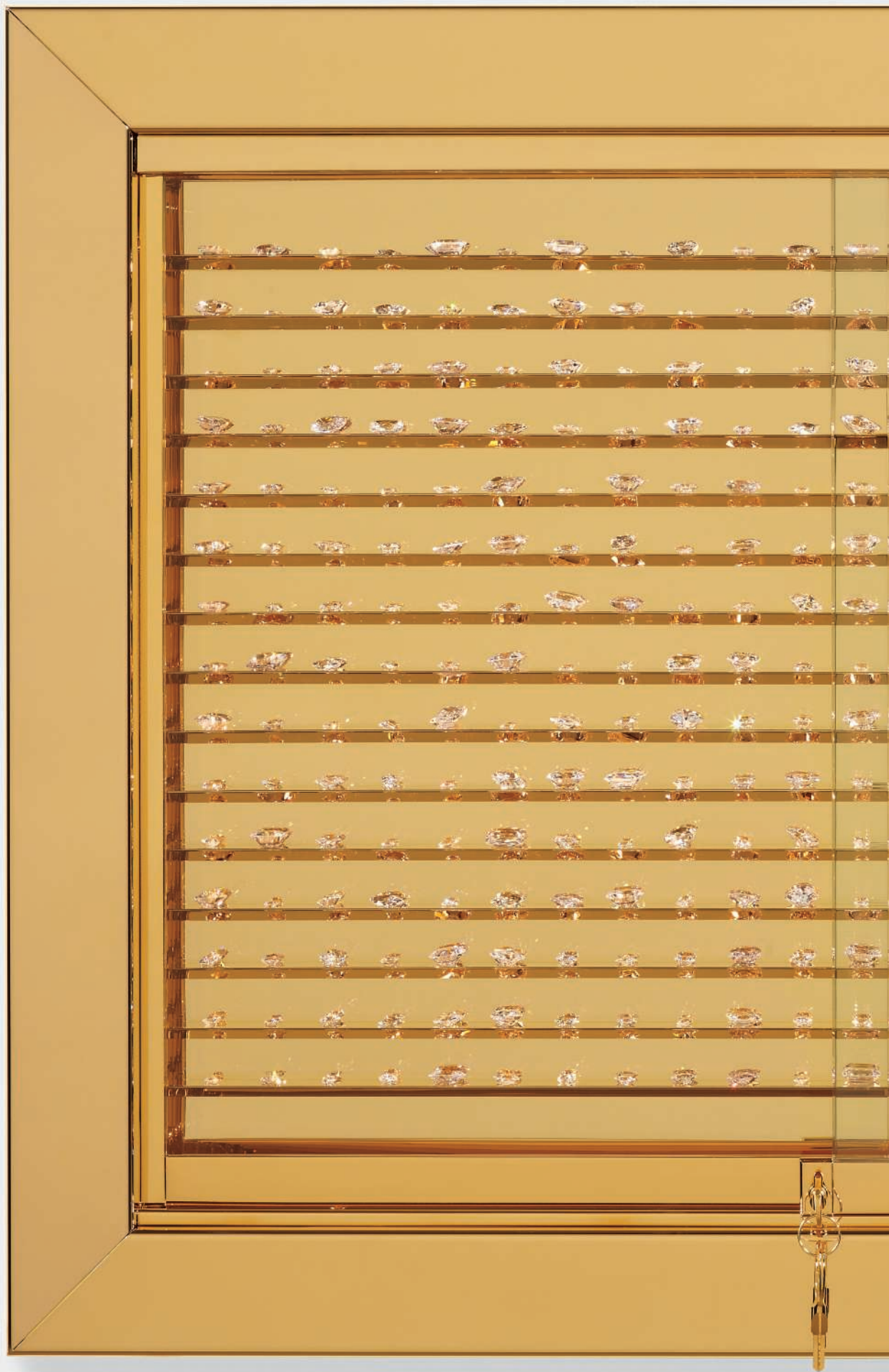
Damien Hirst's renowned *Cabinets* series, begun in 1988 have become synonymous with contemporary conceptual art. The earliest of these works featuring meticulously placed pills, bottles and boxes of medication arranged inside of a wall-bound cabinet, are both symbols of the depths of the human body and of the connection between art and science. The renowned British artist furthered this connection when he created a diamond-encrusted human skull in his celebrated work, *For the Love of God* from 2007, exhibited the same year at White Cube. A few years following the success of this work, Hirst embarked on a new set of *Cabinets*, each of which seamlessly marries these two ambitious projects: the pharmaceutical works and the dazzling skull. The present lot belongs to the latter series, featuring a delicate display of precious stones inside a gold-plated stainless steel cabinet. Aptly titled after human emotion, *Tearful* is a paradigm of the artist's seminal practice in its arresting beauty.

Beyond its emotionally charged title, *Tearful* is less a direct tribute to the fragility of human life as compared to the cabinets of decades before. Without the recognizable brand names of medications, the viewer is left to more deeply contemplate the objects in front of them. The study of life's fleeting nature is realized in the formal qualities of the work rather than its specific contents. As Rudi Fuchs espoused in his discussion of Hirst's work, "[his] art is concerned with love and fear, with death, malady, physical decay, medical practice and pharmaceutical illusion. But for all its compelling imagery, his work is not sinister...The inevitable proximity of death is the most real thing in human life. Fear of death is a more powerful emotion than love or lust. To some extent fear of death keeps us alive" (Rudi Fuchs, "Victory Over Decay" in *For the Love of God: The Making of a Diamond Skull*, exh. cat., White Cube, London, 2007).

The compelling imagery featured in *Tearful* is the meticulously placed cubic zirconia stones, which themselves are reflected on the surface of the steel cabinet that houses them. The choice to replace pharmaceutical objects with diamonds was a pivotal one in Hirst's oeuvre. As he explained of the appeal of these stones and his decision to use them, "Any great art work or object gives more than it takes. The amazing thing about diamonds is that they take light and throw it back at you, although they seem to throw more light out than they take in" (Damien Hirst, quoted in Hans Ulrich Obrist, "Epiphany: A Conversation with Damien Hirst" in *End of an Era*, exh. cat., Gagosian Gallery, New York, 2012, n.p.).

The work's luminosity is further heightened by the use of gold-plated stainless steel to encase the diamonds, a departure from the silver stainless steel used in other cabinets. In perfect harmony, the clear stones emit a shine that bounces off of the gold background, serving as a unique study in the formal qualities of metallic tones. It is also the uniquely intimate size of the present lot that offers a more delicate depiction of the artist's studies in life and death. In a scale imitating a wall-bound cabinet that one would find in their own home, the work invites the viewer to look even more closely at its contents. Together, each of these formal elements makes *Tearful* a stunning example of the *Cabinets* for which Hirst is best known, taking the artist's prolific oeuvre to new formal and emotional heights.









336. Piero Golia b. 1974

Intermission Painting #26 red to purple
EPS foam, hard coat and pigment
77 x 48 x 9½ in. (195.6 x 121.9 x 24.1 cm.)
Executed in 2015.

Estimate
\$18,000-22,000

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



337. Rudolf Stingel b. 1956

Untitled

signed and dated "Stingel '98" on the reverse

oil and enamel on canvas

29 $\frac{7}{8}$ x 24 in. (76 x 61 cm.)

Executed in 1998.

Estimate

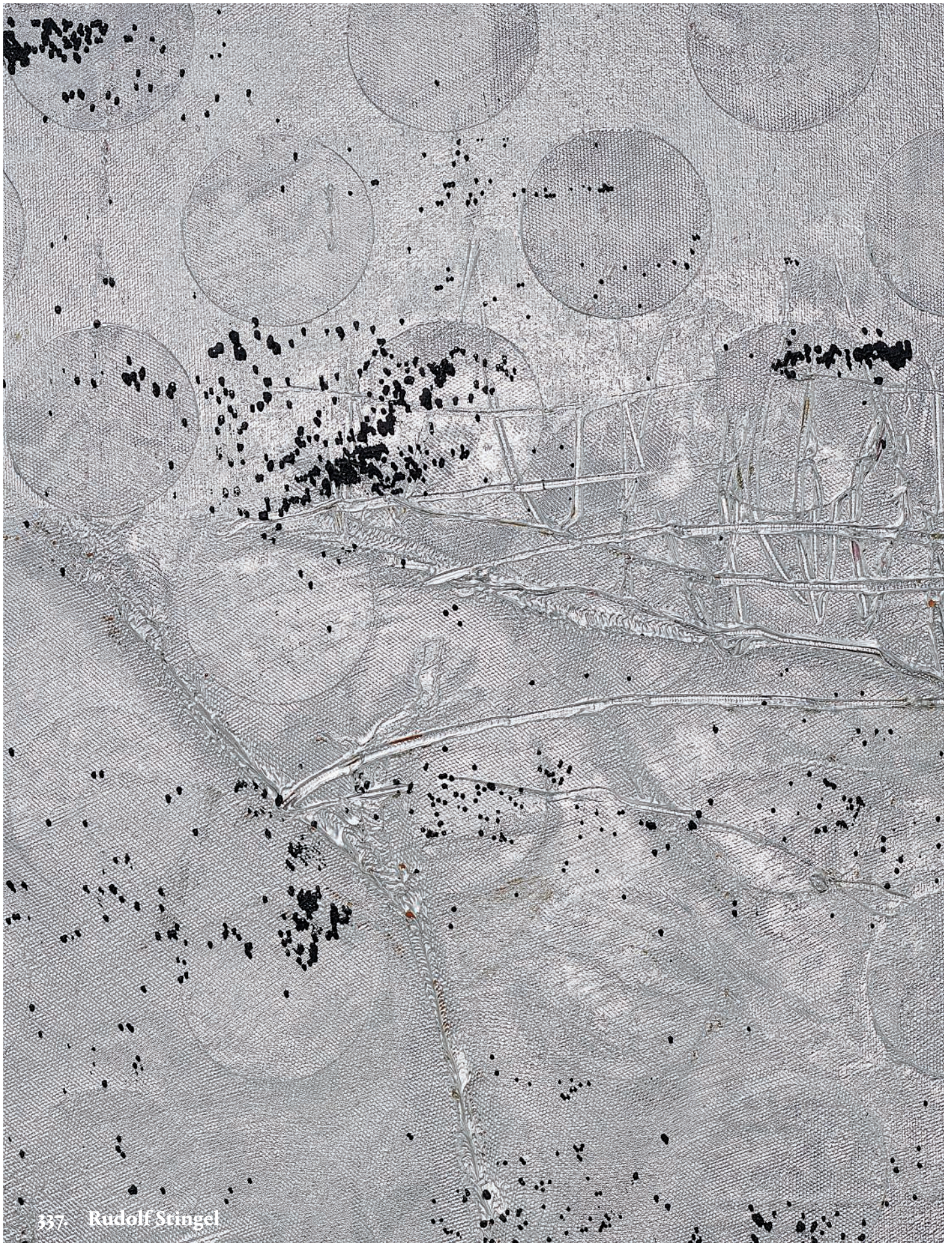
\$60,000-80,000

Provenance

Galerie Kargl, Merano

Philip Konzett Galerie, Vienna

Acquired directly from the above by the present owner
in 2006





“[Stingel] has developed a singular approach to painting that aims to undermine the very essence of the creative act. His works do not always conform to painting’s traditional definition of paint on canvas, yet in their simultaneous attention to surface, image, color and space, they create new paradigms for the meaning of painting.”

Robert Fitzpatrick, “Foreword” in *Rudolf Stingel*, exh. cat., Museum of Contemporary Art, Chicago, 2007, p. 9

338. Rudolf Stingel b. 1956

Untitled

oil and enamel on canvas

67½ x 78½ in. (171.3 x 199.5 cm.)

Executed in 1987.

Estimate

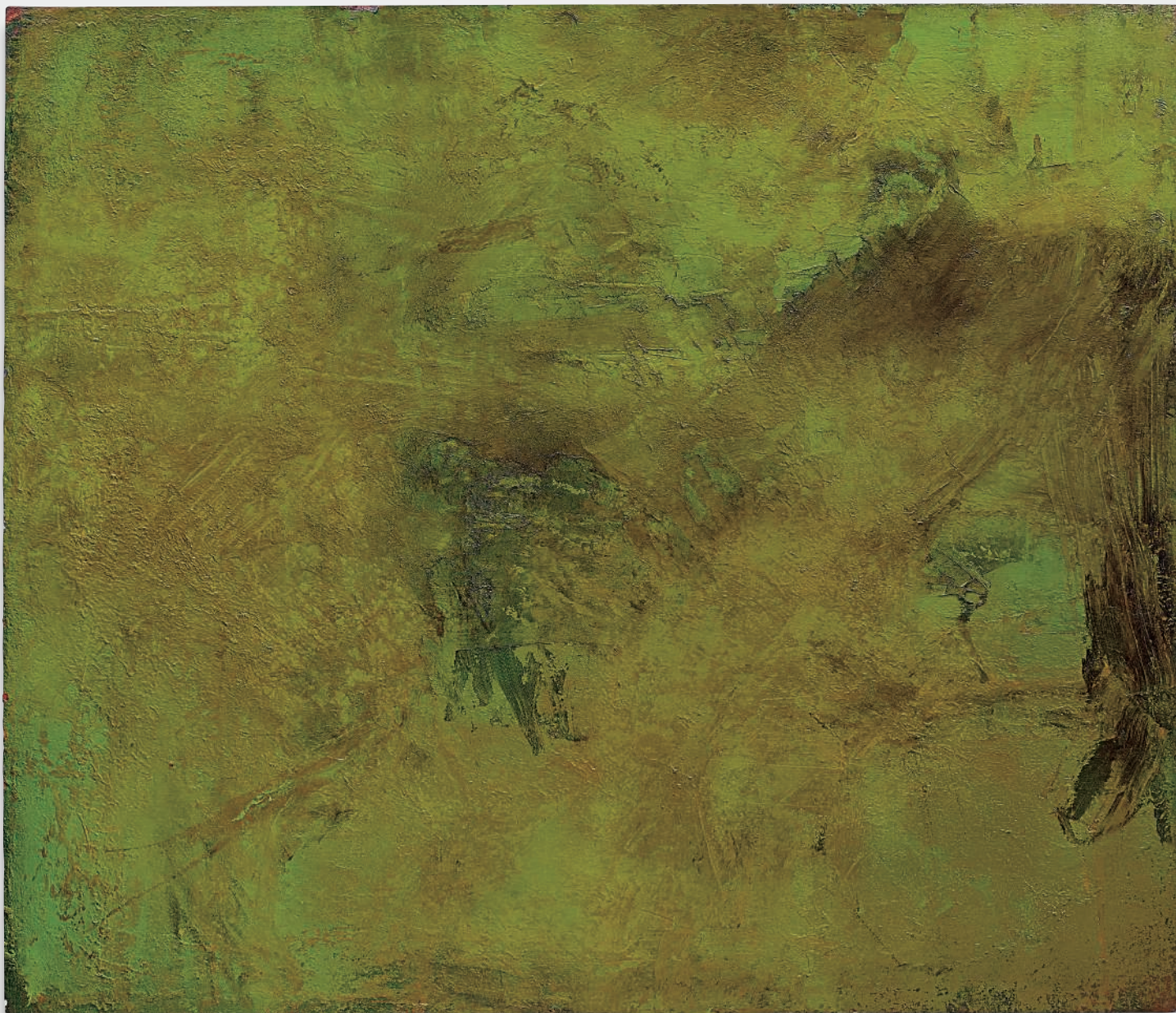
\$120,000-180,000

Provenance

Galleria Luigi De Ambrogio, Milan

Private Collection, Milan

Acquired from the above by the present owner



339. Enrico Castellani b. 1930

Superficie Bianca (9)

signed and titled "Enrico Castellani "Superficie Bianca""
on the overlap

acrylic on shaped canvas

43½ x 31⅝ in. (110.5 x 80.2 cm.)

Executed in 1988, this work is registered in the Archivio
Castellani, Milan, under no. 88-019.

Estimate

\$120,000-150,000

Provenance

Galleria Giuli, Lecco

Galleria Il Mappamondo, Milan

Poleschi Arte, Milan

Private Collection, Italy

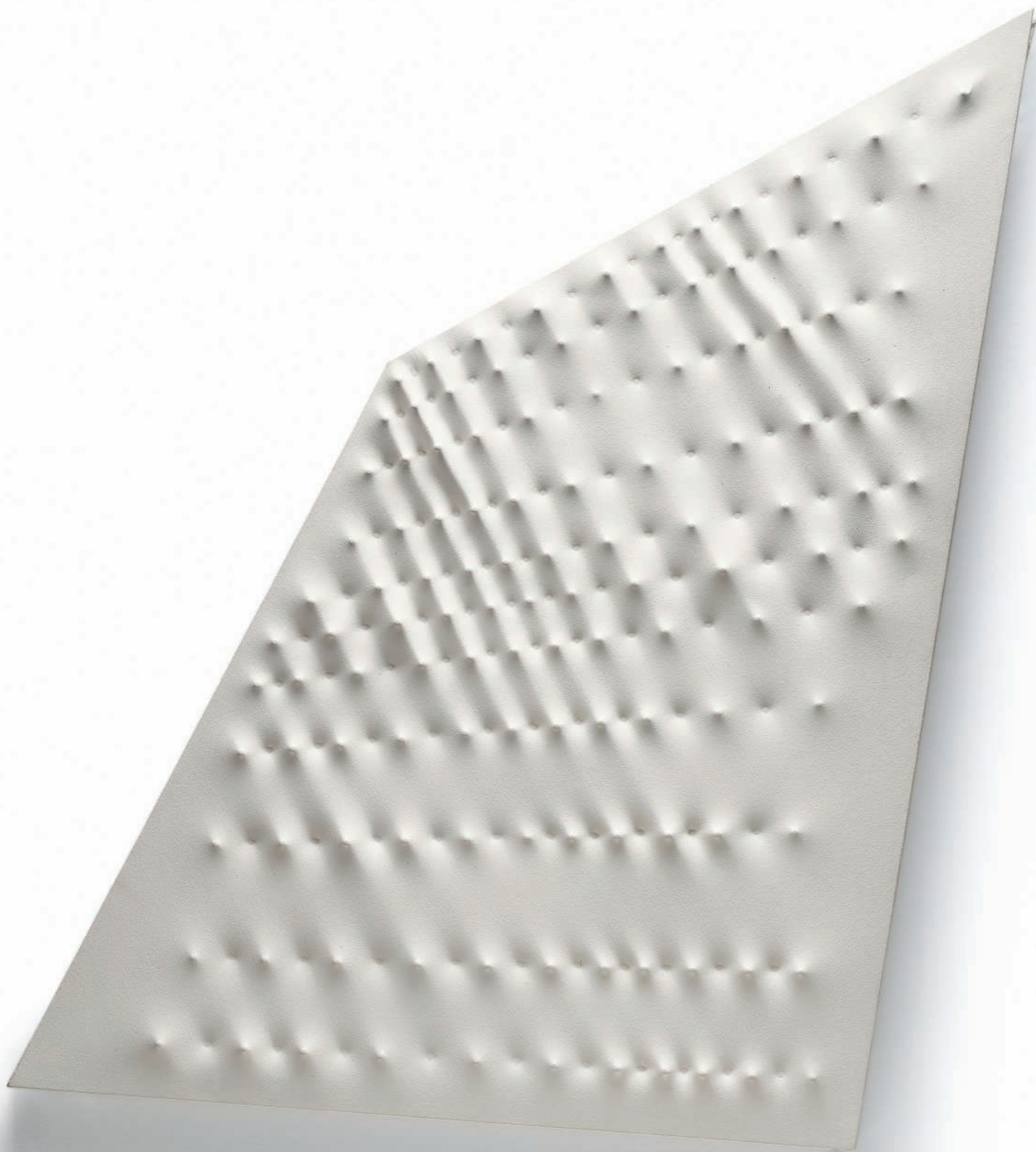
Dorotheum, Vienna, November 29, 2012, lot 1418

Acquired at the above sale by the present owner

Literature

Renata Wirz and Federico Sardella, eds., *Enrico
Castellani: Catalogo ragionato, Tomo secondo, Opere
1955-2005*, Milan, 2012, no. 631, pp. 490-491 (illustrated,
p. 491)

340. No lot



341. Lucio Fontana 1899-1968

Concetto Spaziale Natura

each incised with the artist's signature, stamp and number "L Fontana 492/500" on the reverse polished brass, in 2 parts
each 10½ x 8½ x 8½ in. (26.7 x 21.6 x 21.6 cm.)
Executed in 1967, this work is number 492 from an edition of 500 plus 5 artist's proofs, and is accompanied by a certificate of authenticity.

Estimate

\$80,000-120,000

Provenance

Private Collection, Italy
Dorotheum, Vienna, November 24, 2011, lot 1404
Acquired at the above sale by the present owner

Exhibited

Turin, Galleria Civica d'Arte Moderna, *Lucio Fontana*, February 5 - March 28, 1970, nos. 233, 234, n.p. (another example exhibited and illustrated)
Tokyo, Tema Art University Museum, *Lucio Fontana, 1899-1968: Spatial Conception*, April 9 - June 1, 1990, no. 67, pp. 71, 107 (another example exhibited and illustrated)
Milan, Amedeo Porro Arte Moderna e Contemporanea;
London, Ben Brown Fine Arts, *Lucio Fontana: Sedici Sculture/Sixteen Sculptures, 1937-1967*, December 12, 2007 - May 2008, no. 15, pp. 106-107 (another example exhibited and illustrated)
London, Imago Art Gallery, *Lucio Fontana: Beyond Space*, October 16 - December 20, 2008, (another example exhibited)

Literature

Harry Ruhé and Camillo Rigo, *Lucio Fontana: graphics, multiples and more...*, Amsterdam, 2006, nos. B-1, B-2, p. 139 (another example illustrated)



342. Michelangelo Pistoletto b. 1933

La Ragazza della scala

signed, titled, inscribed and dated "N. 453 Michelangelo Pistoletto >La ragazza della scala< 1962 - 2005" on the reverse

silkscreen on polished stainless steel

98 $\frac{5}{8}$ x 49 $\frac{1}{4}$ in. (250.5 x 125.1 cm.)

Executed in 1962-2005.

Estimate

\$250,000-350,000

Provenance

Galleria Tega, Milan

Private Collection, Massachusetts



343. Jannis Kounellis b. 1936

Untitled

iron, canvas and enamel

78¾ x 70⅞ x 4¾ in. (200 x 180 x 12 cm.)

Executed in 2014.

Estimate

\$100,000-150,000

Provenance

Almine Rech Gallery, Brussels

Private Collection

Acquired from the above by the present owner

Exhibited

Almine Rech Gallery, Brussels, *Jannis Kounellis*, March
13 - April 17, 2014



344. Peter Fischli and David Weiss

b. 1952 and 1946-2012

Untitled

painted polyurethane, in 11 parts

larger wooden elements each $7\frac{1}{4} \times 80 \times \frac{3}{4}$ in.

(18.4 x 203.2 x 1.9 cm.)

smaller wooden elements each $1\frac{3}{4} \times 79 \times \frac{3}{4}$ in.

(4.4 x 200.7 x 1.9 cm.)

anchors each $1\frac{5}{8} \times \frac{1}{4} \times \frac{1}{4}$ in. (4.1 x .6 x .6 cm.)

installation dimensions variable

Executed circa 1993-1994.

Estimate

\$60,000-80,000

Provenance

David Zwirner Gallery, New York

Acquired from the above by the present owner



The early 1990s marked a return to the studio for collaborative Swiss art duo Peter Fischli and David Weiss, after having spent the previous years working on public projects and other ventures. This return to their craft resulted in the renowned series of polyurethane installations, to which the present lot belongs. Handmade and each uniquely carved, these polyurethane objects are meant to mimic found, household items, including but not limited to various cleaning supplies, wooden pallets, pieces of hardware and other functional tools. The first of these installations was unveiled at the artists' exhibition organized by the Forum Junge Kunst in Zug, Switzerland, with the work *Untitled Room* from 1991, featuring a pre-fabricated garage filled with polyurethane objects. These objects blended in with the space, leaned up casually against the wall as if left in haste, meant to produce a sort of trompe l'oeil effect.

In the present lot from this period of the artists' prolific oeuvre, Fischli and Weiss have fabricated a group of sculpted, painted objects including unevenly splattered wooden planks and dowels,

and small anchors painted orange. Lying against the gallery floor in apparent disarray, the work lends the impression that the space inhabited is under construction, thus creating an expert illusion with seemingly functional objects. In fact, it was beginning in the year of this work's creation in 1993 that the artists began to use higher-quality grades of polyurethane foam and develop new techniques for carving and painting, all in an attempt to control the illusion better. In their apparent purpose, Fischli and Weiss's polyurethane objects recall the Duchampian readymade, yet unlike the readymade, their uselessness lies at the core of their identity, a quality that is completely controlled by the artists' meticulous creative process. As Peter Fischli once explained in response to this connection, "People always reference the idea of the Readymade here, but our works are in a way the complete opposite of the Readymade—we have to make them, we have to make them ready!" (Peter Fischli, quoted in Andrew Maerke, "The Techne of Schadenfreude: Part I. Gentlemen Don't Work with Their Hands", *Art iT*, November 2010, online)



345. Sigmar Polke 1941-2010

Untitled

signed and dated "Sigmar Polke 2002" lower right

mixed media on paper

39¼ x 27½ in. (99.7 x 69.9 cm.)

Executed in 2002.

Estimate

\$120,000-180,000

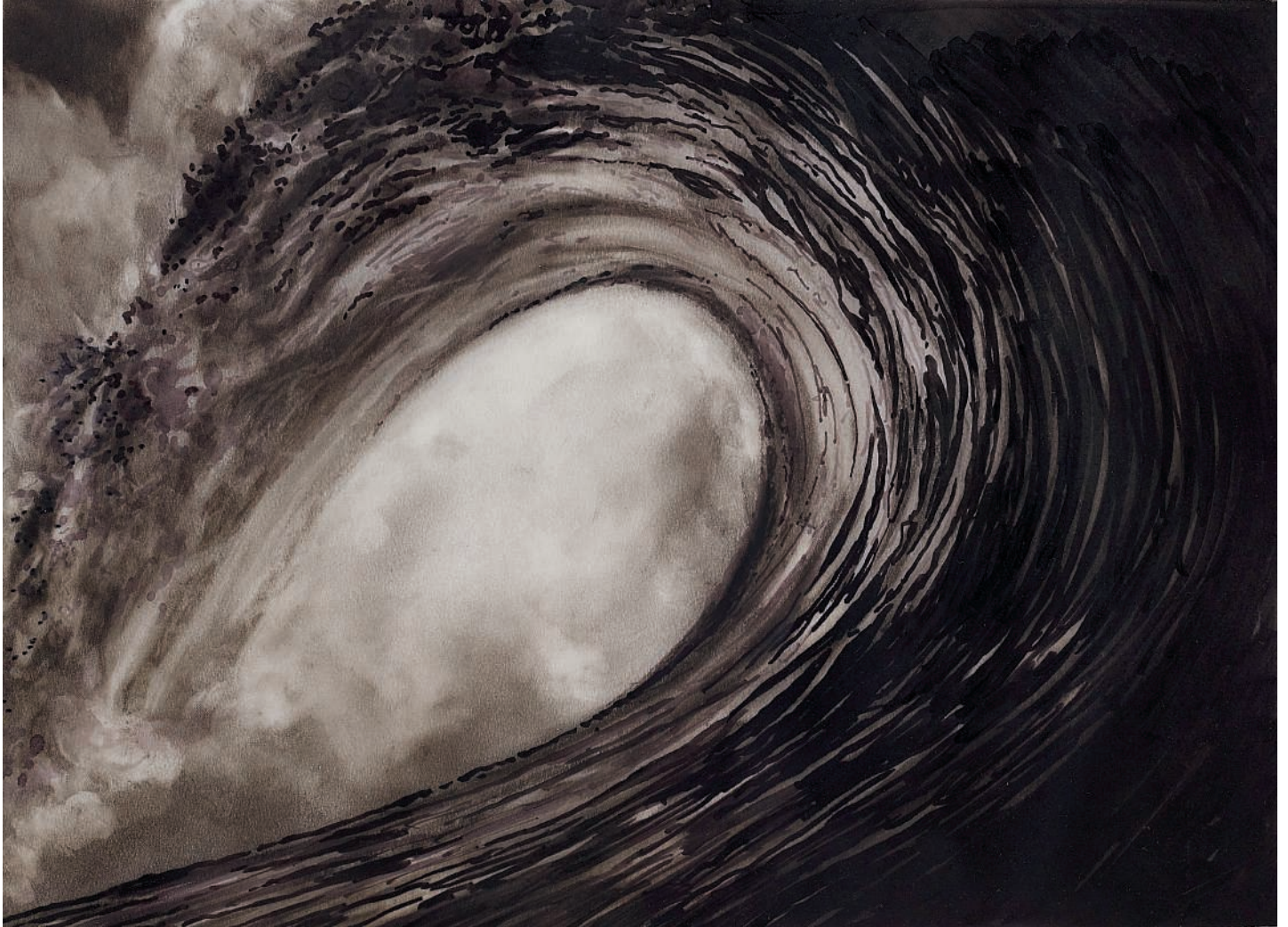
Provenance

L&M Arts, New York

Michael Werner Gallery, New York

Acquired from the above by the present owner





346. Robert Longo b. 1953

Untitled Study (Pipeline, Hawaii, 2000)

signed, titled and dated "Robert Longo "Study for Pipeline Hawaii" 2000" lower edge

graphite, charcoal and ink on vellum

image 9 $\frac{7}{8}$ x 14 $\frac{1}{2}$ in. (25.3 x 36.8 cm.)

sheet 11 $\frac{7}{8}$ x 16 $\frac{1}{8}$ in. (30.2 x 41 cm.)

Executed in 2000, this work is accompanied by a photo certificate signed by the artist.

Estimate

\$30,000-40,000

Provenance

The Artist

Galleria d'arte contemporanea Emilio Mazzoli, Modena

Dorotheum, Vienna, November 28, 2006, lot 295

Acquired at the above sale by the present owner

347. Roni Horn b. 1955

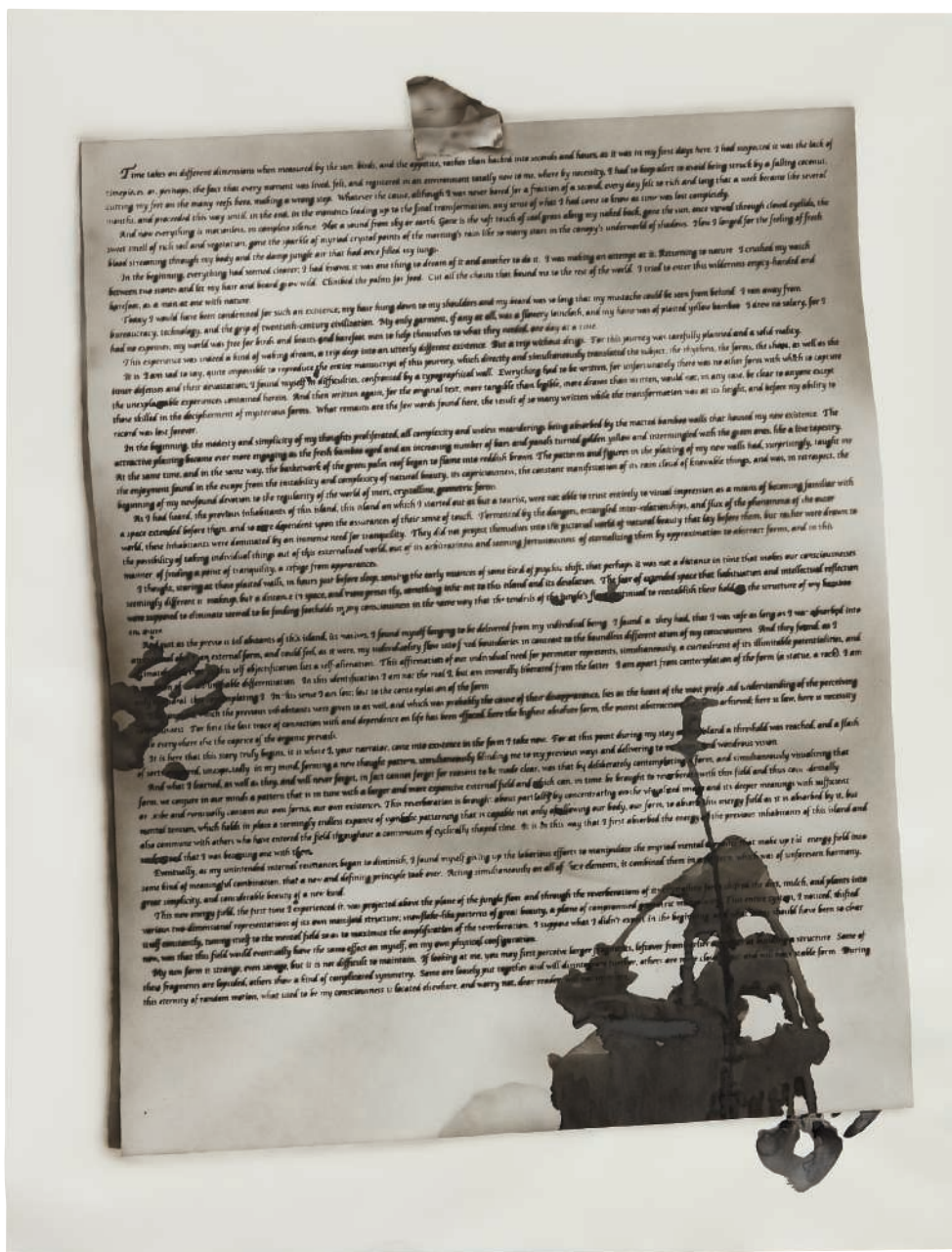
Key and Cue No. 1158 (Best witchcraft is geometry)
stamped with the number "1158" on the underside
aluminium and plastic
58¼ x 2 x 2 in. (148 x 5.1 x 5.1 cm.)
Executed in 1994, this work is number 2 from an
edition of 3.

Estimate
\$60,000-80,000

Provenance
i8 Gallery, Reykjavik
Private Collection
Sotheby's, London, February 11, 2010, lot 188
Acquired at the above sale by the present owner



BEST WITCHCRAFT IS GEOMETRY



348. Paul Sietsema b. 1968

Note Drawing

ink on paper

62½ x 47¾ in. (157.8 x 121.3 cm.)

Executed in 2007.

Estimate

\$20,000-30,000

Provenance

Regen Projects, Los Angeles

Acquired from the above by the present owner

Exhibited

San Francisco Museum of Modern Art, New York: *Paul Sietsema*, March 28 - June 22, 2008

New York, The Museum of Modern Art, *Paul Sietsema*:

Figure 3, September 30, 2009 - February 15, 2010



349. William Kentridge b. 1955

Drawing from Tide Table (Two People in Ocean)
 signed "KENTRIDGE" lower right
 charcoal and colored pencil on paper
 47 $\frac{7}{8}$ x 63 in. (121.6 x 160 cm.)
 Executed in 2003.

Estimate
 \$50,000-70,000

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

350. Louise Bourgeois 1911-2010

The Loved Hand

stamped with the artist's initials, number and the Modern Art Foundry mark "MAF 3/6 L.B." on the reverse bronze

9 x 12½ x 8 in. (22.9 x 30.8 x 20.3 cm.)

Conceived in 1967 and cast in 1990, this work is number 3 from an edition of 6 plus 1 artist's proof.

Estimate

\$180,000-250,000

Provenance

Robert Miller Gallery, New York

Acquired from the above by the present owner in 1990

Exhibited

Houston, McIntosh/Drysdale Gallery, *Small Bronze*, April 12 - May 14, 1983 (another example exhibited)

San Francisco, Daniel Weinberg Gallery, *Louise Bourgeois*, September 14 - October 22, 1983 (another example exhibited)

Baltimore, George Dalsheimer Gallery, *Contemporary Sculpture*, October 1 - 30, 1987 (another example exhibited)

Frankfurt, Frankfurter Kunstverein; Munich, Städtische Galerie im Lenbachhaus; Musée d'art Contemporain de Lyon (no. 54, p. 120, another example illustrated); Barcelona, Fundació Tàpies; Kunstmuseum Bern; Otterlo, Rijksmuseum Kröller-Müller, *Louise Bourgeois: A Retrospective Exhibition*, December 13, 1989 - July 8, 1991, no. 54, p. 118 (another example exhibited and illustrated)

Vienna, Galerie Krinzinger, *Louise Bourgeois 1939-89 Skulpturen und Zeichnungen*, May 18 - June 12, 1990 (another example exhibited)

Zurich, Galerie Lelong, *Skulpturen*, June 3 - July 31, 1993 (another example exhibited)

Helsinki, Nyktaiteen Museo, *ARS 95 Helsinki*, February 11 - May 28, 1995 (another example exhibited)

San Francisco, Gallery Paule Anglim, *Louise Bourgeois*, January 25 - March 2, 1996 (another example exhibited)

Davos, Price-Waterhouse-Coopers, *The New Encyclopedists: An Art Exhibition Shown During the Annual Meeting of the World Economic Forum*, January 30, 1999 (marble version exhibited)

Buenos Aires, Fundación Proa; Sao Paulo, Instituto Tomie Ohtake; Rio de Janeiro, Museu de Arte Moderna, *Louise Bourgeois: The Return of the Repressed*, March 19 - November 13, 2011, no. 32, p. 181 (another example exhibited and illustrated)

Literature

Robert Storr, *Intimate Geometries: The Art and Life of Louise Bourgeois*, New York, 2016, p. 325 (plaster and shellac version illustrated)

Residing in the same private collection since its acquisition in 1990, the present lot belongs to a pivotal, transitional period in Louise Bourgeois's sculptural career. In the early 1960s, Bourgeois began to move away from her upright *Personages* in favor of more flexible mediums, like plaster and latex. The present example, titled *The Loved Hand*, is a bronze variant of the original plaster and shellac sculpture from 1967, cast in 1990, examples of which have been exhibited around the globe and a variant of which is housed in the permanent collection of the Dia:Beacon. The decade of the 1960s marked an increasingly introspective time in Bourgeois's life, one which was mirrored by her evolving multi-disciplinary practice. As she declared of this period, "[the] trembling and random quality of these materials reflected the polarities of feelings I needed to say" (Louise Bourgeois, quoted in Christine Meyer-Thoss, *Designing for Free Fall*, New York, 1992, p. 126).

These new effects are particularly evident in the present lot. With its greenish patina and varied surface, the protruding elements of the sculpture extend from the base support like a blossoming flower. The intricate arrangement of these "fingers" of the hand, as suggested by the work's title, reflects the complex emotions Bourgeois was attempting to depict, exploring psychological states like vulnerability and loss of control. When looking at the piece as a whole, the viewer is confronted with an energetic cluster that evokes a sense of dynamism from within, the fingers intertwining as if attempting to find a way out. The enigma of these depicted emotions is further complicated by the work's title. Suggesting a feeling of belonging that is distinctly feminine, *The Loved Hand*, in its form's complexities, actually suggests what might be the opposite—something which is searching for love, or separate parts of a whole fighting for the same affection. In its direct reference to figuration, this work is also one of the few works from this period which explicitly references a part of the human body. With its almost phallic shapes, the present lot perhaps foreshadows what would come to be known as the artist's "erotic period" of the late 1960s and early 1970s, when Bourgeois became more and more involved with the feminist movement. *The Loved Hand* thus occupies a unique place in the sculptor's prolific body of work, which is itself characterized by a feminine specificity that makes her one of the most important women female of the 20th Century.



The response to art is the real art field... The work of art is not an object or event but the experience engendered within the mind of the artist and viewer.

Agnes Martin

Emptied of image, narrative and “meaning” in any conventional sense, the present two *Untitled* paintings, both executed in the twilight of Agnes Martin’s career, are nonetheless expansive in their evocation of beauty, peace, happiness and a spiritual sublime. These two works wonderfully embody the expressiveness within minimal means that is a hallmark of Martin’s corpus and which stands as her most influential contribution to the discourse on the nature of painting. Manifesting itself as an intellectual balancing act, with a grace and integrity that verges on the transcendent, Martin’s art constitutes a prolonged and fully investigated dissertation into the very nature of abstract painting.

Painted after her move to Taos in New Mexico, the softly colored, almost translucent bands are reminiscent of the ethereal desert light in which she was working. The vast expanse of the empty landscape, where the horizon and sky merge almost imperceptibly, became the

inspiration for her work, with her use of color exploring the physical properties of the light spectrum, rather than the objects of color themselves. “Color in Martin’s late paintings serves a function comparable to that of formal design or composition. The way she deploys color alludes to the workings of light rather than to objects of color. Her pale blues are not remote and cool, nor are her yellows hot. Because the paint is diluted acrylic and combines with the chalky whites of her gesso, Martin’s colors both absorb and reflect light. This unusual way of handling color, as if to impart a feel or an ‘aroma’ rather than to create temperature or to mimic naturalistic color, characterizes much of Martin’s work over the past several years. Her hues, so masterfully washy, are liquid intimations of color. They are also fields of space that recede and advance in relation to one another.” (Ned Rifkin, *Agnes Martin—The Music of the Spheres* from *Agnes Martin: the Nineties and Beyond*, exh. cat., The Menil Collection, Houston, 2002, p. 26)



Agnes Martin in Galisteo, New Mexico, April 6, 1991, Image Charles R. Rushton / Art Resource, Artwork © 2017 Estate of Agnes Martin / Artists Rights Society (ARS), New York

These works present a portal into Martin's unique spiritual sensibility, and yet are born of a tightly regulated system: emotional verve impeccably and intriguingly obfuscated by an exquisitely structured façade. In the present paintings, the tenets of composition and perspective are stripped down to their essentials, the stunning result being the achievement of unclouded aesthetic serenity. The artist's gentle manipulation of the logic of geometry and classical perfection contrasts with the solidity of her pictorial structure. By employing Minimalist abstraction not as a clinical device, but rather as a means of revelation, she achieves a perfection of the surface that engenders beauty, calm, and self-reflection in the viewer.

Martin wanted her work to be about a transcendent experience. Her philosophy centered on a sense of faith, yet her ideas are not to be confused with religion. She was able to see perfection in life and believed that beauty expressed that perfection; she noted, "When I think of art I think of beauty. Beauty is the mystery of life. It is not in the eye it is in the mind. In our minds there is awareness of perfection. [...] The function of art work is the stimulation of sensibilities, the renewal of memories of moments of perfection." (Agnes Martin, quoted in *Agnes Martin*, exh. cat., Tate Modern, London, 2015, pp. 158, 235)

I saw the plains driving out of New Mexico and I thought

the plain had it

just the plane

Agnes Martin

351. Agnes Martin 1912-2004

Untitled

acrylic and graphite on canvas

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

Executed circa 1995.

Estimate

\$350,000-450,000

Provenance

The Artist

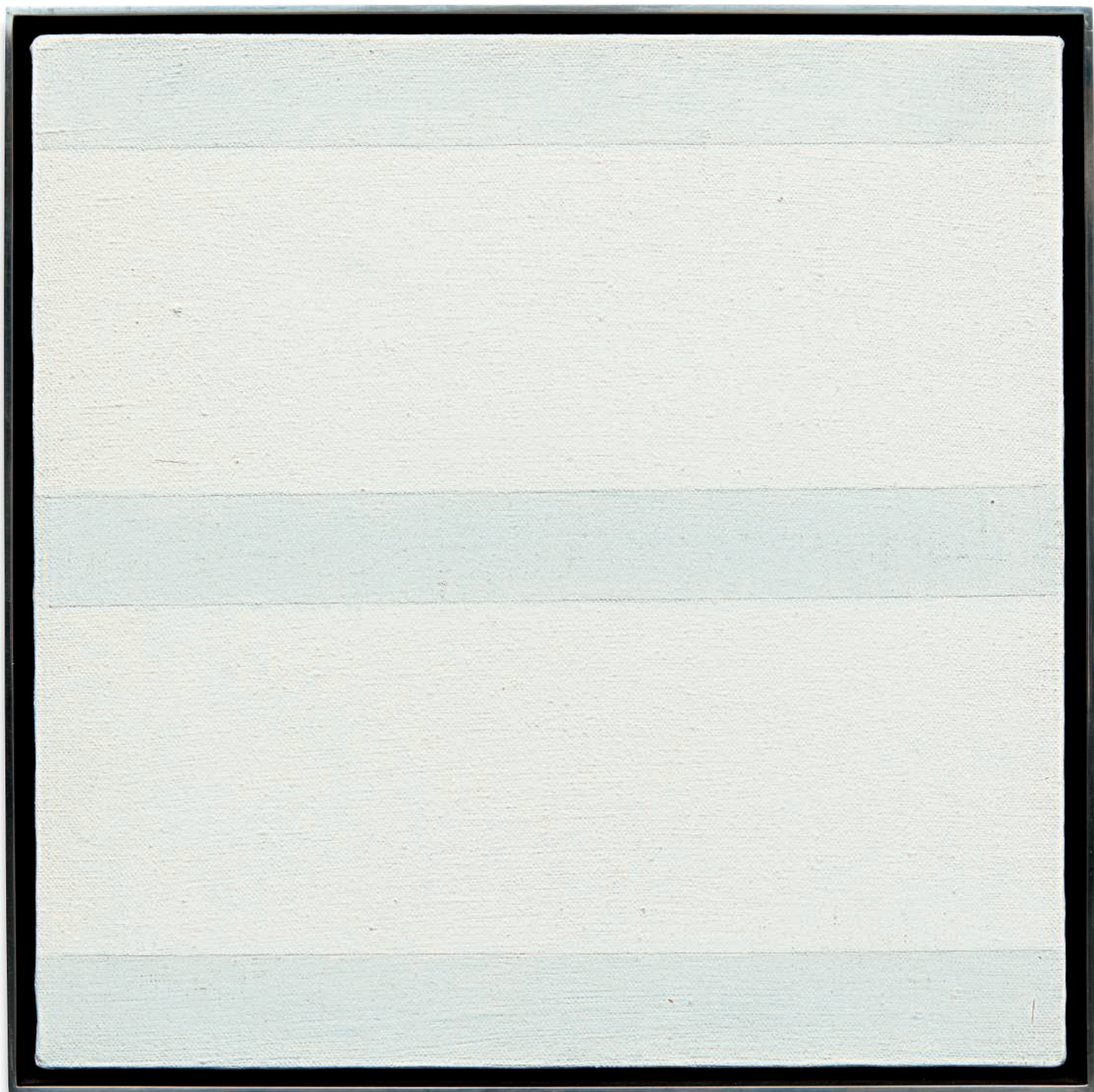
David and Renze Nesbit, New Mexico

Renze Nesbit, New Mexico

Acquired from the above by the present owner

Literature

Tiffany Bell, ed., *Agnes Martin Catalogue Raisonné: Paintings*, New York: Artifex Press, 2017 - ongoing, no. 1996.021, online (illustrated)



People think that painting is about color

It's mostly composition

It's composition that's the whole thing

Agnes Martin

352. Agnes Martin 1912-2004

Untitled

acrylic on canvas
12 x 12 in. (30.5 x 30.5 cm.)
Executed circa 1995.

Estimate

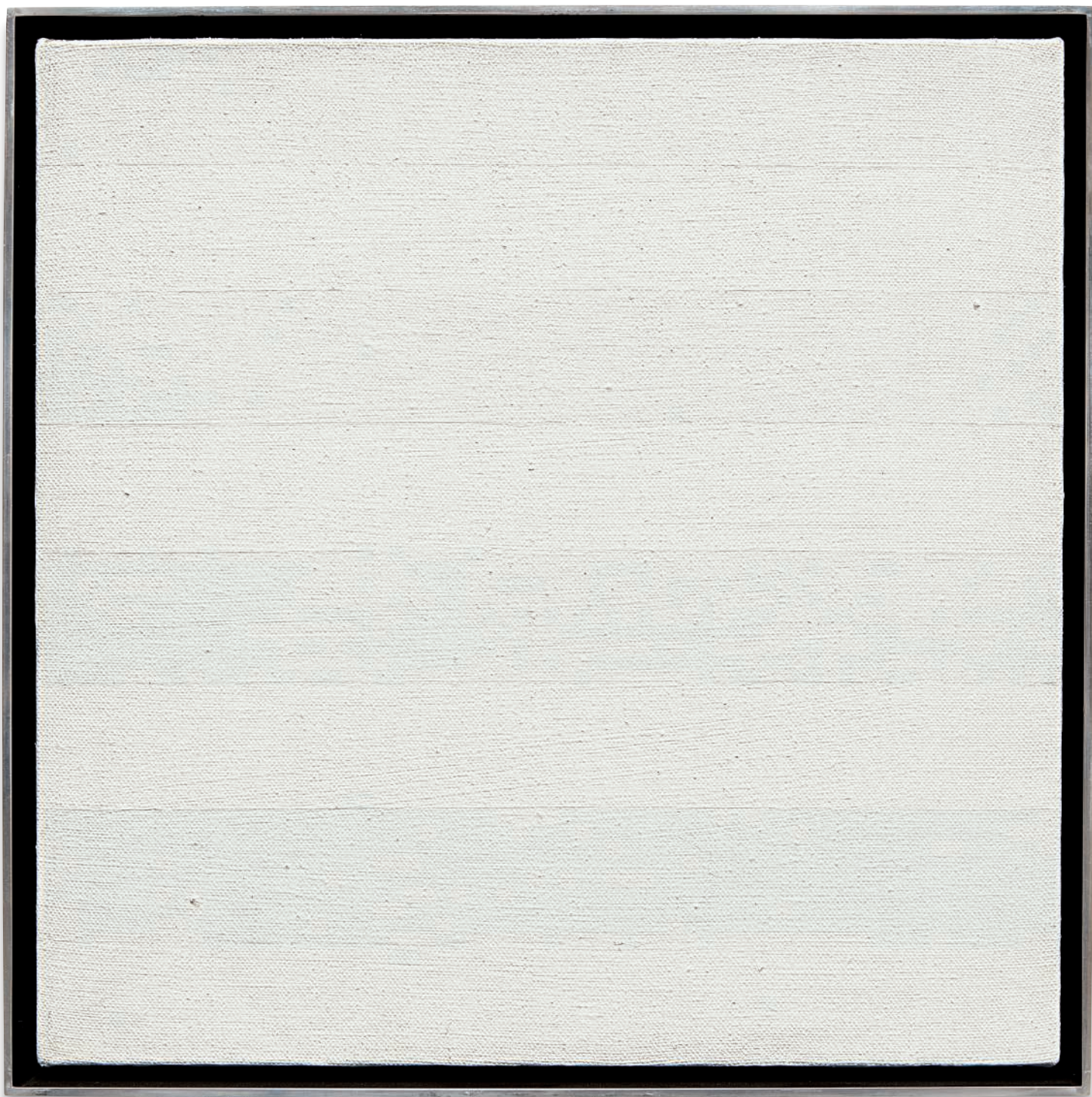
\$350,000-450,000

Provenance

The Artist
David and Renze Nesbit, New Mexico
Renze Nesbit, New Mexico
Acquired from the above by the present owner

Literature

Tiffany Bell, ed., *Agnes Martin Catalogue Raisonné: Paintings*, New York: Artifex Press, 2017 - ongoing, no. 1996.022, online (illustrated)





353. Agnes Martin 1912-2004

Untitled

signed and dated "a. martin 1966" on the reverse of the backing board

ink and pencil on paper

image 8¾ x 8⅞ in. (22.2 x 22.5 cm.)

sheet 11⅞ x 12 in. (30.2 x 30.5 cm.)

Executed in 1966, this work will be included in an upcoming Catalogue Raisonné to be published digitally by Artifax Press.

Estimate

\$10,000-20,000

Provenance

Robert Elkon Gallery, New York

Marianne Kern, Munich

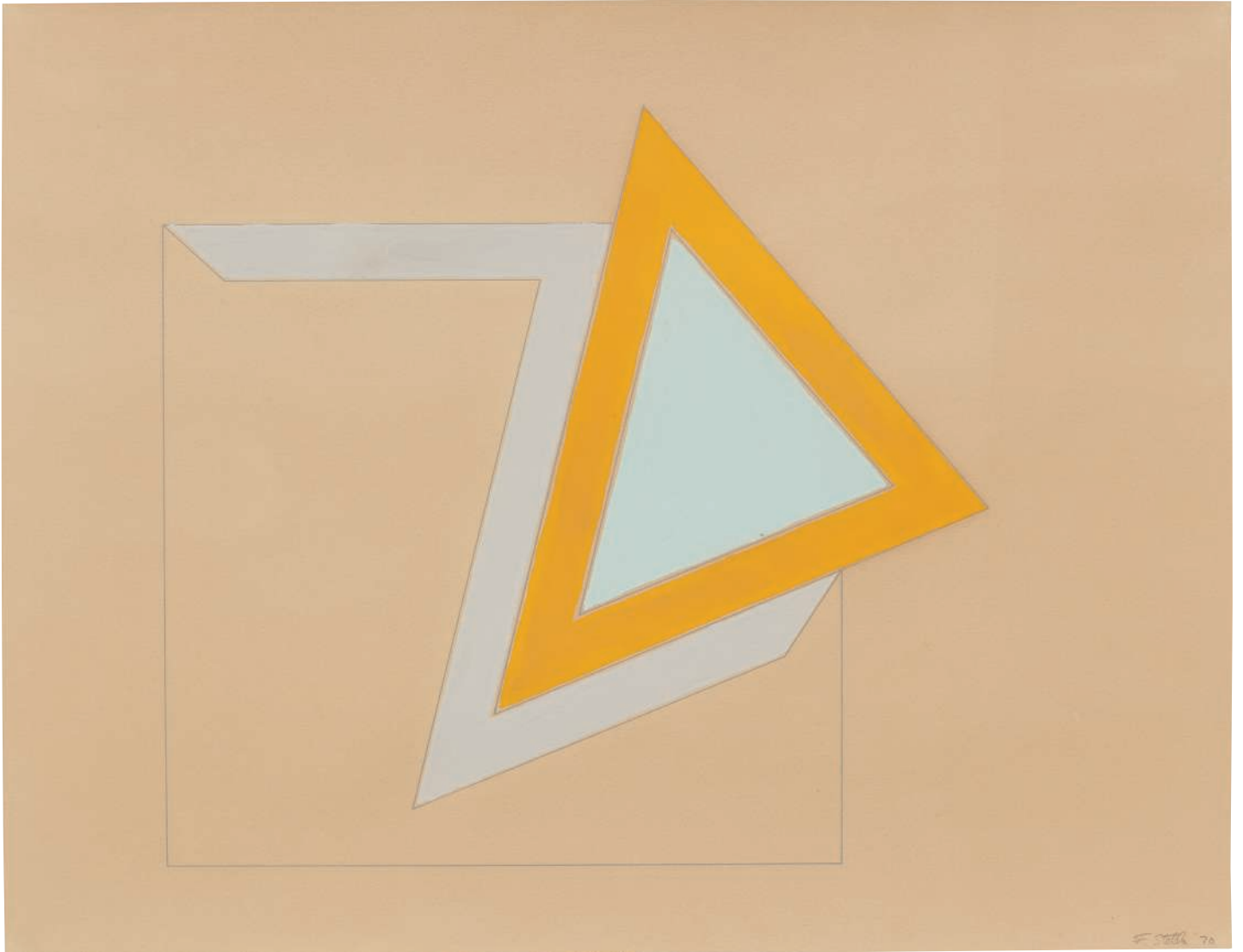
Galerie 1900-2000, Paris

Acquired from the above by the present owner

Exhibited

Munich, Kunstraum München, *Agnes Martin*, November 20 - December 22, 1973, no. 17, p. 29 (illustrated)

Frankfurt, Frankfurter Kunstverein; Kassel, Kasseler Kunstverein; Vienna, Museum Moderner Kunst, *Vom Zeichnen: Aspekte der Zeichnung 1960-1985*, November 19, 1985 - April 27, 1986



354. Frank Stella b. 1936

Untitled

signed and dated "F. Stella '70" lower right
gouache and pencil on paper
16 $\frac{7}{8}$ x 21 $\frac{1}{8}$ in. (42.9 x 55.6 cm.)
Executed in 1970.

Estimate

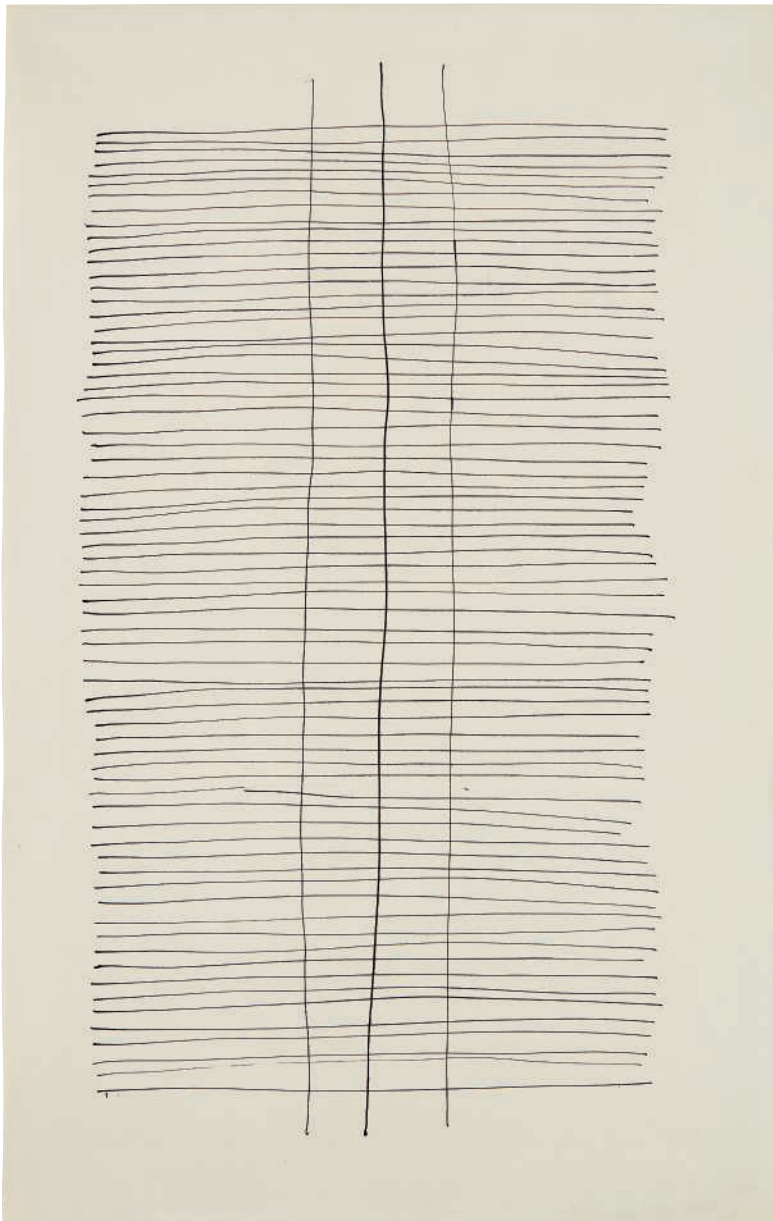
\$18,000-25,000

Provenance

Private Collection

Stockholms Auktionsverk, April 24, 2002, lot 836

Acquired at the above sale by the present owner



355. Jan Schoonhoven 1914-1994

T62-29

signed and titled "J-Schoonhoven T62-29" on the reverse

ink on paper

19 $\frac{5}{8}$ x 12 $\frac{1}{2}$ in. (49.8 x 31.8 cm.)

Executed in 1962, Antoon Melissen has confirmed the authenticity of this work.

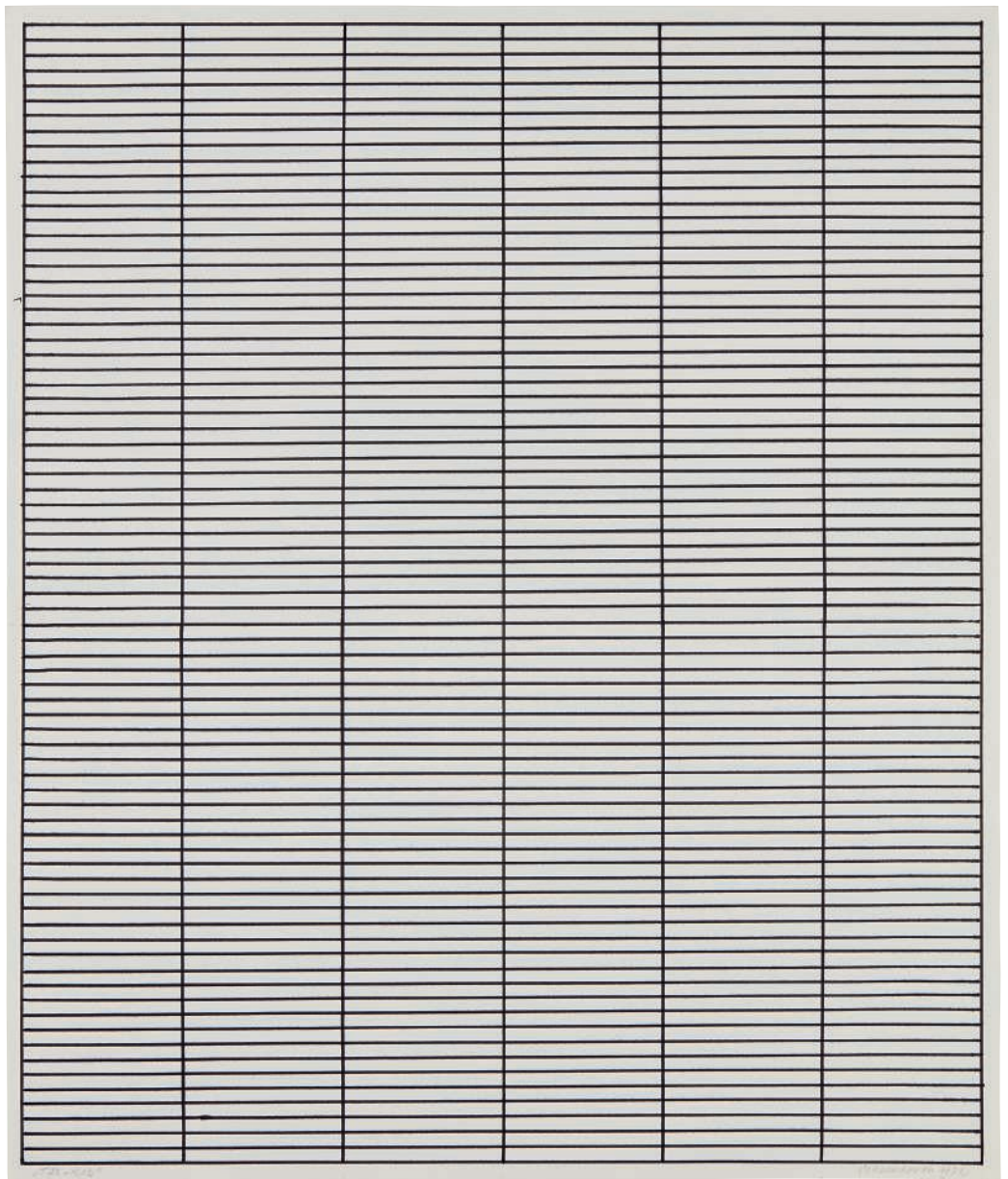
Estimate

\$8,000-12,000

Provenance

Estate of the Artist

Acquired directly from the above by the present owner



356. Jan Schoonhoven 1914-1994

T72-M12

titled "T72-M12" lower left; further signed and dated
"Schoonhoven 1972" lower right

ink on paper

19 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in. (50 x 50 cm.)

Executed in 1972, Antoon Melissen has confirmed the
authenticity of this work.

Estimate

\$8,000-12,000

Provenance

Estate of the Artist

Acquired directly from the above by the present owner

“The first thing we saw every time we went to the aquarium were the Beluga whales in the tank just as you came right in the door. They were just sort of looming over you, as it were. I just kept seeing them for about two years, and then one day the wave forms and the whales started to come together as an idea.”

Frank Stella, 1989

357. Frank Stella b. 1936

Enter Ahab; To Him, Stubb

mixed media on etched magnesium and aluminum

96½ x 89¼ x 26¼ in. (245.1 x 226.7 x 66.7 cm.)

Executed in 1988.

Estimate

\$250,000-350,000

Provenance

Barbara Schwartz Inc., New York

Acquired from the above by the present owner in 1988

Literature

Robert K. Wallace, *Frank Stella's Moby-Dick: Words and Shapes*, Ann Arbor, 2000, no. 56, pp. 96-98





358. Terry Winters b. 1949

Botanical Subject 4

signed, titled and dated "Botanical Subject #4, 1982

Terry Winters" on the stretcher

oil on linen

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

Painted in 1982.

Estimate

\$15,000-20,000

Provenance

Sonnabend Gallery, New York

Private Collection



359. Carroll Dunham b. 1949

Character Study #5

signed with the artist's initials "C.D." lower right and

dated "Dec '97-Jan '98" lower left

acrylic, oil and graphite on linen

30¼ x 41 in. (76.8 x 104.1 cm.)

Executed in 1997-1998.

Estimate

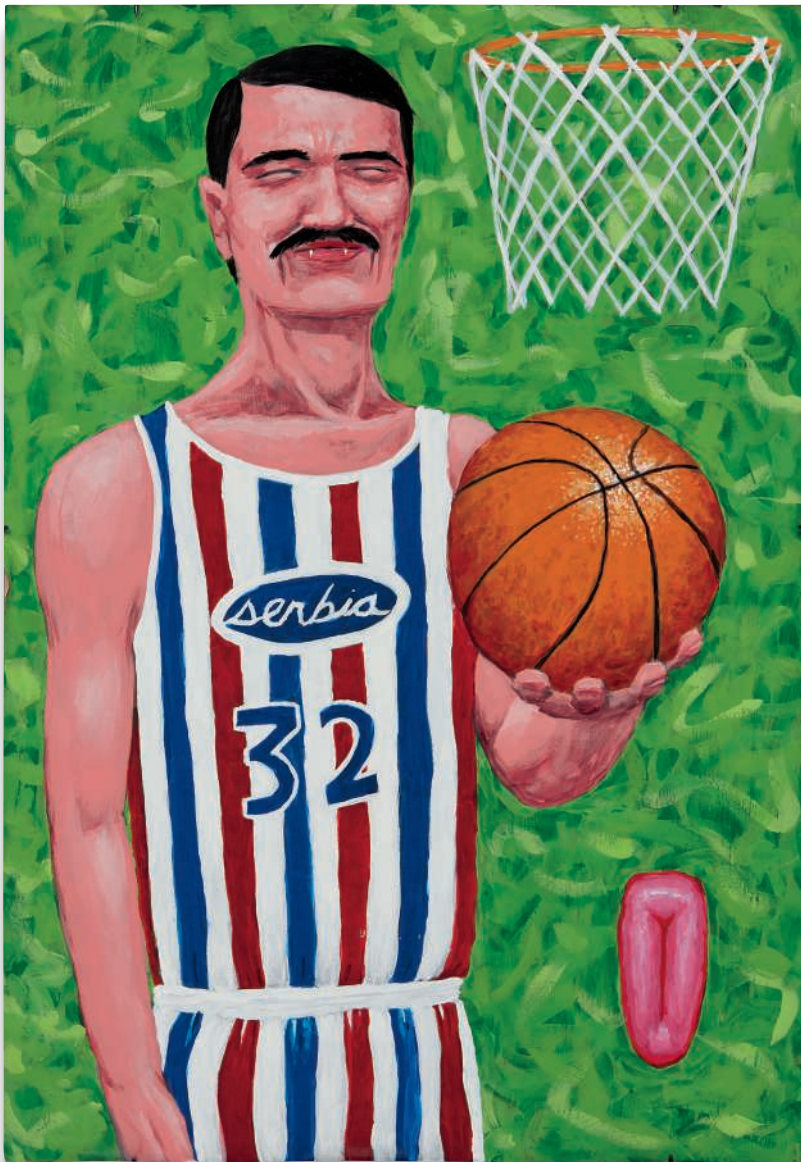
\$40,000-60,000

Provenance

Bonakdar Jancou Gallery, New York

Petzel Gallery, New York

Acquired from the above by the present owner



360. Jim Shaw b. 1952

Dream Object (I was seeing an old atomic bomb test from above the Pacific along the line of ships which seemed to grow larger. Then I was beneath the debris streaking through the water wondering if it would reach California and contaminate us. Then I was at Joyce Lightbody's looking at paintings on lumpy metal sheets of the negotiators for the Serbs, Croates and Bosnians as vampire basketball players plus these asshole vaginas and baskets...) acrylic and enamel on metal laid on board
37¼ x 25¾ in. (94.6 x 65.4 cm.)
Executed in 2001.

Estimate

\$10,000-15,000

Provenance

Metro Pictures, New York
Private Collection, New York
Gladstone Gallery, New York
Private Collection, New York

Literature

Jim Shaw, *Dream Object Book*, Paris, 2011, p. 27 (illustrated)



36I. Sue Williams b. 1954

Uncle Bud

signed and dated "Sue Williams 1992" on the reverse
oil and enamel on canvas
54 x 48½ in. (137.2 x 122.2 cm.)
Executed in 1992.

Estimate

\$15,000-20,000

Provenance

Stuart Regen Gallery, Los Angeles
Private Collection, Europe
Phillips de Pury & Luxembourg, New York, May 14, 2002,
lot 140
Acquired at the above sale by the present owner

362. Yue Minjun b. 1962

Five works: *Contemporary Terracotta Warriors Series No. 3*

each signed and dated "yue minjun 2000" and numbered "3-1", "3-4", "3-8", "3-12" and "3-17" respectively on the reverse

acrylic on fiberglass and reinforced plastic with iron base

each 72 x 23 x 21 in. (182.9 x 58.4 x 53.3 cm.)

Executed in 2002, these works are numbers 1, 4, 8, 12 and 17 from an edition of 25.

Estimate

\$200,000-300,000

Provenance

Chinese Contemporary, London

Acquired from the above by the present owner in 2005





Property from an Important West Coast Collection

363. Zhan Wang b. 1962

Artificial Rock No. 40

incised with the artist's signature, number and date

"Zhan Wang [in Chinese and Pinyin] 1/4 2001"

on the reverse

stainless steel

82¾ x 65 x 76¾ in. (210.2 x 165.1 x 194.9 cm.)

Executed in 2001, this work is number 1 from an edition of 4.

Estimate

\$150,000-200,000

Provenance

Chambers Fine Art, New York

Private Collection, New York

Sotheby's, New York, May 13, 2009, lot 471

Acquired at the above sale by the present owner

Widely recognized as one of China's leading contemporary sculptors, Zhan Wang is celebrated for his conceptual sculptures which explore historical Chinese traditions and their evolving place in contemporary life. Begun in 1995, Zhan's *Artificial Rocks* project attempts to explore a dialogue between the old and the new, a tension the artist has observed throughout his upbringing and education in the changing city of Beijing. Inspired by rocks known in Chinese historical discourse as *Jiashanshi*, which literally translates to "artificial rock", the artist studied the writings and observations of scholars who were fascinated by the effect which natural eroding processes had on these stones. The unique, organic shapes of the *Jiashanshi*, which continually changed over time, were thought to have spiritual powers as well, often imitated by artisans who created facsimiles of these rocks in materials such as jade, glass and ceramic. In his own series of facsimiles, Zhan recontextualizes this tradition in a modern age by erecting large-scale interpretations of the structures in stainless steel. When asked to comment on his choice of material and its reinterpretation of the old, the artist has espoused, "The material's glittering surface, ostentatious glamour, and illusory appearance

make it an ideal medium to convey new dreams." (The Artist, quoted in "Jia Shan Shi [Ornamental rock]", *Shoujie dangdai yishu xueshu yaoqing zhan [The First Academic Exhibition of Chinese contemporary art]*, Hong Kong, 1996, online)

In the present lot, executed in 2001, Zhan Wang's large-scale sculpture has an earthly presence, despite its industrial origins, with its organic projections and recessions that together comprise a contour of positive and negative spaces. Created by molding sheets of steel around the shape of one of these rocks, Zhan then subsequently removes the molded sheets, welding them together to create a burnished, seamless surface. The reflective exterior of *Artificial Rock No. 40* highlights the object's surroundings, confronting its viewers with their own reflections, which are altered by the uneven texture, a cause and effect which itself mimics the natural processes that would break down the ancient *Jiashanshi*. Housed in public and private collections around the world, including the Metropolitan Museum of Art, each of Zhan Wang's *Artificial Rocks* explores a dialogue begun centuries before in a uniquely contemporary voice.



364. Kenny Scharf b. 1958

Space n' blobs

signed, titled and dated "Space n' blobs Kenny Scharf
'04" on the reverse

oil on canvas

83 x 87 in. (210.8 x 221 cm.)

Painted in 2004.

Estimate

\$70,000-90,000

Provenance

Private Collection (acquired directly from the artist)

Private Collection, Miami

Private Collection, New York



365. Peter Halley b. 1953

Layover

acrylic, Day-Glo, pearlescent and metallic acrylic and
Roll-a-Tex on canvas

80 $\frac{1}{8}$ x 87 $\frac{5}{8}$ in. (203.5 x 222.5 cm.)

Executed in 2012.

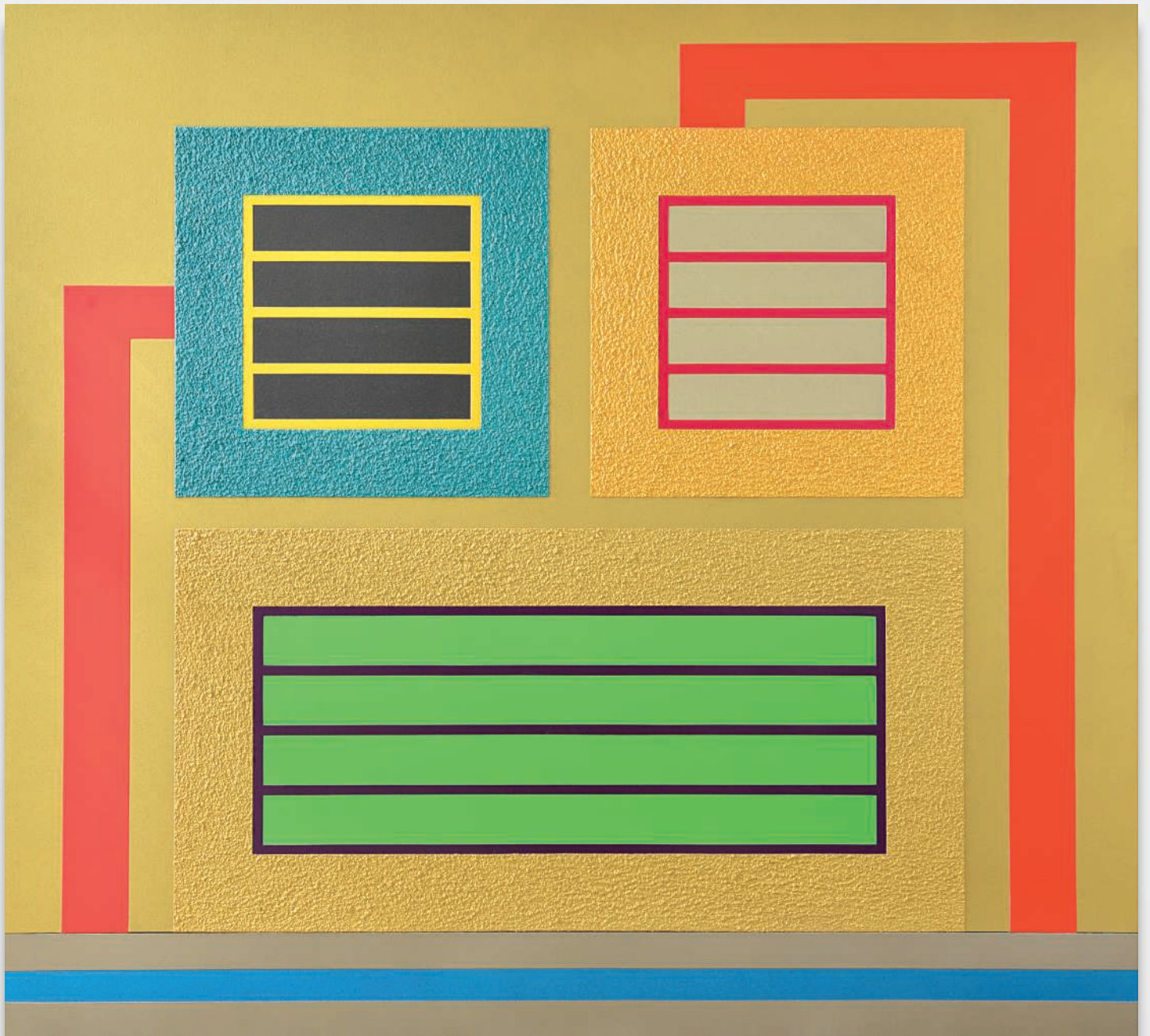
Estimate

\$70,000-100,000

Provenance

Galeri Baraz, Istanbul (acquired directly from the artist)

Acquired from the above by the present owner





Property from a Distinguished Private Collection

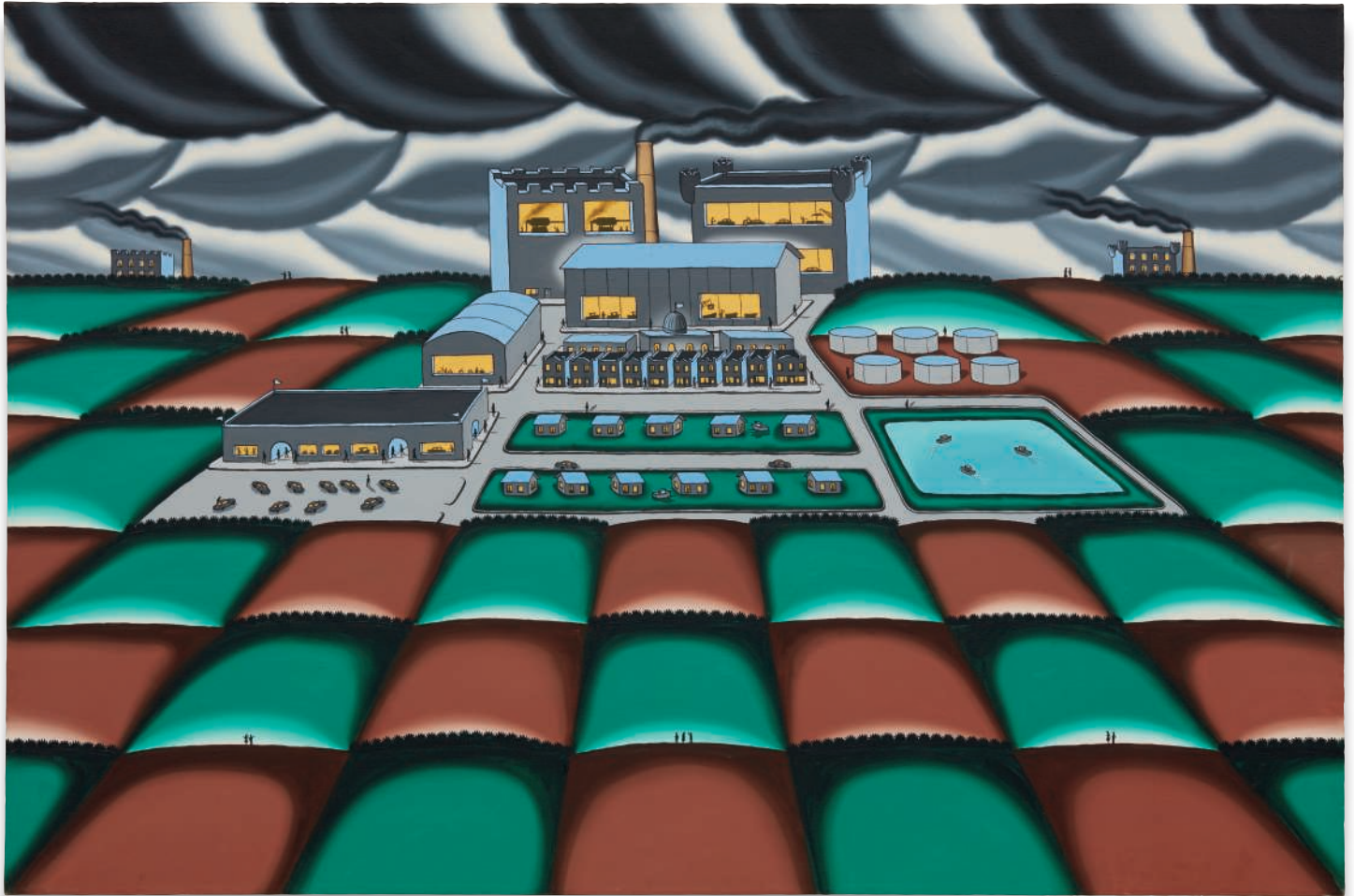
366. Ashley Bickerton b. 1959

L.W.S.2
acrylic, aniline dye, oil, pencil and photograph on wood
76 x 96½ x 6½ in. (193 x 244.2 x 15.6 cm.)
Executed in 2001.

Estimate
\$15,000-20,000

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

Exhibited
London, White Cube, *Ashley Bickerton in paradise*,
October 17 - November 17, 2001



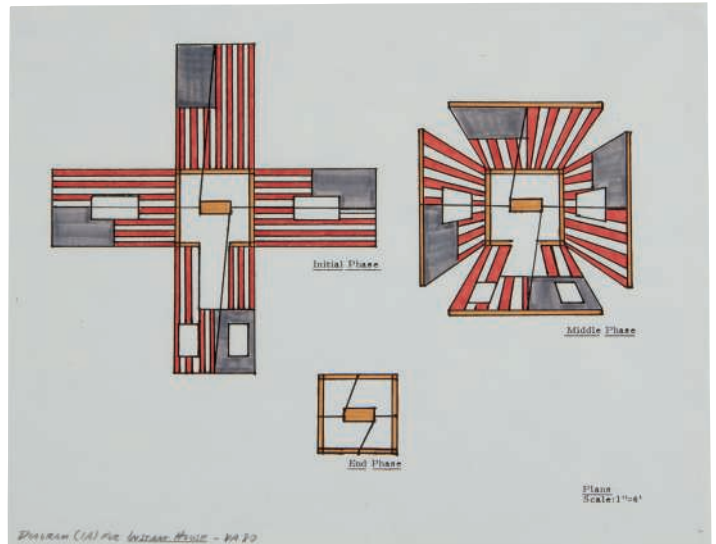
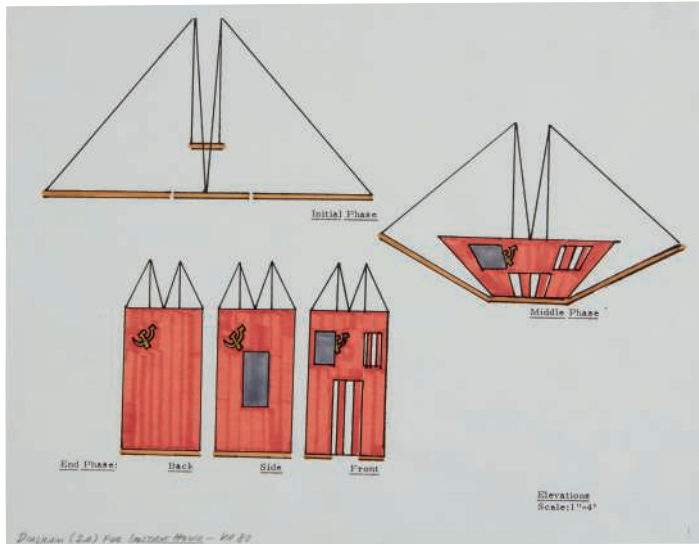
367. Roger Brown 1941-1997

Company Town, Feudal System
 titled "COMPANY TOWN FEUDAL SYSTEM" on the
 overlap
 oil on canvas
 48 x 72 in. (121.9 x 182.9 cm.)
 Painted in 1979.

Estimate
 \$30,000-50,000

Provenance
 Phyllis Kind Gallery, New York
 Private Collection, New York

Exhibited
 New York, The Institute for Art and Urban Resources,
 Inc., Project Studios One (P.S. 1), "Image into Pattern":
Paintings by Roger Brown, Robert Gordy, and John
Tweddle, April 27 - June 15, 1980, no. 20



368. Vito Acconci b. 1940

Diagram for Instant House

each signed with the artist's initials, respectively titled and dated "DIAGRAM (1A/2A) FOR INSTANT HOUSE - VA 80" lower left
ink and pencil on paper, diptych
each 14 x 16 in. (35.6 x 40.6 cm.)
Executed in 1980.

Estimate

\$10,000-15,000

Provenance

Max Protetch Gallery, New York
Brutten Herrick Collection, Philadelphia
Rago Arts & Auction Center, Lambertville, April 24, 2004, lot 17
Acquired at the above sale by the present owner

Exhibited

Greensboro, Weatherspoon Gallery, *Art on Paper*,
November 15 - December 13, 1981 (illustrated)



369. Gabriel Orozco b. 1962

Untitled

cut phone book pages and tape mounted on paper
11½ x 9 in. (28.3 x 22.9 cm.)

Executed in 1992.

Estimate

\$20,000-30,000

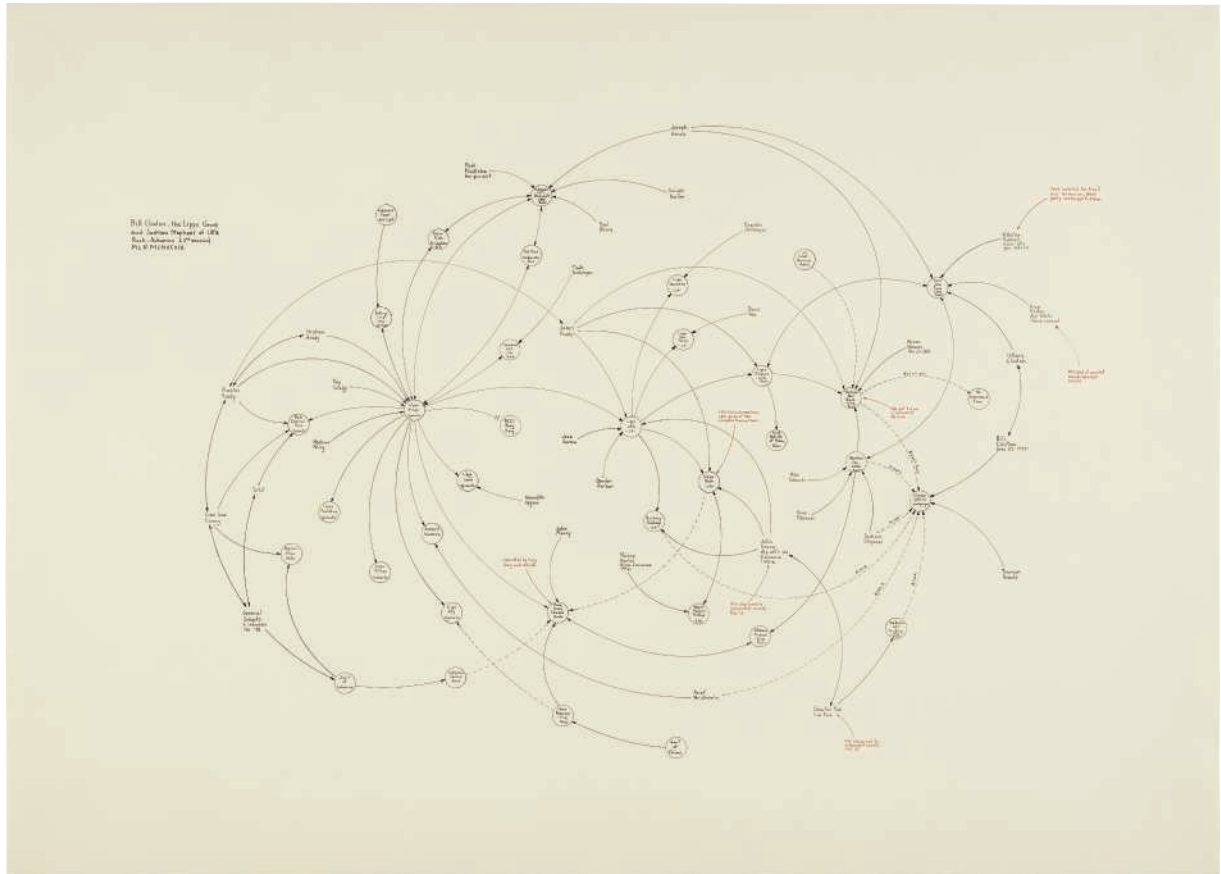
Provenance

Marian Goodman Gallery, New York

Private Collection, New York

Gladstone Gallery, New York

Acquired from the above by the present owner



370. Mark Lombardi 1951-2000

Bill Clinton, the Lippos Group, and Jackson Stephens of Little Rock, Arkansas (3rd version)
 colored pencil and graphite on paper
 36 x 50 in. (91.4 x 127 cm.)
 Executed in 1998.

Estimate
 \$30,000-40,000

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



371. Mel Bochner b. 1940

Chuckle

signed and dated "BOCHNER 14" lower left
monoprint with collage, engraving and embossment on
hand-dyed Twinrocker handmade paper
38 x 63 in. (96.5 x 160 cm.)

Executed in 2014, this work was published by Two Palms
Press, New York.

Estimate

\$35,000-45,000

Provenance

Two Palms Press, New York

Acquired from the above by the present owner

372. Carl Andre b. 1935

Foot Candle

signed, titled and dated "FOOT CANDLE 2002 @carl andre" on the underside of the shoe

leather and black cloth shoe, pressed glass candlestick holder and candle

shoe 6 x 3½ x 10½ in. (15.2 x 8.9 x 26.7 cm.)

candlestick holder 2½ x 2½ x 2½ in. (6.4 x 6.4 x 6.4 cm.)

candle 12 x 1 x 1 in. (30.5 x 2.5 x 2.5 cm.)

overall 14 x 3½ x 10½ in. (35.6 x 8.9 x 26.7 cm.)

Executed in 2002.

Estimate

\$15,000-20,000

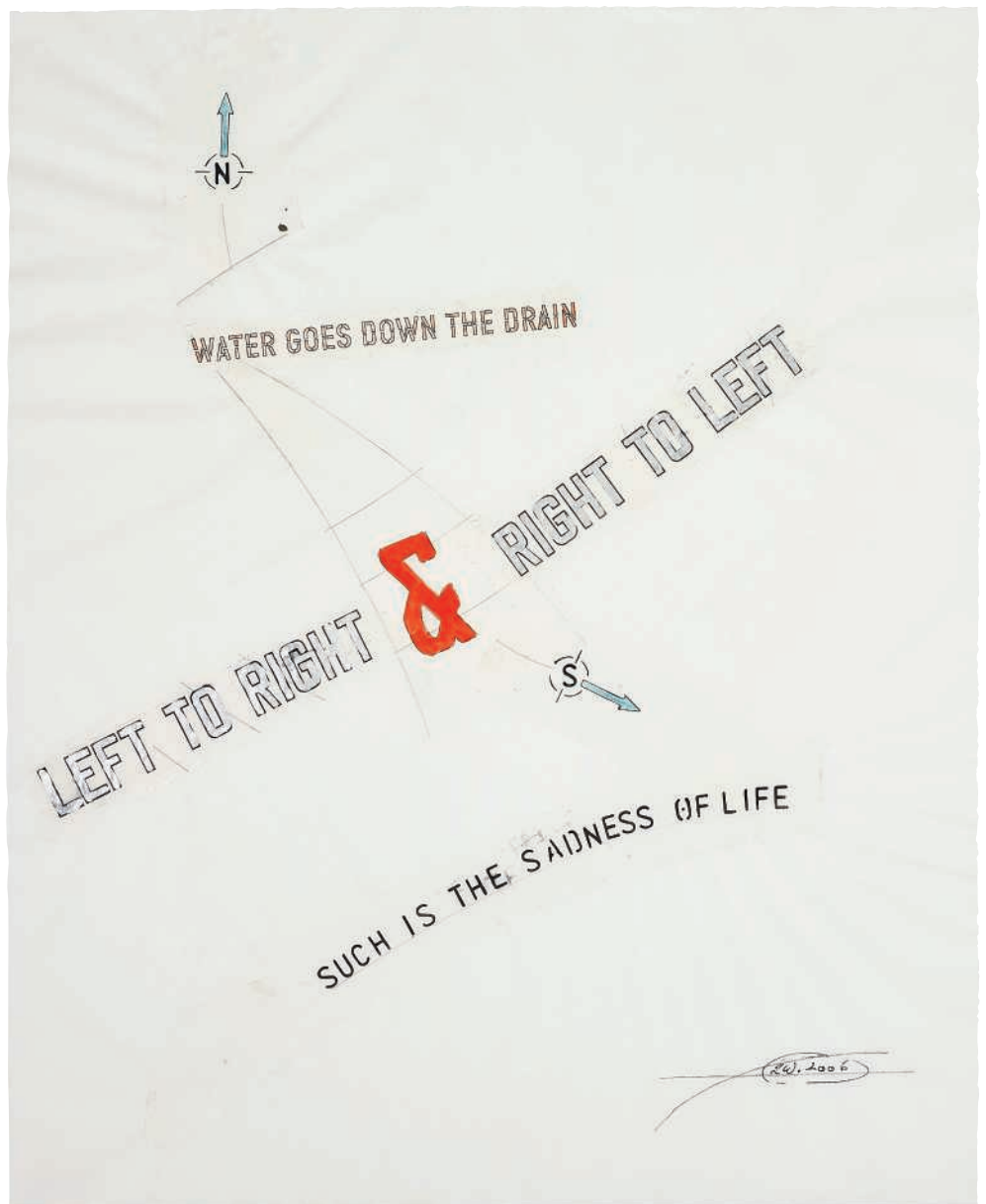
Provenance

Acquired directly from the artist by the present owner

Exhibited

Dia:Beacon; Madrid, Museo Nacional Centro de Arte Reina Sofia; Berlin, Museum für Gegenwart; Musee d'Art Moderne de la Ville de Paris, *Carl Andre: Sculpture as Place, 1958-2010*, May 5, 2014 - February 12, 2017, no. 14, p. 224 (illustrated)





373. Lawrence Weiner b. 1942

Water Goes Down The Drain

signed with the artist's initials and dated "LW 2006"

lower right

paper collage, silver paint, gouache and colored pencil
on paper

20 $\frac{1}{8}$ x 16 $\frac{1}{8}$ in. (51 x 41 cm.)

Executed in 2006.

Estimate

\$10,000-15,000

Provenance

Private Collection, Austria

Dorotheum, Vienna, November 24, 2011, lot 1507

Acquired at the above sale by the present owner

Property from a European Collection

374. Sherrie Levine b. 1947

Dark Bark Collages: 7-12

bark paper, in 6 parts

each 14⁵/₈ x 11¹/₈ in. (37.1 x 28.3 cm.)

Executed in 2005.

Estimate

\$60,000-80,000

Provenance

Paula Cooper Gallery, New York

Acquired from the above by the present owner





375. John Baldessari b. 1931

Tree/Hand/Chair

three black and white photographs, in 2 parts
larger element 48½ x 28½ in. (122.2 x 73.3 cm.)
smaller element 25½ x 15½ in. (64.8 x 39.4 cm.)
overall 48½ x 44¾ in. (122.2 x 112.7 cm.)
Executed in 1988.

Estimate

\$100,000-150,000

Provenance

Sonnabend Gallery, New York
Galleria Primo Piano, Rome
Sprüth Magers, Berlin
Allesandro Grassi Collection, Italy
Sotheby's, London, February 11, 2016, lot 172
Private Collection, New York
Acquired from the above by the present owner

Exhibited

Rome, Galleria Primo Piano, *John Baldessari: Opere Recenti*, May 18 - July 1988

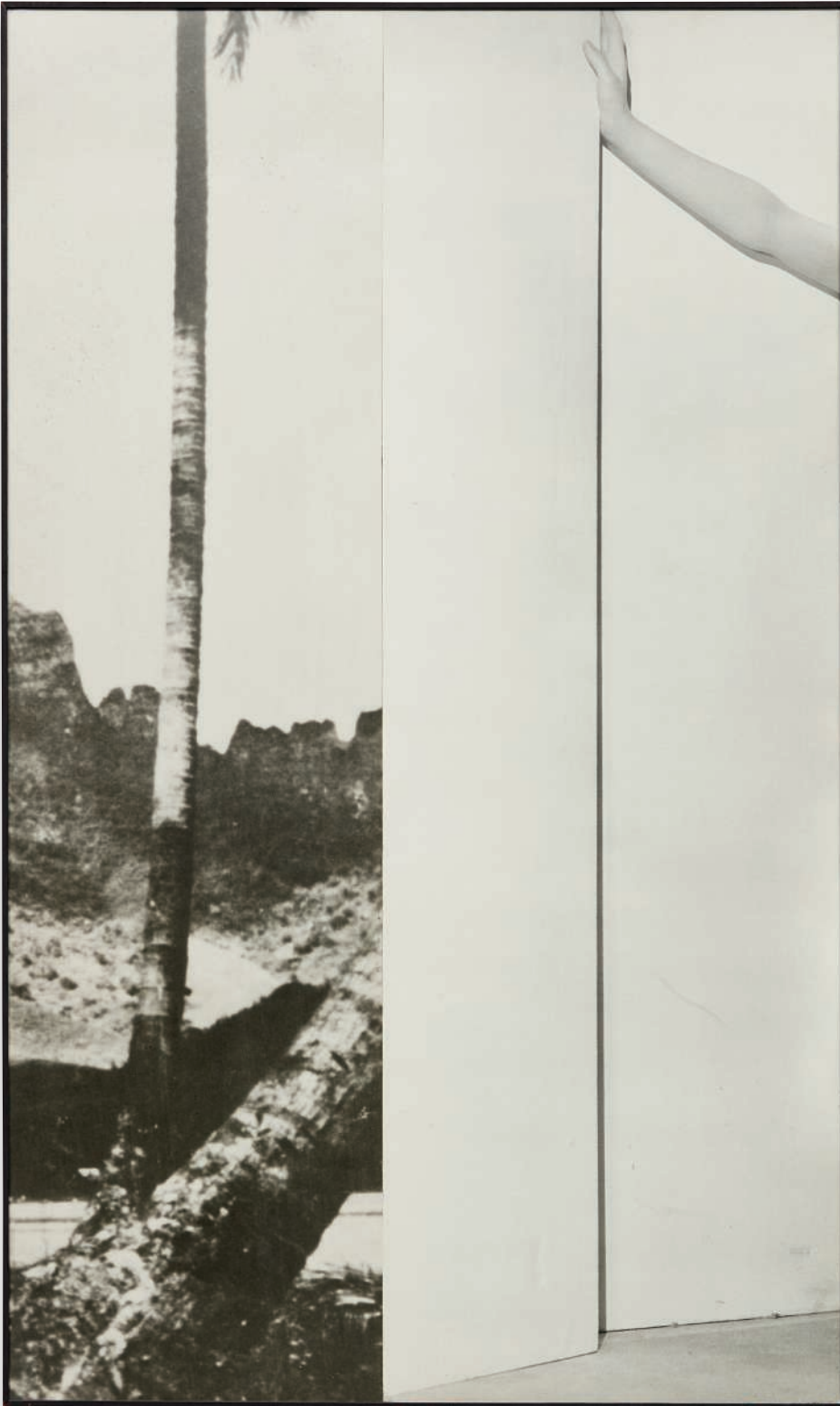
Literature

Patrick Pardo and Robert Dean, *John Baldessari Catalogue Raisonné, Volume Three: 1987-1993*, New Haven, 2017, no. 1988.37, p. 110 (illustrated)

In John Baldessari's *Tree/Hand/Chair* from 1988, the artist utilizes his quintessential devices of unexpected cropping, mirrored imagery and peripheral framing to create a unique, singular composition. Featuring three black and white photographs, two of the same height and one half the size, the present lot is a stellar example of Baldessari's renowned photo collages of the 1980s. Three seemingly diverse subjects—a tree trunk, an extended hand, and a plush chair—converge into a single, asymmetrical image which flows from left to right, linked by their monochrome nature. The verticality of the two leftmost images is emphasized by the central axis of the tree trunk and of a closet door, in each respective photograph, while the cushion in the third image almost entirely fills its frame. During his studies at San Diego State College in the 1950s, Baldessari recalls what a professor once told him: the success of a composition originates from the relationship between its elements, which should either overlap or be entirely separate from each other, not existing tangentially. This notion inspired the composite photo collages of the artist's practice, decades later.

Inspired by his Hollywood surroundings, Baldessari often visited bookshops around Los Angeles in search of black and white film stills. By sourcing his imagery from a variety of

places for these works, he was able to combine seemingly mundane images into unexpected juxtapositions. As Briony Fer summarized of the effect of such compositions, "...Baldessari's work creates a very powerful sense of collision, with images doubling and accumulating to a point that is often extremely unsettling" (Briony Fer, "Unforeseen Stoppages" in *John Baldessari Catalogue Raisonné, Volume Three: 1987-1993*, New Haven, 2017, p. 2) This unsettling collision is further emphasized by the apparent simplicity of the present lot, named bluntly after the elements in the images. While the featured imagery is entirely familiar, in conversation with one another, the three images create an enigmatic illusion. The natural landscape of the tree in the leftmost image flows into domestic interior scenes to the right, both of which suggest the presence of human life, without any indication of origin—an outstretched arm is cropped right at the elbow, while a cushioned chair is cut in half, perhaps suggesting that someone is on the other side of it. As Baldessari declared of these deeper meanings, "The ideal art for me would be complex for myself and simple enough for the public; it would have to satisfy both those needs. I try to make my things look deceptively simple." (The Artist, quoted in "John Baldessari: An Interview" in *John Baldessari*, exh. cat., The New Museum of Contemporary Art, New York, 1981, p. 65)



376. John Baldessari b. 1931

Horizontal Series: Display

digital photographic print mounted on Sintra

38¾ x 77¾ in. (98.4 x 197.5 cm.)

Executed in 2003.

Estimate

\$60,000-80,000

Provenance

Marian Goodman Gallery, New York

Deborah Colton Gallery, Houston

Acquired from the above by the present owner

Exhibited

Houston, Deborah Colton Gallery, *Word*, September 16 - November 4, 2006

Literature

Gea Politi, "John Baldessari: Undangerous Minds", *Flash*

Art, Milan, no. 246, June - July 2004, p. 102 (illustrated)

Patrick Pardo and Robert Dean, *John Baldessari*

Catalogue Raisonné, Volume Four: 1994-2004, New

Haven, 2017, no. 2003.18, p. 325 (illustrated)

"I was always interested in language. I thought, why not? If a painting, by the normal definition of the term, is paint on canvas, why can't it be painted words on canvas? And then I also had a parallel interest in photography... I could never figure out why photography and art had separate histories. So I decided to explore both. It could be seen as a next step for me, getting away from paintings. That might be fruitful. Later, that was called conceptual art."

John Baldessari



DISPLAY



DISPI



LAY



Property from a European Collection

377. **Cindy Sherman** b. 1954

Six Scenes from Murder Mystery

each signed and dated "Cindy Sherman 1976" on the reverse
gelatin silver print cut-outs mounted on paper board, in 6 parts

(i-ii) 16½ x 21½ in. (41.9 x 54.6 cm.)

(iii - vi) 21½ x 16½ in. (54.6 x 41.9 cm.)

Executed in 1976, each of these works is unique.

Estimate

\$200,000-300,000

Provenance

Courtesy of the Artist and Metro Pictures, New York
Sold to Benefit the Whitney Museum of American Art's
New Building Project, Sotheby's, New York, May 15,
2013, lot 403

Acquired at the above sale by the present owner

Exhibited

New York, Artists Space, *Exchange Show: Hallwalls*,
Buffalo, November 6 - 27, 1976

Literature

Gabriele Schor, *Cindy Sherman: The Early Works 1975-1977*, Ostfildern, no. 52, pp. 264-267 (illustrated)

A formative series in the artist's oeuvre, Cindy Sherman's *Murder Mystery* works date to 1976, the year that the artist graduated from Buffalo State College and first began to experiment with alternative creative practices including music and filmmaking. Each of the unique, black and white photographic collages in this series depicts Sherman disguised as characters in an elaborate murder mystery, which she devised in five pages of script, nine pages of character descriptions, and an exhibition plan. The narrative of the story revolves around a 1930s comeback actress who falls in love with her movie director and is then killed, after which trench-coated detectives attempt to solve the murder. Sherman took the photos of herself dressed up as these characters and printed them in varying scales, cutting out figures like paper dolls and pasting them directly to the wall in a storyboard. The present lot contains six of these unique, intimate works, each of which vary in subject and in scale.

Sherman debuted the series in an exhibition hosted by Artists Space, where Helene Winer was the director, alongside her contemporaries associated with Hallwalls, an arts space founded by artists including her and Robert Longo. Perhaps a premonition of what would come, at the time of the exhibition Sherman referred to the works as "a mini-movie, hung up on the wall." Serving as direct precursor to the artist's seminal *Film Stills*, the foundational influence of this early series is unmistakable.





378. Christopher Williams b. 1956

Untitled (Study in Black/Vietnam), Photography by the Douglas M. Parker Studio, Glendale, California, March 20, 2006

signed, titled, numbered and dated "Untitled 06 AP C.

Williams" on the reverse

gelatin silver print

15¾ x 14½ in. (40 x 36.8 cm.)

Executed in 2006, this work is artist's proof number 1 from an edition of 10 plus 4 artist's proofs.

Estimate

\$20,000-30,000

Provenance

Acquired directly from the artist by the present owner

Exhibited

New York, Museum of Modern Art, *Christopher Williams: The Production Line of Happiness*, July 27 - November 2, 2014, no. 50, p. 179 (another example exhibited and illustrated)



Property from a European Collection

379. Christopher Williams b. 1956

Tenebrionidae Asbolus verrucosus Death Feigning

Beetle Silverlake, California October 1, 1996

signed, titled, numbered and dated "Tenebrionidae

1996 2/10 C. Williams" on the reverse

gelatin silver print

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

Executed in 1996, this work is number 2 from an edition of 10 plus 1 artist's proof.

Estimate

\$12,000-18,000

Provenance

Wako Works of Art, Tokyo

David Zwirner, New York

Acquired from the above by the present owner

Exhibited

The Art Institute of Chicago; New York, Museum of Modern Art; London, Whitechapel Gallery, *Christopher Williams: The Production Line of Happiness*, January 25 - June 21, 2015, no. 19 (supplement no. 14), p. 173 (another example exhibited and illustrated)



380. Anne Collier b. 1970

Double Marilyn

chromogenic print

48½ x 63½ in. (123.2 x 161.3 cm.)

Executed in 2007, this work is number 1 from an edition of 5 plus 2 artist's proofs.

Estimate

\$15,000-20,000

Provenance

Marc Foxx Gallery, Los Angeles

Acquired from the above by the present owner

Exhibited

Vancouver, Presentation House Gallery, *Anne Collier*, January 26 - March 2, 2008, pp. 53, 55, 57, 73 (another example exhibited and illustrated, pp. 55, 73, installation view illustrated, p. 57)

Nottingham Contemporary, *Anne Collier*, January 22 - March 27, 2011 (another example exhibited)

Chicago, Museum of Contemporary Art; Annandale-on-Hudson, Hessel Museum of Art, Center for Curatorial Studies at Bard College; Toronto, Art Gallery of Ontario, *Anne Collier*, June 28, 2014 - January 10, 2016, pp. 72-73 (another example exhibited and illustrated, p. 73)



Property from a Distinguished American Collection

381. Anri Sala b. 1974

Fuera del Carrusel

signed, titled, numbered and dated "FUERA DEL CARRUSEL 2/5 2002 Anri Sala" on the reverse
chromogenic print

image 23½ x 35¼ in. (59.7 x 89.5 cm.)

sheet 31½ x 59¾ in. (79.1 x 151.8 cm.)

Executed in 2002, this work is number 2 from an edition of 5 plus 2 artist's proofs.

Estimate

\$15,000-20,000

Provenance

Galerie Hauser & Wirth, Zurich

Acquired from the above by the present owner



382. Gregory Crewdson b. 1962

Untitled (Sleepwalker)

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

Estimate

\$10,000-15,000

Provenance

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

Exhibited

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

Literature

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



383. David LaChapelle b. 1963

Anointing from the series *Jesus is my Homeboy*
chromogenic print, flush-mounted to aluminum
61¾ x 96 in. (156.8 x 243.8 cm.)
Executed in 2003, this work is number 1 from an
edition of 5.

Estimate
\$15,000-20,000

Provenance
Acquired directly from the artist by the
present owner

Exhibited

Florence, Forte di Belvedere, *David LaChapelle
al Forte Belvedere, Fotografie 1995-2007*, July
16 - October 19, 2008, p. 27 (another example
exhibited and illustrated)
Rome, Palazzo delle Esposizioni, *David
LaChapelle: Dopo il Diluvio/After the Deluge*, April
30 - September 13, 2015, p. 78 (another example
exhibited and illustrated)

Literature

Ethel Seno and Marco Zivny, eds., *David
LaChapelle: Heaven to Hell*, Cologne, 2010, pp.
334-335 (another example illustrated)



384. Ryan McGinley b. 1977

Untitled (Morrissey 1)

signed "Ryan McGinley" on a label affixed to the reverse

chromogenic print

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

Executed in 2004-2006, this work is number 2 from an edition of 3.

Estimate

\$5,000-7,000

Provenance

Team Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Team Gallery, *Irregular Regulars*, January 4 - February 10, 2007 (another example exhibited)

Washington, D.C., The National Portrait Gallery, Smithsonian Institution, *Portraiture Now: Feature Photography*, November 26, 2008 - September 27, 2009 (another example exhibited)

Literature

Ana Finel Honigman, "That Gaze: an interview with Ryan McGinley", *Uovo Magazine*, Issue/13, April - June 2007, pp. 71, 82 (another example illustrated, p. 71)

Property from a Distinguished American Collection

385. Tacita Dean b. 1965

Fernsehturm

color photogravure printed on Somerset White Satin 300 gsm by Niels Borch Jensen, Copenhagen, in 6 parts each 11 $\frac{7}{8}$ x 30 $\frac{1}{4}$ in. (30.2 x 76.8 cm.)

Executed in 2000, this work is number 4 from an edition of 15.

Estimate

\$8,000-12,000

Provenance

Marian Goodman Gallery, New York

Acquired from the above by the present owner

Exhibited

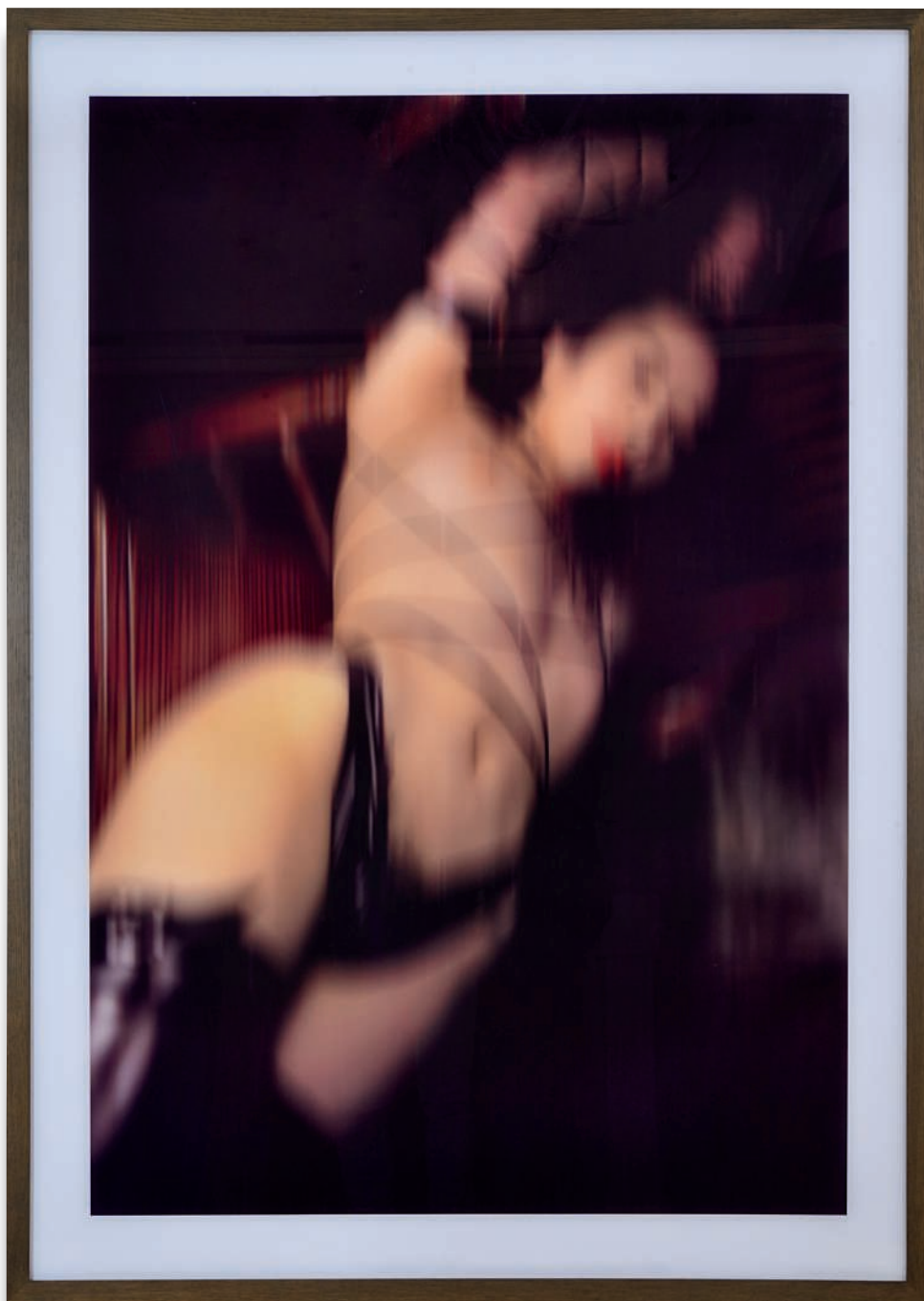
Paris, Galerie Marian Goodman, *Tacita Dean: Part I Floh, Part II: Fernsehturm*, May 4 - June 16, 2001 (another example exhibited)

Copenhagen, Statens Museum for Kunst, *Tacita Dean - Print Projects*, January 17 - May 18, 2014, pp. 28-29 (another example exhibited and illustrated)

Literature

Jeremy Millar, et. al., *Parkett: Tacita Dean, John Wesley and Thomas Demand*, no. 62, Zurich, 2001, pp. 26, 30-31, 33 (another example illustrated, pp. 30-31)





386. Thomas Ruff b. 1958

Nudes ik01

chromogenic print, in artist's frame

52 $\frac{3}{8}$ x 35 $\frac{3}{8}$ in. (133 x 90 cm.)

Executed in 2009, this work is number 4 from an edition of 5.

Estimate

\$30,000-40,000

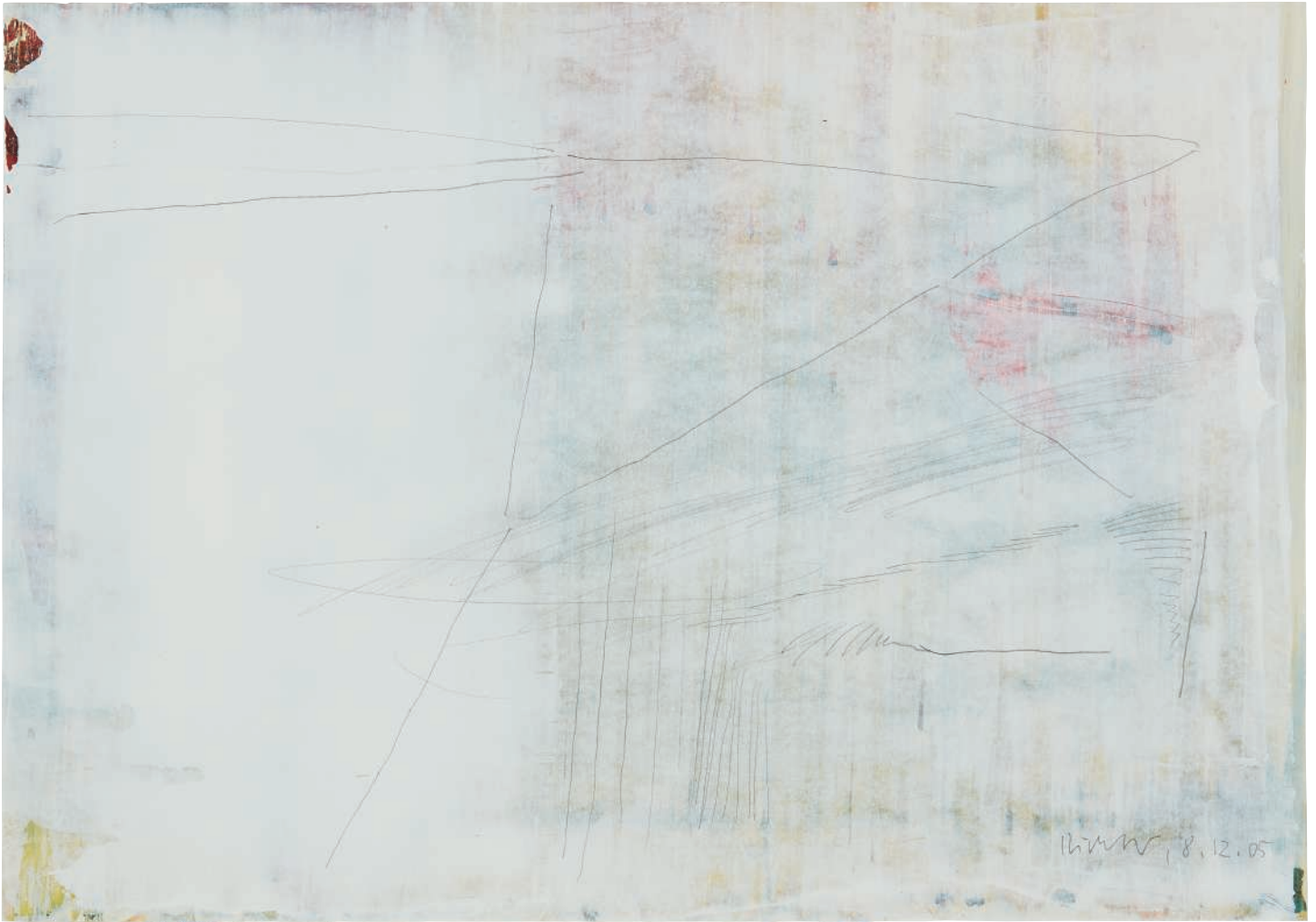
Provenance

Galerist, Istanbul

Acquired from the above by the present owner

Exhibited

Istanbul, Galerist, *Thomas Ruff*, July 7 - August 7, 2010



387. Gerhard Richter b. 1932

Snow White 18.12.05

signed and dated "Richter 18.12.05" lower right
acrylic and graphite on offset print
8 $\frac{7}{8}$ x 12 $\frac{5}{8}$ in. (22.5 x 32 cm.)

Executed in 2005, this work is from a series of 30 unique,
dated variants plus 100 unique, numbered variants.

Estimate

\$40,000-60,000

Provenance

Marian Goodman Gallery, New York

Acquired from the above by the present owner in 2006



388. Iván Navarro b. 1972

Scream

neons, wood, paint, Plexiglas, mirror, one-way mirror
and electric energy

48 x 48 x 7 in. (121.9 x 121.9 x 17.8 cm.)

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

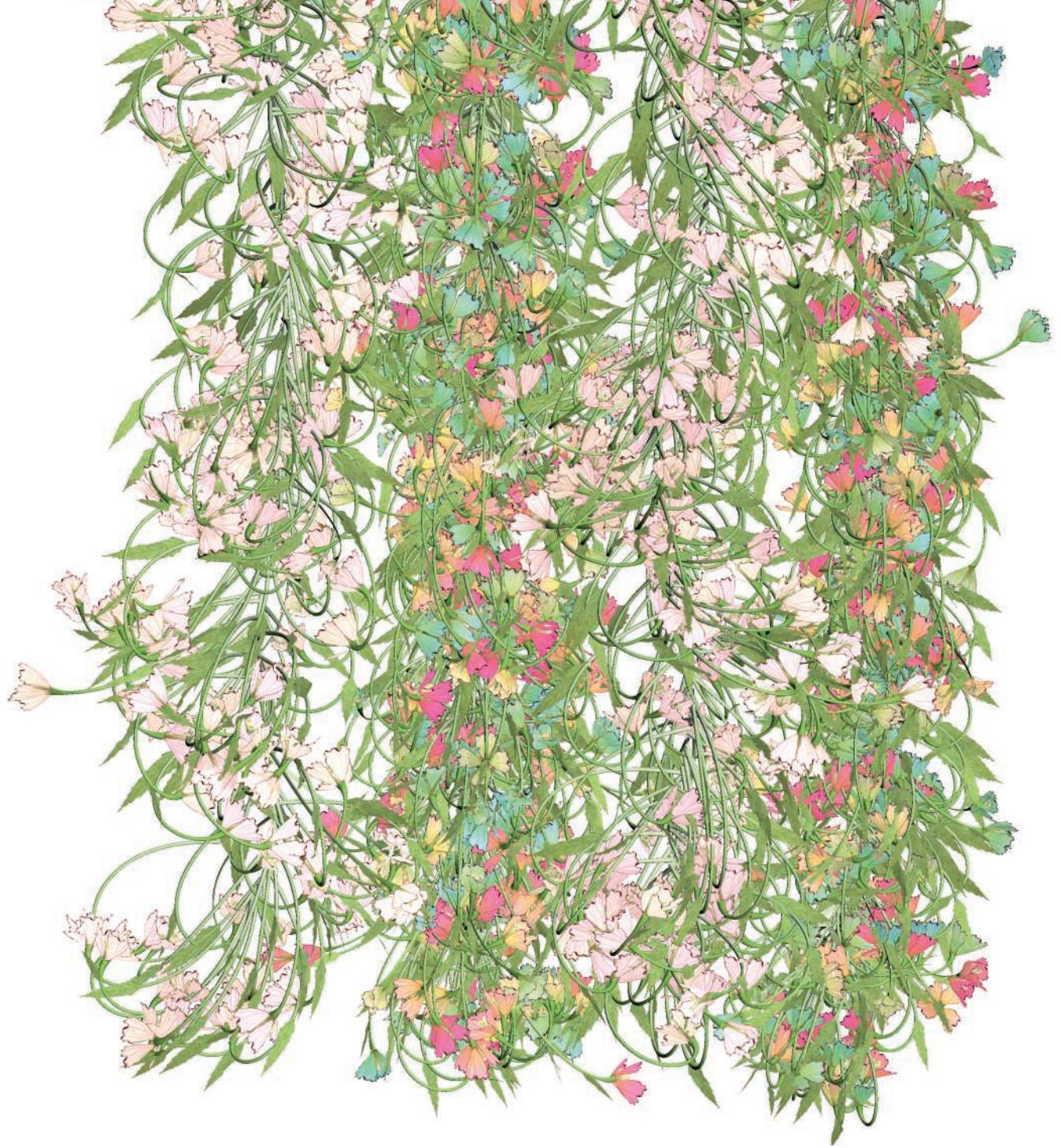
Estimate

\$18,000-22,000

Provenance

Baró Galeria, São Paulo

Acquired from the above by the present owner in 2012



389. Jennifer Steinkamp b. 1958

Cleopatra

signed and dated "Jennifer Steinkamp" on the master
DVD

video installation

install dimensions variable

approximate height 120 in. (304.8 cm.)

Executed in 2005, this work is artist's proof number
1 from an edition of 3 plus 1 artist's proof, and is
accompanied by a certificate of authenticity signed by
the artist.

Estimate

\$25,000-35,000

Provenance

Private Collection, New York



390. Neil Beloufa b. 1985

Secured Wall Series

foam, pigment and iron, in artist's frame

23 $\frac{3}{8}$ x 17 $\frac{5}{8}$ in. (59.4 x 44.8 cm.)

Executed in 2015.

Estimate

\$5,000-7,000

Provenance

Balice Hertling, Paris

Acquired from the above by the present owner

391. Esther Kläs b. 1981

He

Aquaresin and wood, in 2 parts

wood 64 x 55 x 1 in. (162.6 x 139.7 x 2.5 cm.)

Aquaresin 70 x 15 x 4 in. (177.8 x 38.1 x 10.2 cm.)

overall 70 x 55 x 19¼ in. (177.8 x 139.7 x 48.9 cm.)

Executed in 2011, this work is unique.

Estimate

\$10,000-15,000

Provenance

BUREAU, New York

Acquired from the above by the present owner in 2011





392. Josephine Meckseper b. 1964

Mobile 5000

mirrored disco ball, plastic motor oil bottle, wire mesh and metal chain on chrome display stand
45 x 21 x 10 in. (114.3 x 53.3 x 25.4 cm.)

height dimensions variable

Executed in 2010.

Estimate

\$15,000-20,000

Provenance

Elizabeth Dee Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Elizabeth Dee Gallery, *Josephine Meckseper*, May 8 - June 26, 2010



393. Sterling Ruby b. 1972

EXHM/DS32
collage and urethane on cardboard
49¼ x 95¾ in. (125.1 x 243.2 cm.)
Executed in 2011.

Estimate
\$20,000-30,000

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



394. Sam Moyer b. 1983

Untitled

ink and bleach on canvas, mounted on panel

47 $\frac{7}{8}$ x 59 $\frac{3}{4}$ in. (121.6 x 151.8 cm.)

Executed in 2011.

Estimate

\$7,000-10,000

Provenance

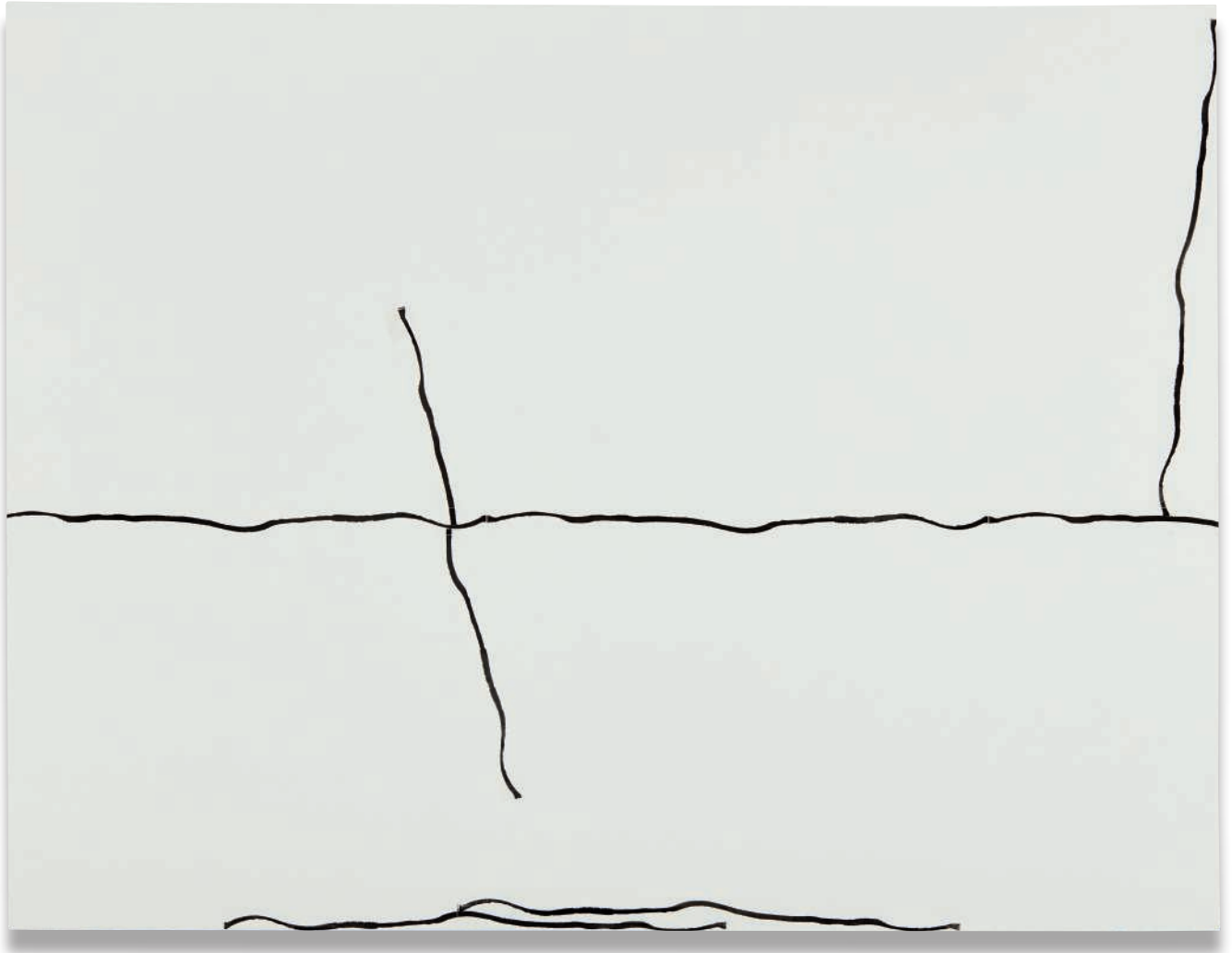
The Journal Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, The Journal Gallery, *One Dozen Paintings*,

April 20 - May 20, 2011

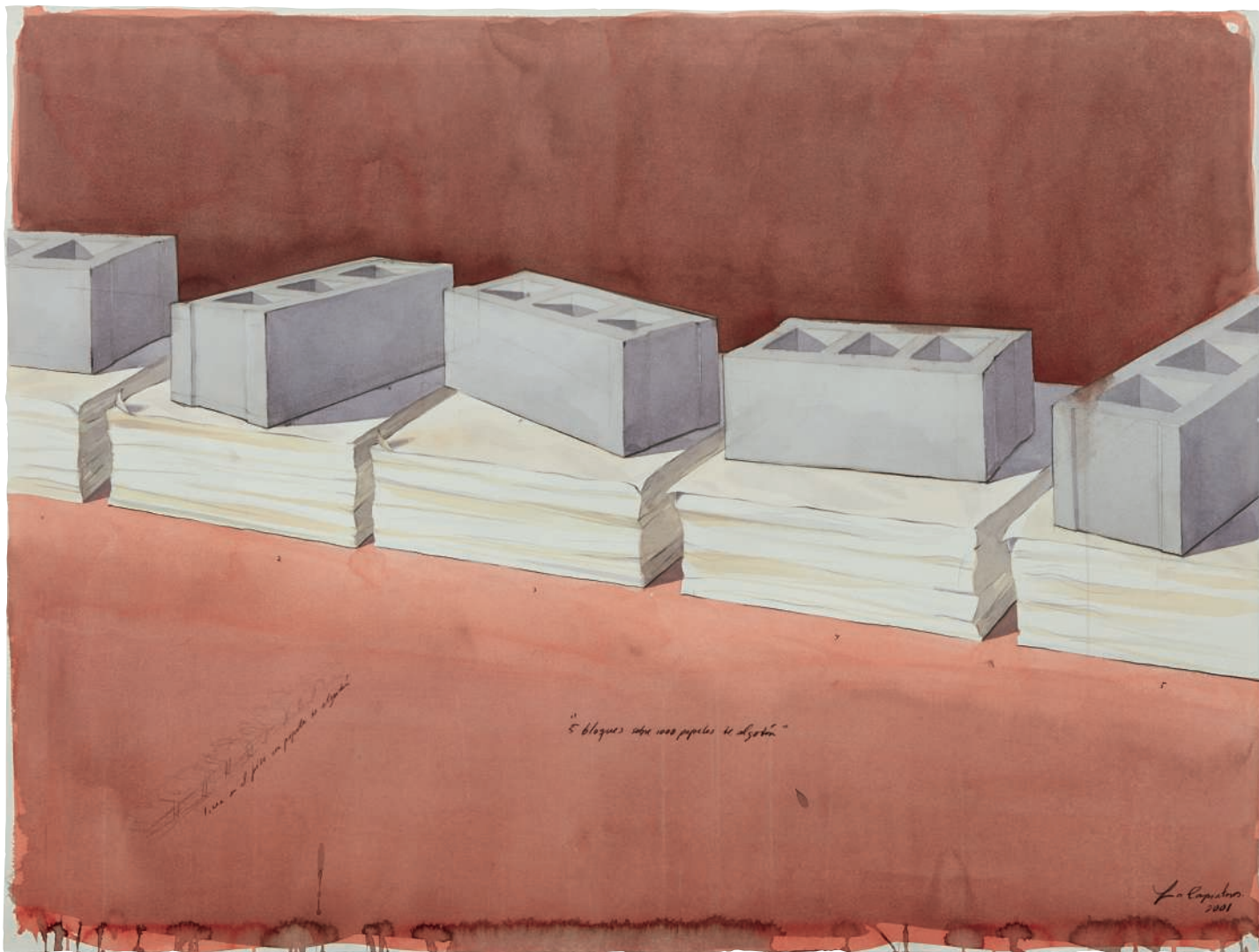


395. Analia Saban b.1980

Modular Drawing (One 14-inch Line Printed on Tape, Applied in Whole or in Parts): Landscape
printed archival clear tape on paper-mounted panel
26 $\frac{1}{8}$ x 34 in. (66.4 x 86.4 cm.)
Executed in 2008.

Estimate
\$20,000-30,000

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



396. Los Carpinteros b. 1969, b. 1971

5 Bloques Sobre 1000 Papeles de Algodón

signed and dated "Los Carpinteros 2001" lower right;
further titled "5 bloques sobre 1000 papeles de algodón"
lower center

pencil and watercolor on paper

30 x 39¾ in. (76.2 x 101 cm.)

Executed in 2001, this work is accompanied by a
certificate of authenticity issued by Galeria Fortes Vilaça.

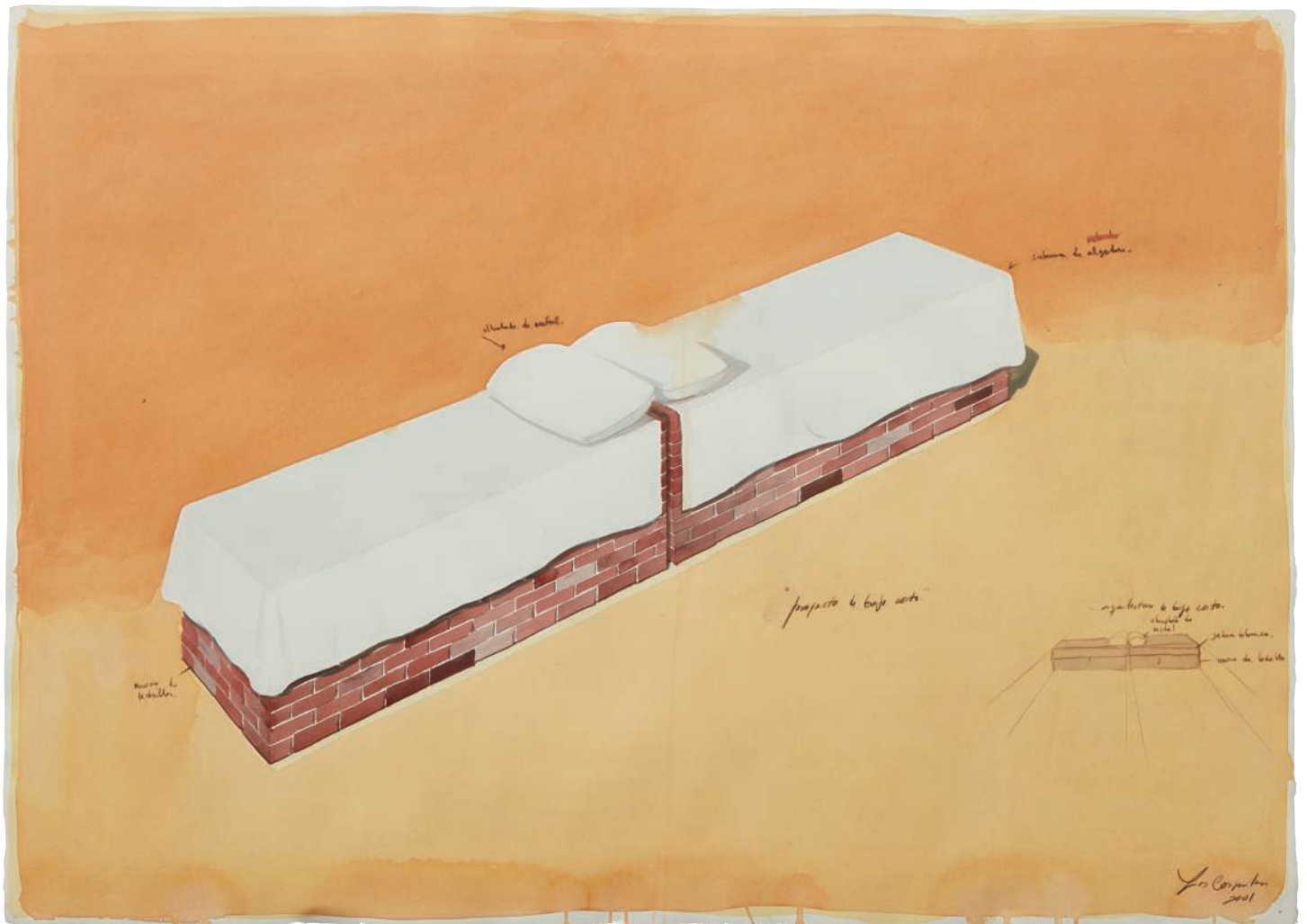
Estimate

\$15,000-20,000

Provenance

Galeria Fortes Vilaça, São Paulo

Acquired from the above by the present owner in 2002



397. Los Carpinteros b. 1969, b. 1971

Proyecto de Bajo Costo

signed and dated "Los Carpinteros 2001" lower right;
further titled "proyecto de bajo costo" lower center

pencil and watercolor on paper

29½ x 41¾ in. (74.9 x 106 cm.)

Executed in 2001, this work is accompanied by a
certificate of authenticity issued by Galeria Fortes Vilaça.

Estimate

\$15,000-20,000

Provenance

Galeria Fortes Vilaça, São Paulo

Acquired from the above by the present owner in 2002



398. Marlene Dumas b. 1953

The Last Years of Willem de Kooning
 titled "The Last Years of Willem De Kooning" upper edge
 ink, watercolor and graphite on paper
 11½ x 9½ in. (28.3 x 24.4 cm.)
 Executed in 1994, this work is accompanied by a photo-
 certificate, signed by the artist.

Estimate
 \$10,000-15,000

Provenance
 Galerie Paul Andriessse, Amsterdam
 Stockholms Auktionsverk, February 17, 2004, lot 273
 Acquired at the above sale by the present owner

Exhibited
 Malmö Konsthall, *The Particularity of Being Human:*
Marlene Dumas - Francis Bacon, March 18 - May 14, 1995



399. Raymond Pettibon b. 1957

No title (*The Part of*)

signed and dated "Raymond Pettibon 2010" on the reverse

ink and gouache on paper

26¾ x 22½ in. (67.9 x 57.2 cm.)

Executed in 2010.

Estimate

\$20,000-30,000

Provenance

Gladstone Gallery, Brussels

Acquired from the above by the present owner

Exhibited

Brussels, Gladstone Gallery, *Raymond Pettibon*, May 21 - July 10, 2010



400. Nate Lowman b. 1979

Never Graduate

alkyd, ink transfer and bumper sticker on canvas

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

Executed in 2005.

Estimate

\$10,000-15,000

Provenance

Maccarone, New York

Acquired from the above by the present owner



401. Mark Grotjahn b. 1968

Untitled

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

oil on photo paper

11 x 8½ in. (27.9 x 21.6 cm.)

Executed in 2010.

Estimate

\$20,000-30,000

Provenance

Private Collection (acquired directly from the artist)

Private Collection, New York



402. Cecily Brown b. 1969

Untitled

signed, dedicated and dated "Happy Christmas Adrian +
Dara love Cecily 1999" on the reverse

watercolor on paper

22 x 29¾ in. (55.9 x 75.6 cm.)

Executed in 1999.

Estimate

\$10,000-15,000

Provenance

Private Collection (acquired directly from the artist)

Christie's, New York, February 20, 2002, lot 221

Acquired at the above sale by the present owner



403. Cecily Brown b. 1969

Untitled

signed and dated "Cecily Brown 99" on the reverse
watercolor on paper

21 $\frac{7}{8}$ x 29 $\frac{3}{4}$ in. (55.6 x 75.6 cm.)

Executed in 1999.

Estimate

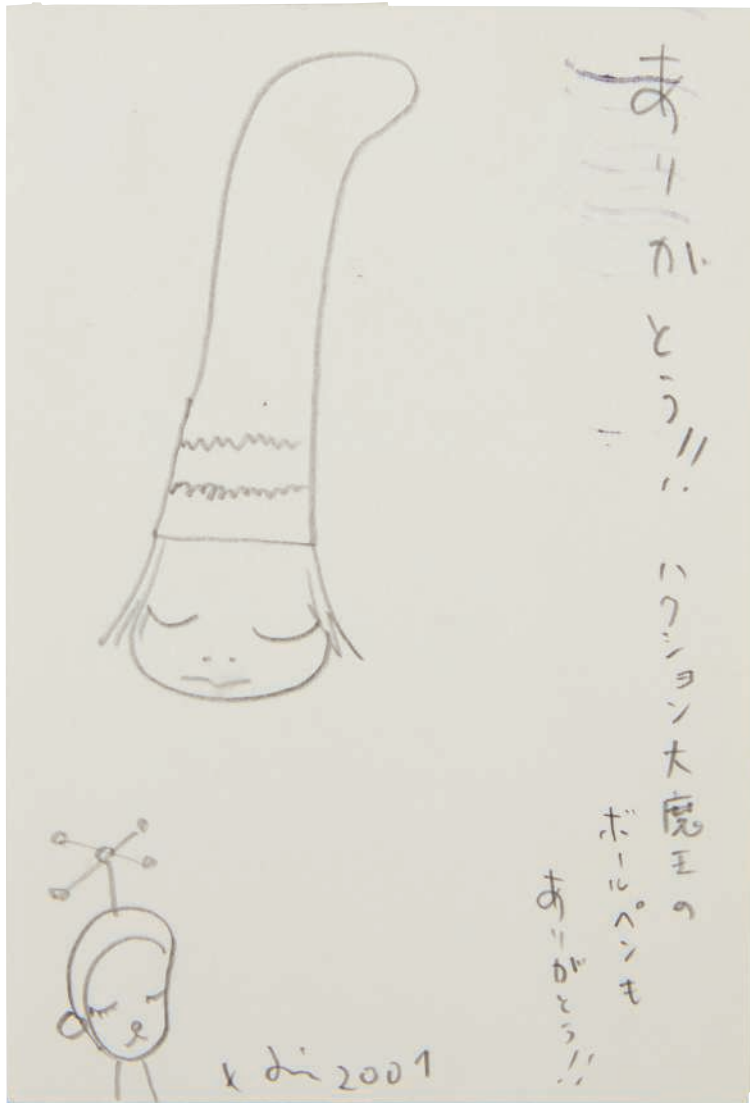
\$10,000-15,000

Provenance

Private Collection (acquired directly from the artist)

Christie's, New York, February 20, 2002, lot 222

Acquired at the above sale by the present owner



404. Yoshitomo Nara b. 1959

Untitled

pencil on paper

5⅞ x 4 in. (14.9 x 10.2 cm.)

Executed in 2001.

Estimate

\$8,000-12,000

Provenance

Mariko Nagase (acquired directly from the artist)

Private Collection

Acquired from the above by the present owner

Literature

Noriko Miyamura and Shinko Suzuki, eds., *Yoshitomo Nara: The Complete Works, Volume 2: Works on Paper*, San Francisco, 2011, no. D-2001-155, p. 178 (illustrated)



405. Laura Owens b. 1970

Two Works: (i-ii) *Untitled*
 each signed, titled and dated "Laura Owens "Untitled"
 2000" on the reverse
 collage with ink, watercolor and pencil on paper
 each 10¼ x 7½ in. (26 x 18.1 cm.)
 Executed in 2000.

Estimate
 \$12,000-18,000

Provenance
 (i) Sadie Coles HQ, London
 Private Collection, United States
 Christie's, New York, March 15, 2005, lot 9
 Acquired at the above sale by the present owner

(ii) Sadie Coles HQ, London
 Private Collection, United States
 Christie's, New York, March 15, 2005, lot 8
 Acquired at the above sale by the present owner



406. Cecily Brown b. 1969

Untitled

signed and dated "Cecily Brown '05" on the reverse
monotype on Lanaquarelle paper
47¼ x 36¾ in. (120 x 93.3 cm.)

Executed in 2005, this work was published by Two Palms Press, New York.

Estimate

\$20,000-30,000

Provenance

Two Palms Press, New York

Acquired from the above by the present owner



407. Damien Hirst b. 1965

Love Will Tear Us Apart

signed and dated "Damien Hirst 30/5/95" on a label
affixed to the reverse

acrylic syringe dispenser, needles, syringes and
packaging

14 x 20 x 8¾ in. (35.6 x 50.8 x 22.2 cm.)

Executed in 1995, this work is number 2 from an edition
of 30.

Estimate

\$15,000-20,000

Provenance

Tanya Bonakdar Gallery, New York

Acquired from the above by the present owner in 1995

Literature

Damien Hirst: The Complete Medicine Cabinets, exh.
cat., L&M Arts, New York, 2010, p. 181



408. Ugo Rondinone b. 1964

Six Small Mountains

each signed with the artist's initials, titled respectively and dated "small [color] mountain u.r. 2016" on the underside of the base

painted stone on concrete base, in 6 parts

largest overall 6½ x 5½ x 5½ in. (16.5 x 14 x 14 cm.)

smallest overall 5¾ x 5½ x 5½ in. (14.6 x 14 x 14 cm.)

Executed in 2016, these works are unique.

Estimate

\$10,000-15,000

Provenance

Art Production Fund, New York

Acquired from the above by the present owner

409. Jeff Koons b. 1955

Dom Pérignon Balloon Venus

impressed with the artist's name and title "Dom Pérignon BALLOON VENUS by Jeff Koons" on the suede interior lining

lacquered polyurethane resin, in 2 parts

19¼ x 14½ x 19¾ in. (48.8 x 35.8 x 50.3 cm.)

Executed in 2013, this work is from an edition of 650 plus 40 artist's proofs.

Estimate

\$30,000-50,000

Provenance

Dom Pérignon

Acquired from the above by the present owner



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Front Cover Agnes Martin, *Untitled*, circa 1995, lot 351

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Back Cover Damien Hirst, *Adenylosuccinate Lyase*, 1992 (detail), lot 334

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Zilia Sánchez

Topologías Eróticas

acrylic on stretched canvas

59¾ x 40½ x 9⅞ in. (151.8 x 102.9 x 25.1 cm)

Painted in 1970.

Estimate \$90,000-120,000

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Auction 21 November 2017

New York

Public Viewing from 18-20 November
at 450 Park Avenue or at phillips.com

Enquiries

kdeane@phillips.com

The Modern Form

Property from
the Collection of
Betty and Stanley
Sheinbaum

Design Evening Sale
Auction 12 December 2017
New York

Public Viewing from 5-12 December
at 450 Park Avenue or at phillips.com

Enquiries
designnewyork@phillips.com

Peter Voulkos
Rondena, 1958
Estimate \$300,000-500,000



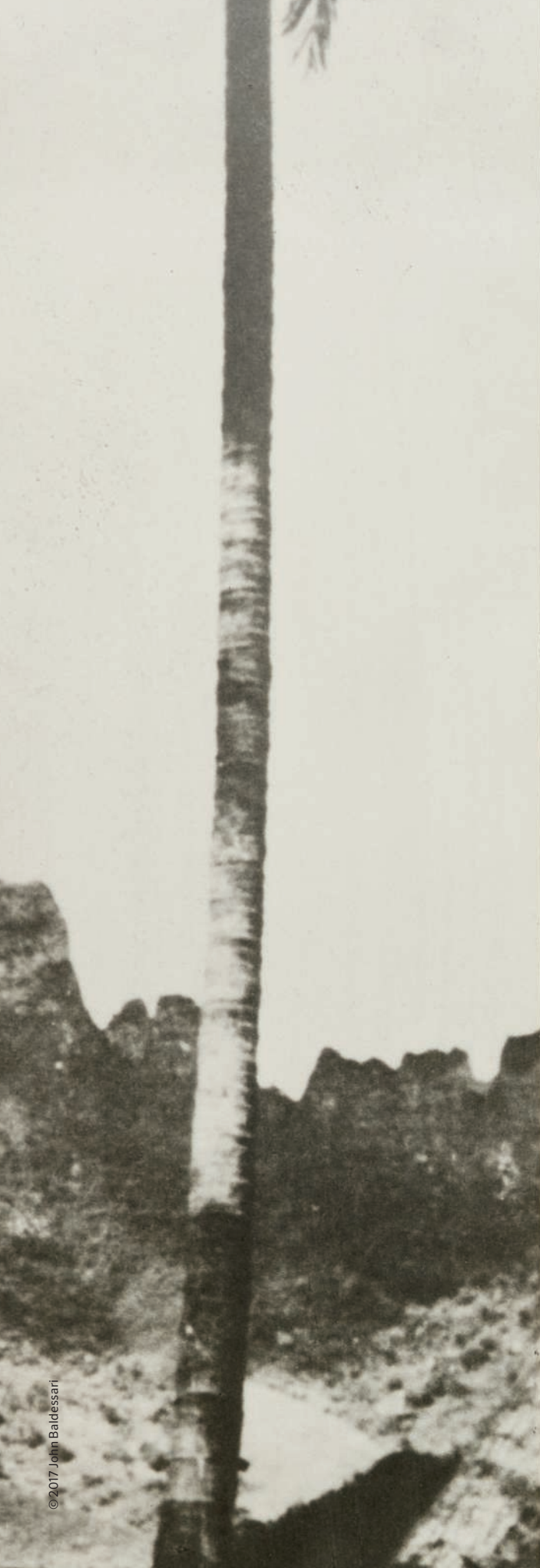
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Please return this form by email to bidsnewyork@phillips.com at least 24 hours before the sale.

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

Sale Title		Sale Number	Sale Date
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 signing this form, you accept the Conditions of Sale of Phillips as stated in our catalogues and on our website.

450 Park Avenue New York 10022
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. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- 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 at the following rates: 25% of the hammer price up to and including \$300,000, 20% of the portion of the hammer price above \$300,000 up to and including \$4,000,000 and 12.5% of the portion of the hammer price above \$4,000,000 on each lot sold.
- "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. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- If you write an amount, it shall be treated as an absentee bid if we cannot reach you.
- Your bid must be submitted in the currency of the sale 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 email to bidsnewyork@phillips.com or by fax at +1 212 924 1749 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 consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

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