

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT

Sale Interest: 191 Lots



[View Sale](#)



[Conditions of Sale](#)



PHILLIPS

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT

Sale Interest: 191 Lots

Auction 16 May 2023 2pm EDT

432 Park Avenue, New York, NY, United States, 10022

Viewing 6 May - 15 May

20th Century & Contemporary Art Department

Patrizia Koenig
Specialist, Head of Sale, Afternoon Session
+1 212 940 1279
pkoenig@phillips.com

Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY010523 or 20th Century & Contemporary Art Day Sale, Afternoon Session.

Absentee and Telephone Bids

tel +1 212 940 1228

bidsnewyork@phillips.com

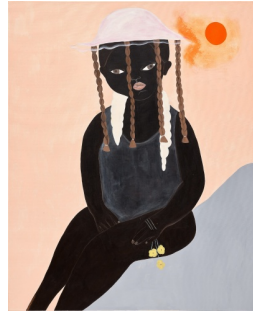
20th Century & Contemporary Art Day Sale, Afternoon Session

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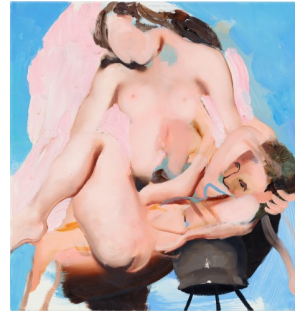
Sale Interest: 191 Lots



301
Matthew Wong
First Snow
Estimate \$120,000 — 180,000



302
Asuka Anastacia Ogawa
Holiday
Estimate \$30,000 — 50,000



303
Ambera Wellmann
Pieta
Estimate \$30,000 — 40,000



304
Karyn Lyons
Hair
Estimate \$30,000 — 40,000



305
Raghav Babbar
Warden
Estimate \$12,000 — 18,000



306
Caroline Walker
Sleight of Hand
Estimate \$50,000 — 70,000



307
Jill Mulleady
Schindler House
Estimate \$100,000 — 150,000



308
Denyse Thomasos
Inside Wyoming
Estimate \$60,000 — 80,000



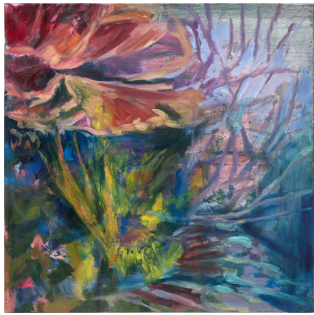
309
Cecily Brown
Untitled (Sirens in Paradise)
Estimate \$150,000 — 200,000



310
Cecily Brown
Long Hot Summer
Estimate \$300,000 — 400,000

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



311
Sarah Cunningham
Moonlight Reflecting Petals
Estimate \$20,000 — 30,000



312
Henni Alftan
Library III
Estimate \$20,000 — 30,000



313
GaHee Park
Swamp Love
Estimate \$25,000 — 35,000



314
Kyle Dunn
Waiting
Estimate \$15,000 — 20,000



315
Duncan McCormick
Monaco Dream
Estimate \$15,000 — 20,000



316
Derrick Adams
Figure in the Urban Landscape 37
Estimate \$150,000 — 200,000



317
Mario Ayala
Sunset, Haircut
Estimate \$25,000 — 35,000



318
Theresa Chromati
Not So Fast
Estimate \$20,000 — 30,000



319
Jenna Gribbon
Hannah among friends
Estimate \$40,000 — 60,000



320
Shannon Cartier Lucy
Tulip on Finger
Estimate \$40,000 — 60,000

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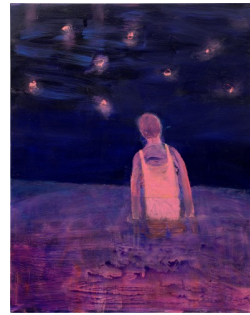
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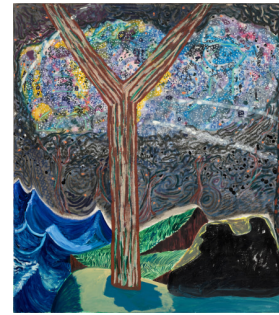
321
Jess Valice
Spring
Estimate \$25,000 — 35,000



322
Emma Webster
Vespers
Estimate \$80,000 — 120,000



323
Katherine Bradford
Magenta Rise
Estimate \$50,000 — 70,000



324
Shara Hughes
Milky Way
Estimate \$300,000 — 400,000



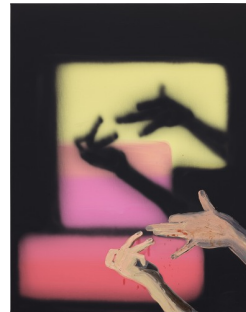
325
Shara Hughes
Blue Lagoon
Estimate \$180,000 — 250,000



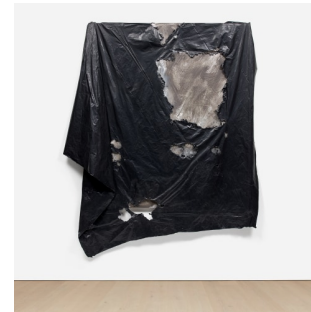
326
Belkis Ayón
Two works: (i) Siempre Vuelvo; (...)
Estimate \$40,000 — 60,000



327
Simone Leigh
Untitled
Estimate \$50,000 — 70,000



328
Tala Madani
Becoming Animal
Estimate \$15,000 — 20,000



329
David Hammons
Untitled
Estimate \$1,300,000 — 1,800,000



330
Albert Oehlen
Vergessen auf Rädern
Estimate \$600,000 — 800,000

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



331
Georg Baselitz
Wir fahren aus
Estimate \$400,000 — 600,000



332
Harold Ancart
Untitled
Estimate \$350,000 — 450,000



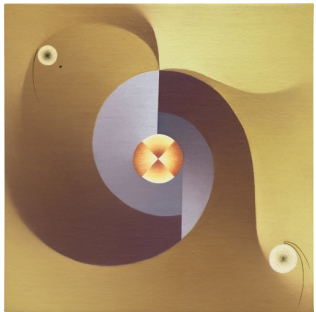
333
Cristina de Miguel
Domestic Life
Estimate \$20,000 — 30,000



334
Jadé Fadojutimi
Frosted Revolution
Estimate \$30,000 — 40,000



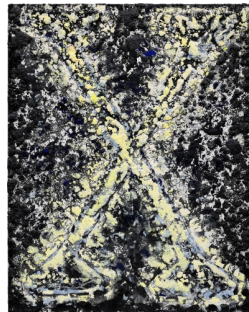
335
Jadé Fadojutimi
Landfall
Estimate \$30,000 — 40,000



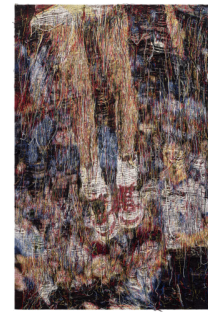
336
Angela Heisch
Golden Wave
Estimate \$12,000 — 18,000



337
Hayal Pozanti
The People on the Right Wrong
Estimate \$25,000 — 35,000



338
Vaughn Spann
Marked Man
Estimate \$80,000 — 120,000



339
Noel W. Anderson
Can I Get a Witness
Estimate \$30,000 — 50,000



340
Deborah Roberts
If they come
Estimate \$60,000 — 80,000

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



341
Hank Willis Thomas
The Sword Swallower
Estimate \$50,000 — 70,000



342
Katherine Bernhardt
stuck in a maze
Estimate \$90,000 — 120,000



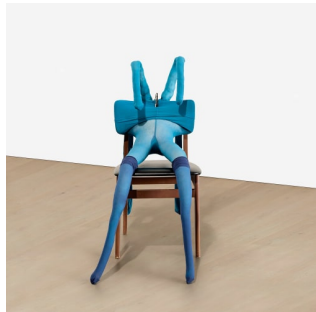
343
Danh Vo
Corona-Victoria
Estimate \$40,000 — 60,000



344
David Hammons
Untitled (Kool-Aid drawing #1)
Estimate \$70,000 — 100,000



345
David Hammons
Untitled (Kool-Aid drawing #2)
Estimate \$70,000 — 100,000



346
Sarah Lucas
Bunny Gets Snookered #8
Estimate \$100,000 — 150,000



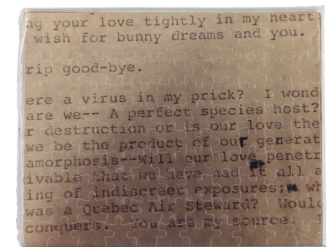
347
Marlene Dumas
West
Estimate \$150,000 — 200,000



348
Luc Tuymans
Seal
Estimate \$200,000 — 300,000



349
Felix Gonzalez-Torres
"Untitled" (Me and My Sister)
Estimate \$100,000 — 150,000



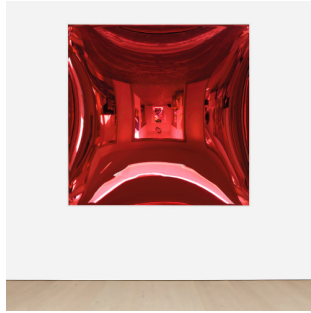
350
Felix Gonzalez-Torres
"Untitled" (Love Letter From Th...)
Estimate \$100,000 — 150,000

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



351
Jim Hodges
As close as I can get
Estimate \$60,000 — 80,000

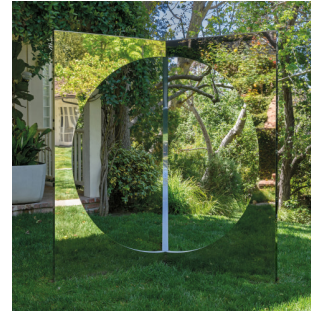


352
Anish Kapoor
Untitled
Estimate \$200,000 — 300,000

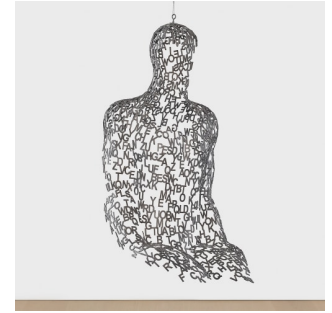


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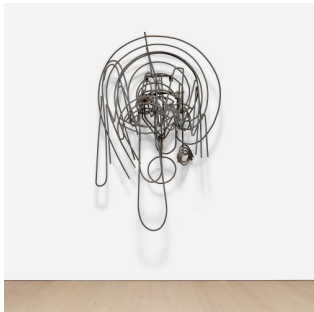
353
Anish Kapoor
Non-Object (Spire)
Estimate \$250,000 — 350,000



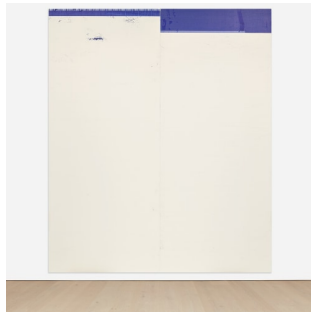
354
Jeppe Hein
3-Dimensional Circle Illuminated
Estimate \$50,000 — 70,000



355
Jaume Plensa
Tel Aviv Man XVI
Estimate \$200,000 — 300,000



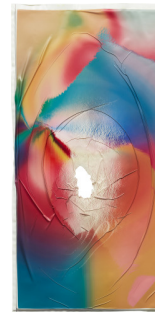
356
Thomas Houseago
Untitled (Rebar Mask 2)
Estimate \$40,000 — 60,000



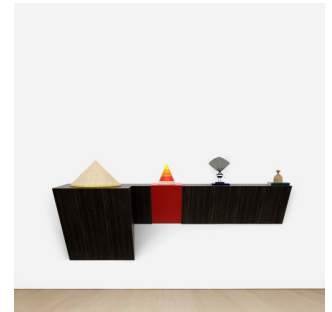
357
Wade Guyton
Untitled
Estimate \$250,000 — 350,000



358
Joe Bradley
SS Blackheart
Estimate \$200,000 — 300,000



359
Seth Price
PShop IRL
Estimate \$50,000 — 70,000



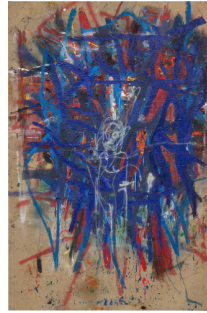
360
Haim Steinbach
Untitled (oyster head)
Estimate \$30,000 — 50,000

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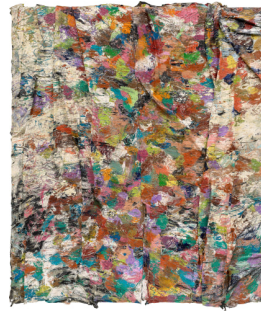
New York Auction / 16 May 2023 / 2pm EDT



361
Ai Weiwei
Colored Vases
Estimate \$200,000 — 300,000



362
Spencer Lewis
Little Figure
Estimate \$60,000 — 80,000



363
Angel Otero
Wanderer Above a Sea of Fog
Estimate \$50,000 — 70,000



364
Sterling Ruby
SP122
Estimate \$180,000 — 250,000



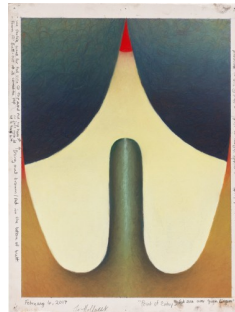
365
Korakrit Arunanondchai
Untitled (Painting with History)
Estimate \$30,000 — 50,000



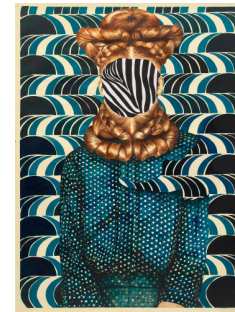
366
Samuel Levi Jones
Ain't Supposed to Cry
Estimate \$20,000 — 30,000



367
Hugo McCloud
Untitled
Estimate \$20,000 — 30,000



368
Loie Hollowell
Point of Entry (red slice over gre...)
Estimate \$40,000 — 60,000



369
Ángeles Agrela
Elena
Estimate \$25,000 — 35,000



370
George Condo
Out of Time and In Space
Estimate \$200,000 — 300,000

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



371
Dana Schutz
Flasher
Estimate \$60,000 — 80,000



372
Jenna Gribbon
Kevin
Estimate \$25,000 — 35,000



373
Scott Kahn
Still Life with Roses and Cards
Estimate \$100,000 — 150,000



374
Maureen Gallace
Yellow Field, Easton, Ct.
Estimate \$30,000 — 50,000



375
Lucas Arruda
Sem título
Estimate \$40,000 — 60,000



376
Nicole Eisenman
Starry Night
Estimate \$100,000 — 150,000



377
Nicole Eisenman
Untitled
Estimate \$80,000 — 120,000



378
Dana Schutz
Untitled
Estimate \$40,000 — 60,000



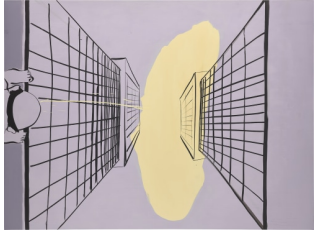
379
This lot is no longer available.



380
Emily Mae Smith
The Rope
Estimate \$30,000 — 50,000

20th Century & Contemporary Art Day Sale, Afternoon Session

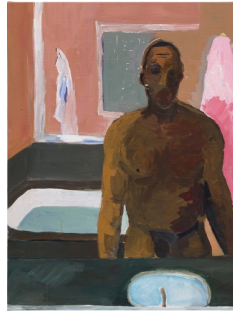
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381
Tala Madani
Piss on Purple
Estimate \$20,000 — 30,000



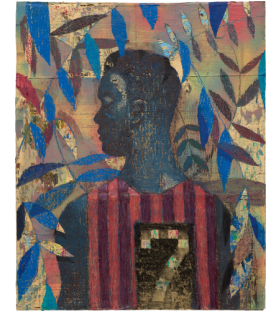
382
Tala Madani
Tail Ends
Estimate \$30,000 — 50,000



383
Henry Taylor
Portuguese, Light
Estimate \$60,000 — 80,000



384
Meleko Mokgosi
Lekgowa
Estimate \$60,000 — 80,000



386
Derek Fordjour
No. 79
Estimate \$40,000 — 60,000



387
Cinga Samson
Inkonjane 3
Estimate \$70,000 — 100,000



388
George Rouy
Gentle Refusal
Estimate \$60,000 — 80,000



389
Alfonso Gonzalez JR
K-Town Landscape
Estimate \$8,000 — 12,000



390
Sayre Gomez
Untitled
Estimate \$20,000 — 30,000



391
Caroline Absher
Spirit of the Cat Watching
Estimate \$10,000 — 15,000

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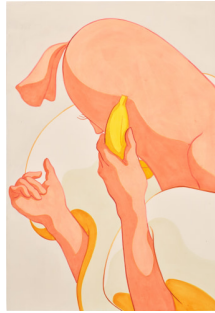
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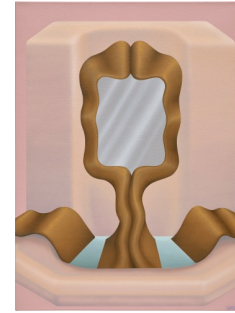
392
Caitlin Cherry
Attacdog Leviathan
Estimate \$25,000 — 35,000



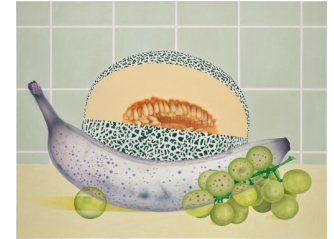
393
Zoé Blue M.
Morning Routine
Estimate \$8,000 — 12,000



394
Ivy Haldeman
Banana Phone
Estimate \$15,000 — 20,000



395
Molly Greene
Mirror #2
Estimate \$10,000 — 15,000



396
Amanda Baldwin
Just A Slice
Estimate \$15,000 — 20,000



397
Daisy Dodd-Noble
Four Trees with Pink Sky and Yellow...
Estimate \$7,000 — 10,000



398
Thomas Houseago
Flower/Plant Panel I
Estimate \$30,000 — 50,000



399
Laurens Legiers
sinking ship
Estimate \$15,000 — 20,000



400
Eliot Greenwald
Night Car (vague distinction 4)
Estimate \$18,000 — 22,000



401
Bony Ramirez
La Mancha De Plátano
Estimate \$15,000 — 20,000

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



402
Gideon Appah
Portrait of Half-Nude Woman
Estimate \$10,000 — 15,000



403
Jonathan Lyndon Chase
Hacate
Estimate \$20,000 — 30,000



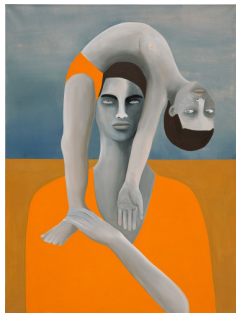
404
Koichi Sato
For The Heart
Estimate \$8,000 — 12,000



405
Emmanuel Taku
Golden Steps
Estimate \$20,000 — 30,000



406
Yinka Shonibare CBE ...
Pedagogy Boy/Boy
Estimate \$40,000 — 60,000



407
Rebecca Brodskis
La paternité #2
Estimate \$8,000 — 12,000



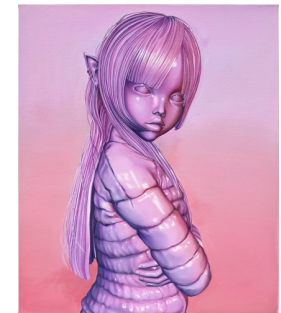
408
Claire Tabouret
Les masques (de biais 2)
Estimate \$40,000 — 60,000



409
Jamian Juliano-Villani
The Critic
Estimate \$20,000 — 30,000



410
Jason Boyd Kinsella
Sverre
Estimate \$30,000 — 50,000



411
Emma Stern
Naomi 3
Estimate \$7,000 — 10,000

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



412
Jonathan Chapline
The Builders
Estimate \$60,000 — 80,000



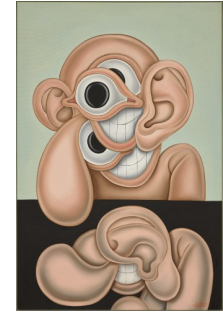
413
Allison Zuckerman
Abduction
Estimate \$40,000 — 60,000



414
Jordi Ribes
Party B
Estimate \$30,000 — 40,000



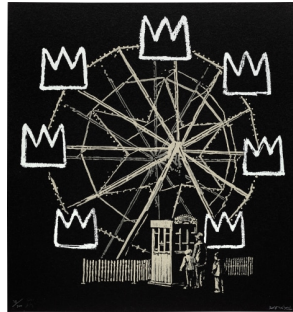
415
Szabolcs Bozó
Voodoo Child - LA 06
Estimate \$30,000 — 40,000



416
Baldur Helgason
Solo Scenes No.2
Estimate \$30,000 — 40,000



417
Andres Valencia
Magnifico Torrero
Estimate \$60,000 — 80,000



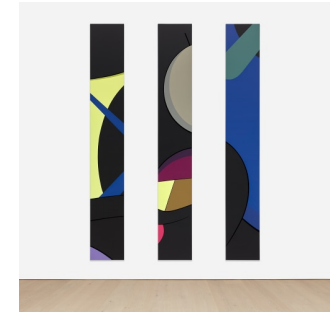
418
Banksy
Banksquiat (Grey)
Estimate \$80,000 — 120,000



419
Javier Calleja
Balloon Baby_Pink
Estimate \$150,000 — 250,000



420
Javier Calleja
No Art Here
Estimate \$200,000 — 300,000



421
KAWS
Two works: (i) T.N.O.N.-Y; (ii) T...
Estimate \$150,000 — 200,000

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New York Auction / 16 May 2023 / 2pm EDT



422
KAWS
Chum (Black)
Estimate \$180,000 — 250,000



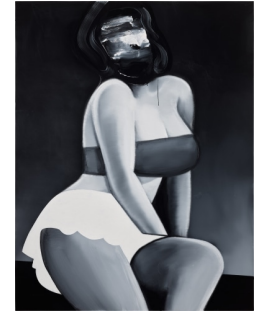
423
Daniel Arsham
Large Wrapped Animal (Blue)
Estimate \$50,000 — 70,000



424
Daniel Arsham
Chair
Estimate \$20,000 — 30,000



425
Tomoo Gokita
Duet #1
Estimate \$150,000 — 200,000



426
Tomoo Gokita
Misty
Estimate \$100,000 — 150,000



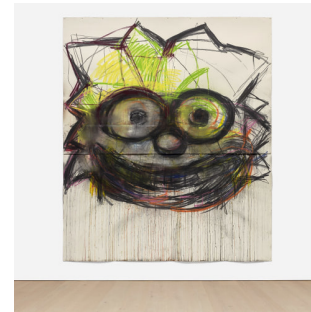
427
ob
I Wished that I May Gaze upon t...
Estimate \$30,000 — 50,000



428
Yoshimoto Nara
Untitled
Estimate \$200,000 — 300,000



429
Yoshimoto Nara
In the Water
Estimate \$100,000 — 150,000



430
Joyce Pensato
Smackdown! Lisa
Estimate \$50,000 — 70,000



431
George Condo
Figure with Pearls
Estimate \$70,000 — 100,000

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New York Auction / 16 May 2023 / 2pm EDT



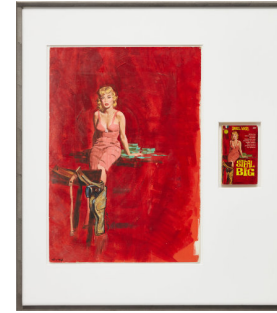
432
André Butzer
Untitled
Estimate \$40,000 — 60,000



433
Robert Longo
Study for Ophelia #26
Estimate \$25,000 — 35,000



434
Robert Longo
Untitled (Tillman)
Estimate \$150,000 — 200,000



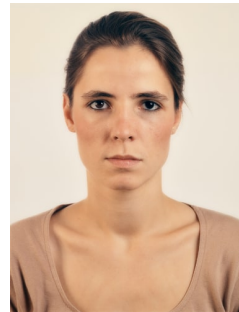
435
Richard Prince
Untitled (original)
Estimate \$90,000 — 120,000



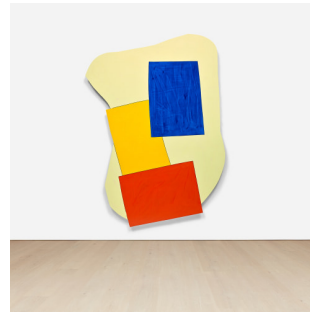
436
Anne Collier
Woman Crying (Comic) #4
Estimate \$30,000 — 50,000



437
Candida Höfer
Palais Garnier Paris XXVIII 2005
Estimate \$30,000 — 50,000



438
Thomas Ruff
Porträt (A. Giese)
Estimate \$25,000 — 35,000



439
Imi Knoebel
ma donna I
Estimate \$80,000 — 120,000



440
Anselm Reyle
Untitled
Estimate \$20,000 — 30,000



441
Allan McCollum
Collection of Five Perfect Vehicles
Estimate \$18,000 — 25,000

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New York Auction / 16 May 2023 / 2pm EDT



442
Ugo Rondinone
the no
Estimate \$60,000 — 80,000



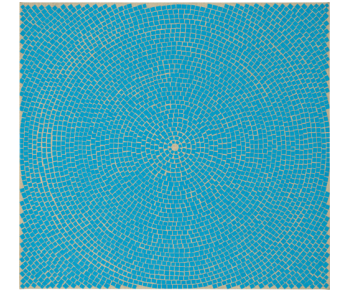
443
Jacqueline Humphries
Out
Estimate \$70,000 — 100,000



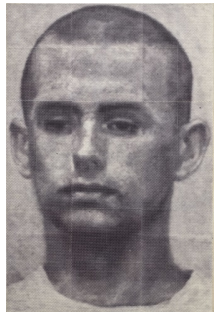
444
Bharti Kher
Speak to me
Estimate \$70,000 — 100,000



445
Guillermo Kuitca
Untitled
Estimate \$20,000 — 30,000



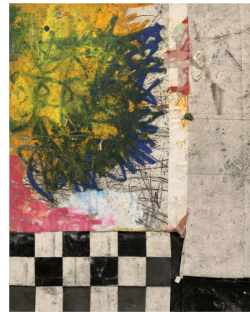
446
Y. Z. Kami
Blue Dome II
Estimate \$30,000 — 50,000



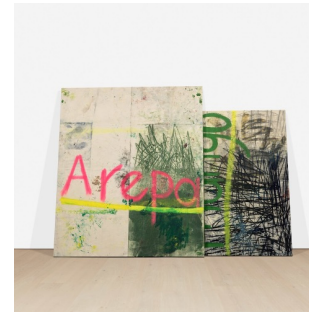
447
Y. Z. Kami
Untitled
Estimate \$8,000 — 12,000



448
Friedrich Kunath
Paisley Past
Estimate \$20,000 — 30,000



449
Oscar Murillo
Untitled
Estimate \$120,000 — 180,000



450
Oscar Murillo
Untitled (stack)
Estimate \$80,000 — 120,000



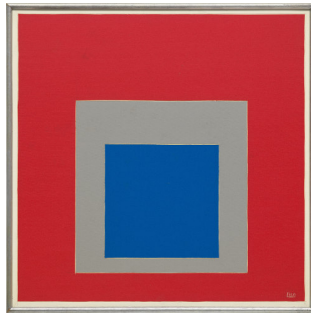
451
Eddie Martinez
Inside Thought
Estimate \$80,000 — 120,000

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



452
Eddie Martinez
BH Grid No. 3
Estimate \$40,000 — 60,000



453
Tom Sachs
Untitled (Albers)
Estimate \$30,000 — 40,000



454
Tom Sachs
Mini One
Estimate \$15,000 — 20,000



455
Nate Lowman
Conglomerate Influx
Estimate \$80,000 — 120,000



456
Hank Willis Thomas
Sophtown (gold and black on ...)
Estimate \$20,000 — 30,000



457
Cady Noland
Untitled
Estimate \$25,000 — 35,000



458
David Altmejd
La concentration
Estimate \$10,000 — 15,000



459
Bill Viola
Dialogues
Estimate \$25,000 — 35,000



460
Douglas Gordon
Self Portrait of You + Me (Bob D...)
Estimate \$8,000 — 12,000



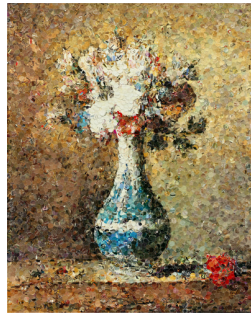
461
Florian Maier-Aichen
Untitled (Seascape with Monum...)
Estimate \$15,000 — 20,000

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



462
James Welling
Three works from Flowers: 17; 2...
Estimate \$12,000 — 18,000



463
Vik Muniz
Flowers in a Blue and White Vas...
Estimate \$20,000 — 30,000



464
Wilhelm Sasnal
Untitled
Estimate \$30,000 — 50,000



465
James White
Double Glass
Estimate \$20,000 — 30,000



466
Godwin Champs Nam...
Eyes Off
Estimate \$15,000 — 20,000



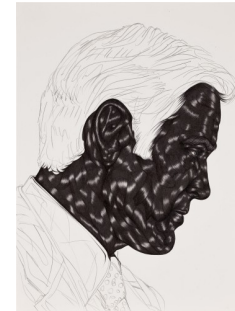
467
Ella Kruglyanskaya
Woman in Purse
Estimate \$15,000 — 20,000



468
Lisa Yuskavage
Tit Heaven #23
Estimate \$30,000 — 50,000



469
Wangechi Mutu
I Spy
Estimate \$20,000 — 30,000



470
Toyin Ojih Odutola
The Treatment 31
Estimate \$25,000 — 35,000



471
William Kentridge
Deserts of Egypt
Estimate \$30,000 — 40,000

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



472
Ivy Haldeman
Hotdog Lady, Coin
Estimate \$6,000 — 8,000



473
Ivy Haldeman
Hotdog Lady, Back
Estimate \$6,000 — 8,000



474
Mark Ryden
Classic Yak (Drawing)
Estimate \$5,000 — 7,000



475
Louis Fratino
The Devil
Estimate \$10,000 — 15,000



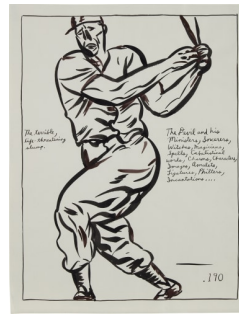
476
Nicole Eisenman
Clown Birth
Estimate \$20,000 — 30,000



477
John Currin
Sister
Estimate \$12,000 — 18,000



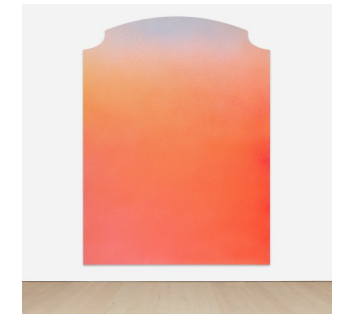
478
Julie Mehretu
Untitled
Estimate \$15,000 — 20,000



479
Raymond Pettibon
The Terrible, Life-Threatening Sl...
Estimate \$20,000 — 30,000



480
Harold Ancart
Untitled
Estimate \$30,000 — 40,000



481
Alex Israel
Untitled (Flat)
Estimate \$70,000 — 100,000

20th Century & Contemporary Art Day Sale, Afternoon Session

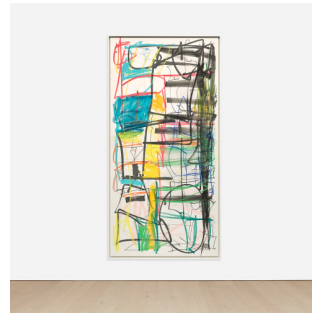
New York Auction / 16 May 2023 / 2pm EDT



482
Matt Connors
Wide Ratio (Low)
Estimate \$15,000 — 20,000



483
Evan Holloway
Inverted Tree #1
Estimate \$40,000 — 60,000



484
Aaron Garber-Maikovska
Untitled
Estimate \$12,000 — 18,000



485
Josh Smith
Untitled (JSP07396)
Estimate \$20,000 — 30,000



486
Michael Williams
Golf Creek
Estimate \$15,000 — 20,000



487
Damien Hirst
Cancer
Estimate \$40,000 — 60,000



488
R. H. Quaytman
"7", Chapter 24
Estimate \$25,000 — 35,000



489
Thomas Leroy
Moonlight
Estimate \$10,000 — 15,000



490
Jade Kim
Hope So
Estimate \$20,000 — 30,000



491
Timothy Curtis
Untitled (Red Faces)
Estimate \$20,000 — 30,000

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



492

José Parlá

Interdependence

Estimate \$40,000 — 60,000



301

Matthew Wong

First Snow

signed, titled and dated ""FIRST SNOW" Wong 2018 [in Chinese]" on the reverse

oil on canvas

16 x 12 in. (40.6 x 30.5 cm)

Painted in 2018.

Estimate

\$120,000 — 180,000

[Go to Lot](#)



Matthew Wong's meditative *First Snow*, 2018, comes from the artist's series, *Blue*, 2017-2019, painted in the last year of his life. In this body of work Wong examined the "blueness of blue," painting hued nocturnal and dusk scenes in both a formal and metaphoric endeavor exploring memory and solitude.ⁱ Many of the works from *Blue* were first shown in the eponymous exhibition held at Karma, New York in 2019. Planned in detail by the artist before his untimely death, the exhibition opened as scheduled just one month later, with no works available for sale. The present work is amongst extremely few from the artist's final series to have ever come to auction.

"Mr. Wong made some of the most irresistible paintings I've ever encountered... It was a visceral experience, like falling for an unforgettable song on first listen. It was deeply nourishing: my life had been improved and I know other people who have had the same reaction. Such relatively unalloyed pleasure is almost as essential as food."
—Roberta Smith

Widely hailed by critics and curators, Wong's *Blue* works were painted during the years the artist worked in Edmonton, having returned from Hong Kong and Zhongshan to his native Canada in 2016. Only 99 miles from the Arctic Circle, Edmonton was viewed by the artist as a place where he lived a "fairly reclusive life," bound to the pace of the city's elongated nights and winters. Describing his work at this time, Wong stated: "I do believe that there is an inherent loneliness or melancholy to much of contemporary life, and on a broader level I feel my work speaks to this quality in addition to being a reflection of my thoughts, fascinations and impulses," and it is in this context that the title *First Snow* acknowledges the arrival of the particularly introspective season.ⁱⁱ



Alex Katz, *Rain*, 1989. Collection of the Albertina Museum, Vienna. Artwork: © 2023 Alex Katz / Licensed by VAGA at Artists Rights Society (ARS), New York

Utilizing the open window as both an aperture and a framing device, *First Snow* contrasts interior and exterior. It is distinctive of the *Blue* series, in which many of the works depict portals such as windows, doors and mirrors. The luminous teal drapery is painted with an economy of form, integrating the reflection of evening light into consolidated, confident brushwork. Through the window, delicate snow is rendered with pointillist-like impasto. Utilizing a reduced color palette of proximal blues and working both from memory and observation, Wong encapsulates the dreamy imaginary and acute visualization associated with the solitary state. Portraying the frigid nighttime scene from a comfortable interior, Wong captures the introspection of both the evening and the winter in a mode reminiscent of Henri Matisse's interiors. Witnessing the gentle fall of snow under the subtle gradations of nighttime light, the work also recalls the likes of Lois Dodd, as in her *Cloud Formations and Moon*, 1997 or Alex Katz's *Rain*, 1989. As with the best of Wong's work, *First Snow* has an oneiric quality that is derived from its hazy rendering and precise use of color. It is a beautiful and moving insight into the final years of Wong's practice.

Collector's Digest

- His institutional debut, *Matthew Wong: Blue View*, took place at the Art Gallery of Ontario, Toronto from August 2021 to April 2022. He was the subject of a retrospective at the Dallas Museum of Art, *Matthew Wong: The Realm of Appearances* from October 16, 2022 - February 5, 2023.
- A forthcoming exhibition at the Van Gogh Museum, Amsterdam will pair Wong's work with Van Gogh's.
- Wong's works reside in notable public collections, including the Metropolitan Museum of Art, New York; Museum of Modern Art, New York; the Guggenheim Museum of Art, New York; Dallas Museum of Art; Art Gallery of Ontario, Toronto; Estée Lauder Collection, New York; and the Aishti Foundation, Beirut.

ⁱ Matthew Wong, *Blue*, Karma, New York, 2021, press release, [online](#)

ⁱⁱ Matthew Wong in Julian Cox, ed., *Matthew Wong: Blue View*, New York, 2021, p. 22

Provenance

Karma, New York

Acquired from the above by the present owner

Literature

Julian Cox, Nancy Spector and Winnie Wong, eds., *Matthew Wong: Blue View*, exh. cat., Art Gallery of Ontario, Toronto, 2021, pp. 121, 162 (illustrated, p. 121)

Matthew Wong, *Matthew Wong: Blue*, exh. cat., Karma, New York, 2019, pp. 102, 103 (illustrated, p. 103)



302

Asuka Anastacia Ogawa

Holiday

inscribed and dated "ASUKINHA 2018" on the overlap

acrylic on canvas

60 x 48 in. (152.4 x 121.9 cm)

Painted in 2018.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Asuka Anastacia Ogawa

Asuka Anastacia Ogawa is known for depictions of androgynous children in dreamlike fields of color in works that reference her Japanese and Afro-Brazilian ancestral lineage. In *Holiday*, 2018, Ogawa's figure peers through flowing braids against a reduced landscape illuminated by a burnt orange sun. Holding three stylized yellow peonies, the figure contains a dreamlike innocence as well as cryptic ambiguity.

Ogawa was born in Tokyo in 1988 and raised in rural Brazil. Ogawa completed secondary school in Sweden before earning a BFA at Central Saint Martins in London. Now living and working in New York and London, Ogawa reflects these disparate cultural influences in her work. She has exhibited work with Blum & Poe, Los Angeles, New York and Tokyo; Half Gallery, New York; and Almine Rech, London. An artist to watch, Ogawa has work included in the Nasher Museum of Art at Duke University, Durham and X Museum, Beijing.

Provenance

Half Gallery, New York

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



303

Ambera Wellmann

Pieta

signed and dated "Ambera 2018" on the reverse

oil and pastel on canvas

20 1/2 x 19 3/8 in. (52.1 x 49.2 cm)

Executed in 2018.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



“Wellmann’s interweaving of art-historical references is a means of drawing attention to ambiguous forms of representation that—consciously and unconsciously—have informed our perception of gender today.” —Sonja-Maria Borstner

Provenance

Lulu, Mexico City

Private Collection, New York (acquired from the above)

Acquired from the above by the present owner



304

Karyn Lyons

Hair

signed with the artist's initials and dated "KL 2019"
lower left; signed and titled "Karyn Lyons 2019
Completed Hair" on canvas affixed to the stretcher
oil on canvas

41 1/4 x 31 in. (104.8 x 78.7 cm)

Painted in 2019.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



“I am channeling my teenage memories: the good, the bad and the ugly; the heightened emotions and loneliness and vulnerability.” —Karyn Lyons

Provenance

L'editions, Los Angeles

Acquired from the above by the present owner



305

Raghav Babbar

Warden

signed and titled "BABBAR BABBAR. BABBAR.

WARDEN" on the reverse

oil on canvas

20 x 16 in. (50.8 x 40.6 cm)

Painted in 2021.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Raghav Babbar paints his sitters with an intense realism: serious, head-on gazes captured at proximity populate his work. *Warden*, 2021, is a richly textured example that exemplifies the artist's idiom. A woman looks out at the viewer with a soft smile, a perplexing expression when paired with her only identifier, the professional title "warden." Babbar draws his subjects from the ranks of working people living in the diverse societies of his native India. Striking intimate conversations with his sitters, Babbar's work is deeply empathetic and sensitive. Through painting portraits, the artist seeks to impart their aura into the work, resulting in a salient verisimilitude that highlights those around us who may go unnoticed.

The young, London-based painter received critical recognition for his 2021 solo show at Waterhouse & Dodd, New York, and has attracted attention for his works' estimate-shattering results at auction, such as *Surinder*, which achieved over \$450,000 at Phillips London in October and *Off Duty*, which at nearly \$650,000 set the auction record at the time at Phillips Hong Kong in December. The present example is the artist's first work to come to auction in New York.

Provenance

Acquired directly from the artist by the present owner



306

Caroline Walker

Sleight of Hand

signed, titled and dated "'SLEIGHT OF HAND' Caroline Walker 2013" on the reverse

oil on board

13 3/4 x 16 1/2 in. (34.9 x 41.9 cm)

Painted in 2013.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



"The paintings are really about looking at luxury lifestyles, but where something might be slightly amiss... My main interest has always been about how people relate to architecture, but more particularly for the last few years how we view femininity in the home. About the psychological possibilities of architectural space and how it relates to gender." —Caroline Walker

Caroline Walker - In Every Dream Home

Video: <https://player.vimeo.com/video/72667937?h=1d8023a03d>

Provenance

Private Collection, United Kingdom

Acquired from the above by the present owner

Exhibited

London, Pitzhanger Manor, *Caroline Walker: In Every Dream Home*, July–August, 2013

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



307

Jill Mulleady

Schindler House

signed, signed with the artist's initials and dated "JILL MULLEADY JM 2017" on the reverse

oil on canvas

39 3/4 x 45 in. (101 x 114.3 cm)

Painted in 2017.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



“In Mulleady’s paintings, figures linger, move and leave through a dreamlike reality. They seem to be driven by a desire with fatal consequences.” —Maurin Dietrich

Jill Mulleady’s lush and enigmatic *Schindler House*, 2017, perfectly encapsulates the artist’s ability to conjure liminal and otherworldly spaces. Catapulted to widespread acclaim after her inclusion in the 58th Venice Biennale in 2019, Mulleady has become known for her surreal representational paintings that powerfully merge disparate eras. Collapsing the real and the invented, Mulleady has developed a distinct pictorial language of distracted, self-absorbed figures who populate atmospheric parallel worlds, which is represented in the present work.

In *Schindler House*, Mulleady takes as her subject matter R. M. Schindler’s eponymous 1922 Los Angeles house, a landmark of early modern architectural history. Mulleady’s otherworldly compositions are typically populated by bodies rendered in dramatic, unnatural tones, and here a lone, green-hued female figure lounges in the iconic home’s interior.

Executed in 2017, *Schindler House* was exhibited in the group exhibition *Wasser*, which was exhibited across the MAK Center’s historic Schindler properties: the Kings Road House (colloquially known as the Schindler House), the 1936 Fitzpatrick-Leland House set in the Hollywood Hills, and a container ship in the Atlantic ocean. The present work depicts a room in the Kings Road House and was exhibited in its sister site. Like the exhibition’s theme, which explored notions of delocalization and multiplicity, Mulleady’s composition slips in and out of narrative focus. The artist often stages her paintings in architectural spaces that become activated by her artistic intervention. The multi-site venue of the *Wasser* exhibition proved a fertile subject to explore, resulting in the compelling *Schindler House*.

At a Glance

- Mulleady was born in Montevideo, Uruguay, and grew up in Buenos Aires, Argentina, before earning a MFA from the Chelsea College of Arts in London.
- Following her inclusion in the group exhibition *Wasser*, Mulleady notably presented a solo exhibition at the Kunsthalle Bern in 2017 and a public art installation with the Whitney Museum of American Art, New York in 2020.
- Her work was included in the Hammer Museum’s acclaimed biennial *Made in L.A.* in 2021.
- *Schindler House* is the second work by Mulleady to come to auction, following her auction debut in 2021 with *Great Pains to Simplify my Environment*, which fetched HKD 1,386,000 (\$178,543).

- Mulleady’s work is represented in public collections including the Musée d’Art Moderne de Paris; Hammer Museum, Los Angeles; The Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Los Angeles County Museum of Art; and Le Consortium, Dijon.

Provenance

Private Collection, Europe

Acquired from the above by the present owner

Exhibited

Los Angeles, The MAK Center for Art and Architecture, Fitzpatrick-Leland House and Schindler House, *Wasser*, March 9–June 4, 2017



308

Denyse Thomasos

Inside Wyoming

signed, titled and dated "'Inside Wyoming' 2001

Denyse Thomasos" on the overlap

acrylic on canvas

48 x 44 in. (121.9 x 111.8 cm)

Painted in 2001.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



Fresh from Denyse Thomasos' retrospective at the Art Gallery of Ontario, Toronto, *Inside Wyoming*, 2001, is amongst the artist's most striking works from the early 2000s, a period that saw her mature as an artist and loosen her innovative abstract style. Thomasos' work has gained renewed interest in the past year following her inclusion in the 2022 Whitney Biennial. Though the late Trinidad-born, Canada-raised painter gained significant acclaim during her lifetime—David Hammons included her in his seminal 2002 exhibition *Quiet as It's Kept* alongside Stanley Whitney and Ed Clark—her practice has remained relatively underrecognized up until now, a decade after her unexpected passing at age 47. As lauded by Biennale co-curator Adrienne Edwards in her *New York Times* essay dedicated solely to the artist, "I realized Thomasos was the one I have been waiting for—the one who viscerally captured, nearly 30 years ago, the unspeakable, irresolvable, the unimaginable, that which cannot be represented but perhaps only felt."ⁱ

"There was something very tedious about the technical aspect of figuration that I was not interested in... Whereas line, this sort of constant line, was like the recording of time... I could not be disconnected from my canvas emotionally, not even for one minute, and line allowed me that." —Denyse Thomasos

Painted in 2001, *Inside Wyoming* dates from a crucial period in Thomasos' career. Thomasos—who was born in Trinidad in 1964 and spent her childhood and youth in Toronto before moving to the United States—at that time had dedicated herself to painting for over a decade. Having completed her MFA at Yale in 1989 and held a teaching position in Philadelphia for several years, her move to New York City in 1995 ushered broader critical and commercial success. With early career exhibitions at Lennon, Weinberg, New York and Olga Korper Gallery, Toronto, Thomasos had made a name for herself as a daring young artist reinvigorating abstraction with her dynamic paintings that employ an off-kilter sense of space and depth to depict fragmented architectures.

The title of *Inside Wyoming* responds to the artist's time at the Ucross Foundation Artist Residency in Clearmont, Wyoming, one of Thomasos' many lifetime accolades. As noted by Denise Ryner, Thomasos "often titled her work to denote the specific locales from which her color and form are sourced."ⁱⁱⁱ The present example utilizes earthy colors like reddish browns and muted yellows that recall the residency's location at the foothills of the Bighorn Mountains. The work exemplifies a certain maturation in Thomasos' practice that saw a distinct loosening of style following her first few major solo exhibitions at Lennon, Weinberg and Olga Korper Gallery.

In *Inside Wyoming* the brushstrokes are no longer concentrated in the distinctly vertical and horizontal orientations or decipherably crosshatched style of her work in the 1990s, but rather loosely applied in all directions across the canvas, with liberal drips of paint filtering through the composition. The work connotes a more labyrinthine, dense space in a breakthrough that anticipated the more articulated cities painted in the final years of her practice. In the present example, Thomasos combines natural tones with the suggestion of compact, built forms that

emerge obliquely from her splashes of paint.

"[Thomasos'] work sits at the intersection between the figurative and the conceptual, between reality and chaos. Her paintings are contained explosions, powerful blasts that tear out the walls but leave the structure standing." —Esi Edugyan

Of Thomasos' paintings in the Whitney Biennial, Holland Cotter remarked they are "all about painterly gesture, but they're also all about the history of Black captivity, past and present."ⁱⁱⁱ Indeed, Thomasos' outwardly abstract work responds to legacies of the trans-Atlantic slave trade, colonialism, immigration, the architecture of incarceration and urban housing, topics that have only become more pressing in recent years. The artist brings to her work a nuanced reflection on the built environment, referencing structures ranging from boats and harbors to slums and Philadelphia row houses through her brushwork. Her compositions allude to dense architecture, informed by the artist's global travels across Africa and Asia. They also shed light on the "tools of an oppressive regime," as delineated by Marsha Pearce, "the architectural diagrams for slave transport, the beams and riggers of detention docks, the jails and bars of incarceration, the cubicles and spaces of torture."^{iv}

"I link... my personal history with my historical past. Slavery marks the start of my history; each stroke—a lash, each mark—resilience in the fields." —Denyse Thomasos

Challenging the limits of abstraction, Thomasos integrated personal and political content into her compositions, drawing from her experience as an immigrant twice over, the discrimination faced by her family during her Canadian upbringing, and the legacies of colonization and slavery in Trinidad and the United States. As observed by Adrienne Edwards, "Thomasos' paintings refer to the systems and structures that shape our world... they are also deeply personal."^v

ⁱ Adrienne Edwards, "My Artist Ghost," *The New York Times*, March 23, 2022, [online](#)

ⁱⁱ Denyse Ryner, "what remains and what's left behind" in *just beyond*, exh. cat., Art Gallery of Ontario, Toronto, 2022, p. 59

ⁱⁱⁱ Holland Cotter, "A Whitney Biennial of Shadow and Light," *The New York Times*, April 1, 2022, [online](#)

^{iv} Marsha Pearce, "an aesthetic of survival," in *just beyond*, exh. cat., Art Gallery of Ontario, Toronto, 2022, pp. 34–35

Denyse Thomasos

∇ Adrienne Edwards, "My Artist Ghost," *The New York Times*, March 23, 2022, [online](#)

Provenance

Olga Korper Gallery, Toronto

Acquired from the above by the present owner

Exhibited

New York, Lennon, Weinberg, Inc., *Before Again*, October 15–November 28, 2009

Toronto, Art Gallery of Ontario, *Denyse Thomasos: just beyond*, October 8, 2022–February 20, 2023, pp. 113, 169 (illustrated, p. 113)

Literature

Ilka Scobie, "Denyse Thomasos: The Divide at Lennon, Weinberg," *Artcritical*, December 2009, [online](#)

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



309

Cecily Brown

Untitled (Sirens in Paradise)

signed and dated "Cecily Brown 2017" lower right
pastel and watercolor on paper
32 x 48 in. (81.3 x 121.9 cm)
Executed in 2017.

Estimate

\$150,000 — 200,000

[Go to Lot](#)



“I love paintings of Hell. I always liked the expression “the Devil has all the best tunes.” I always find that I go to a depiction of Hell and look at it for an hour and then look at Heaven for 30 seconds.”—Cecily Brown

Cecily Brown's *Untitled (Sirens in Paradise)* is a rapturous example from the artist's body of work exploring the energetic turbulence of shipwrecks and sea scenes. Fitting into the artist's recurring exploration of mythology and the lore of the sea, the present example takes Greek sirens as its subject. The singing half-bird, half-woman figures who would lure sailors off course and cause shipwrecks are most associated with their role in Homer's *The Odyssey*, which notably featured a triad of lyric maidens. In the present example, a crouching figure at right seems to climb their way towards three ghostly faces at upper left amidst a visual cacophony. Bright pastels contrast with the distinct black ground in a *horror vacui*-inspired composition reminiscent of Hieronymus Bosch. Like that of Bosch, Brown's work is filled with erotic undertones in a unique take on seduction, heaven, and hell.

Provenance

Contemporary Fine Arts, Berlin

Acquired from the above by the present owner

Exhibited

Berlin, Contemporary Fine Arts, *Cecily Brown: The Spell*, September 17–October 29, 2022

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



310

Cecily Brown

Long Hot Summer

signed and dated "Cecily Brown 2017-18" on the reverse

oil on linen

19 x 23 in. (48.3 x 58.4 cm)

Painted in 2017-2018.

Estimate

\$300,000 — 400,000

[Go to Lot](#)

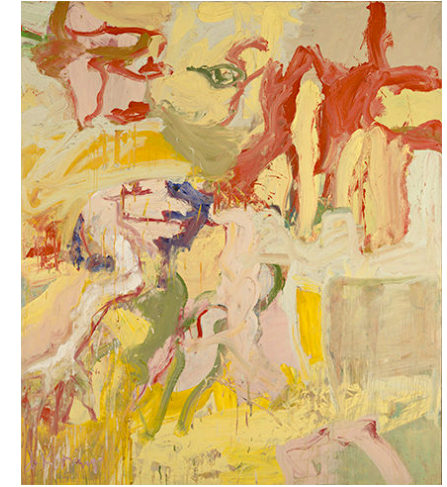


“Cecily Brown’s painting is so specific to paint and not language... language fails to convey even a tenth of the sensory pleasure and joy and ‘over all’ emotional force that her painting inspires in us.”—Hilton Als

Long Hot Summer, 2017–2018, epitomizes Cecily Brown’s masterful blend of figuration and abstraction, characterized by theatrical, indulgent compositions of fleshy-hued bacchanalias. Inspired by painters ranging from Eugène Delacroix and Théodore Géricault to Francis Bacon and Willem de Kooning, Brown paints with a keen eye on the past all the while consistently pushing forward the medium of painting throughout her 30-year career. Her virtuosic practice has earned her the honor of a major career retrospective at the Metropolitan Museum of Art in New York, which includes an example from this series, currently on view and running through December.

“I’m far more interested in a moment where figuration breaks down. I usually describe it as breaking down rather than becoming more abstract, because it really is this back and forth and some works— and they’ll often be works side by side in the studio— some that have far clearer graphic imagery and others that really don’t. It’s always been important to me to have both.”—Cecily Brown

In *Long Hot Summer* a female figure comprised of brisk linework emerges from swaths of paint, serving as a light focal point amidst the push-and-pull of brushstrokes. While the title is initially evocative of a languid, sun-drenched day at sea, the work responds to Brown’s engagement with struggles depicted in maritime art and literature. The work was first shown in the artist’s 2018 exhibition *We Didn’t Mean to Go to Sea*, held at Thomas Dane Gallery in Naples, which borrowed its title from a 1937 children’s book in Arthur Ransome’s *Swallows and Amazons* series. In the story, set on a ship at sea, the protagonists become stranded in a devastating cloud of fog. In the present example, Brown draws from the metaphor of fog as her figure devolves into frothy strokes of paint. Flashes of bright pastels and deep oranges are set against cool grays in an analogy to the visual splendor of shipwreck scenes such as Delacroix’s *The Massacre at Chios*, 1824. In doing so, Brown reinterprets the visual splendor and tumult of shipwrecks from the Romantic maritime painting tradition. She connects the genre, with its steep roots in British art and literature, to the contemporary artistic moment as well as to the Neapolitan environs where this work was first exhibited.



[Left] Eugene Delacroix, *The Massacre at Chios*, 1824, Louvre, Paris. Image: © RMN-Grand Palais / Adrien Didierjean / Art Resource, NY [Right] Willem de Kooning, *Montauk I*, 1969, The Wadsworth Atheneum, Hartford. Artwork: © 2023 The Willem de Kooning Foundation/Artists Rights Society (ARS), New York

With its expressive, syncopated composition, the present work also builds upon the tradition of Modernist masters. Brown’s energetic gestures, afocal compositions and loose handling of oil paint naturally lead to comparison with Abstract Expressionists. On the occasion of Brown’s 2019 show at the Louisiana Museum of Modern Art in Humlebæk, Denmark, curator Anders Kold extols: “She shares with these artists [Max Beckmann, Willem de Kooning, Joan Mitchell, Philip Guston and Francis Bacon] the premise of being left with mere rudiments of grand compositions, with restless gazes, mad laughter, occasional heroism and bodies whose disjointed desire no longer describes a complete situation.” To this quality, Brown brings her signature approach to the female body— an intimate and chaotic blend of interior and exterior worlds that is exemplified in *Long Hot Summer*.

Cecily Brown Interview: Take No Prisoners

Video: <https://www.youtube.com/watch?v=c3ZPcC1p6pM>

Provenance

Thomas Dane Gallery, Naples

Acquired from the above by the present owner

Exhibited

Naples, Thomas Dane Gallery, *Cecily Brown: We Didn't Mean to Go to Sea*, March 16–July 27, 2019

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



311

Sarah Cunningham

Moonlight Reflecting Petals

signed, titled and dated ""Moonlight Reflecting Petals"
2020 S. Cunningham Sarah Cunningham" on the
overlap

oil on canvas

51 1/8 x 51 1/8 in. (130 x 130 cm)

Painted in 2020.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



In *Moonlight Reflecting Petals*, 2020, Cunningham applies broad, sweeping strokes to her canvas, permeating the boundary between representation and abstraction. The young British artist garners inspiration from the rivers, mountains and flora of tropical landscapes, depicting light and movement with vibrant hues. Each work evokes a specific story about patterns of order and disarray in nature, employing shapes that are recognizable but hard to capture in other mediums. The present example is painted with colors that bleed into one another to create a watery composition that recalls a dark, dreamy vision.

Cunningham created *Moonlight Reflecting Petals* in 2020, two years after her pivotal experience at the La Wayaka Current Artist Residency in Armila, Panama in 2018. In the few years after earning her BFA from Loughborough University in 2015 Cunningham held several day jobs while her artistic practice was relegated to an entirely nocturnal schedule. The residency, located in the remote rainforest of the Guna Yala province, proved transformational. While there, she notably attended dream ceremonies with indigenous community members where they discussed their dreams communally. “The way they interpreted their dreams was so informative for me,” Cunningham recalled. “I don’t have a dream then make a painting based on that, but I’ve noticed there is a dream somewhere in the painting, often halfway through or towards the end of my process.”ⁱ

Created while Cunningham pursued her M.A. in Painting at the Royal College of Art in London, *Moonlight Reflecting Petals* demonstrates Cunningham’s sustained engagement with the natural world and dreamlike states of consciousness. Even after her decision to pursue painting full-time, Cunningham continues to paint most often from late at night to the early morning hours. She has described this routine as allowing her to access another dimension in her work. Deliberately structuring her working process to access altered states of consciousness, Cunningham demonstrates remarkable painterly virtuosity and sense of colors, as exemplified in the present work. Here, she employs deep purples, blues and yellows to illustrate the saturated appearance of a floral landscape under a twilight sky. The magenta petals stretch across the top of the canvas until they encounter vertical strokes of purple and splashy periwinkle in a composition that superbly demonstrates Cunningham’s ability to paint the harmony and chaos of nature, dreams and the subconscious.

Sarah Cunningham received enthusiastic praise for her 2022 exhibition *In Its Daybreak, Rising* at Almine Rech Gallery. She will have a highly anticipated solo show with Lisson Gallery in July. *Moonlight Reflecting Petals* is the debut work at auction for the London-based artist.

ⁱ Sarah Cunningham in Alexis Schwartz, “Painter Sarah Cunningham Does Her Best Work at Night,” *Cultured*, March 3, 2022, [online](#)

Provenance

Baert Gallery, Los Angeles

Private Collection

Acquired from the above by the present owner



312

Henni Alftan

Library III

signed, titled and dated "Library III 2017 Henni Alftan"

on the reverse

oil on canvas

21 1/4 x 25 1/2 in. (54 x 64.8 cm)

Painted in 2017.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



"I do my framing in the sketching phase and I make them as tight as possible so that there would be nothing superfluous in the painting... The other [reason for framing my work very closely] is indeed a lesson that I learned from cinematic imagery, that the less you see the more you project. I'd like people to really look instead of just passively see. The fact that you see that there is something that is hidden, that you are not seeing, creates a suspense not unlike you would indeed find in a certain cinema."
—Henni Alftan

Provenance

Karma, New York

Acquired from the above by the present owner

Literature*Henni Alftan: On Earth*, exh. cat., Karma, New York, 2020 pp. 46–47 (illustrated, p. 47)



313

GaHee Park

Swamp Love

signed and dated "GaHee Park 2019-20" on the overlap

oil on canvas

34 x 25 in. (86.4 x 63.5 cm)

Painted in 2019-2020.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



“Fingers poking through peep holes, animals lounging comfortably, innumerable martini cocktails, and an abundance of luscious fruit are only but a few of the recurring motifs in GaHee Park’s surreal painted scenes. Her work is elegant and humorous, and it is deceptively complex... Park’s paintings seem to arise from her innermost self; they are deeply subliminal and always enigmatic.” —Anais Castro

Provenance

Perrotin, New York

Private Collection, Los Angeles

Private Collection, New York

Acquired from the above by the present owner

Literature

Claudia Luque, "GaHee Park - Eroticism in a New Light," *Metal Magazine*, March 2, 2020, online (illustrated)



314

Kyle Dunn

Waiting

signed, titled and dated ""WAITING" Kyle Vu-Dunn
2017" on the reverse
acrylic and crayon on fiberglass and plaster reinforced
foam
24 x 20 in. (61 x 50.8 cm)
Executed in 2017.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



“I am not sure if the distinction between sensuality and sexuality is important to me anymore. What has been useful to me in thinking about gender is considering what is allowed or expected of men, then portraying the opposite to highlight just how strange or stilted those expectations are.” —Kyle Dunn

Provenance

SARDINE, New York

Acquired from the above by the present owner

ExhibitedNew York, SARDINE, *Kyle Vu-Dunn: Leaves Don't Thank the Sun*, October 14–November 12, 2017



315

Duncan McCormick

Monaco Dream

signed "McCORMICK" lower left; signed, titled and dated ""Monaco Dream" Duncan Robert McCormick 2020" on the reverse
acrylic and watercolor on canvas
47 3/8 x 31 5/8 in. (120 x 80 cm)
Executed in 2020.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



315

Duncan McCormick

Provenance

Acquired directly from the artist by the present owner



316

Derrick Adams

Figure in the Urban Landscape 37

signed and dated "Derrick Adams 2019" on the reverse
acrylic, pencil, ink, fabric on paper collage, grip tape
and model cars on wood panel
48 x 48 in. (121.9 x 121.9 cm)
Executed in 2019.

Estimate

\$150,000 — 200,000

[Go to Lot](#)



Derrick Adams

Derrick Adams' *Figure in the Urban Landscape 37*, 2019, demonstrates the artist's engagement with themes of Black joy and leisure. The present work comes to auction off the heels of the artist's critically acclaimed solo show at the Flag Art Foundation in New York from January to March and Gagosian Gallery's recently announced representation of the artist. A major public installation of his work will also be included in the exhibition *Beyond Granite* at the National Mall in Washington D.C. this summer.

"With this work, I'm discussing different ways of how we can inhabit space, and how we are not limited to these oppressive boundaries that have been designed for us."
—Derrick Adams

Executed in 2019, *Figure in the Urban Landscape 37* is amongst the highly sought-after *Figures in the Urban Landscape* works from Adam's *Deconstruction Worker* series. As in preceding works such as *Head #4*, 2011, in the collection of The Studio Museum in Harlem, Adams presents the viewer with a side profile of a figure, rendered in fragmented planes reminiscent of Cubism. Fusing modernist abstraction with such disparate influences as contemporary pop culture and African-inspired patterned fabrics, Adams creates a multi-layered portrait of a man framed by city streets atop which collaged miniature automobiles zoom around.

Utilizing model cars and abstracted city streets, Adams infuses his work with a sense of playfulness. At the same time, the streets refer to more serious considerations of contemporary urban life, formally mimicking the way in which urban spaces have historically restricted Black bodies. While Adams draws attention to deep-seated inequalities, he remains committed to a joyous artistic lens. Adams' prideful, tender figure embodies his commitment to representing the Black experience.

Provenance

Private Collection

Acquired from the above by the present owner



317

Mario Ayala

Sunset, Haircut

signed, inscribed and dated "Mario Ayala LA 17" on the reverse

airbrush on canvas

60 x 48 in. (152.4 x 121.9 cm)

Executed in 2017.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



"I'm very proud of my brownness, and there is no doubt about it always being referential in my work, which engages with a growing conversation dealing with Latinx identity in art in a way that I hope adds to a dialogue of current social issues." —Mario Ayala

Provenance

Ever Gold [Projects], San Francisco
Acquired from the above by the present owner

Exhibited

San Francisco, Ever Gold [Projects], *Grinding*, September 9–October 21, 2017

Literature

Andrew McClintock, "Mario Ayala: Holding Five Aces," *Juxtapoz*, July 17, 2019, online (illustrated)



318

Theresa Chromati

Not So Fast

signed and dated "THERESA CHROMATI '2018'" on the overlap

acrylic and glitter collage on canvas

72 x 48 in. (182.9 x 121.9 cm)

Executed in 2018.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Kravets Wehby Gallery, New York

Acquired from the above by the present owner



319

Jenna Gribbon

Hannah among friends

signed and dated "Jenna Gribbon 2021" on the overlap
oil on linen

14 x 11 in. (35.6 x 27.9 cm)

Painted in 2021.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



“Jenna is hands down an alla prima master. . . I see her as a direct heir to the legacy of artists like [Mary] Cassatt and [Berthe] Morisot, pushing the gendered spaces that they explored to a new level of intimacy, of the female gaze, and of desire that is captured with paint in a way that no camera could render.” —Alison Gingeras

Provenance

Carl Kostyál Gallery, Stockholm

Acquired from the above by the present owner

Exhibited

Stockholm, Carl Kostyál Gallery, *Stockholm Sessions*, May 7–30, 2021

Literature

Jenna Gribbon, Berlin, 2021, pp. 316–317, 343 (illustrated, p. 316)

320

Shannon Cartier Lucy

Tulip on Finger

signed and dated "S Lucy 2019" on the reverse

oil on canvas

21 x 34 in. (53.3 x 86.4 cm)

Painted in 2019.

Estimate

\$40,000 — 60,000



[Go to Lot](#)



“What I enjoy is the challenge of creating an image that is familiar and unfamiliar at the same time. Some people would say uncanny, but it’s not just that. It’s both comedy and tragedy or maybe it’s horror and tenderness, but existing together in a moment, overlapping.” —Shannon Cartier Lucy

Provenance

de boer, Los Angeles

Acquired from the above by the present owner

Exhibited

Los Angeles, de boer, *Shannon Cartier Lucy: Woman with Machete*, February 8–April 11, 2020, n.p. (illustrated)

Literature

Claire Milbrath, "Shannon Cartier Lucy's Woman with Machete," *Editorial Magazine*, March 13, 2020, online (illustrated)

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



321

Jess Valice

Spring

signed "JESS" lower right
oil on canvas
60 x 48 in. (152.4 x 121.9 cm)
Painted in 2020.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



“You can see me in every painting. If you don’t know very much about me, you can see the shape of my eyes in every painting. It doesn’t really matter who the subject is. I’d find it very difficult to paint a figure and not empathize with them.” —Jess Valice

Provenance

Bill Brady Gallery, Miami

Private Collection (acquired from the above)

Acquired from the above by the present owner

Exhibited

Miami, Bill Brady Gallery, *Jess Valice: Big*, January 29–March 6, 2021

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



322

Emma Webster

Vespers

signed and dated "Emma Webster 2018" on the reverse

oil on canvas

50 x 60 in. (127 x 152.4 cm)

Painted in 2018.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



“We always associate light and illumination with a certain level of clarity, but here [in my work] it’s almost like this tease... You want to get to the source of the light but that doesn’t necessarily strike me as a good place to be in. It’s sort of a baiting light.”
—Emma Webster

Provenance

Diane Rosenstein Gallery, Los Angeles

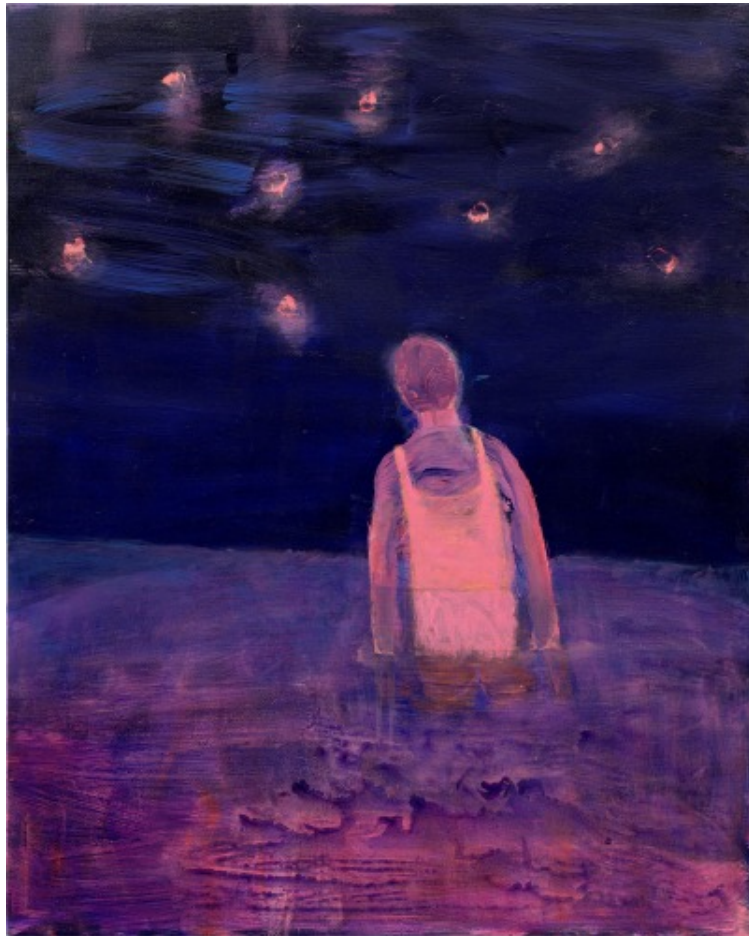
Acquired from the above by the present owner

Exhibited

Los Angeles, Diane Rosenstein Gallery, *Emma Webster: Arcadia*, February 9–March 23, 2019

Literature

“Artist Spotlight. Emma Webster,” *BOOOOOOOM*, April 18, 2019, online (illustrated)



323

Katherine Bradford

Magenta Rise

signed and dated "K Bradford 2016" on the reverse

acrylic on canvas

60 x 48 in. (152.4 x 121.9 cm)

Painted in 2016.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



“Undeniably steeped in figuration, she surpasses the possibilities of Modernist painting by [Milton] Avery, Barnett Newman, and [Mark] Rothko. Surprising changes in scale complicate a simple story or linear reading. Moreover, ghosts of painted-over figures (or pentimenti) as well as abandoned ideas come in and out of focus on the nuanced surfaces, encouraging viewers to excavate each one with their eyes.” —Jaime DeSimone

Provenance

Adams and Ollman, Portland

Acquired from the above by the present owner



324

Shara Hughes

Milky Way

signed, titled, inscribed and dated "SHARA HUGHES
2016 "Milky Way" NYC" on the reverse
oil, enamel, spray paint, air brush and acrylic on canvas
60 x 54 in. (152.4 x 137.2 cm)
Executed in 2016.

Estimate
\$300,000 — 400,000

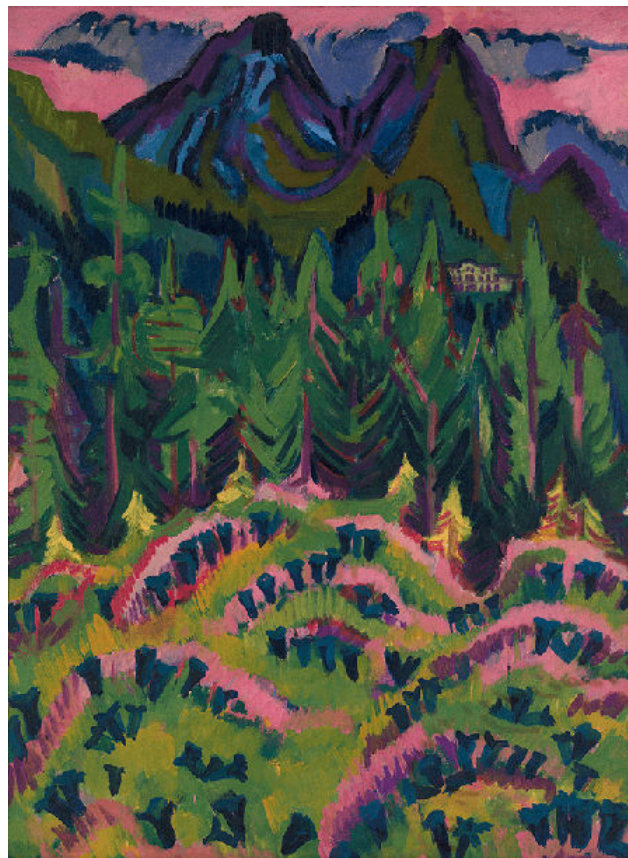
[Go to Lot](#)



An Elysian landscape befitting its title, Shara Hughes' *Milky Way*, 2017 is a terrific example executed the same year as her breakout presentation at the Whitney Biennial. The present work exemplifies Hughes' celebrated process in which she paints directly from imagination. In her own words: "I don't have any plans when I start a landscape; it is usually very subconscious and intuitive. I merely play around with color and texture, whether it's a work on paper, or a painting, and then something clicks and I start to organize it into a landscape that doesn't necessarily identify with a specific place."ⁱ The result is an emotional, instinctual vision that unites the most splendid of natural forms. As commented by former MoMA curator Mia Locks after a visit to the artist's studio in 2018, "Pouring, splashing, spraying, dripping, churning, or scraping—there are innumerable physical actions Hughes might use as she negotiates form through paint. Her initial mindset is open; she lets herself play."ⁱⁱ

"They start from a place of playfulness. It's usually about the material and color in the beginning, then they kind of evolve into psychedelic type spaces that almost seem to occupy your mind more than a real space."—Shara Hughes

There is a kinship between Hughes' intuitive process and the swirling forms of the natural world. Hughes' landscapes seem to be otherworldly, momentary places, as if they could disappear should one turn away. It is this quality which also imbues *Milky Way* with a sense of magic. The superterrestrial scene looks as if a portal to another world: the composition is defined by the striking Y-shaped tree in the foreground and the celestial glow of bursting stars in the background. The structure introduces a certain level of flatness to the imagined world, as if unable to pass deeper beyond its visible limits. As Hughes has explained, "[My paintings] are different from a panorama-like landscape that suggests it keeps going beyond the edges of the picture. I'm conscious of the vertical format that I choose for my paintings and of making sure that the viewer is more or less aware that I'm painting it this way for a reason, as in 'This is where you enter and this is where you escape.'ⁱⁱⁱ



In 2014 Hughes turned to landscape painting in a marked departure from her earlier closely observed interior scenes. With a shift in artistic philosophy, Hughes current work draws influence from German Expressionists' emphasis on psychological states and inner worlds rather than representing visible reality. With sparks of vibrant color, Hughes' *Milky Way* responds the emotional experience of witnessing clear starry skies. The cusped, blue peaks of the foreground are reminiscent of Kirchner's dramatic mountain scene *Schiahorner mit Enzian* (*Schiahorner with Gentian*) while its swirling, inky trees recall the softer Post-Impressionist strokes of Vincent Van Gogh's olive trees. Like her forebears, Hughes reinvigorates the historically conservative landscape tradition with her more radical approach, introducing an undercurrent of thoughts, feeling and memories into her psychedelic vision.

ⁱ Shara Hughes, quoted in Emily Spicer, "Shara Hughes - interview: 'I wanted the works to feel like

figures you would visit at church, something divine," *Studio International*, May 12, 2021, [online](#)

ii Mia Locks, "Working Tension: On Shara Hughes's Landscapes," *Shara Hughes / Landscapes*, New York, 2019, p. 11

iii Shara Hughes, quoted in Ian Alteveer, "Shara Hughes in Conversation," *Shara Hughes / Landscapes*, New York, 2019, p. 17

Provenance

Rachel Uffner Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Paul Kasmin Gallery, *SEED*, June 21–August 17, 2018

Literature

Shara Hughes: Portraits, 2019, Zurich, n.p. (illustrated)

Shara Hughes / Landscapes, New York, 2019, p. 42 (illustrated)



325

Shara Hughes

Blue Lagoon

signed, titled, inscribed and dated "NYC SHARA HUGHES 2015 "Blue Lagoon"" on the reverse

oil on canvas

48 x 44 in. (121.9 x 111.8 cm)

Painted in 2015.

Estimate

\$180,000 — 250,000

[Go to Lot](#)



325

Sara Hughes

Provenance

Rachel Uffner Gallery, New York

Private Collection, United States

Private Collection, Asia

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



326

Belkis Ayón

Two works: (i) Siempre Vuelvo; (ii) Boceto de la obra Siempre

(i) titled "Siempre vuelvo" lower center; numbered "6/6" lower left; signed and dated "Belkis Ayon Manso/1993" lower right

(i) collograph

(ii) ink and pencil on paper

(i) 37 3/8 x 26 3/4 in. (95 x 68 cm)

(ii) 43 1/4 x 34 1/4 in. (110 x 87 cm)

(i) Executed in 1993, this work is number 6 from an edition of 6 and is accompanied by a certificate of authenticity issued by the Belkis Ayón Estate.

(ii) Executed circa 1993, this work is accompanied by a certificate of authenticity issued by the Belkis Ayón Estate.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

Latin Art Core, Miami

Acquired from the above by the present owner

Exhibited

(i)

Havana, Centro de Arte 23 y 12, *Evidencias de vindicación*, 1993 (another example exhibited)

Havana, Centro Provincial de Artes Plásticas y Diseño, *Siempre Vuelvo. Grabados de Belkis Ayón*, 1993 (another example exhibited)

Havana, Galería La Acacia, *Vindicación del grabado*, 1994 (another example exhibited)

Milan, Galleria Colorenero, *Siempre Vuelvo*, 1994 (another example exhibited)

Cienfuegos, Galería GRAU, Centro de Desarrollo de las Artes Visuales, *Siempre vuelvo. Exposición personal Belkis Ayón*, 1995 (another example exhibited)

Brasilia, Espaço 508 Sul, *Testimonio de la utopía, 7 grabadores Cubanos*, 1995 (another example exhibited)

Breinig, Pfarrkirche St. Barbara, *Unterstütze mich, halte mich hoch, im Schmerz. Belkis Ayon* [sic], November 3, 1995–March 10, 1996, n.p. (another example exhibited and illustrated)

Hempstead, Hofstra Museum, Joan and Donald E. Axinn Library, Hofstra University, *Two Contemporary Cuban Artists: Belkis Ayón and Nelson Domínguez*, 1996 (another example exhibited)

Ban Steben, Staatliches Kurhaus, *Cuba Kunst Heute*, 1997 (another example exhibited)

Havana, Galería Habana, *Siempre vuelvo. Colografías de Belkis Ayón. Exposición homenaje. Séptima Bienal de La Habana*, November 15–December 18, 2000, n.p. (another example exhibited and illustrated)

Saint Petersburg, Ludwig Museum at the Russian Museum, *Kunst aus Kuba*, April 15–June 3, 2002, no. 22, pp. 50–51, 161 (another example exhibited and illustrated, p. 50; titled in German and English)

Boston, Patricia Doran Graduate Gallery, Massachusetts College of Art, *Belkis Ayón. Early Work*, April 4–19, 2003, pp. 8–9, 15 (another example exhibited and illustrated, p. 8)

Philadelphia, Arthur Ross Gallery, University of Pennsylvania, *Resurrection. Belkis Ayón (1967–1999) Collographs from Cuba*, October 11, 2003–January 4, 2004 (another example exhibited)

Buenos Aires, Centro Cultural Recoleta, *Siempre vuelvo. Colografías de Belkis Ayón*, 2004 (another example exhibited)

Matanzas, Galería de Arte de Colón, *Siempre vuelvo. Colografías de Belkis Ayón*, 2005 (another example exhibited)

Santa Clara, Galería Provincial de Arte de Villa Clara, *Siempre vuelvo. Colografías de Belkis Ayón*, 2005 (another example exhibited)

New London, Lyman Allyn Art Museum; Paul and Lulu Hilliard Art Museum, University of Louisiana at Lafayette *Ajiaco: Stirrings of the Cuban Soul*, September 12, 2009–November 2010, 78–79, 96 (another example exhibited and illustrated, p. 78)

Havana, Convento de San Francisco de Asís, *Nkame. Belkis Ayón (1967–1999)*, 2009 (another example exhibited)

Los Angeles, Fowler Museum at UCLA; New York, El Museo del Barrio; Kansas City, Kemper Museum of Contemporary Art; Houston, Station Museum of Contemporary Art *Nkame: A Retrospective of Cuban Printmaker Belkis Ayón*, October 2, 2016–September 3, 2018, p. 5 (another

example exhibited and illustrated)

The Cleveland Museum of Art, *A Graphic Revolution: Prints and Drawings in Latin America*, March 14–August 2, 2020 (another example exhibited)

Madrid, Museo Reina Sofía, *Belkis Ayón. Colografías*, November 17, 2021–April 18, 2022, pp. 104, 175 (another example exhibited and illustrated, p. 104)

The Cleveland Museum of Art, *Women in Print: Recent Acquisitions*, January 16–June 19, 2022 (another example exhibited)

Literature

(i)

La Gaceta de Cuba, no. 1, January–February 2004, p. 23

Yolanda Wood, "Belkis Ayón: La resurrección de los cuerpos marcados," *Atlántica, Revista de Arte y Pensamiento*, no. 37, Winter 2004, p. 100 (another example illustrated)

Katia Ayoñ, Alex Fleites, Cristina Vives Gutiérrez, David Mateo, Lažara Meneéndez, eds., *Nkame. Belkis Ayoñ*, Madrid, 2010, no. 93.11, pp. 202, 248, 249, 298 (another example illustrated, pp. 202, 249)

Isabel María Pérez Pérez, ed., *Belkis Ayón / Colección Espiral*, Havana, 2016, p. 52 (another example illustrated)

Cristina Vives, ed., *Behind the Veil of a Myth. Belkis Ayón*, Houston, 2018, pp. 120, 127, 142 (illustrated; El Museo del Barrio, New York, 2017 installation view illustrated, pp. 2, 120; Fowler Museum at UCLA, Los Angeles, 2016 installation view illustrated, p. 142)

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



327

Simone Leigh

Untitled

terracotta, porcelain and metal base

7 x 17 x 9 in. (17.8 x 43.2 x 22.9 cm)

Executed in 2014.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



The esteemed recipient of the Golden Lion for her presentation at the United States pavilion in the 2022 Venice Biennale, Simone Leigh has been solidified as one of the most important artists of our time. She is currently the subject of a major solo exhibition at the Institute of Contemporary Art Boston, which will travel to the Hirshhorn Museum and Sculpture Garden, Washington, D.C. in 2023–2024 and the Los Angeles County Museum of Art and California African American Museum, Los Angeles in a joint presentation in 2024–2025. Her nuanced sculpture practice is exemplified in *Untitled*, 2014. Taking the form of a cowrie shell, a central motif in Leigh's practice for over a decade, the present example brims with potent historic and cultural associations.

“Her boundless energy, superb craftsmanship, and expanding vision kept her going, and the breakthrough, when it came, was so decisive that an invitation to represent her country at the Biennale seemed foreordained.”—Calvin Tompkins

The cowrie is an object of currency and a symbol of wealth with both historic and contemporary resonance. In the present day, the Ghanaian currency, *Cedi*, uses the Akan word for cowrie, while the Classical Chinese character radical for “money”, 貝, is based on the shell's form. Historically, the cowrie is one of the oldest forms of currency, long used for trade in locations spanning Africa, Asia, Europe and Oceania. It is now potently remembered for its role in the transatlantic slave trade, when the shells were exploited by 16th century European traders to buy and enslave people on the African continent. Leigh acknowledges these histories through her use of the symbolically loaded iconography, engaging with the cowrie through a postcolonial lens.

“Leigh's poetic sensibility at once unveils the beauty of that natural form, its relationship to oceanic trauma, and the radical negativity of its exchange. Despite the hauntedness of its reference and the aquatic ambivalence of its origin, the clay representation of the seashell is present and delicate, earthy and crafty, glazed and precious, really here.”—Malik Gaines

The cowrie's naturally occurring form is impossible to precisely recreate— one of its assets as currency was its impossibility to forge— yet Leigh approaches the symbol with elegance and novelty. Working in the thousands-of-years-old tradition of ceramics, Leigh proves her mastery of the material while asserting its position in the realm of fine art. Her work breaks through the barriers long faced by clay for its association with craft and women's work to immense and overdue success. Addressing obstacles faced by Black individuals and women in both her choice of subject and material, Leigh describes her work as an “ongoing exploration of black female subjectivity.”ⁱ

In the cowrie works Leigh embraces the history of ceramics while finding room for artistic innovation. The artist creates her unique cowries by using watermelon molds to fashion the oversized, rounded shape before the alchemical process of glazing and firing the work produces its

distinctive surface. Reveling in the experimental nature of the material, Leigh describes: “You change the object by changing the atmosphere. The results are often not what you'd expect. After thirty years, I still don't know exactly what's coming out of the kiln, and I love that.”ⁱⁱ The present example, with its unique motley specks and gradations from deep indigo to sandy brown, is a testament to Leigh's experimental virtuoso.

ⁱ Simone Leigh quoted in Calvin Tompkins, “The Monumental Success of Simone Leigh,” *The New Yorker*, March 21, 2022, [online](#)

ⁱⁱ *Ibid*

Provenance

Tilton Gallery, New York

Acquired from the above by the present owner in 2014



328

Tala Madani

Becoming Animal

signed and dated "Madani 2018" on the overlap
oil on canvas

38 x 30 in. (96.5 x 76.2 cm)

Painted in 2018.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



328

Tala Madani

Provenance

Pilar Corrias, London

Private Collection

Acquired from the above by the present owner



329

David Hammons

Untitled

signed and dated "5/17/08 Hammons" on the reverse
mixed media

canvas 80 x 70 in. (203.2 x 177.8 cm.)

installation dimensions 102 x 84 x 10 in. (259.1 x 213.4 x
25.4 cm.)

Executed on May 17, 2008.

Estimate

\$1,300,000 — 1,800,000

[Go to Lot](#)



*“Outrageously magical things happen when you mess around with a symbol.”
—David Hammons*

One of the most consequential artists working today, David Hammons has spent the past five decades probing the art establishment with his contemplative, socially committed practice centered on class and the Black urban experience. *Untitled*, 2008, a monumental example from the artist’s acclaimed series of tarp paintings, is no exception. The seminal series, first exhibited at L&M Arts in 2011, quickly found its way into collections including the Museum of Modern Art, New York and the Pinault Collection, Paris.

Disrupting the Canon

The ultimate insider-outsider, Hammons remains a staunch critic of institutional elitism but has earned some of the highest honors one can receive as an artist: among many career accolades, Hammons received the prestigious MacArthur “Genius Grant” Fellowship in 1991 and has work represented in the preeminent public collections around the world. His paradoxical success and personal elusiveness have become art historical legend. Having long eschewed the traditional model of gallery representation, in 2011 Hammons partnered with L&M Arts in New York to present an exhibition of his tarp paintings in the gallery’s historic Upper East Side townhouse. The tarp paintings presented a subtle but unambiguous message about the experiences of race and poverty in American society. Of the series, Adam Lindemann reflected: “The work is about class, and the strange intersection of the aesthetics of poverty with Arte Povera and Abstract Expressionism. The whole concept of art and money and class is a phenomenally complex one, too often oversensationalized and oversimplified. Mr. Hammons gives it to us in its full complexity,” contrasting the polished presentation of Hammons’ works inside a gallery space with the harsh reality of people living on the adjacent streets.

“Nearly every one of these works belongs in a museum, in a room of its own. Any other art juxtaposed with it would curl up and die” —The New Yorker

By presenting works that allude to homelessness in a pristine, white cube environment, Hammons both engages with and ridicules the elitism of these institutions, commenting on the ways in which reputations are manufactured and value is assigned. Reviewing the L&M Arts exhibition for *The New York Times* Holland Cotter aptly summed: “We think Modernism, but we also think street people, construction sites, trash.” *The New Yorker* boldly asserted this body of work has “achieved a perfect synthesis of [Hammons’] political animus and his aesthetic avidity. Call it Minimalist Expressionism. Nearly every one of these works belongs in a museum, in a room of its own. Any other art juxtaposed with it would curl up and die.”

Material Possibilities

Hammons is decidedly a sculptor rather than a painter. Working in the legacy of Duchamp—he once re-bound Marcel Duchamp’s *Catalogue Raisonné* with the cover of the Holy Bible—Hammons devoted his practice to sculptural assemblage and installation upon moving to New York in the mid-1970s. *Untitled*, however, presents viewers with a “painting.” It is clear the work comprises a canvas, though it is obscured by the loosely draped plastic tarp. The canvas, a roughly applied, monochromatic painting, is only directly visible through intermittent, tattered holes. In a play on visibility and invisibility, accessibility and inaccessibility, Hammons’ loose brushstrokes have been interpreted by critics as an allusion to Abstract Expressionism and the market-topping prices these works command.

While he deftly interweaves high and low in a manner that reflects his deep appreciation for the *Arte Povera* movement in addition to his fascination with the Duchampian readymade, his practice is resolutely grounded in the realities of his lived experience in the United States, from coming of age during the civil rights movement to the deterioration of inner-city life in New York in the 1970s and 80s. Hammons’ later works, from around the 1990s to present, have evidenced a subtle shift in thematic focus from race to class, which is echoed in *Untitled* via Hammons’ consideration of the material conditions of homelessness. Utilizing the ubiquitous but anonymous symbol of the tarp, Hammons re-works a discarded material into an elegant work of art in *Untitled*. In the crumpled sheet of plastic takes on a beautiful, rippled effect as it drapes across canvas. The work exemplifies Hammons’ unique ability to wholly transform objects through the simplest of actions, reinventing their visual affect while retaining the signifiers of their origins. The present example is a master class in using a simple symbol—a tarp—to concisely connote complex social experiences.

Provenance

Acquired directly from the artist by the present owner

Exhibited

Canberra, National Gallery of Australia, 2015 (on extended loan)

Literature

David Hammons, exh. cat., L&M Arts, New York, 2012, n.p (illustrated)

Holland Cotter, “The Upper East Side Goes Grungy in David Hammons’s Gallery Show,” *The New York Times*, March 1, 2011, online (illustrated)

20th Century & Contemporary Art Day Sale, Afternoon Session

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330

Albert Oehlen

Vergessen auf Rädern

oil on canvas

82 7/8 x 102 1/4 in. (210 x 260 cm)

Painted in 2005.

Estimate

\$600,000 — 800,000

[Go to Lot](#)



“His pictures possess no unity of composition, only unremitting energy.... If Oehlen has a method, it is to recoil, stroke by stroke, from conventional elegance —strangling one aborning stylistic grace after another.” —Peter Schjeldahl

In Albert Oehlen’s *Vergessen auf Rädern* paint in its various guises detonates across the monumental canvas in silky grisaille. Painted in 2005, this work is testament to Oehlen’s continuous, over three-decades long negotiation with the history of painting. The present example belongs to the artist’s discrete series of Gray Paintings, which, in a sly nod to Gerhard Richter’s seminal *Tisch*, 1962, feature built up, intricate compositions with blurred objects and figures. Compositional elements slip in and out of focus, veiled into abstraction by translucent brushstrokes. In *Vergessen auf Rädern* (which translates to “Forgetting on Wheels”), the black mass at center hints at the profile of an automobile or carriage viewed in motion. The object, peeking through more legibly at center, is witnessed as if suffused by the haze of memory. Previously held in the esteemed Ringier Collection, the present work was exhibited in the artist’s seminal exhibitions at Whitechapel Art Gallery, London and the Arnolfini, Bristol, as well as at the Kunstmuseum Bonn.

Oehlen’s Gray Paintings build on his pioneering abstract language of “post non-representational painting” that he pioneered in the 1990s, following his now legendary breakthrough in 1988. For Oehlen—who up until that time had worked in the neo-expressionist style of painting associated with the *Neue Wilde*, a loose grouping of artists including Jörg Immendorff and Martin Kippenberger—this decisive turn toward abstraction was both a formal and conceptual progression. “I wanted to start something new that I was dreaming of for a long time, which was abstract painting,” he recalled. “...In a way it was because I thought that art history went from figurative to abstract. And I should do the same. I should have the same development in my life as art history.”ⁱ

“I wanted to paint pictures that were even more colorful, and prescribed myself gray as a therapy to artificially increase my greed for color.” —Albert Oehlen

Rejecting the straightforward binary of abstract and figurative painting, Oehlen’s canvases began to instead adopt “a chorus of contradictory gestures; figuration is set against abstraction, form against anti-form, the rhythm of pattern versus a meandering stroke.”ⁱⁱ Created between 1997 and 2008, Oehlen’s Gray Paintings served as a counterpoint to his explosive, almost psychedelic, technicolor paintings. As he explained, “I wanted to paint even more intensely colored pictures, and I prescribed to myself the gray tones as therapy, in order to artificially heighten the lust for color.”ⁱⁱⁱ



Gerhard Richter, *Tisch*, 1962, Busch-Reisinger Museum, Harvard Art Museums, Cambridge (loan from a private collection). Image/Artwork: © Gerhard Richter 2023 (0102)

Oehlen typically approaches his series with systematic rules, and here imposed limitations on color to hone in on the gesture and materiality of painting. While Oehlen’s embrace of the muted gray palette conjures the restraint of Minimalism, it more specifically plays into Gerhard Richter’s early monochromatic gray paintings. *Vergessen auf Rädern* vividly evokes Richter’s iconic *Tisch* (Table), 1962, which proved to be a turning point in Richter’s career that set the stage for his conceptual painting practice (indeed, this work is the first painting listed in his *catalogue raisonné*). The central motif of the table, based on a photograph from a design magazine, is crucially overpainted by a gestural swirl—foreshadowing in equal measures the blurring technique of his later paintings and his continued oscillation between representation and abstraction.

Richter famously drew on the ready-made imagery of post-war German consumer culture and his own archive of photographs, transforming them through a grisaille color palette. In reference to Richter, Oehlen notably remarks: “My Grey Paintings are about giving the picture a painterly treatment that has nothing to do with depicting a subject, but rather aims through the subject back toward the point of departure. Which was to produce a beautiful abstract painting. Richter

paints his motifs in a kind of blurry motion that seems to originate within the viewer, who wants to look away but can't. I want to drag the viewer head-on through the picture" ^{iv}

"Grey is a colour—and sometimes, to me, the most important of all." —Gerhard Richter

The tension between figuration and abstraction in *Vergessen auf Rädern* recalls Richter's own negotiation between the two modes. The genesis of Richter's gray monochromes famously came from an act of negation when, in 1968, he grew disappointed with his photo-paintings and painted over them. In a moment that championed Conceptual, Minimalist and abstract art, Richter turned to the abstract monochrome while pointedly relishing in the sensuality of paint. While not necessarily emulating his predecessor, Oehlen's sly nod sets the stage for his progressive departure.

In *Vergessen auf Rädern* hints of figuration are set against a cacophony of brushstrokes. Colors and forms coalesce on the vast canvas with a deliberate nonchalance that belies its studied formal complexity. What at first appears to be quick-tempo, impromptu brushstrokes is revealed to be an achievement of a deliberate and methodological working method. Each drip, smudge and stroke is, in fact, carefully painted, just as the overall image intentionally teeters at the edge of dissolution. An electrifying composition, *Vergessen auf Rädern* viscerally exemplifies how Oehlen's radical practice has reconfigured the possibilities of the medium of painting.

ⁱ Albert Oehlen, quoted in Glenn O'Brien, "Albert Oehlen," *Interview Magazine*, May 2009, p. 106

ⁱⁱ Albert Oehlen, quoted in *Albert Oehlen: Home and Garden*, exh. cat., New Museum, New York, 2015, p. 102

ⁱⁱⁱ Albert Oehlen, quoted in Hanz Werner Holzwarth, ed., *Albert Oehlen*, Cologne, 2009, p. 378

^{iv} Albert Oehlen in Hanz Werner Holzwarth, ed., *Albert Oehlen*, Cologne, 2009, p. 436

Exhibited

Berlin, Galerie Max Hetzler, *Albert Oehlen*, March 18–April 22, 2006, no. 8, n.p. (illustrated)
 London, Whitechapel Art Gallery; Bristol, Arnolfini, *Albert Oehlen: I will always champion good painting/ I will always champion bad painting, July–November 2006*, pp. 4, 75 (illustrated, p. 75)
 Kunstmuseum Bonn, *Albert Oehlen*, March–June 2012, pp. 18, 137 (illustrated, p. 18)

Literature

Hans Werner Holzwarth, ed., *Albert Oehlen*, Cologne, 2009, pp. 452, 654 (illustrated, p. 452)
Albert Oehlen, exh. cat., Museo di Capodimonte, Naples, 2009, p. 30 (illustrated)
 Roland Schappert, "Albert Oehlen," *Kunstforum International*, no. 216, July–August 2012, p. 186
 Hans Werner Holzwarth, ed., *Albert Oehlen*, Cologne, 2017, pp. 308, 492 (illustrated, p. 308)

Provenance

Galerie Max Hetzler, Berlin

Private Collection, Switzerland

Acquired from the above by the present owner



331

Georg Baselitz

Wir fahren aus

signed, titled and dated "5. I. 016 G. Baselitz wir fahren aus" on the reverse

oil on canvas

72 7/8 x 118 1/8 in. (185 x 300 cm)

Painted in 2016.

Estimate

\$400,000 — 600,000

[Go to Lot](#)



Announcing itself with palpable gravitas, Georg Baselitz's *Wir fahren aus* (*We're off*) is testament to an artist at the height of his powers. Executed in 2016, it belongs to Baselitz's discrete series of monumental self-portraits and double portraits of him and his wife Elke, examples of which reside in such esteemed collections as the Fondation Beyeler or the Hall Art Foundation. *Wir fahren aus* was notably the namesake of the eponymous exhibition at White Cube Bermondsey, London, that debuted the new body of work to great acclaim. "Baselitz, one of the great artists to have breathed visceral, mythic, tragically aware new life into German culture since the 1960s, is 78," Guardian critic Jonathan Jones wrote at the time. "I would not normally record an artist's age but age is what his courageous new paintings, sculptures and drawings are all about. That—and love, sex and death."¹ With a nod to Rembrandt's unflinching late self-portraits and demonstrating the unfading force of his painterly virtuosity long into his career, *Wir fahren aus* confronts the artist's own image with an uncompromising eye.

"It's eine Lebenskompression—a compressed form of life's experience...already in the studio I felt they were the best work I'd ever done."—Georg Baselitz

Building on the self-portraits of his *Avignon* series, first shown at the 2015 Venice Biennale the year prior, this body of work offers a powerful meditation on notions time, mortality and transcendentalism. In many ways, Baselitz comes full circle with this work—drawing both on his long-standing concern of portraiture and his process of repeating as well as re-interpreting images over time. As with his 2005-2008 *Remix* series, in which Baselitz created re-imagined versions of his earlier works, here he excavates the past while pushing his painterly idiom further. The double-portraits in this series offer a bookend of sorts to the 1975 painting *Bedroom*, a upside down portrait of the artist and his wife, seated nude side-by-side in reference to Otto Dix's *The Artist's Parents*, 1924. Baselitz returns to this subject matter some forty years later, confronting the passing of time (and subsequently his own aging) while also offering a hymn to his long marriage to Elke and paying homage to the artistic masters before him.

Baselitz taps into one of art history's most enduring themes—confronting the omnipresence of death in a manner that harkens back to German Renaissance paintings such as Hans Baldung Grien's *The Three Ages of Man and Death*, 1541-1544, or Lukas Furtenagel's powerful portrait *The painter Hans Burkmeier and his wife Anna*, 1529. Transcending the allegorical nature of his artistic forebears, Baselitz abstracts his and Elke's bodies, monumentalizing them as contorted figures against dark backgrounds across which they float as if seen through a hazy mist.

In His Own Words: Georg Baselitz in Conversation with Andrea Schlieker

*The following is a transcribed excerpt from a filmed conversation held at White Cube, Bermondsey, in conjunction with the exhibition *Wir fahren aus* (*We're off*), 27 April-3 July, 2016,*

London.

Andrea Schlieker: *Wir fahren aus* (*We're off*) is ambiguous, especially in the German version. It can refer to a carefree outing, or to a somber farewell. Is this double meaning deliberate?

Georg Baselitz: It's intentional but there are many more interpretations. "Wir fahren aus" can also mean: "To fly off the handle. We fly off the handle." It could just be an expression for anger. There are many meanings. My titles are always ambiguous.

AS: The double portraits with Elke your wife, are unsparing in exposing the aged body and this almost brutal candor reminds of the late Rembrandt self-portraits. Back to other artists, that might have inspired these works...these paintings of horizontal nudes are reminiscent of the iconographic topos of [Caravaggio's] *The Entombment of Christ*, of Manet's *Dead Toreador*, of Mantegna's *Lamentation*...Were these images in your head? Or were the paintings inspired by your personal experiences of your stay in the hospital? Or was it simply a depiction of you, relaxed in your bed? What was the initial idea for it?"



Andrea Mantenga, *Lamentation of Christ*, circa 1480, Collection of the Pinacoteca de Brera, Milan. Image: © Pinacoteca di Brera, Milano / Bridgeman Images

GB: “Everything you say is right...Of course I know these paintings. The image of someone lying and someone entering the image horizontally, I have experimented with this endlessly. (...) Recently I’ve enjoyed working on this almost cinematic appearance and disappearance of the body...I want to avoid any mix-ups or confusions, or it be too direct, concerning a person. There is this kind of whirling on the canvas. And I want that at all. I want to achieve a fleeting, disappearing, floating kind of painting...

AS: It's also closer to abstraction.

“I approached these paintings with new resolutions; be braver, more carefree, do it faster, don’t start analyzing it, push yourself, be freer.” —Georg Baselitz

GB: The photograph was simply taken while I was lying on my Italian bed. It’s a wrought iron bed and Elke took the photo of me. Obviously this conjures up a lot of associations...First I create a dark, black backgrounds, day in advance, Once the background is dry, I paint with a very white oil paint, sometimes mixed with a little India yellow, on this black background. The results is a painting that consists of an enormous contrast between black and white... This is the kind of groundwork I need to achieve the result which you eventually can see. Then I take the spray can and hide the image. Like behind a veil or fog. It’s not intended as a psychological expression, but to soften it. (...)

I approached these paintings with new resolutions; be braver, more carefree, do it faster, don’t start analyzing it, push yourself, be freer. These are the results.

ⁱ Jonathan Jones, "Georg Baselitz review—colossal study of ageing, sex and death," *The Guardian*, April 27, 2016, [online](#)

Provenance

Thaddaeus Ropac, London

Acquired from the above by the present owner

Exhibited

Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Georg Baselitz – Six Decades*, June 21–September 16, 2018, pp. 240–241, 266 (illustrated, pp. 240–241)



332

Harold Ancart

Untitled

signed and dated "Harold Ancart 2020" on the overlap
oilstick and graphite on canvas, in artist's frame
99 1/4 x 137 1/4 in. (252.1 x 348.6 cm)
Executed in 2020.

Estimate

\$350,000 — 450,000

[Go to Lot](#)



From a body of work exhibited as *Traveling Light*, Harold Ancart's *Untitled, 2020*, is a lush depiction of a verdant tree and a rich exploration of the materiality of paint. First exhibited at David Zwirner in 2020, *Traveling Light* consists of tree paintings the artist executed during the COVID lockdowns of that year, working between his Brooklyn studio and Los Angeles, where he set up a provisional outdoor working space. The artist considered the title a triple reference, to traveling with little luggage, shedding art historical precedent and the physics of seeing—how light must travel, bouncing from the surface of Ancart's pigments, to be processed by the viewer.

Cropped to the border of abstraction, *Untitled* delights in the textures and visual splendor of dense foliage. Ancart is like a flaneur, slicing moments of beauty out of his surroundings and monumentalizing them through paint. In an interview with *Interview* magazine, Ancart defined the idea of the flaneur as “one who walks around and tries to isolate poetic moments out of the everyday urban landscape.”ⁱ Focusing on a plush, leafy tree, the present work provides focus to a subject that might otherwise receive only a passing glance. In this manner, the work harkens back to the pared down landscapes, created during a 2014 cross-country road trip, which brought Ancart widespread recognition after being acquired and exhibited at the Menil Drawing Institute in Houston in 2016.

“Ancart’s palette is nature on psychedelics. His handling of light is startlingly realistic. But if you were to eliminate the sliver of tree trunk at the base of each painting, his image would lose all legibility.” —Julia Felsenthal

While rendered in a flattened, schematic style, *Untitled* provides an immersive experience surprisingly evocative of witnessing the real thing. The unexpected composition features only the hint of a tree trunk and no horizon, creating the sensation of looking from amongst the treetops. In creating this body of work Ancart was inspired by Gottardo Piazzoni, whose 1931-1932 murals are permanently installed at the De Young Museum in San Francisco. Piazzoni's vast works depict panoramic but tightly composed landscapes from the American West in a similarly stylized and immersive fashion. Ancart diverges from Piazzoni's muted, sandy-hued palette, however, with a lyrical application of earthy greens that express arboreal vitality and a soft, ochre-hued pink that hints at the golden hour sky. Reviewing *Traveling Light*, Julia Felsenthal identifies: “For Ancart, subject matter is just an ‘alibi’ for making pictures, an excuse to work the pigment.”ⁱⁱ Relishing in the rich typography of paint, Ancart with *Untitled* puts forward a masterful example that deftly fuses material and color to capture the sensation of light.

ⁱ Harold Ancart, quoted in Emilien Crespo, “Painter Harold Ancart's Two Favorite Cities: New York and New York,” *Interview*, November 13, 2020, [online](#)

ⁱⁱ Julia Felsenthal, “Harold Ancart Brings His Kaleidoscopic Trees to Chelsea,” *The New York Times*, September 8, 2020, [online](#)

Provenance

David Zwirner Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, David Zwirner Gallery, *Harold Ancart: Traveling Light*, September 10–October 17, 2020, pp. 44–45 (illustrated, p. 45)



333

Cristina de Miguel

Domestic Life

signed and dated "Cristina de Miguel 2020" on the reverse

acrylic and oilstick on canvas
60 x 72 in. (152.4 x 182.9 cm)

Executed in 2020.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Fredericks & Freiser, New York

Private Collection

Acquired from the above by the present owner

Exhibited

New York, Fredericks & Freiser, *Cristina de Miguel: Life In Its Poetic Form*, August 27–October 3, 2020



334

Jadé Fadojutimi

Frosted Revolution

signed and dated "Aug '20 Jadé Fadojutimi Jadé Fadojutimi" on the reverse

oil, oilstick and marker on board

11 3/4 x 11 3/4 in. (30 x 30 cm)

Executed in 2020.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



“Over time, the works have become lighter, impasto has given way to a layered translucency... There are nods to art history, but the work doesn't feel weighed down by a need to acknowledge or process what's come before—it's completely in and of the moment in its physicality, which is what I think most draws people to it.” —Andrew Bonacina, Chief Curator, The Hepworth Wakefield

Provenance

Galerie Gisela Capitain, Cologne

Acquired from the above by the present owner



335

Jadé Fadojutimi

Landfall

signed and dated "Aug '20 Jadé Fadojutimi Jadé Fadojutimi" on the reverse
marker and colored pencil on board
11 3/4 x 11 3/4 in. (30 x 30 cm)
Executed in 2020.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



335

Jadé Fadojutimi

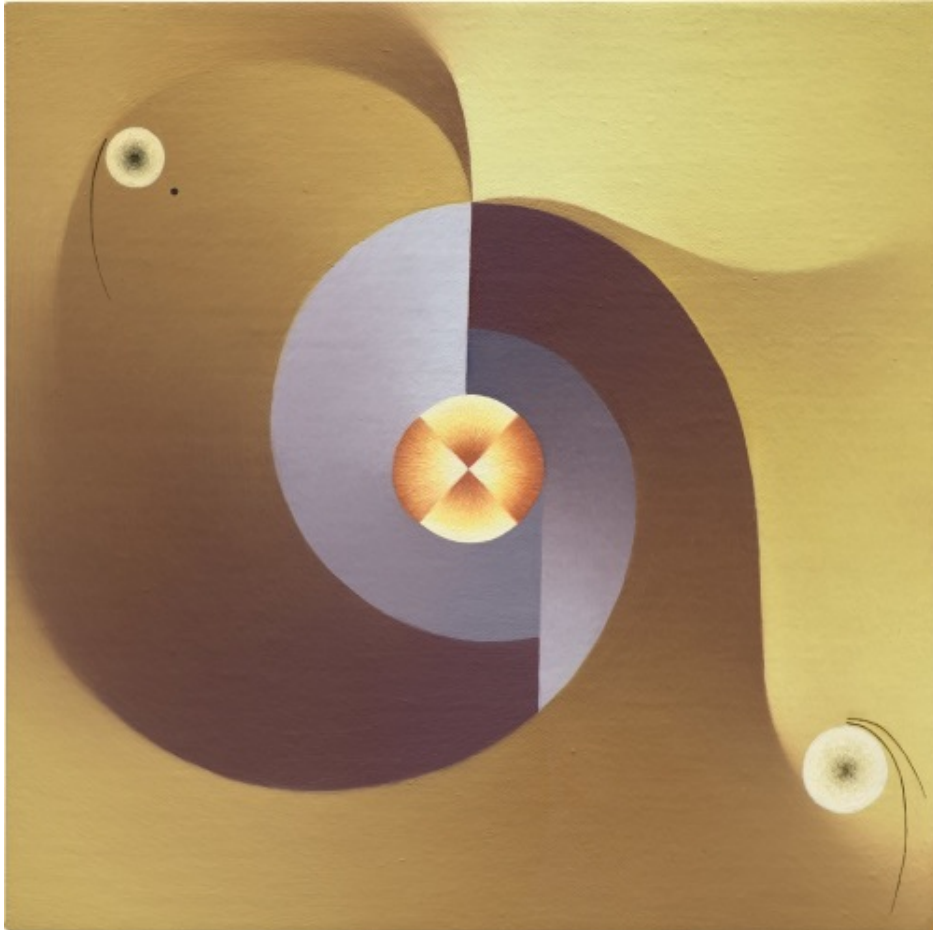
Jadé Fadojutimi – Studio Visit

Video: <https://www.youtube.com/watch?v=gOjtHikN8UQ>

Provenance

Galerie Gisela Capitain, Cologne

Acquired from the above by the present owner



336

Angela Heisch

Golden Wave

signed, titled and dated "Golden Wave Angela Heisch

-2020-" on the reverse

oil on linen over panel

10 x 10 in. (25.4 x 25.4 cm)

Painted in 2020.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



336

Angela Heisch

Provenance

Davidson Gallery, New York

Acquired from the above by the present owner in 2020



337

Hayal Pozanti

The People on the Right Wrong

signed and dated "hayal '13"

acrylic on panel

48 x 36 in. (121.9 x 91.4 cm)

Painted in 2013.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



“While getting my M.F.A at Yale and studying with Peter Halley, my practice was based on images that I would collect from the Internet. I was really engrossed in that culture of image collecting, collaging. But I realized that I couldn’t propose something new by appropriating things. I wanted to step away from the computer, because I was spending so much time in front of the screen, sitting there staring at something with dozens of tabs open. I decided to invent my own language, through abstraction.”

—Hayal Pozanti

Provenance

Jessica Silverman Gallery, San Francisco

Acquired from the above by the present owner in 2013



338

Vaughn Spann

Marked Man

signed, titled and dated "Vaughn Spann 2019

"MARKED MAN"" on the reverse

polymer paint and mixed media on panel

60 x 48 in. (152.4 x 121.9 cm)

Executed in 2019.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



A pale yellow “X” emerges as if from volcanic ash in Vaughn Spann’s *Marked Man*, 2019. Bolded in a distinct serif typeface, the letter defines Spann’s significant *Marked Man* series. In this body of work Spann explores the formal qualities of the letter “X” while also drawing upon themes of memory, activism, history of art and the artist’s *identity* as a Black man. The present work is part of a repeated investigation into the graphic qualities of the letter but contains a weightier conceptual exploration of racial violence.

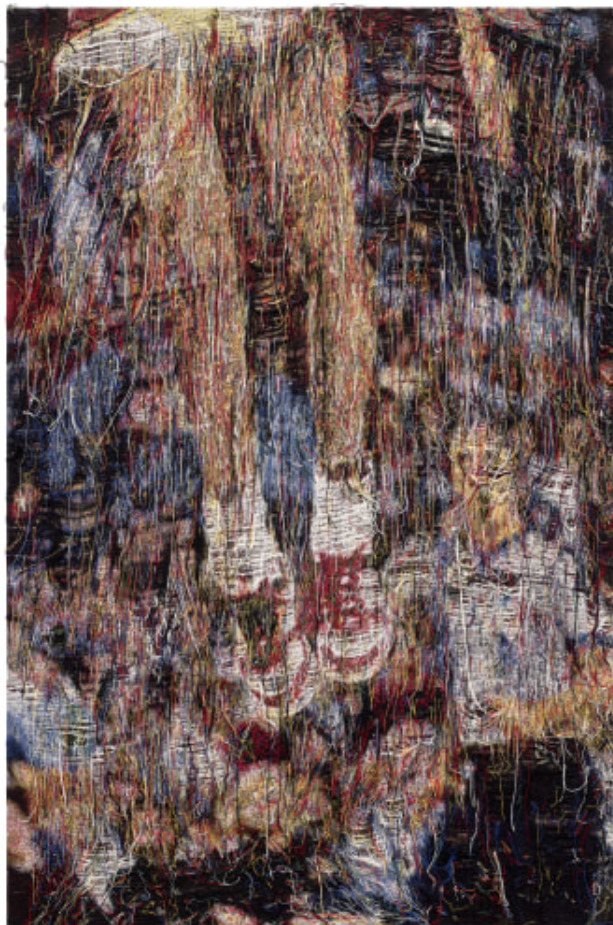
Spann first acknowledges the *Marked Man* series in formal terms, “They came from an interest in assigning new meaning to an extremely recognizable form. How can I take an X, allow it to be my muse for painting, invite conversations of color, line, form,” but stresses the importance of allowing the form to “open deeper conversations.”ⁱ Indeed, *Marked Man* originates from Spann’s pivotal and sadly familiar experience of systemic racism: “I found myself severely traumatized by a stop and frisk altercation during college as I was profiled by police while leaving a study session. I felt the weight of having to spread my legs and hold my hands up in the air which while feel defenseless, violated and infuriated which sparked an interest into the form.”ⁱⁱ This notably coincided with Spann studying at Yale University under the tutelage of Claudia Rankine, whose examination of daily racial aggressions and social interactions against black men was pivotal for Spann’s development of his *Marked Man* series.

The act of creating each work in the series represents a distinct individual that is one amongst a group. Each “X” is a person, a target and a specific variable. Created by an energetic application of thickly polymer paint, the unique contours and subtle colors of each work provide the grounds for repeated formal and conceptual exploration. The present example reads particularly like the product of geological forces and is a monument to a distinct personality.

ⁱ Vaughn Spann in Keith Estiler, “Vaughn Spann Releases ‘Cosmic Symbiote’ Print in Support of Black Lives Matter,” *Hypebeast*, October 13, 2020, [online](#).

Provenance

Acquired directly from the artist by the present owner in 2019



339

Noel W. Anderson

Can I Get a Witness

signed with the artist's initials "NWA" on the overlap;
further signed with the artist's initials and dated "NWA
2019" on the stretcher

magazine pages on distressed, stretched Jacquard
tapestry

65 x 43 in. (165.1 x 109.2 cm)

Executed in 2019.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



The following is an excerpt from Brian Boucher's 2020 interview with Noel W. Anderson discussing the artist's work with tapestries.

Brian Boucher: A statement from your gallery says that your works on view at the fair “attempt to locate an elusive black essence.” We could talk about that for a whole day, but first off, tell me a little bit about that search.

Noel W. Anderson: It started with going to the Metropolitan Museum of Art on Fridays, when it's open late. Fifteen years ago nobody knew it was open late, and I would go to the medieval wing and stare at tapestries. It was often just me and the gallery attendant. And I realized those works are the origin of photography and of screen culture. Each thread is data that tried to replicate reality. Then I did some research into Joseph Marie Jacquard and his invention of punch-hole registration for weaving, which Charles Babbage picked up after the French Revolution and created the grandfather of the computer. And I realized every time we're looking at a screen, we're looking at a weaving.

When I was a boy, we had a television with rabbit ears. The image was wobbling, and I would mess around with the rabbit ears to stabilize the image. Then I realized I could play with it more and re-distort the image. I later paired that to tapestries, which are the invention of screen culture. So realized that every image I see on screen is also a distortion and it's not real.

So I kept saying that the images I saw were not real. There must be some origin to that image that correlates to black people. So the weavings that I do are trying to locate the real experience behind the image. That aligns with philosophy and theoretical concerns about representation, about reality versus representation.

So when I do the weavings I'm trying to encounter how we understand the history of image-making. It's part of my concern with trying to find an essence of blackness, even though essentialism is how we get racism. I'm still trying to encounter or approach or arrive at something I know I can't arrive at, but I keep trying.

Click [here](#) to read the full interview.

Provenance

Acquired directly from the artist by the present owner

Exhibited

Dubai, Zidoun-Bossuyt Gallery, *Group Show*, March 8–April 23, 2022



340

Deborah Roberts

If they come

signed and dated "Deborah Roberts 2019" on the reverse

mixed media collage on panel

30 x 22 in. (76.2 x 55.9 cm)

Executed in 2019.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



“Debunking societal definitions of ideal beauty and dress, as well as stereotypes of social media, [Roberts] questions the construction of race and the racializing gaze endemic to Western culture. Her collages and text-based works not only articulate a critique of accepted typologies of the unified self but also affirm the untold value of difference.” —Roxana Marcoci

Provenance

Vielmetter, Los Angeles

Acquired from the above by the present owner

Exhibited

Los Angeles, Vielmetter, *Deborah Roberts: Native Sons: Many thousands gone*, April 13–June 8, 2019

Literature

Lita Barrie, “Deborah Roberts Explores The Fragility of Black Masculinity in Native Sons,” *Riot Material*, June 5, 2019, online (illustrated)



341

Hank Willis Thomas

The Sword Swallower

mixed media, including sports jerseys

70 1/8 x 56 1/4 in. (178.1 x 142.9 cm)

Executed in 2017.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



With *The Sword Swallower*, 2017, Hank Willis Thomas offers a contemporary interpretation of Henri Matisse's *The Sword Swallower (L'avaleur de sabres)*, 1947, from the famed artist book *Jazz*. Akin to Matisse, who drew on the improvisational nature of jazz to depict images from circus and theater, Willis Thomas responds to the fanfare and performance of sport. The present work trades paper collage for colorful football kits, intermittently emblazoned with Premier League and Championship teams' logos, stitched in an impressive, quilt-like work.



Henri Matisse, *The Sword Swallower (L'avaleur de sabres)*, Plate XIII from *Jazz*, 1946, Musée d'Art Moderne, Paris. Image: © CNAC/MNAM, Dist. RMN-Grand Palais / Art Resource, NY, Artwork: © 2023 Succession H. Matisse / Artists Rights Society (ARS), New York

In referencing Matisse's work, *The Sword Swallower* considers ideas of primitivism in Modern art and 20th century European views on African art. Willis Thomas has further explained: "I'm very much looking at Matisse and Stuart Davis as both European and American painters who were seen

as very early and influential figures in abstract and modern art. Both were interested in popular culture, but also became really interested in abstraction around the time Europe and the United States started to encounter African art in a kind of commodifiable, collectible, way."ⁱ

The present work responds to the legacies of Modernism through a postcolonial lens, reasserting lines of influence from African to European art. In addition, through the form of the fabric quilt the work draws on the tradition of Asafo flags made by the Fante community in Ghana. These flags, which reference both British heraldry and local mythology, embody the same ideas of global exchange, storytelling and demonstrations of power that are explored in Willis Thomas' *The Sword Swallower*.

The Sword Swallower also responds to the spectacle of sport and its players. Thomas' work is grounded by the recognition that sports have provided a major platform for the advancements of underrepresented and disenfranchised groups. Willis Thomas underscores, "It's the spectacle, but sports is also a highly political landscape... When you think about Billie Jean King and even Michael Jordan, Jim Brown, and Muhammad Ali, it was really through their undeniable beauty, integrity, and creativity that the public was forced to engage with them as human beings."ⁱⁱ

Hank Willis Thomas: All Things Being Equal...

Video: https://www.youtube.com/watch?v=LEL8D-b6J_A

ⁱ Hank Willis Thomas, quoted in Naomi Rea, "Hank Willis Thomas on His New York, Charlottesville and Modernism's Debt to African Art," *Artnet News*, October 3, 2017, [online](#)

ⁱⁱ Hank Willis Thomas, quoted in Antwaun Sargent, "Deeper Truths: A Conversation with Hank Willis Thomas," *Sculpture*, November–December 2019, vol. 36, no. 6, p. 27

Provenance

Ben Brown Fine Arts, London

Acquired from the above by the present owner

Exhibited

London, Ben Brown Fine Arts, *Hank Willis Thomas: The Beautiful Game*, October 5–November 24, 2017

Literature

Naomi Rea, "Hank Willis Thomas on His New Work, Charlottesville, and Modernism's Debt to African Art," *Artnet News*, October 3, 2017, online (illustrated)

George Vecsey, "Artist Sews Together Sports and Geopolitics," *The New York Times*, October 4, 2017, online (studio view illustrated)

Barney Trimble, "Hank Willis Thomas' Politics of Sport," *Art Aesthetics Magazine*, November 9, 2017, online

Hank Willis Thomas: All Things Being Equal..., exh. cat., Portland Art Museum; Crystal Bridges Museum of American Art, Bentonville; Cincinnati Art Museum, 2019–2020, p. 217 (illustrated, p. 216)

Antwaun Sargent, "Deeper Truths: A Conversation with Hank Willis Thomas," *Sculpture*, November/December 2019, vol. 36, no. 6, p. 27



342

Katherine Bernhardt

stuck in a maze

signed and dated "Katherine Bernhardt 2019" on the reverse

acrylic and spray paint on canvas

96 x 120 in. (243.8 x 304.8 cm)

Executed in 2019.

Estimate

\$90,000 — 120,000

[Go to Lot](#)



342

Katherine Bernhardt

Provenance

Canada, New York

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT

343

Danh Vo

Corona-Victoria

gold leaf and ink on cardboard
19 3/8 x 52 3/8 in. (49.2 x 133 cm)
Executed in 2013.

Estimate

\$40,000 — 60,000



[Go to Lot](#)



343

Danh Vo

Provenance

Kurimanzutto, Mexico City

Acquired from the above by the present owner



344

David Hammons

Untitled (Kool-Aid drawing #1)

signed and dated "Hammons 04" on the reverse
Kool-Aid powdered drink on paper with silk curtain, in
artist's frame
44 x 28 7/8 in. (111.8 x 73.3 cm)
overall dimensions variable
Executed in 2004.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



344

David Hammons

Provenance

Salon 94, New York

Acquired from the above by the present owner



345

David Hammons

Untitled (Kool-Aid drawing #2)

signed and dated "Hammons 04" on the reverse
Kool-Aid powdered drink on paper with silk curtain, in
artist's frame
44 x 28 7/8 in. (111.8 x 73.3 cm)
overall dimensions variable
Executed in 2004.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



345

David Hammons

Provenance

Salon 94, New York

Acquired from the above by the present owner



346

Sarah Lucas

Bunny Gets Snookered #8

blue tights, navy stockings, wood and vinyl chair,
clamp, kapok and wire
39 x 34 x 31 1/8 in. (99.1 x 86.4 x 79.1 cm)
Executed in 1997.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



Provenance

Sadie Coles HQ, London

Private Collection, London

Acquired from the above by the present owner

Exhibited

London, Sadie Coles HQ, *Sarah Lucas: Bunny Gets Snookered*, May 12–June 20, 1997

Kunsthalle Zürich; Kunstverein in Hamburg; Tate Liverpool, *Sarah Lucas*, April 2, 2005–January 15, 2006

New York, New Museum of Contemporary Art; Los Angeles, Hammer Museum, *Sarah Lucas: Au Naturel*, September 26, 2018–September 1, 2019, pp. 113, 231, 113 (illustrated, p. 113)

Literature

Matthew Collings, *Sarah Lucas*, London, 2002, pp. 90–91 (illustrated)

Yilmaz Dziewior and Beatrix Ruf, eds., *Sarah Lucas*, exh. cat. and catalogue raisonné, Ostfildern, 2005, pp. 15, 23, 87, 142 (illustrated, p. 142; Kunstverein in Hamburg, 2005 installation view illustrated, p. 15; Kunsthalle Zürich, 2005 installation view illustrated, p. 23; Sadie Coles HQ, London, 1997 installation view illustrated, p. 87)

Skye Sherwin, "Sarah Lucas, British Pavillion," *W Magazine*, May 5, 2015, online (illustrated)

Roberta Smith, "An Essential 'Rude Woman,'" *The New York Times*, September 16, 2018, p. 76 (illustrated)

Tia Glista, "Sarah Lucas: Au Naturel," *Office*, September 26, 2018, online (illustrated)

Anni Irish, "5 Times Sarah Lucas Redefined Gender Through Art," *Vice*, September 27, 2018, online (illustrated)

Eileen Kinsella, "'Deeper Meanings Tent to Slip in': Sarah Lucas, Edgy Feminist Id of the YBA Generation, on Her Fearless New Museum Survey," *Artnet News*, September 28, 2018, online (illustrated)

Ariella Budick, "Sarah Lucas at the New Museum—when is a penis just a penis?" *Financial Times*, October 9, 2018, online (Sadie Coles HQ, London, 1997 installation view illustrated)

Kaitlin Phillips, "Sarah Lucas," *Artforum*, vol. 57, no. 4, December 2018, p. 203 (New Museum, New York, 2018 installation view illustrated)



347

Marlene Dumas

West

signed, titled and dated "West. M Dumas 1997" lower left

ink wash, watercolor and metallic acrylic on paper
49 1/4 x 27 1/2 in. (125 x 70 cm)

Executed in 1997.

Estimate

\$150,000 — 200,000

[Go to Lot](#)



“Both series [Pin-Ups and Young Boys] present fantasized images of the sexual body that remains eternally out of reach. The figures reflect this as bazy shapes, fleeting shadows, elusive phantasms. [The series] Wolkenkieker carries it to an extreme. The portraits of such sex idols as Pamela Anderson (Morning Dew, 1997), Cicciolina (Silverplate Staller, 1997) and Mae West (West, 1997) are dissolved in luminous reflective ink pools, sometimes mixed with metallic powder, as intangible as a cloud of perfume. Aren’t love and sex the only glimpse of heaven we mortals ever get?”
—Dominic van den Boogerd

Pin-Up by Marlene Dumas

Can pin-ups still survive in a pornographic age?
Somehow just like marriage and prisons they still do.

Origin

The pin-up is of American/English origin. As is the word ‘sexy’. It dates from somewhere around the beginning of the century. In Europe there were more pornographic pictures. These didn’t exist in America. As a very young girl I drew those cheerful clichés, copied from comic strips and cartoons. I often drew them on the backs of cigarette packets of friends who came to visit my parents. I made these sketches very quickly and they turned out differently every time, yet somehow the same. And so everyone was very impressed and assured me that I was destined for the arts.

A classic pin-up is primarily fantasy and never actually intended to be touched or possessed.

I always wanted a sailor.
So I could long for him
while he’s gone.
And be happy when he comes.

Soft-core yet tough.
Pink puff
hot stuff
she’s had enough.

With regret for the fact
that ‘sexy’ also implies something stupid
and the fine arts avoid that
in favour of the ‘erotic’.

I’ve always felt related to those places
where the pin-up feels at home.
And I thank all those nameless artists
who’ve given us the real pin-ups.

The preceding text can be found in Marlene Dumas, Sweet Nothings: Notes and Text, New York, 2015 and [online](#).

Provenance

Produzentengalerie, Hamburg
Private Collection, Essen
Zwirner & Wirth, New York
Private Collection
Christie’s, London, June 26, 2013, lot 215
Acquired at the above sale by the present owner

Exhibited

Lisbon, Fundação Calouste Gulbenkian, Centro de Arte Moderna José de Azeredo Perdigão, *Marlene Dumas: Fantasma*, May 1998, p. 15 (illustrated)
Paris, Centre national d’art et de culture Georges Pompidou; New York, The New Museum of Contemporary Art; Tilburg, De Pont Stichting voor Hedendaagse Kunst, *Marlene Dumas: Nom de Personne/Name no Names*, October 11, 2001–September 29, 2002, no. 59, pp. 25, 114 (illustrated, p. 87)
New York, The Museum of Modern Art, *Marlene Dumas: Measuring Your Own Grave*, December 14, 2008–February 16, 2009, p. 166 (illustrated)

Literature

Marlene Dumas, London, 1999, p. 78 (illustrated, p. 137)

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT

PROPERTY FROM A DISTINGUISHED
CONTEMPORARY COLLECTION

348

Luc Tuymans

Seal

signed and dated "Luc Tuymans 007" on the reverse
oil on canvas

19 5/8 x 27 5/8 in. (49.8 x 70.2 cm)

Painted in 2007.

Estimate

\$200,000 — 300,000



[Go to Lot](#)



“Tuymans’s paintings are shot through with the kind of subtlety one finds in seashells when the glow of the sun has diminished and the sheen of the water has dried. Their faded sumptuousness nonetheless elicits a kind of consummate chill. [This affect of beauty mixed with difficulty, coldness, restraint and distance is] Sometimes called the ‘Tuymans effect, (...)’” —Helen Molesworth

Provenance

Zeno X Gallery, Antwerp

Acquired from the above by the present owner

Exhibited

Antwerp, Zeno X Gallery, *Les Revenants*, April 25–June 2, 2007

Columbus, Wexner Center for the Arts at Ohio State University; San Francisco Museum of Modern Art; Dallas Museum of Art; Chicago, Museum of Contemporary Art; Brussels, Palais de Beaux-Arts, *Luc Tuymans*, September 17, 2009–May 8, 2011, no. 73, pp. 200–201, 210 (illustrated, p. 201)

Doha, Gallery Al Riwaq at Qatar Museums, *Intolerance*, October 18, 2015–January 30, 2016, no. 40, pp. 153, 427 (illustrated, p. 153)

Venice, Palazzo Grassi, *Luc Tuymans: La Pelle*, March 24, 2019–January 30, 2020, no. 40, pp. 153, 427 (illustrated, p. 153)

Literature

Norio Sugawara, *Luc Tuymans: Beyond Schwarzheide*, Tokyo, 2007, p. 11 (illustrated)

Dorine Esser, "Ik slaag er niet in iets vrolijks te schilderen," *IseI*, May/June 2007, p. 29 (illustrated)

Rüdiger von Naso, "Das Schweigen der Bilder," *Madame*, April 2008, p. 75 (illustrated)

Pablo Sigg and Tommy Simeons, eds., *Luc Tuymans: Is It Safe?*, London, 2010, pp. 61, 79 (illustrated, p. 79)

Kenneth Baker, "Tuymans Jumps on Zeitgeist," *San Francisco Chronicle*, February 6, 2010

Luc Tuymans: Zeno X Gallery, 25 Years of Collaboration, exh. cat., Zeno X Gallery, Antwerp, 2016, pp. 120, 124, 269 (illustrated)

Eva Meyer-Hermann, ed., *Luc Tuymans: Catalogue Raisonné of Paintings, 2007-2018*, vol. 3, New York, 2019, no. LTP 393, pp. 26–27, 432 (illustrated, p. 27)

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



PROPERTY FROM THE COLLECTION OF THE FÉLIX
GONZÁLEZ-TORRES FAMILY

349

Felix Gonzalez-Torres

"Untitled" (Me and My Sister)

chromogenic print jigsaw puzzle in plastic bag
7 1/2 x 9 1/2 in. (19.1 x 24.1 cm)

Executed in 1988, this work is the artist's proof from an
edition of 3 plus 1 artist's proof.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



“He uses individual memory as a tool to counter the artificial separation of the ‘personal’ and the ‘public,’ a distinction that works in practice to delegitimize whole categories of lived experience.” —Russell Ferguson

Felix Gonzalez-Torres’ *“Untitled” (Me and My Sister)* is a powerful example of the artist’s discrete series of photographic jigsaw puzzles made between 1987 and 1992, widely considered one of the most significant series from his oeuvre. *“Untitled” (Me and My Sister)* features a reproduction of an archival family photograph of the artist with his younger sister, Maida Gonzalez-Torres, from whom he was long separated after fleeing from Cuba with his older sister in 1970. Grainy and blurry in an elegant metaphor for memory, the image recalls an earlier time in the artist’s childhood when living as a unified family. As José Esteban Muñoz carefully identifies in reference to this work, “Without announcing itself, this image becomes emblematic of exile, the lost home and territory, the lost childhood, and a gilded and fragile recollection of it.”ⁱ

“He protected my little sister, Maydita. Félix was 6 years older than Maydita; sometimes they were accomplices and sometimes he took care of her; they were a perfect duo.” —Gloria González-Torres

Contained delicately in a plastic bag, the visually fragile form of the puzzle is becoming of an artist who, living amongst the queer and artistic communities in New York at the height of the HIV/AIDS epidemic, was acutely conscious of the fleeting nature of life. “The jigsaw puzzles deem memory a fragile construction, fragmentary and piecemeal, and frozen at particular instants recalled through photographs,” describes curator Deborah Cullen. “They allude to the imminent potential of the past’s disintegration.”ⁱⁱ Gonzalez-Torres candidly embraces the most intimate and tender aspects of life to make work that transcends simply personal relevance, arguably his work’s most powerful quality. Like the iconic clocks, lightbulbs and candies of Gonzalez-Torres’ other well-known works, the puzzles utilize a quotidian, domestic form that brings the recognizably nostalgic image into the public realm. Mixing personal photographs with snapshots of monuments, personal letters, landscapes and news clippings, the puzzles explore the ways in which images subjectively construct and accrue meaning. Embracing the associations of photography with history, politics, memory and loss, *“Untitled” (Me and My Sister)* is a touching symbol of preservation and legacy.

ⁱ José Esteban Muñoz, *Disidentifications: Queers of Color and the Performance of Politics*, Minneapolis, 199, p. 175

ⁱⁱ Deborah Cullen, “Felix Gonzalez-Torres: The Jigsaw Puzzles” in *Searching for Sebald: Photography After W.G. Sebald*, Los Angeles, 2007, p. 350

Provenance

Acquired directly from the artist by the present owner

Exhibited

Brussels, Galerie Rodolphe Janssen, *Tableau de la Vie Moderne*, June 6–July 27, 1996 (another example exhibited)

New York, Whitney Museum of American Art, *As Time Goes By: History, Memory, and Sentimentality*, June 6–August 20, 1997, pp. 5, 26 (another example exhibited and illustrated, p. 5)

New York, Fisher Landau Center for Art, *Shared Vision: Photographs from the Collection of Emily Fisher Landau and Anne E. and M. Anthony Fisher*, October 31, 1998–November 15, 1999 (another example exhibited)

New York, Fisher Landau Center for Art, *Paper*, May 19, 2007–January 14, 2008 (another example exhibited)

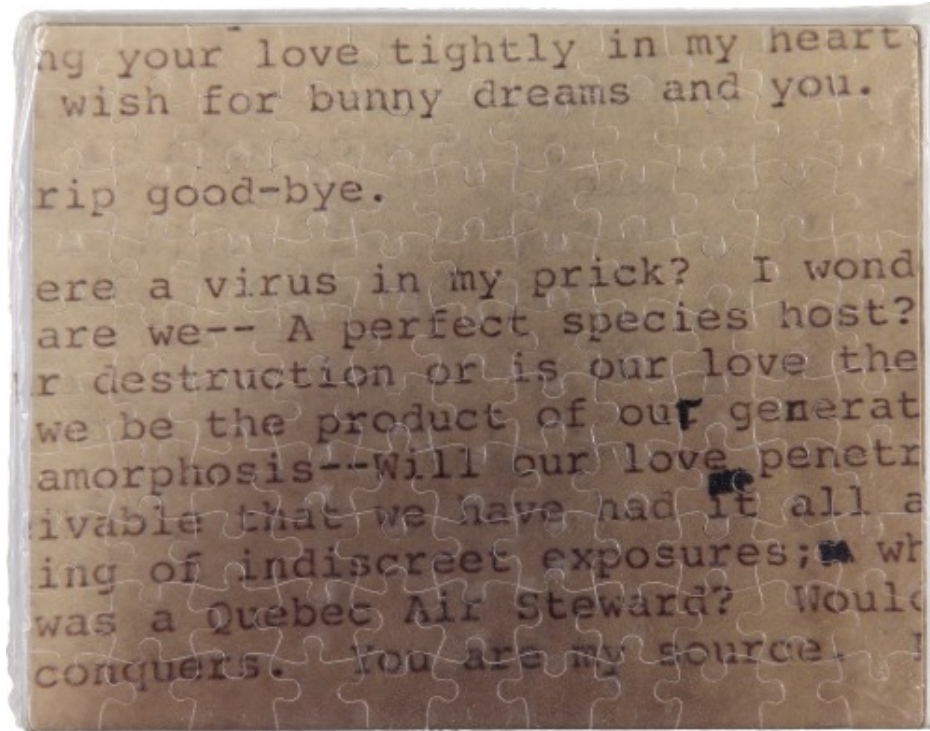
New York, Fisher Landau Center for Art, *Five Decades of Passion Part Two: The Founding of the Center, 1989–1997*, November 15, 2009–March 29, 2010 (another example exhibited)

New York, Whitney Museum of American Art; San Jose Museum of Art; *Legacy: The Emily Landau Collection*, February 10, 2011–September 14, 2014, pp. 100–101, 319, 378 (another example exhibited and illustrated, pp. 101, 319)

New York, Fisher Landau Center for Art, *Legacy: Selections from Emily Fisher Landau’s Gift to The Whitney Museum of American Art*, June 12–October 9, 2011 (another example exhibited)

Literature

- Felix Gonzalez-Torres*, exh. cat., Solomon R. Guggenheim Museum, New York, 1995, pp. 49, 222 (another example illustrated, p. 49)
- Dietmar Elger, ed., *Felix Gonzalez-Torres*, exh. cat. and catalogue raisonné, Ostfildern, 1997, no. 46, vol. I, pp. 31, 50; vol. II, pp. 35, 163, 165 (another example illustrated, vol. II, p. 35)
- Jose Esteban Muñoz, *Disidentifications: Queers of Color and the Performance of Politics*, Minneapolis, 1999, p. 175 (another example illustrated)
- Henry Rogers and Aaron Williamson, eds., *Art Becomes You: Parody, Pastiche and the Politics of Art; Materiality in a Post-Materiality Paradigm*, Birmingham, 2004, pp. 19, 22-25, 28-43, 46-49, 51
- Julie Ault, ed., *Felix Gonzalez-Torres*, Göttingen, 2006, pp. 362, 410 (another example illustrated, p. 362)
- Felix Gonzalez-Torres*, exh. cat., Neue Gesellschaft für Bildende Kunst, Berlin, 2006
- Nathalie Garneau, "Mensonges de l'autoportrait : mirages d'un projet autobiographique," *Esse*, no. 58, Fall 2006, p. 37
- Félix González-Torres. Somewhere/Nowhere. Algún lugar/Ningún lugar*, exh. cat., Malba - Fundación Costantini, Buenos Aires, 2008, p. 12 (another example illustrated)
- Haunted: Contemporary Photography/Video/Performance*, exh. cat., Solomon R. Guggenheim Museum, New York, 2010, pp. 64, 203 (another example illustrated, p. 64)
- Félix González-Torres: Somewhere/Nowhere. Algún lugar/Ningún lugar*, exh. cat., Museo Universitario Arte Contemporáneo, Mexico City, 2010, p. 14 (another example illustrated)
- Sung Won Kim and Geun-jin Lim, "Special Artist: Felix Gonzalez-Torres," *Art in Culture*, August 2012, pp. 116-135 (another example illustrated)



PROPERTY FROM AN ESTEEMED COLLECTION

350

Felix Gonzalez-Torres

"Untitled" (Love Letter From The War Front)

signed "Felix Gonzalez-Torres" on a label affixed to the reverse

chromogenic print jigsaw puzzle in plastic bag

7 1/2 x 9 1/2 in. (19.1 x 24.1 cm)

Executed in 1988, this work is number 1 from an edition of 3 plus 1 artist's proof.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



“... there were puzzles of sections of love letters Ross had sent Felix, photographed by Felix after Ross had died, knowing he would never allow himself to read them again, trying to preserve them, concretize them, make sense of them in a new way.”
—Dietmar Elger

Provenance

Hauser & Wirth

Acquired from the above by the present owner

Exhibited

Berlin, Neue Gesellschaft für Bildende Kunst, *Übers Sofa – Auf die Straße! Kunst und schwule Kultur im Aids-Zeitalter – Vier Künstler aus New York: David Wojnarowicz, Donald Moffett, Felix Gonzalez-Torres, John Lindell*, February 24–March 30, 1990 (another example exhibited)
New York, Fisher Landau Center for Art, *Articulations: Forms of Language in Contemporary Art*, May 13–June 30, 1995, p. 28 (another example exhibited)
Stamford, Whitney Museum of American Art at Champion, *As Time Goes By: History, Memory, and Sentimentality*, June 6–August 20, 1997, p. 26 (another example exhibited)
New York, Fisher Landau Center for Art, *Shared Vision: Photographs from the Collection of Emily Fisher Landau and Anne E. and M. Anthony Fisher*, October 31, 1998–November 15, 1999 (another example exhibited)
San Francisco, Logan Galleries, California College of Arts and Crafts, *To Whom It May Concern*, September 5–October 26, 2002 (another example exhibited)
Altkirch, Centre Rhénan d'Art Contemporain Alsace (CRAC); Vigo, Museo de Arte Contemporánea (MARCO); Bangkok, TADU Contemporary Arts Center; Bangkok, PSG Art Gallery; Bangkok, 100 Tonson Gallery; Hasselt, Kunstencentrum Z33; Utrecht, Centraal Museum, *Le Temps Suspendu [The Suspended Moment]: H & F Collection*, June 15, 2005–October 28, 2007, p. 25 (another example exhibited and illustrated, pp. 26–28)
Berlin, Hamburger Bahnhof, Museum für Gegenwart, *Felix Gonzalez-Torres*, October 1, 2006–January 9, 2007, pp. 39, 209 (another example exhibited and illustrated, p. 39)
New York, Fisher Landau Center for Art, *Paper*, May 19, 2007–January 14, 2008 (another example exhibited)
Barcelona, Fundación Foto Colectania; Centro Cultural Bancaja de Alicante, *Las partes y el todo: Colección H+F*, October 29, 2007–September 28, 2008, pp. 113, 115 (another example exhibited and illustrated, pp. 92–92)
Buenos Aires, Museo de Arte Latinoamericano de Buenos Aires (MALBA) - Colección Constantini, *Felix Gonzalez-Torres: Somewhere/Nowhere*, September 5–November 3, 2008, pp. 51, 92 (another example exhibited and illustrated, p. 50)
New York, Fisher Landau Center for Art, *Five Decades of Passion Part Two: The Founding of the Center, 1989–1991*, November 5, 2009–March 29, 2010 (another example exhibited)
Lille, Espace Le Carré, *Pilot Light*, February 4–March 21, 2010 (another example exhibited)
New York, The Whitney Museum of American Art, *Legacy: The Emily Fisher Landau Collection*, February 10–May 1, 2011, pp. 100, 319 (another example exhibited and illustrated, p. 101)
New York, Fisher Landau Center for Art, *Legacy: Selections from Emily Fisher Landau's Gift to The Whitney Museum of American Art*, June 12–October 9, 2011 (another example exhibited)
San Jose Museum of Art, *Legacy: The Emily Fisher Landau Collection*, June 5–September 14, 2014 (another example exhibited)
New York, The Whitney Museum of American Art, *America is Hard to See*, May 1–September 27, 2015 (another example exhibited)
Shanghai, Rockbund Art Museum, *Felix Gonzalez-Torres*, September 30–December 25, 2016, n.p. (another example exhibited)
Montpellier Contemporain, *Intimate Distance*, June 29–September 30, 2019, pp. 96, 170 (another

example exhibited and illustrated, p. 97)

Literature

Felix Gonzalez-Torres, exh. cat., Solomon R. Guggenheim Museum, New York, 1995

Felix Gonzalez-Torres, exh. cat., Musée d'Art Moderne de la Ville de Paris, 1996, pp. 131, 222

(another example illustrated, p. 131)

Dietmar Elger, ed., *Felix Gonzalez-Torres*, exh. cat. and catalogue raisonné, Ostfildern, 1997, no.

35, vol. I, pp. 31, 50; vol. II, p. 31 (another example illustrated, vol. II)

Miriam Katzeff, Thomas Lawson and Susan Morgan, eds., *REAL LIFE Magazine: Selected Writings and Projects, 1979-1994*, New York, 2006, p. 272-273, 282 (another example illustrated)

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



351

Jim Hodges

As close as I can get

Pantone color chips with adhesive tape

82 x 82 in. (208.3 x 208.3 cm)

Executed in 1998.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



Provenance

CRG Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, CRG Gallery, *Jim Hodges*, September 11–October 10, 1998

Museum of Contemporary Art Chicago, *Jim Hodges: Every Way*, January 16–April 11, 1999, pp. 8–9 (illustrated p. 8)

Saratoga Springs, The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College; Austin Museum of Art; Weatherspoon Art Museum, The University of North Carolina at Greensboro; Museum of Contemporary Art Cleveland, *Jim Hodges*, June 21, 2003–May 1, 2005, no. 4, pp. 42–43, 57, 98 (illustrated, pp. 42–43)

Dallas Museum of Art; Minneapolis, Walker Art Center; Boston, Institute of Contemporary Art; Los Angeles, Hammer Museum, *Jim Hodges: Give More Than You Take*, October 6, 2013–January 17, 2015, no. 47, pp. 51–52, 236 (illustrated, p. 51)

Literature

Jeffrey Kastner, "Jim Hodges," *Art/Text*, no. 64, February–April, 1999, p. 96

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



PROPERTY FROM THE JIM CARREY COLLECTION

352

Anish Kapoor

Untitled

mirrored Plexiglas and wood

87 1/2 x 82 x 21 7/8 in. (222.3 x 208.3 x 55.6 cm)

Executed in 2006, this work is unique.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



A stellar example by Anish Kapoor, *Untitled*, 2006, engages two of the artist's distinctive hallmarks with its concave shape and deep red color to create a mesmerizing experience of space and vision. Mirroring the world through a warped, wine-red lens, the work confronts viewers with a version of themselves that is magnified, stretched and flipped. Spanning over six and a half feet in length and width, this impressive work comes to auction from the collection of Golden Globe Award-winning actor Jim Carrey.

“The interesting thing about a polished surface to me is that when it is really perfect enough something happens— it literally ceases to be physical; it levitates; it does something else,”—Anish Kapoor

Recessed into the wall, *Untitled* expands upon Kapoor's investigation of voids and negative space, which the artist has approached through color, form and material. Consistently exploring the phenomenological relationship between viewers and artworks, the present example can be compared to projects across Kapoor's oeuvre such as his works using Vantablack. The trademarked material, a military-grade, synthetic coating that absorbs 99.96% of visible light, was utilized in his works at the 2021 Venice Biennale. These black hole-like sculptures provided a similarly elusive experience to that of *Untitled*. Drawing viewers in, the lacuna at the center of the present example invites ongoing contemplation of presence and absence. Of this interaction, Kapoor has reflected, “one of the things I've tumbled into in my process is that kind of uncertainty of what the object is.”ⁱ The concave structure of *Untitled* is not immediately registered since the edge of the work sits flush with the wall, prompting viewers to further investigate its true physical character.

“Red is a colour of the earth, it's not a colour of deep space; it's obviously the colour of blood and body. I have a feeling that the darkness that it reveals is a much deeper and darker darkness than that of blue or black” —Anish Kapoor

The color red heightens the visceral presence of *Untitled*. For Kapoor red is a symbolic and visually powerful color, as well as the color he most associates with his home country of India. It is recurrent in the artist's practice from his earliest works in the 1980s through his most recent, however the year 2006, when the present work was made, marked a high point in his use of the color. At that time Kapoor reflected: “Over the last so many years almost everything I have made is red... I have a feeling that the darkness that it reveals is a much deeper and darker darkness than that of blue or black. Turner's idea about colour was that colour was to be viewed in its relation to white, light always towards light. Everything I ever made I think, goes the other way. From red to black. It's the way that red recedes into darkness... That is mysterious. I'm not interested in composition. I want to find absolute conditions. If I make something red it's not red in relation to something else.”ⁱⁱ In the enigmatic *Untitled*, depth and surface poetically dissolve amidst its pristine, parabolic red surface.

Anish Kapoor in “London” | Art21

Video: <https://art21.org/watch/art-in-the-twenty-first-century/s10/anish-kapoor-in-london-segment/>

Anish Kapoor in “London” (SEGMENT) | Art21

ⁱ Anish Kapoor, quoted in “London,” *Art in the Twenty-First Century Season 10*, September 18, 2020, [online](#)

ⁱⁱ Anish Kapoor in “Anish Kapoor in conversation with Marcello Dantas,” 2006, [online](#)

Provenance

Gladstone Gallery, New York

Acquired from the above by the present owner in 2010

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



© Anish Kapoor. All Rights Reserved, DACS/Artimage 2023. Photo: Tim Mitchell

PROPERTY FROM THE JIM CARREY COLLECTION

353

Anish Kapoor

Non-Object (Spire)

stainless steel

118 7/8 x 118 1/8 x 118 1/8 in. (302.2 x 300 x 300 cm)

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

Estimate

\$250,000 — 350,000

[Go to Lot](#)



“I am really interested in the ‘non-object’ or the ‘non-material.’ I have made objects in which things are not what they at first seem to be.” —Anish Kapoor

Held in the personal collection of Hollywood actor Jim Carrey, *Non-Object (Spire)*, 2007, is an iconic example of Anish Kapoor’s *Spire* sculptures that have been prominently shown across the globe in exhibitions such as *Anish Kapoor: Turning the World Upside Down* at Kensington Gardens, London, organized by the Serpentine Gallery in 2010, and *Anish Kapoor* at Mehboob Studios, Mumbai in 2011. With its delicate, tapered pinnacle, precisely round base and polished steel surface, the outdoor sculpture almost otherworldly in its geometric perfection. Stretching up towards the sky, the work at once reflects and pierces its surroundings.

Anish Kapoor utilizes the phrase “non-object” to describe works that morph with their surroundings to highlight the beauty of other objects. A “non-object” does not refer to the lack of an object, but rather the malleable relationship between the object and its space. Kapoor’s “non-objects” upend traditional expectations of shape and form: they are solidly present but constantly in flux as they interact with their shifting settings. The title of *Non-Object (Spire)* hints at the elusive, seductive qualities of the sculpture. It is a substantive structure, but its presence is chameleon-like. This exceptional work is amongst the first of Kapoor’s *Non-Object* sculptures and epitomizes this series, which includes other examples such as *Non-Object (Pole)*, 2008 and *Non-Object (Plane)*, 2010.

“[Non-Object (Spire)] sits among the trees, its silver skin coated with rain drops: part religious icon and part futuristic form. As you walk towards it a second spire is reflected in the base of the larger. When you arrive up close it disappears like a mirage in an oasis.” —Sue Hubbard

Reflecting its external setting, *Non-Object (Spire)* is endlessly mutable. The impressive form retains a sense of lightness that draws viewers to contemplate, as Kapoor intends, its metaphysical presence. Interacting with daily changes in light and seasonal shifts in the landscape, *Non-Object (Spire)* provides a continually enticing experience. Warping and reflecting the external world, the work at once distorts our surroundings and heightens our perception of them. The work itself is a perfect shape, lifting geometry out of the theoretical and into the physical world.

Kapoor experimented with this concept in an earlier, smaller version of the work exhibited at Barbara Gladstone Gallery in the 2004 show *Whiteout*. *Spire*, 2004, dons a similar shape and structure but narrows more considerably at its highest point. *Non-Object (Spire)* relies on its substantial size to fulfill its nearly ten-foot peak. From understanding this shape and discovering pragmatic proportions, this earlier exercise prepared Kapoor to produce the present example at its full span, which has been shown widely to great acclaim. *Non-Object (Spire)* proves an important contribution to Kapoor’s contemporary exploration of monumental, awe-inspiring forms, which includes work such as *ArcelorMittal Orbit*, 2012, in Queen Elizabeth Olympic Park. Beckoning the

sublime, it updates the role one held by historical cathedral spires and even responds to paragons of supertall architecture like Burj Khalifa in Dubai or the Taipei 101 tower in Kapoor’s unmistakable style.

Provenance

Gladstone Gallery, New York

Acquired from the above by the present owner in 2011

Exhibited

New York, Gladstone Gallery, *Anish Kapoor*, May 12–June 22, 2008 (another example exhibited)
 Oudenburg, De 11 Lijnen, *Sculpture in Nature, Nature of Sculpture*, May 16–October 4, 2009, p. 36
 (another example exhibited and illustrated, p. 37, installation view illustrated, pp. 70, 72, 84;
 erroneously titled *Spire* and dated 2009)

London, Serpentine Gallery in Kensington Gardens, *Anish Kapoor: Turning the World Upside Down*,
 September 28, 2010–March 13, 2011, pp. 46, 48, 71 (another example exhibited; installation view
 illustrated, pp. 10, 49–52)

Mumbai, Mehboob Studios, *Anish Kapoor*, November 30, 2010–February 16, 2011, pp. 120, 210
 (another example exhibited and illustrated, p. 121)

Literature

David Anfam, *Anish Kapoor*, London, 2009, p. 458 (Gladstone Gallery, New York, 2008 installation view illustrated, pp. 459, 522; De 11 Lijnen, Oudenburg, 2009 installation view illustrated, pp. 460–6461)

Richard Cork, "Anish Kapoor, Kensington Gardens," *Financial Times*, October 5, 2010, online

Sue Hubbard, "Anish Kapoor, Turning the World Upside Down," *The New Statesman*, October 20, 2010, online

Lucy Archibald, "Dress up for Anish Kapoor," *Vogue India*, December 13, 2010, online (Mehboob Studios, Mumbai, 2010 installation view illustrated)

Malaika Byng, "Anish Kapoor's first exhibition in India," *Wallpaper**, 2010, online (another example illustrated; Mehboob Studios, Mumbai, 2010 installation view illustrated)

Zerin Anklesaria, "A hall of mirrors," *The Hindu*, January 8, 2011, online (Mehboob Studios, Mumbai, 2010 installation view illustrated)

Shirin Mehta, "Art Whirl," *Verve Magazine*, January 19, 2011, online (another example illustrated; Mehboob Studios, Mumbai, 2010 installation view illustrated)

Homi K. Bhabha, *Anish Kapoor*, Paris, 2011, pp. 361–363 (Mehboob Studios, Mumbai, 2011 installation view illustrated, p. 361; Kensington Gardens, London, 2010 installation view illustrated, p. 362; Gladstone Gallery, New York, 2008 installation view illustrated, p. 363)

Sir Norman Rosenthal, ed., *Symphony for a Beloved Sun: Anish Kapoor*, Berlin, 2013, p. 189 (another example illustrated)

Amah-Rose Abrams, "Anish Kapoor: From Conceptualism to Activism," *Artnet News*, December 8, 2015, online (illustrated)

Space Shifters, exh. cat., Hayward Gallery, London, 2018, p. 212 (Kensington Gardens, London, 2010 installation view illustrated, p. 109)

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



PROPERTY FROM THE JIM CARREY COLLECTION

354

Jeppe Hein

3-Dimensional Circle Illuminated

Remix Super Mirror, steel, Plexiglas, LED technique
and mirror foil

78 3/4 x 55 x 55 in. (200 x 140 x 140 cm)

Executed in 2007, this work is number 2 from an
edition of 3 plus 2 artist's proofs.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Provenance

303 Gallery, New York

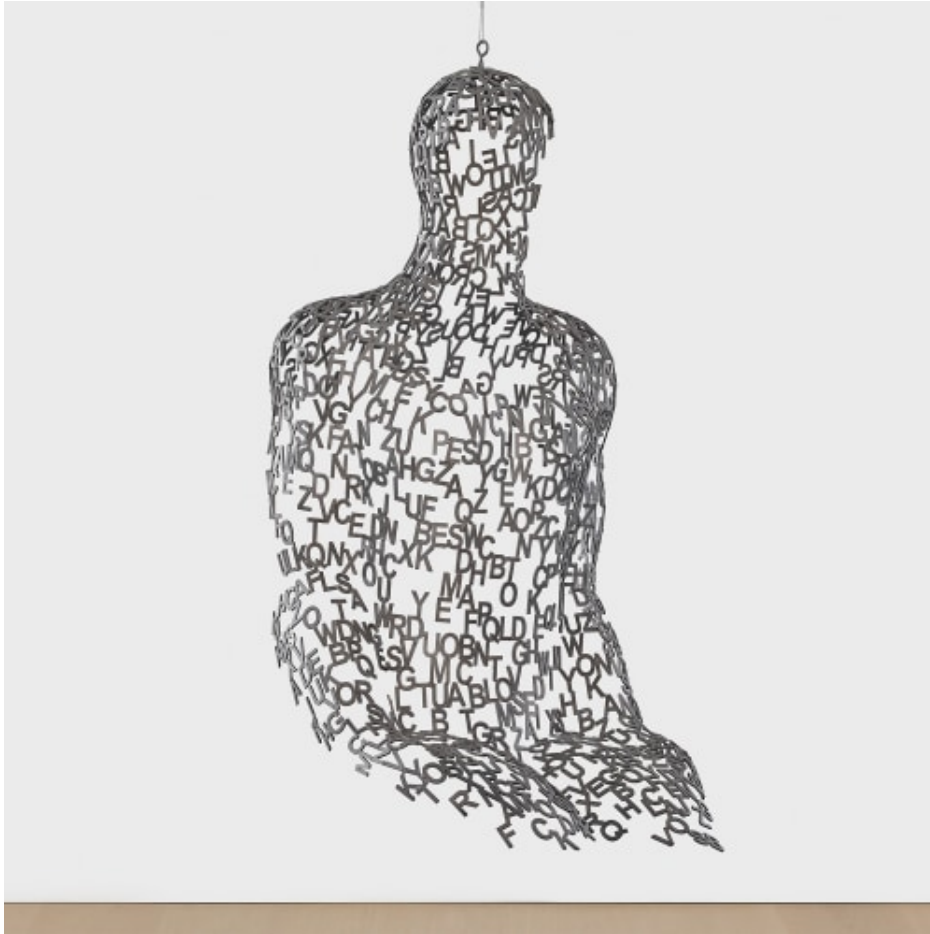
Acquired from the above by the present owner

Literature

Jeppe Hein: A Smile for You, exh. cat., Bonniers Konsthall, Stockholm, 2013, p. 180 (another example illustrated)

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



355

Jaume Plensa

Tel Aviv Man XVI

iron

72 x 35 x 43 in. (182.9 x 88.9 x 109.2 cm)

Executed in 2007.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



Tel Aviv Man XVI is a superb example of Jaume Plensa's investigation into the complexities of the human experience. Renowned for his monumental sculptures and public installations, Plensa uses letters to explore communication between individuals and cultures. The striking *Tel Aviv Man XVI* is a paragon of Plensa's marriage of letters with the human form. Composed of a "skin" of letters from the Latin alphabet, Plensa's figure analogizes letters as the fundamental component of language and culture, capable of being infinitely rearranged and recorded to communicate across generations. With its faceless figure, the present work represents both everyone and no one, poetically expressing the universal elements of the human experience.

"One letter alone is nothing. But together with other letters you get a word. A word with a word becomes a text, and so on. A person alone is nothing, but together with others we become family, a neighborhood, a city, a county, a country."—Jaume Plensa

Of his work with iron, Plensa has recounted: "I was dreaming about the moment when the mountains were formed, the moment when everything was liquid and hot and suddenly started to cool, solidify, and take shape. For me, there's a mythical element in the way fire transforms things into liquid. Something solid becomes liquid and then becomes an object again." Executed in the metal, *Tel Aviv Man XVI* is paradoxically industrial and ethereal: the elemental metal contrasts with its lattice-like construction. Suspended from a thin wire, the work appears as if floating mid-air in an exquisite, spiritual experience.

Interview with Jaume Plensa at Museu d'Art Contemporani di Barcelona (MACBA)

Video: <https://www.youtube.com/watch?v=I5Z6YLRJG4>

Provenance

Richard Gray Gallery, Chicago

Private Collection, Spain

Private Collection, Miami

Sotheby's New York, November 18, 2016, lot 462

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



356

Thomas Houseago

Untitled (Rebar Mask 2)

iron rebar construction

70 x 44 x 23 1/2 in. (177.8 x 111.8 x 59.7 cm)

Executed in 2013.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



356

Thomas Houseago

Provenance

Xavier Hufkens, Brussels

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



357

Wade Guyton

Untitled

signed and dated "Wade Guyton 2013" on the overlap
Epson UltraChrome K3 inkjet on linen
128 x 108 in. (325.1 x 274.3 cm)
Executed in 2013.

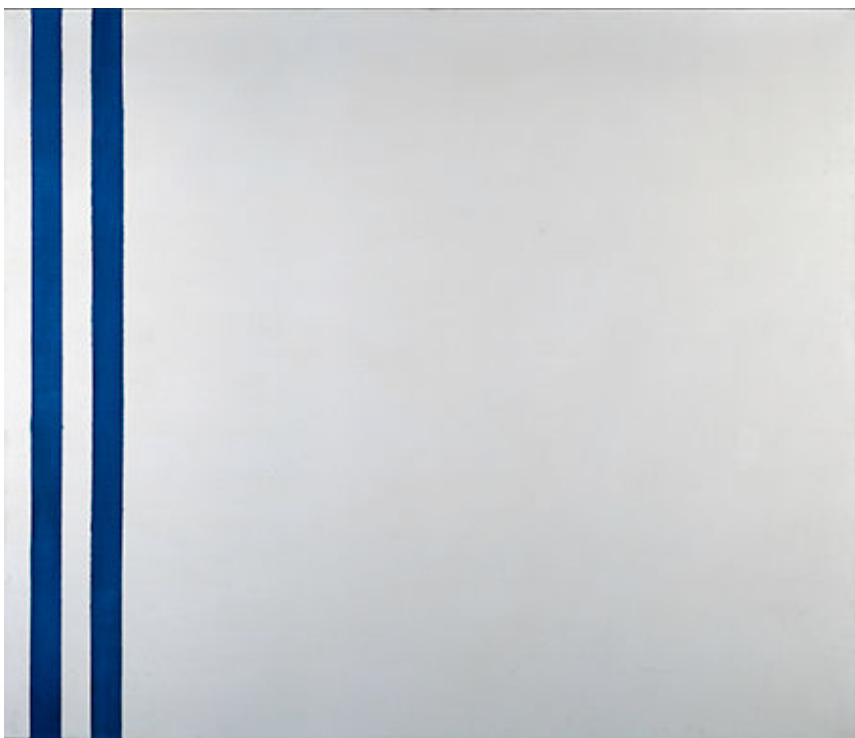
Estimate

\$250,000 — 350,000

[Go to Lot](#)



At first glance Wade Guyton's monumental *Untitled*, 2013, reads like a minimalist, abstract work from the 1960s: a broad, monochromatic white canvas is capped by a band of indigo across the uppermost edge. While the work might at first seem like the product of Barnett Newman or Carmen Herrera, it is in fact one of Guyton's "printer paintings," the artist's signature and enduring body of work created with Epson inkjet printers. Moving in closer to *Untitled*, what should be a simple printing task appears to have been botched: uneven smudges of blue drag across the top of the composition with varying saturation. Narrower bands of indigo on the left are countered by a wider, more homogenous stripe on the right, pierced by organically shaped deposits of heavy ink in a balance of harmony and dischord.



Barnett Newman, *Shimmer Bright*, 1968, Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art / Art Resource, NY, Artwork: © 2023 Barnett Newman Foundation/Artists Rights Society (ARS), New York

Guyton began the series in 2002 when he turned to printers as tools to investigate the traditional bounds of painting. Guyton initially explored digital forms in graduate school, creating

compositions with standard shapes in word processing software. This simple digital composition-making evolved into his "printer drawings" on paper and his later "printer paintings" on canvas. To create the work, Guyton manipulates his canvas by folding, jamming and pulling it through the inkjet printer. The resulting sputters, skips and streaks are an homage to chance, spontaneity and error, reflecting equally the artist's intent and the unexpected failures of the machine.

"It seems that the history of modern or contemporary art as we know it is itself a history of art defining its contours. So if my work makes any contribution to that it is merely an introduction of certain technology and simply maintaining a tradition of material or contextual self-awareness." —Wade Guyton

In his own words, Guyton is interested in the way "artworks work against the machine ... [and] how the printer can't handle such simple gestures" as printing basic shapes or colors.¹ While Guyton explores the printer's potential flaws and questions the role of the artist's hand, his work is not a critique of the machine. Rather, Guyton exploits the ways in which printing can go awry to break down the mechanical properties of the ostensibly seamless print. *Untitled* lays bare the linear strokes of the print head: we see how ink is emitted in repeated, redoubling motions through the striated final image.

Transforming the mundane printing process into a melodic work, *Untitled* references styles from art history while working firmly within his post-Conceptual generation. Modifying his predecessors in the developing home computer age, Guyton subverts the Hard-edge painting of Newman and Ellsworth Kelly with small moments across the canvas that seem lifted from the Color Field works of Helen Frankenthaler and the action paintings of Jackson Pollock. In *Untitled*, the evenly distributed dentils on the upper left of the work resemble the more rigid forms of the former, while the irregular smudges resemble the forms of the latter. The result is a unique work that is distinctly of its time, revealing the metaphoric and literal push and pull of the artist's hand and the unique signature of the machine.

¹ Wade Guyton in *Guyton/Walker: The Failever of Judgment*, exh. cat., Midway Contemporary Art, Minneapolis, 2005, p. 49

Provenance

Petzel Gallery, New York

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



358

Joe Bradley

SS Blackheart

acrylic on canvas, in 3 parts

120 1/8 x 160 in. (305.1 x 406.4 cm)

Painted in 2014.

Estimate

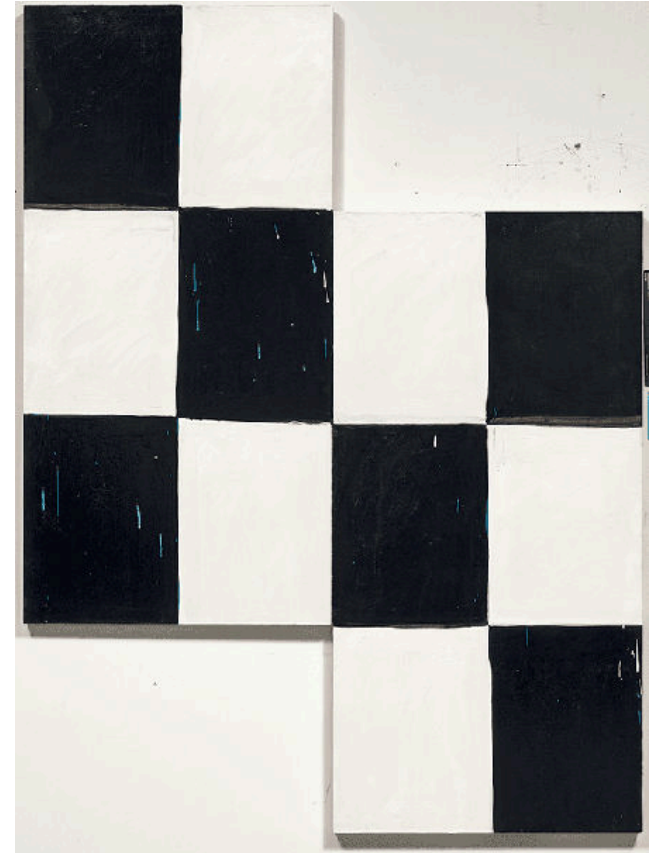
\$200,000 — 300,000

[Go to Lot](#)



Part of Joe Bradley's distinct series of block paintings, *SS Blackheart* is a monumental example of the artist's abstract practice. The present work was executed in 2014, the same year the artist had his mid-career survey at Le Consortium, Dijon, and just three years before his first museum show in the United States at the Albright-Knox Gallery in Buffalo. Recalling the hard-edge paintings of Ellsworth Kelly and Mary Heilmann's checkerboards, Joe Bradley's *SS Blackheart* is a large-scale investigation into abstraction.

With a sly nod to its minimalist forebears, Bradley's titling imbues the work with another layer of meaning. Immediately recalling the checkered flag that indicates the end of an automotive race, *SS Blackheart* is at once recognizable and enigmatic: "SS" suggests "super sports" and "Blackheart" is both an exhaust brand and fictional (and demonic) Marvel character. The present work alludes to machismo concepts of strength, all the while portraying a misbalance of black and white passages. Similar works to *SS Blackheart* were exhibited together at Galerie Eva Presenhuber, Zurich, in 2014, where they together show Bradley's thoughtful investigation of color, form, balance and structure. Much like Mary Heilmann's 1989 *Le Mans*, its title referring to the eponymous sports car race, *SS Blackheart* puts forth a more process-driven approach to abstraction that synthesizes an investigation of color and form with contemporary life.



Mary Heilmann, *Le Mans*, 1989. Artwork: Courtesy of the artist, 303 Gallery, New York, and Hauser & Wirth

Bradley's oeuvre is fundamentally process-driven. The artist's early devotion to abstraction is justified by his interest in "painting as an object" where the subject was "arbitrary."ⁱ Bradley's continuous balancing of sculptural and painterly elements in his work earned the artist much acclaim, especially with regards to his modular series of anthropomorphized robotic figures. This series would be given global attention on the occasion of the 2008 Whitney Biennial, where they were exhibited alongside images by John Baldessari and Patrick Hill.ⁱⁱ Bradley's use of contrast in *SS Blackheart* recalls this idea of a constructed image; the composition appears as an assembled "object," blurring the lines between painting and sculpture.

“Painting is very satisfying but not exactly fun. I like the pace of it. I like that it’s an experience that resists media. You have to be there in front of it to experience it—that’s a rare item these days.” —Joe Bradley

ⁱ Joe Bradley, quoted in Phyllis Tuchman, “Joe Bradley: Work in Progress,” *Gagosian Quarterly*, Winter 2018, [online](#)

ⁱⁱ Holland Cotter, “Art’s Economic Indicator,” *The New York Times*, March 7, 2008, [online](#)

Provenance

Galerie Eva Presenhuber, Zurich

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



359

Seth Price

PShop IRL

UV-cured inkjet on PETG vacuum-form

96 x 48 in. (243.8 x 121.9 cm)

Executed in 2009.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



359

Seth Price

Provenance

Petzel Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Petzel Gallery, *Seth Price: Folklore U.S.*, October 26–December 20, 2012



360

Haim Steinbach

Untitled (oyster head)

signed and dated "Haim Steinbach 2012" on the reverse

plastic laminated wood shelf, straw Chinese hat, Plan Toys, wooden cone sorting toy, Tim Burton "Oyster Boy" figurine and Whetstone wooden biscuit cutter
35 1/2 x 72 x 22 in. (90.2 x 182.9 x 55.9 cm)
Executed in 2012.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



360

Haim Steinbach

Provenance

Tanya Bonakdar Gallery, New York

Acquired from the above by the present owner



361

Ai Weiwei

Colored Vases

signed and dated "Weiwei 2014 six pieces [in Chinese]"
on the underside of the green and yellow vase
industrial paint on Neolithic and Han dynasty vases, in
6 parts

smallest 8 5/8 x 10 1/4 x 10 1/4 in. (21.9 x 26 x 26 cm)

largest 17 1/4 x 15 1/2 x 13 1/2 in. (43.8 x 39.4 x 34.3
cm)

installation dimensions variable

Executed in 2014.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



A paradox of creation and destruction, Ai Weiwei's *Colored Vases*, 2014, tackle several of the most essential subjects of the conceptual artist's oeuvre. Consisting of six Neolithic and Han dynasty vases the artist dipped in industrial paint, the present work engages the historic objects in an act that is both rebellious and deeply reverent of Chinese artistic history. No longer simply objects of a historic past, the six vases are proven to be unstable, changeable vessels that take on a palimpsest of meaning.

Weiwei has garnered international acclaim as an artist who rebels against authority and challenges history. Despite this reputation, Weiwei does not think of his work with historic artifacts as destructive. Rather, he puts plainly, "it's just an attitude."ⁱ Elaborating on his artistic process, Weiwei has stated: "I think I change the form; it's just a different way to interpret the form... I'm still questioning those very essential aesthetic judgements, where those judgements come from, and in that sense it has followed the tradition of making that pot."ⁱⁱ

"I wouldn't call it being destroyed, it just has another life, you know, it's a different way of looking at it." —Ai Weiwei

Ai Weiwei's engagement with ancient vases began in 1994 when he boldly painted a 2000-year-old Han Dynasty urn with the Coca Cola logo. As claimed by Philip Tinari, "This was his initial gesture toward an entire language built on the alternating destruction and reconstruction of the remainders of past glories, which he stitched into works as textural as they are conceptual."ⁱⁱⁱ A year later, the artist created a now-iconic series of photographs documenting his destruction of a vase of similar pedigree. The black and white photos of the artist nonchalantly dropping the ceramic are amongst the most recognizable imagery in contemporary Chinese art.

Colored Vases sparks a range of open-ended questions from, "Is something inherently valuable because of its age?" to "Why does context change value?" The present work utilizes ceramics that are considered common and, in fact, frequently sold in flea markets at low prices. In effect, objects that were anonymous have now been reclaimed by the artist. Astutely, Uta Rahman-Steinert notes, "In modern China as during ancient times, the addition of a signature serves both as a sign of possession and as an expression of respect and enhanced value."^{iv} Signed boldly on the underside of the green and yellow vase, Weiwei asserts his hand in the ongoing life of these storied vases.

ⁱ Ai Weiwei, quoted in Tim Marlow, John Tancock, Daniel Rosbottom and Adrian Locke, eds., *Ai Weiwei*, London, 2015, p. 20

ⁱⁱ *ibid.*

ⁱⁱⁱ Philip Tinari, "A Kind of True Living: The Art of Ai Weiwei," *Artforum*, Summer 2007, [online](#)

^{iv} Uta Rahman-Steinert in *Ai Weiwei: Evidence*, exh. cat., Martin-Gropius-Bau, Berlin, 2014, p. 46

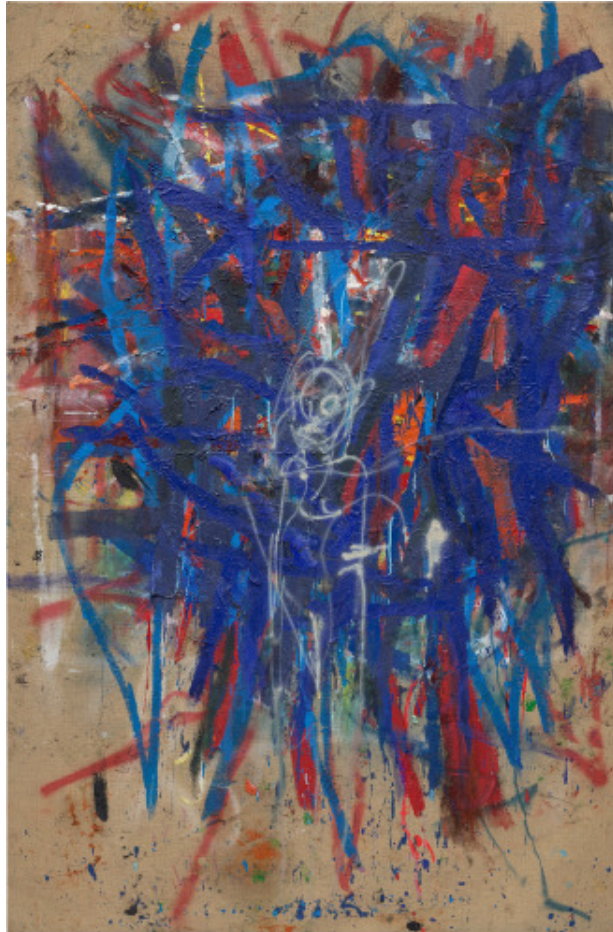
Provenance

Lisson Gallery, New York

Acquired from the above by the present owner in 2016

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



362

Spencer Lewis

Little Figure

signed and dated "S Lewis 18" on the stretcher
acrylic, oil, enamel spray paint and ink on canvas
103 3/8 x 67 1/2 in. (262.6 x 171.5 cm)
Executed in 2018.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



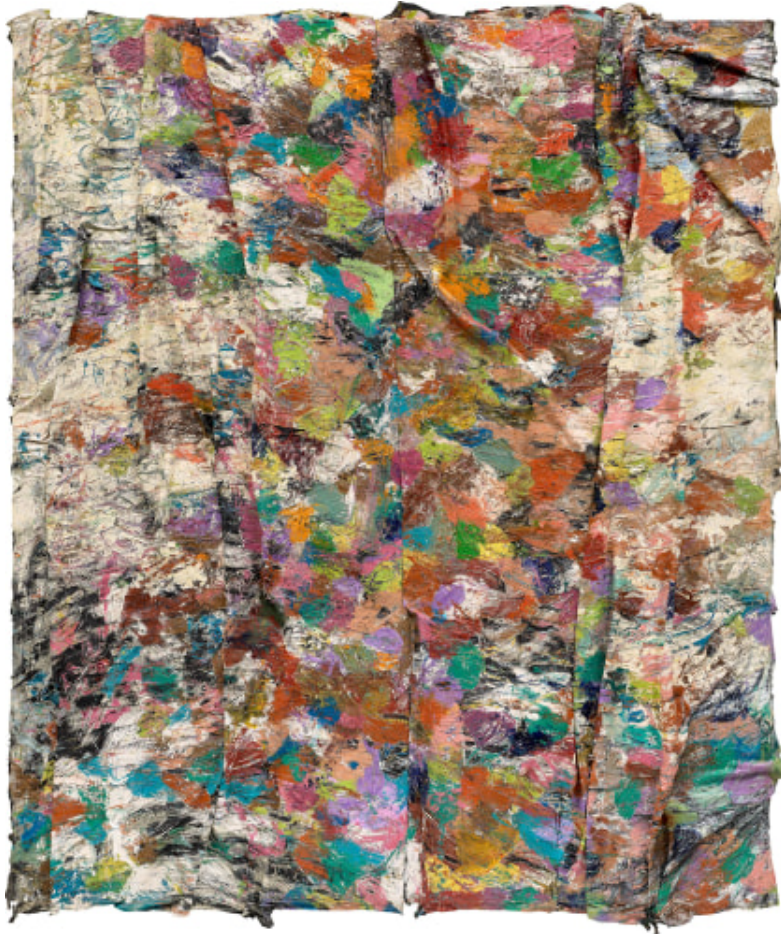
362

Spencer Lewis

Provenance

Harper's, New York

Acquired from the above by the present owner



363

Angel Otero

Wanderer Above a Sea of Fog

collaged oil paint skins on canvas

86 x 73 x 2 1/2 in. (218.4 x 185.4 x 6.4 cm)

Executed in 2011.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



363

Angel Otero

Provenance

Kavi Gupta Gallery, Chicago

Acquired from the above by the present owner

Exhibited

Chicago, Kavi Gupta Gallery, *Angel Otero: The Dangerous Ability to Fascinate Other People*,
September 9–November 12, 2011

Literature

Angel Otero, Chicago, 2012, p. 86 (illustrated, p. 57)



364

Sterling Ruby

SP122

signed with the artist's initials, titled and dated

"SP122' SR.10" on the reverse

spray paint on canvas

96 x 84 in. (243.8 x 213.4 cm)

Executed in 2010.

Estimate

\$180,000 — 250,000

[Go to Lot](#)



"I hope it is always true that each piece has a life of its own. I want the work to be schizophrenic, to defy and contradict how it is read, to shift in meaning, both inside and outside of the studio." —Sterling Ruby

Provenance

Andrew Kreps Gallery, New York

Acquired from the above by the present owner in 2012

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



PROPERTY OF AN ESTEEMED CONTEMPORARY ART
COLLECTION

365

Korakrit Arunanondchai

Untitled (Painting with History)

inkjet print on canvas, gel medium, bleached denim
and acrylic paint

86 x 64 in. (218.4 x 162.6 cm)

Executed in 2018.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



365

Korakrit Arunanondchai

Provenance

Carlos/Ishikawa, London

Acquired from the above by the present owner in 2019



366

Samuel Levi Jones

Ain't Supposed to Cry

signed, titled and dated "Samuel Levi Jones Ain't
Supposed to Cry 2016" on the reverse
deconstructed encyclopedia books, canvas and wood
42 1/4 x 48 1/2 in. (107.3 x 123.2 cm)
Executed in 2016.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



366

Samuel Levi Jones

Provenance

Halsey McKay Gallery, East Hampton
Acquired from the above by the present owner

Exhibited

East Hampton, Halsey McKay, *Samuel Levi Jones*, July 23–August 8, 2016

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



367

Hugo McCloud

Untitled

aluminum foil, aluminum coating and oil on tar
mounted to wood

84 x 64 1/4 in. (213.4 x 163.2 cm)

Executed in 2014.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



367

Hugo McCloud

Provenance

Luce Gallery, Turin

Private Collection, Palm Beach

Acquired from the above by the present owner



368

Loie Hollowell

Point of Entry (red slice over green lingam)

signed, titled and dated "February 6, 2017 Loie Hollowell "Point of Entry - Red slice over green lingam"" lower edge

soft pastel and graphite on paper
15 1/2 x 11 3/4 in. (39.4 x 29.8 cm)
Executed on February 6, 2017.

Estimate
\$40,000 — 60,000

[Go to Lot](#)



"I want my paintings to be experiential. I want them to take the viewer into a phenomenological space of sensual pleasure. I want them to bring the viewer into the present... and into their own space, within their body. I want the work to be felt on a physical level." —Loie Hollowell

Provenance

Pace, London

Acquired from the above by the present owner

Literature

Katya Kazakina, "These Are the Young Female Artists to Watch," *Bloomberg*, October 19, 2017, online (Frieze London, 2017 installation view illustrated)

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



369

Ángeles Agrela

Elena

signed "A. AGRELA" lower right
acrylic and pencil on paper
78 3/4 x 59 1/8 in. (200 x 150 cm)
Executed in 2016.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Galería Yusto/Giner, Marbella

Private Collection

Acquired from the above by the present owner

Literature

Ángeles Agrela, Marbella, 2021, pp. 29, 63 (illustrated, p. 63)

Luiki Aondo, "La ubetense Ángeles Agrela nos invita a un universe femenino lleno de color, pelo y estampados," *Cultura Inquieta*, March 25, 2022, online (illustrated)

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



370

George Condo

Out of Time and In Space

signed and dated "Condo June 29, 2020" upper left

Aquarelle pencil and wash and ink on paper

26 x 40 in. (66 x 101.6 cm)

Executed in 2020.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



“They [portrait drawings] were part of my daily routine. To get up, have coffee and just draw... They represent the fear and sadness of the distancing we all have to be a part of.” —George Condo, 2020

Provenance

Gladstone Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Gladstone Gallery, *Drawing 2020*, September 24–December 5, 2020, p. 44 (illustrated)

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



371

Dana Schutz

Flasher

signed and dated "Dana Schutz 2012" lower right
monotype with watercolor, pastel, crayon and pencil
on paper

48 x 72 in. (121.9 x 182.9 cm)

Executed in 2012.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



371

Dana Schutz

Provenance

Petzel Gallery, New York

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



372

Jenna Gribbon

Kevin

oil on paper

51 3/4 x 42 1/2 in. (131.4 x 108 cm)

Painted in 2013.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



372

Jenna Gribbon

Provenance

Acquired directly from the artist by the present owner



373

Scott Kahn

Still Life with Roses and Cards

signed and dated "S. Kahn '86" lower right; signed, titled, inscribed and dated "STILL LIFE WITH ROSES AND CARDS KAHN 1986 © 1986 by Scott Kahn all rights reserved" on the overlap

oil on canvas

25 x 26 in. (63.5 x 66 cm)

Painted in 1986.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



“I was intrigued by cards and their suggestion of chance.” —Scott Kahn

Provenance

Katharina Rich Perlow Gallery, New York

Acquired from the above by the present owner



374

Maureen Gallace

Yellow Field, Easton, Ct.

signed and dated "maureen gallace 2002" on the overlap

oil on linen

9 x 12 in. (22.9 x 30.5 cm)

Painted in 2002.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

303 Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, 303 Gallery, *Maureen Gallace*, March 1–April 12, 2003

Dallas Museum of Art, *Concentrations 43: Maureen Gallace*, May 11–August 17, 2003, n.p.
(illustrated)

New York, MoMA PS1, *Maureen Gallace: Clear Day*, April 9–September 10, 2017



375

Lucas Arruda

Sem título

signed and dated "Lucas Arruda 2010" on the reverse
of the backing board

oil and wax on paper, in artist's frame

9 1/2 x 11 5/8 in. (24.1 x 29.5 cm)

Executed in 2010.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



375

Lucas Arruda

Provenance

Mendes Wood DM, São Paulo

Acquired from the above by the present owner



376

Nicole Eisenman

Starry Night

signed, titled and dated "Nicole Eisenman 13 Starry Night" on the reverse

oil on canvas

30 x 24 in. (76.2 x 61 cm)

Painted in 2013.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



376

Nicole Eisenman

Provenance

Vielmetter, Los Angeles

Acquired from the above by the present owner



377

Nicole Eisenman

Untitled

oil on canvas

30 x 24 in. (76.2 x 61 cm)

Painted in 2013.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



377

Nicole Eisenman

Provenance

Vielmetter, Los Angeles

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



378

Dana Schutz

Untitled

signed and dated "Dana Schutz 2006" on the reverse
oil on canvas

10 x 10 in. (25.4 x 25.4 cm)

Painted in 2006.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



378

Dana Schutz

Provenance

Private Collection



380

Emily Mae Smith

The Rope

signed and dated "Emily Mae Smith 2014" on the overlap
prepared ground, watercolor, acrylic and oil on linen
14 x 11 in. (35.6 x 27.9 cm)
Painted in 2014.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



380

Emily Mae Smith

Provenance

Laurel Gitlen, New York

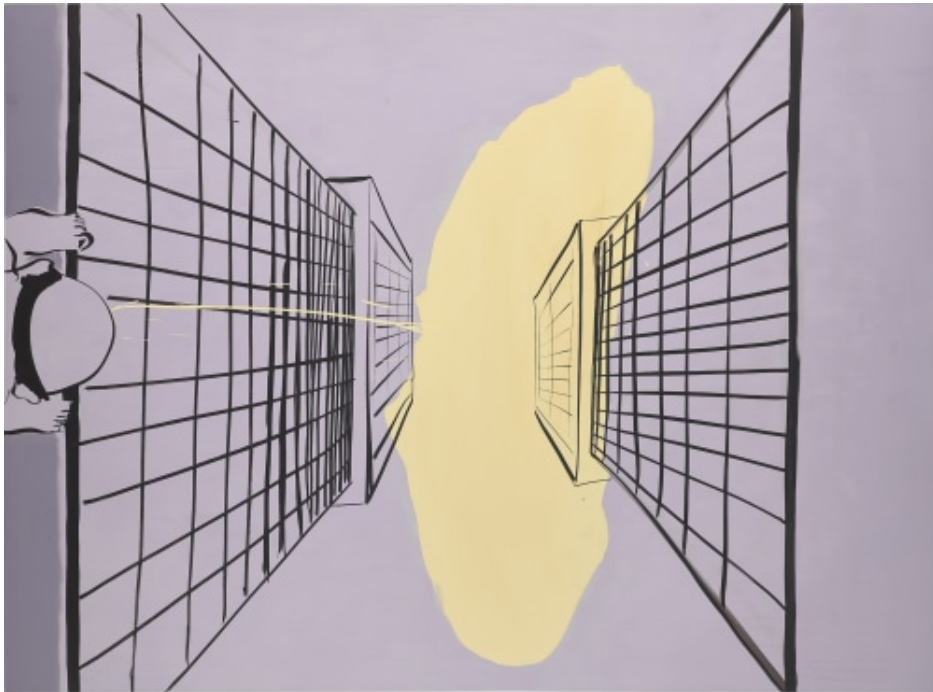
Acquired from the above by the present owner

Exhibited

New York, Present Company, *SHARPER IMAGE*, May 12–June 18, 2017

Literature

“The Best Booths at New York Art Week 2022,” *Artsy*, May 6, 2022, online (illustrated)



381

Tala Madani

Piss on Purple

signed and dated "Madani 2013" on the overlap
oil on canvas

77 x 104 in. (195.6 x 264.2 cm)

Painted in 2013.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



381

Tala Madani

Provenance

Pilar Corrias, London

Acquired from the above by the present owner



382

Tala Madani

Tail Ends

signed and dated "Madani 2013" on the overlap

acrylic, pencil and oil on canvas

86 x 76 in. (218.4 x 193 cm)

Executed in 2013.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



382

Tala Madani

Provenance

Pilar Corrias, London

Acquired from the above by the present owner



383

Henry Taylor

Portuguese, Light

signed, inscribed and dated "Morocco 2017 Henry Taylor" on the reverse

acrylic on canvas

31 1/2 x 23 5/8 in. (80 x 60 cm)

Painted in 2017.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



"When you're making paintings, you sit, and you're alone a lot, so you reflect... I have to rely on memory, and I'm in the studio, sometimes just thinking... You know when you're on a lake, in a boat, with your fishing rod, and you don't catch any fish? But you got to be out there." —Henry Taylor

Provenance

Blum & Poe, Los Angeles

Acquired from the above by the present owner

Exhibited

Tokyo, Blum & Poe, *Henry, Taylor: Here and There*, March 24–May 19, 2018

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



384

Meleko Mokgosi

Lekgowa

oil and charcoal on canvas over panel

diameter 94 1/2 in. (240 cm)

Executed in 2010–2014.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



Meleko Mokgosi

Provenance

Honor Fraser Gallery, Los Angeles

Acquired from the above by the present owner

Exhibited

Los Angeles, Hammer Museum, *Made in L.A. 2012*, June 2–September 2, 2012

Los Angeles, Honor Fraser Gallery, *Meleko Mokgosi, Pax Kaffraria*, April 19–May 31, 2014

Rochester, Memorial Art Gallery, *Meleko Mokgosi: Pax Kaffraria*, February 19–May 7, 2017

Literature

Yael Lipschutz, “Meleko Mokgosi’s Existentialism,” *Art in America*, June 21, 2012, online

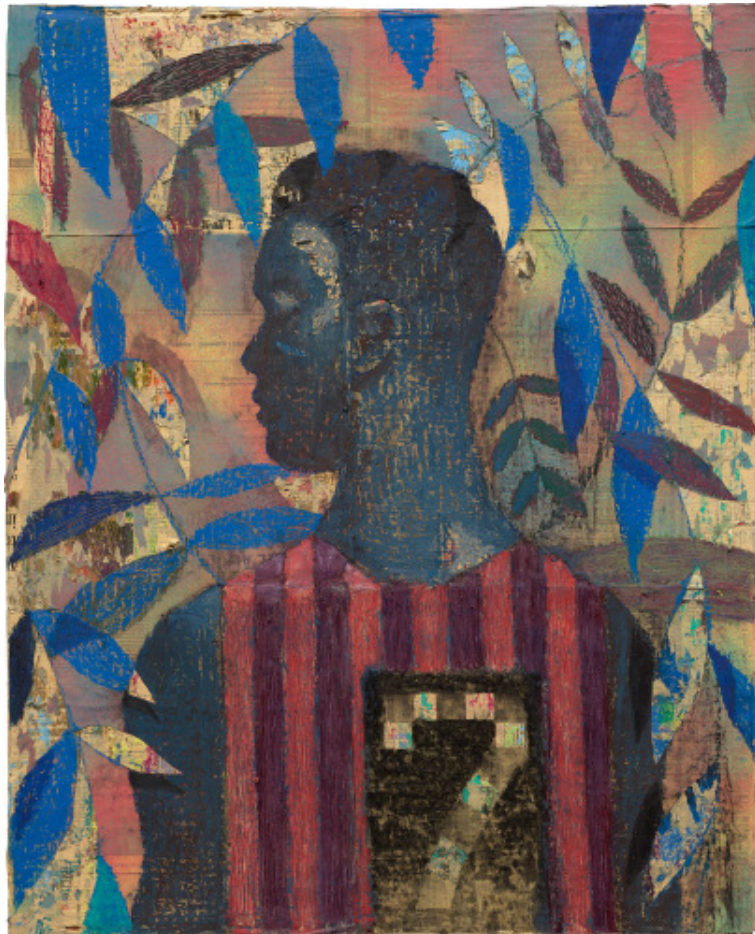
Jonathan Binstock and Malik Gaines, *Meleko Mokgosi, Pax Kaffraria*, Los Angeles, 2014, pp. 32–33, 115 (illustrated, p. 33)

“Meleko Mokgosi “Pax Kaffraria” @ Honor Fraser, LA” *Juxtapoz*, April 22, 2014, online (Honor Fraser Gallery, Los Angeles, 2014 installation view illustrated)

“SFAQ Pick: “Pax Kaffraria” Solo Exhibition by Meleko Mokgosi at Honor Fraser Gallery, Los Angeles,” *San Francisco Arts Quarterly*, April 24, 2014, online (Honor Fraser Gallery, Los Angeles, 2014 installation view illustrated)

Rebecca Rafferty, “Contested Territory,” *Rochester City Newspaper*, February 22, 2017, online (Memorial Art Gallery, Rochester, 2017 installation view illustrated)

Heather Layton, “Meleko Mokgosi: Paz Kaffraria,” *CAA Reviews*, February 13, 2018, online



386

Derek Fordjour

No. 79

signed and dated "FORDJOUR '16" on the reverse
acrylic, charcoal and oil pastel on newspaper mounted
to canvas

30 x 24 in. (76.2 x 61 cm)

Executed in 2016.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

Luce Gallery, Turin

Acquired from the above by the present owner

Exhibited

Francesca Capossela, "Sports Are a Metaphor for Inequality in These Colorful Paintings," *Vice*, June 21, 2017, online (illustrated; erroneously dated 2017)

Literature

Claire Gilman and Manon Slome, *Fordjour*, exh. cat., Sugar Hill Children's Museum of Art, New York, 2018, pp 76–77 (illustrated, p. 76; erroneously dated 2017)



387

Cinga Samson

Inkonjane 3

signed and dated "Cinga Samson 2019" on the reverse
oil on canvas

31 1/2 x 23 5/8 in. (80 x 60 cm)

Painted in 2019.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



387

Cinga Samson

Provenance

blank projects, Cape Town

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



388

George Rouy

Gentle Refusal

acrylic on canvas

88 5/8 x 118 1/8 in. (225 x 300 cm)

Painted in 2018.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



“At the same time that Rouy’s figures seem to blend into one another, they also refuse that intimate merger. They toe the wavering line between self and other, a line whose crossing could mean connection or obliteration.” —Sharon Mizota

Provenance

Steve Turner, Los Angeles

Acquired from the above by the present owner

Exhibited

Los Angeles, Steve Turner, *Smothered Awake*, October 27–December 8, 2018

Literature

Lara Monro, "The Seductive, Ecstatic Bodies of Artist-to-Watch George Rouy," *AnOther Magazine*, October 26, 2018, online (illustrated)

Sharon Mizota, "Review: Impossibly twisted and intertwined bodies fill the paintings of George Rouy," *Los Angeles Times*, November 9, 2018, online



389

Alfonso Gonzalez JR

K-Town Landscape

signed and dated "Alfonso Gonzalez JR 2020" on the reverse

oil and enamel on canvas
48 x 48 in. (121.9 x 121.9 cm)

Executed in 2020.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

Exhibited

Madrid, Galería Javier López & Fer Frances, *Lxs Angelinxs*, March 4–April 30, 2021

Literature

Kristin Farr, “Alfonso Gonzalez Jr: The Power of Observation,” *Juxtapoz*, 2021, online (illustrated)
“Lxs AngelinXs @ Javier Lopez & Fer Frances, Madrid,” *Juxtapoz*, March 16, 2021, online (illustrated)

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



390

Sayre Gomez

Untitled

acrylic on canvas over panel
84 x 60 in. (213.4 x 152.4 cm)
Painted in 2015.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



390

Sayre Gomez

Provenance

Galerie Nagel Drexler

Acquired from the above by the present owner



391

Caroline Absher

Spirit of the Cat Watching

signed, partially titled and dated "Spirit Caroline E.

Absher 2021" on the overlap

oil on canvas

48 x 62 in. (121.9 x 157.5 cm)

Painted in 2021.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



391

Caroline Absher

Provenance

Acquired directly from the artist by the present owner



392

Caitlin Cherry

Attacdog Leviathan

signed, titled and dated "CAITLIN CHERRY Caitlyn Cherry 2019 "Attacdog Leviathan"" on the reverse
oil on canvas

72 1/2 x 72 1/2 in. (184.2 x 184.2 cm)

Painted in 2019.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



392

Caitlin Cherry

Provenance

Luis de Jesus Los Angeles

Acquired from the above by the present owner



393

Zoé Blue M.

Morning Routine

acrylic on dyed linen
24 x 20 in. (61 x 50.8 cm)
Painted in 2018.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



393

Zoé Blue M.

Provenance

Acquired directly from the artist by the present owner



394

Ivy Haldeman

Banana Phone

signed and dated "I R Haldeman 2018" on the reverse
acrylic on linen over board
24 x 16 1/2 in. (61 x 41.9 cm)
Painted in 2018.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



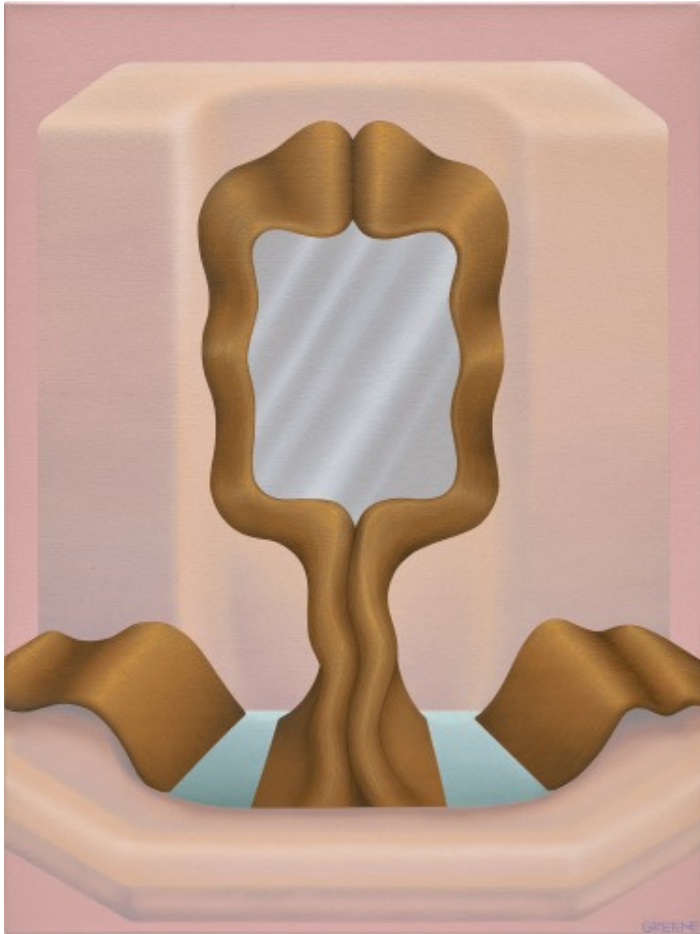
394

Ivy Haldeman

Provenance

Downs & Ross, New York

Acquired from the above by the present owner



395

Molly Greene

Mirror #2

signed "GREENE" lower right
acrylic on canvas
40 x 30 in. (101.6 x 76.2 cm)
Painted in 2019.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



395

Molly Greene

Provenance

The Hole, New York

Private Collection

Acquired from the above by the present owner

Literature

"Artist Spotlight: Molly Greene," *BOOOOOOOM*, January 13, 2020, online (illustrated)



396

Amanda Baldwin

Just A Slice

signed, titled and dated "Just A Slice 2018 Amanda Baldwin" on the overlap

oil on canvas

64 x 84 in. (162.6 x 213.4 cm)

Painted in 2018.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



396

Amanda Baldwin

Provenance

Acquired directly from the artist by the present owner in 2018



397

Daisy Dodd-Noble

Four Trees with Pink Sky and Yellow Grass

signed with the artist's initials "DD-N" on the reverse
oil on canvas

35 x 45 5/8 in. (88.9 x 115.9 cm)

Painted in 2021.

Estimate

\$7,000 — 10,000

[Go to Lot](#)



397

Daisy Dodd-Noble

Provenance

Acquired directly from the artist by the present owner



398

Thomas Houseago

Flower/Plant Panel I

Tuf-Cal, hemp and iron rebar

77 x 46 1/2 x 8 3/4 in. (195.6 x 118.1 x 22.2 cm)

Executed in 2011.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Michael Werner, New York

Acquired from the above by the present owner

Exhibited

New York, Michael Werner, *Flowers for Summer*, June 30–September 10, 2011



399

Laurens Legiers

sinking ship

signed, titled and dated "SINKING SHIP LEGIERS
2020" on the reverse

oil on canvas

47 1/4 x 37 1/4 in. (120 x 94.6 cm)

Painted in 2020.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



399

Laurens Legiers

Provenance

PLUS-ONE Gallery, Antwerp

Acquired from the above by the present owner

Exhibited

Antwerp, PLUS-ONE Gallery, *L'Heure Bleue (Part I)*, June 9-August 23, 2020



400

Eliot Greenwald

Night Car (vague distinction 4)

signed, titled and dated "NIGHT CAR (vague distinction 4) 2021 Eliot Greenwald Eliot Greenwald" on the reverse

oilstick and acrylic on canvas
47 1/4 x 40 1/2 in. (120 x 102.9 cm)
Executed in 2021.

Estimate
\$18,000 — 22,000

[Go to Lot](#)



400

Eliot Greenwald

Provenance

Harper's, New York

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



401

Bony Ramirez

La Mancha De Plátano

signed, titled and dated "BONY RAMIREZ "La Mancha De Platanó" (2022)" on the reverse
acrylic, color pencil, oil pastel, marker, artist's worn tank top and Bristol paper on panel
48 x 48 in. (121.9 x 121.9 cm)
Executed in 2022.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



401

Bony Ramirez

Provenance

Thierry Goldberg Gallery, New York

Acquired from the above by the present owner



402

Gideon Appah

Portrait of Half-Nude Woman

signed, partially titled and dated "PORTRAIT OF HALF WOMAN Appah Gideon Appah 2017" on the reverse

acrylic on canvas

39 3/4 x 29 1/8 in. (101 x 74 cm)

Painted in 2019.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Mitchell-Innes & Nash, New York

Acquired from the above by the present owner

Literature

Gideon Appah, exh. cat., Gallery 1957, Accra and London, 2021, pp. 26, 27 (illustrated, p. 27)



403

Jonathan Lyndon Chase

Hacate

signed and dated "Jonathan L. Chase 2016 Jonathan L. Chase 2017" on the overlap

glitter, acrylic, marker and graphite on canvas

35 x 24 in. (88.9 x 61 cm)

Executed in 2016-2017.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Kohn Gallery, Los Angeles

Private Collection (acquired from the above)

Phillips, Hong Kong, November 25, 2019, lot 101

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



404

Koichi Sato

For The Heart

signed and dated "Koichi Sato Koichi Sato 2021 koichi"

on the overlap

acrylic and oil on canvas

36 x 24 in. (91.4 x 61 cm)

Painted in 2021.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



404

Koichi Sato

Provenance

GNYP Gallery, Berlin

Acquired from the above by the present owner

Exhibited

Berlin, GNYP Gallery, *Susumu Kamijo & Koichi Sato: Nobunaga 02*, October 8–November 6, 2021

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



405

Emmanuel Taku

Golden Steps

signed and dated "TAKU 2022" lower right

acrylic and paper collage on canvas

82 x 52 1/4 in. (208.3 x 132.7 cm)

Executed in 2022.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



405

Emmanuel Taku

Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



406

Yinka Shonibare CBE RA

Pedagogy Boy/Boy

wood, Dutch wax printed cotton, metal and fiberglass

36 x 35 1/2 x 29 in. (91.4 x 90.2 x 73.7 cm)

Executed in 2003.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

Stephen Friedman Gallery, New York

Acquired from the above by the present owner in 2003

Exhibited

Rotterdam, Museum Boijmans Van Beuningen; Kunsthalle Wien, *Yinka Shonibare. Double Dutch*, February 21–September 5, 2004, pp. 148–149 (illustrated)

Philadelphia, The Fabric Workshop and Museum, *Yinka Shonibare MBE*, September 8–November 6, 2004

Sydney, Museum of Contemporary Art; New York, Brooklyn Museum; Washington, D.C., National Museum of African Art, Smithsonian Institution, *Yinka Shonibare MBE*, September 24, 2008–March 7, 2010, pp. 108–109 (illustrated, p. 108)

Philadelphia, Barnes Foundation, *Yinka Shonibare MBE: Magic Ladders*, January 24–April 21, 2014, pp. 50–51, 79 (illustrated, pp. 50–51)

Literature

Brian Sholis, “Yinka Shonibare,” *Artforum*, October 14, 2004, online

Susana Fuentes, “Reading Rainbow,” *Blouin Lifestyle*, January 2014, p. 34 (illustrated)

Priscilla Frank, “Yinka Shonibare MBE Remixes The Enlightenment In Stunning ‘Magic Ladders’ Exhibition,” *Huffington Post*, January 14, 2014, online (illustrated)

Japhet Alakam, “Shonibare’s Magic Ladders explores childhood education, enlightenment,” *Vanguard*, February 20, 2014, online (illustrated; erroneously dated 2011)

Gerald Schroder and Christina Threuter, eds., *Wilde Dinge in Kunst und Design: Aspekte der Alterität seit 1800*, Bielefeld, 2017, p. 130



407

Rebecca Brodskis

La paternité #2

signed, titled and dated "La Paternité #2 Rebecca Brodskis Brodskis 2020" on the reverse

oil on canvas

51 1/8 x 38 1/4 in. (130 x 97 cm)

Painted in 2020, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Kristin Hjellegjerde Gallery, London

Acquired from the above by the present owner

Exhibited

London, Kristin Hjellegjerde Gallery, *Rebecca Brodskis: Arrêt sur image*, January 21–February 20, 2021

Literature

“Rebecca Brodskis,” *Slimi Magazine*, October 21, 2020, online (illustrated)

Abby Provenzano, “Rebecca Brodskis,” *Interlocutor*, February 1, 2021, online (illustrated; Kristen Hjellegjerde, London, 2021 installation view illustrated)



408

Claire Tabouret

Les masques (de biais 2)

signed, titled and dated "C. TABOURET 2015 LES

MASQUES (DE BÍÁÍS 2)" on the reverse

acrylic on canvas

18 x 21 5/8 in. (45.7 x 54.9 cm)

Painted in 2015.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



408

Claire Tabouret

Provenance

Bugada & Cargnel, Paris

Acquired from the above by the present owner



409

Jamian Juliano-Villani

The Critic

signed, titled and dated "JAMIAN JULIANO-VILLANI

THE CRITIC 2020" on the overlap

acrylic on canvas

24 x 18 in. (61 x 45.7 cm)

Painted in 2020.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

JTT, New York

Acquired from the above by the present owner

Exhibited

New York, JTT, *Jamian Juliano-Villani: Mrs. Evan Williams*, December 9, 2020–January 23, 2021

Literature

“Mrs. Evan Williams: The Wild Ride of Jamian Juliano-Villani’s New Solo Show @ JTT, NYC,”

Juxtapoz, December 17, 2020, online (illustrated)



410

Jason Boyd Kinsella

Sverre

signed, titled and dated "Jason Boyd Kinsella Jason
Boyd Kinsella 2020 "Sverre"" on the reverse; further
signed, titled and dated "Jason Boyd Kinsella 2020
"Sverre"" on the stretcher

oil on canvas

47 1/4 x 39 3/8 in. (120 x 100 cm)

Painted in 2020.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



410

Jason Boyd Kinsella

Provenance

Acquired directly from the artist by the present owner in 2020



411

Emma Stern

Naomi 3

signed and dated "Emma Stern '20" on the reverse
oil on canvas

35 1/2 x 30 in. (90.2 x 76.2 cm)

Painted in 2020.

Estimate

\$7,000 — 10,000

[Go to Lot](#)



411

Emma Stern

Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



412

Jonathan Chapline

The Builders

signed "CHAPLINE" on the reverse

Flashe and acrylic on panel

70 x 85 in. (177.8 x 215.9 cm)

Executed in 2020.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



412

Jonathan Chapline

Provenance

NANZUKA, Tokyo

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



413

Allison Zuckerman

Abduction

signed and dated "Allison Zuckerman 2019" on the overlap

acrylic and archival CMYK ink on canvas

54 x 85 in. (137.2 x 215.9 cm)

Executed in 2019.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



413

Allison Zuckerman

Provenance

Unit London

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



414

Jordi Ribes

Party B

signed and dated "Ribes 2021" on the reverse

oil on canvas

70 7/8 x 70 7/8 in. (180 x 180 cm)

Painted in 2021.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



Provenance

L21 Gallery, Palma

Acquired from the above by the present owner

Exhibited

Palma, L21 Gallery, *Eating Sugar? No, Papa!*, October 1–December 3, 2021, pp. 7, 23 (illustrated; installation view illustrated, p. 7)



415

Szabolcs Bozó

Voodoo Child - LA 06

signed, partially titled and dated "Bozo 2020 LA" on the reverse

acrylic on canvas

63 x 51 1/8 in. (160 x 130 cm)

Painted in 2020.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



Provenance

Simchowitiz Gallery, Los Angeles

Private Collection, Oregon

Acquired from the above by the present owner

Literature

Adam Hencz, "A Perfect Antidote to Disquiet Times: The Goofy Creatures of Szabolcs Bozó,"

Artland Magazine, online (illustrated)



416

Baldur Helgason

Solo Scenes No.2

signed "Baldur" lower right

oil on canvas

59 x 39 1/4 in. (149.9 x 99.7 cm)

Painted in 2021.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



416

Baldur Helgason

Provenance

König Galerie, Berlin

Acquired from the above by the present owner



417

Andres Valencia

Magnifico Torrero

signed and dated "Andres.V 3.2023" on the reverse
acrylic and oil pastel on canvas
60 x 40 in. (152.4 x 101.6 cm)
Executed in 2023.

Estimate

\$60,000 — 80,000

[Go to Lot](#)

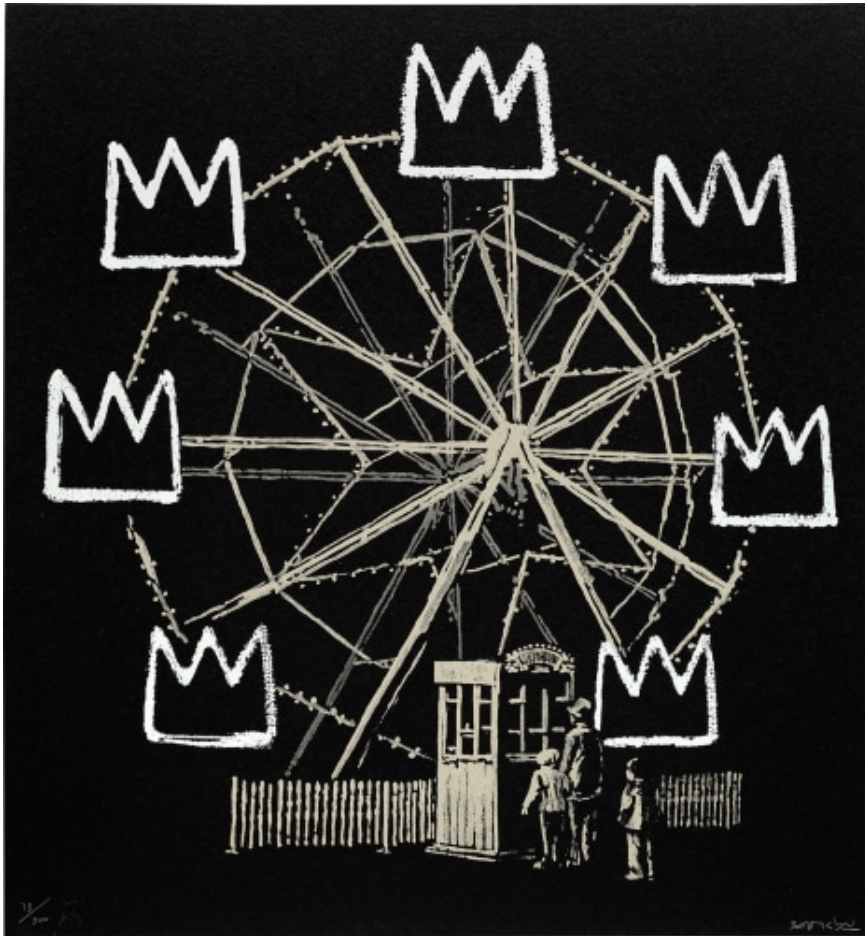


417

Andres Valencia

Provenance

Acquired directly from the artist by the present owner



418

Banksy

Banksquiat (Grey)

signed "Banksy" lower right; numbered "73/300"

lower left

screenprint on grey card

29 1/2 x 27 5/8 in. (75 x 70 cm)

Executed in 2019, this work is number 73 from an edition of 300 and is accompanied by a certificate of authenticity issued by Pest Control.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



418

Banksy

Provenance

Pest Control, London

Acquired from the above by the present owner



419

Javier Calleja

Balloon Baby_Pink

fiberglass with steel structure, crystal glass and
metallic paint

78 3/4 x 102 3/8 x 78 3/4 in. (200 x 260 x 200 cm)

Executed in 2021.

Estimate

\$150,000 — 250,000

[Go to Lot](#)



Provenance

NANZUKA, Tokyo

Acquired from the above by the present owner

Exhibited

Tokyo, NANZUKA UNDERGROUND, *Javier Calleja: Open Your Eyes*, November 14–December 26, 2021 (another example exhibited)

El Centro Cultural Fundación Unicaja de Málaga, *Mr. Günter, The Cat Show*, March 4–September 6, 2023 (another example exhibited)

Literature

Shawn Ghassemitari, “Javier Calleja Reminds You to “Open Your Eyes” at NANZUKA,” *Hypebeast*, November 24, 2021, online (NANZUKA, Tokyo, 2021 installation view of another example illustrated)

Javier Calleja, *Why Not?*, Tokyo, 2023, n.p. (NANZUKA, Tokyo, 2021 installation view of another example illustrated)



420

Javier Calleja

No Art Here

signed with the artist's initials and inscribed "JVC.sculpture.016 ED1" on the interior bracket
aluminum, crystal glass and knit hat, in 2 parts
(i) 70 7/8 x 51 1/8 x 31 1/2 in. (180 x 129.9 x 80 cm)
(ii) 30 1/2 x 20 x 3 1/2 in. (77.5 x 50.8 x 8.9 cm)
installation dimensions variable
Executed in 2019, this work is edition number 1.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



“I always say that I like to find a magic moment. Now, I want to do something to show you what I mean. [Javier does a very effective disappearing coin trick with his hands] It's a joke. It's not true. But, for a few seconds, or just one second, your brain says, "Oh, the magic." The next moment your brain says, "Hey, there must be a logical explanation." But for those few seconds, it's magic.”—Javier Calleja

Provenance

NANZUKA, Tokyo

Acquired from the above by the present owner

Exhibited

Tokyo, NANZUKA 2G, *Javier Calleja: No Art Here*, November 19–December 20, 2020 (another example exhibited)

Parco Museum Tokyo, *Javier Calleja: Mr. Günter, The Cat Show*, June 25–July 18, 2022 (another example exhibited)

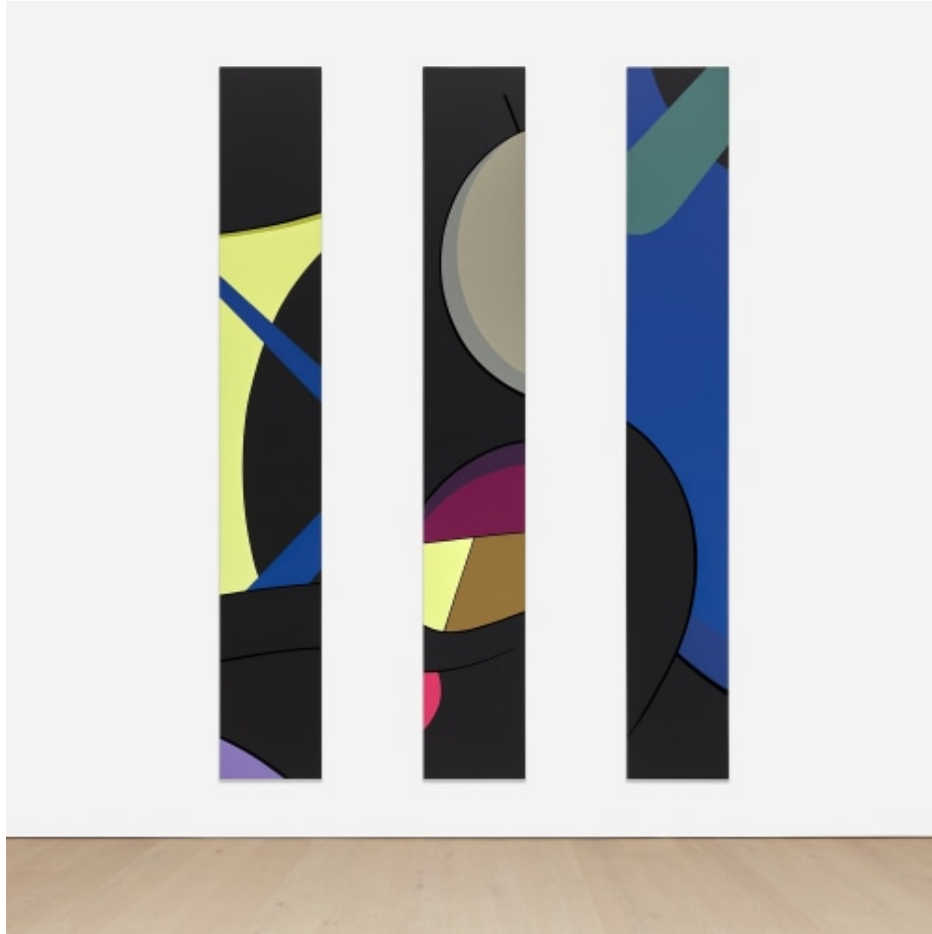
El Centro Cultural Fundación Unicaja de Málaga, *Mr. Günter, The Cat Show*, March 4–September 6, 2023 (another example exhibited)

Literature

Sasha Bogojev, “No Art Here: Javier Calleja in Tokyo,” *Juxtapoz*, November 24, 2020, online (Nanzuka, Tokyo, 2020 installation view of another example illustrated)

Keith Estiler, “Javier Calleja Unveils Playful New Works in NANZUKA’s Tokyo Outposts,” *Hypebeast*, December 10, 2020, online (Nanzuka, Tokyo, 2020 installation view of another example illustrated)

Javier Calleja, *Why Not?*, Tokyo, 2023, n.p. (Nanzuka, Tokyo, 2020 installation view of another example illustrated)



421

KAWS

Two works: (i) T.N.O.N.-Y; (ii) T.N.O.N.-F

(i) signed, titled and dated "KAWS..12 T.N.O.N.-Y" on the reverse of the center panel; titled "T.N.O.N.-Y" on the reverse of the left panel

(ii) signed, titled and dated "KAWS..12 T.N.O.N.-F" on the reverse of the right panel

acrylic on canvas

each 84 x 12 in. (213.4 x 30.5 cm)

installation dimensions approximately 84 x 52 in.

(213.4 x 132.1 cm)

Painted in 2012.

Estimate

\$150,000 — 200,000

[Go to Lot](#)



Executed in 2012, *T.N.O.N-Y* and *T.N.O.N-F* are two monumental examples that showcase KAWS's iconic imagery of subverted and altered cartoonlike characters drawn from popular culture. By abstracting his subjects to such a degree that renders them nearly unrecognizable, the artist's immediately identifiable interventions have drawn comparisons to the works of 20th century masters such as Ellsworth Kelly, Kenneth Noland and Frank Stella. Oscillating between the ostensibly fixed antagonistic traditions of Pop Art and geometric abstraction, KAWS brilliantly revitalizes the fields of both figuration and abstraction to interrogate our relationship with consumerism, advertising and pop culture.

The present works form part of his discrete 2012 series of 50 vertical canvases titled *THE NATURE OF NEED*. Pulling the viewer's eye in several directions, this chapter of KAWS's oeuvre is defined by its Baroque palette of dramatic black juxtaposed with bright hues, marking a palpable shift in the artist's practice. In *THE NATURE OF NEED*, KAWS contorted fragments of the facial features of SpongeBob SquarePants and experimented with reducing them to their barest expressions. Forcing the viewer to both take in the series in its entirety and examine the intricacies of each individual panel, KAWS tapped into the Pop Art tradition of seriality and variation. This series was thus a way for KAWS to simultaneously echo ideas put forth by his predecessors while making his own playful mark on the genre.

T.N.O.N-Y and *T.N.O.N-F* are characterized by hyper-zoomed-in lines that vaguely portray an eye, a nose, a mouth or a tooth. By inflating the scale to such a degree, a fresh personality is given to these once familiar forms, affirming the robust conceptual backbone of transformation in KAWS's work. As meaning is increasingly stripped from and assigned to logotypes at a disorienting rate, KAWS' *T.N.O.N-Y* and *T.N.O.N-F* paintings push viewers to consider the manipulation, representation and consumption of media in the contemporary landscape.

Provenance

Perrotin, Hong Kong

Private Collection (acquired from the above)

Phillips, New York, March 9, 2022, lot 32

Acquired at the above sale by the present owner

Exhibited

Hong Kong, Perrotin, *KAWS: The Nature of Need*, May 15–June 30, 2012



422

KAWS

Chum (Black)

incised with the artist's signature, number and date

"KAWS..08 1/3" on the underside

painted bronze

20 3/4 x 13 x 7 in. (52.7 x 33 x 17.8 cm)

Executed in 2008, this work is number 1 from an edition of 3 plus 1 artist's proof.

Estimate

\$180,000 — 250,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner in 2010

Literature

Faye Dowling, *The Book of Skulls*, London, 2011, pp. 75, 77 (another example illustrated, p. 75; erroneously dated 2009)

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



423

Daniel Arsham

Large Wrapped Animal (Blue)

Hydrostone, steel and paint

47 x 38 x 25 1/2 in. (119.4 x 96.5 x 64.8 cm)

Executed in 2018.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



423

Daniel Arsham

Provenance

Perrotin, New York

Acquired from the above by the present owner



424

Daniel Arsham

Chair

1890's mission chair, joint compound, plywood, EPS foam, plaster gauze and paint

56 x 70 x 31 in. (142.2 x 177.8 x 78.7 cm)

Executed in 2007.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Daniel Arsham's *Chair* exudes from the wall in a bewildering and imaginative spin on reality. From the artist's *Architecture Anomalies* series, the present work exemplifies Arsham's interest in stretching and reshaping architectural forms. In the series Arsham sculpts directly into walls and ceilings, experimenting with domestic forms such as chairs, clocks, bowties and even human figures that appear to be pulling forth solid structures with unexpected plasticity. In its unsettling of space, the work responds to Arsham's traumatic childhood experience of Hurricane Andrew in 1992, in which his family narrowly survived the catastrophic hurricane but their Miami home was destroyed. Considering the influence of this event on Arsham's unique visual lexicon, Steven Matijcio describes, "the wreckage he experienced fundamentally altered the perceived solidity of both the buildings and bodies we live." In the present work, the immersive installation of the 1890s Mission chair transforms viewers' perception of space as stable walls suddenly seem capable of bursting forth with fabric-like fluidity.

Provenance

Galerie Emmanuel Perrotin, Miami

Acquired from the above by the present owner

Exhibited

Miami, Galerie Emmanuel Perrotin, *Guild*, May 12–July 21, 2007

Literature

Daniel Arsham, Paris and Miami, 2008, pp. 68–69 (illustrated, p. 69)

Dana Tomić Hughes, "Daniel Arsham," *Yellowtrace*, March 4, 2011, online (illustrated)

Stefania Vourazeri, "The AR(chi)Tecture of Daniel Arsham," *Yatzer*, March 14, 2011, online (illustrated)

Daniel Arsham, New York, 2012, pp. 20–21 (illustrated, p. 20)

"Sculptures by Daniel Arsham," *Juxtapoz*, May 7, 2013, online (illustrated)

Virgil Abloh, Steven Matijcio and Hans Ulrich Obrist, *Arsham*, New York, 2018, pp. 194–195 (illustrated, p. 195)

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



425

Tomoo Gokita

Duet #1

signed, titled and dated "DUET #1 Tomoo Gokita 2019"
on the reverse

acrylic, gouache, watercolor and pastel on canvas
76 3/8 x 76 1/2 in. (194 x 194.3 cm)

Executed in 2019.

Estimate

\$150,000 — 200,000

[Go to Lot](#)



425

Tomoo Gokita

Provenance

Blum & Poe, Los Angeles

Acquired from the above by the present owner



426

Tomoo Gokita

Misty

signed, titled and dated "MISTY Tomoo Gokita 2017"
on the reverse

acrylic and gouache on canvas
57 x 44 1/8 in. (144.8 x 112.1 cm)
Painted in 2017.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



426

Tomoo Gokita

Provenance

Taka Ishii Gallery, Tokyo

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



427

ob

*I Wished that I May Gaze upon that Changing Forest
Forever*

oil on canvas

71 x 71 in. (180.3 x 180.3 cm)

Painted in 2016.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



427

ob

Provenance

Blum & Poe, Los Angeles

Acquired from the above by the present owner



428

Yoshimoto Nara

Untitled

inscribed "don't tell me to grow up [in Japanese]"
lower edge; signed, titled and dated "Untitled [in
Japanese] 2020" on the reverse
acrylic and colored pencil on corrugated board
17 3/4 x 15 in. (45 x 38.2 cm)
Executed in 2020.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



Provenance

Pace, New York

Acquired from the above by the present owner

Exhibited

East Hampton, *Yoshitomo Nara: After all I'm cosmic dust*, July 3–July 19, 2020

Literature

The Yoshitomo Nara Foundation, ed., *Yoshitomo Nara. The Works: Online Catalogue Raisonné*, 2011–ongoing, no. YNF6787, online (illustrated)

Keith Estiler, "Yoshitomo Nara Displays Unseen Drawings at Pace Gallery's East Hampton Space," *Hypebeast*, July 14, 2020, online (Pace, East Hampton, 2020 installation view illustrated)



429

Yoshimoto Nara

In the Water

signed and dated "2020" on the reverse

colored pencil on paper

11 1/4 x 8 7/8 in. (28.5 x 22.5 cm)

Executed in 2020.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



Provenance

Blum & Poe, New York

Acquired from the above by the present owner

Exhibited

New Canaan, The Eliot Noyes House, *At The Noyes House: Blum & Poe, Mendes Wood DM and Object & Thing*, September 15–November 28, 2020

Literature

The Yoshitomo Nara Foundation, ed., *Yoshitomo Nara. The Works: Online Catalogue Raisonné*, 2011–ongoing, no. YNF6782, online (illustrated)

Alia Akkam, “Eliot Noyes’s Iconic New Canaan House Has Been Transformed by 34 Artists and Designers,” *Architectural Digest*, September 15, 2020, online (The Eliot Noyes House, New Canaan, 2020 installation view illustrated)

Caroline Goldstein, “A Lush Contemporary Art Show Inside Modernist Designer Eliot Noyes’s Home Is the Stuff of Real-Estate Fantasies—See It Here,” *Artnet News*, October 2, 2020, online (The Eliot Noyes House, New Canaan, 2020 installation view illustrated)

Pei-Ru Keh, “Art and design combine at Eliot Noyes’ modernist residence,” *Wallpaper**, October 26, 2020, online (The Eliot Noyes House, New Canaan, 2020 installation view illustrated)

Paul Laster, “A Connecticut Crawl: Art and Design Amidst Fall Foliage,” *Whitehot Magazine*, October 30, 2020, online (The Eliot Noyes House, New Canaan, 2020 installation view illustrated)

Jesse Dorris, “A Slew of Contemporary Work Reinvigorates Eliot Noyes’s ‘Frightening Architecture,’” *Metropolis*, October 30, 2020, online (The Eliot Noyes House, New Canaan, 2020 installation view illustrated)



430

Joyce Pensato

Smackdown! Lisa

charcoal and pastel on paper, in 2 parts
installed 107 x 91 3/4 in. (271.8 x 233 cm)
Executed in 2018.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Provenance

Petzel Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Petzel Gallery, *Joyce Pensato: Fuggetabout It (Redux)*, January 15–March 6, 2021

Literature

Marco Anelli, *Artist Studios New York*, Bologna, 2019, n.p. (studio view illustrated)

Dan Golden, "Joyce Pensato | Part Two," *Curator*, February 2, 2021, online (illustrated)

Johanna Fateman, "Joyce Pensato: The peculiar pop power of the late artist's work," *4 Columns*, February 5, 2021, online (Petzel Gallery, New York, 2021 installation view illustrated)

Melissa Stern, "A Blizzard of Paint and Objects: Joyce Pensato Makes Pop Culture Her Own," *ArtCritical*, February 10, 2021, online

Gregory Volk, "The Commanding, Flamboyant Joyce Pensato," *Hyperallergic*, February 13, 2021, online (illustrated)



431

George Condo

Figure with Pearls

signed and dated "Condo 92" upper left
gouache, charcoal and colored pencil on paper
25 1/2 x 19 3/4 in. (64.8 x 50.1 cm)
Executed in 1992.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



431

George Condo

Provenance

Sprüth Magers, Munich

Sprüth Magers Lee, London

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



432

André Butzer

Untitled

watercolor on paper

80 x 104 in. (203.2 x 264.2 cm)

Executed in 2008.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



432

André Butzer

Provenance

Patrick Painter Gallery, Los Angeles

Acquired from the above by the present owner



433

Robert Longo

Study for Ophelia #26

signed, inscribed and dated "Robert Longo 2011
#2982" lower right; titled "Study for Ophelia #26"
lower left

ink and charcoal on vellum

image 17 x 14 in. (43.2 x 35.6 cm)

sheet 23 3/4 x 17 1/4 in. (60.3 x 43.8 cm)

Executed in 2011.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



433

Robert Longo

Provenance

Metro Pictures, New York

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



434

Robert Longo

Untitled (Tillman)

signed and dated "RLongo 83-2000" on the reverse of the backing board

Flashe, graphite and charcoal on paper

94 1/2 x 58 5/8 in. (240 x 148.9 cm)

Executed in 1983-2000.

Estimate

\$150,000 — 200,000

[Go to Lot](#)



Robert Longo

Robert Longo's *Tillman*, 1988–2000, comes from the artist's most recognizable series, *Men in the Cities*. Depicting falling professionals in business attire, the series was first exhibited at Metro Pictures in 1981 and became a pillar of the "Pictures Generation", alongside work by Cindy Sherman, Richard Prince and David Salle. The work critiques mass media imagery and has been interpreted as an ironic response to the money-driven, consumer capital culture of the 1980s. The intensely realistic *Flashe*, graphite and charcoal drawing depicts a woman in free fall with her head thrust back and arms extended in a position reminiscent of a ship's masthead. To create the works, Longo worked from photographs taken of friends collapsing and faltering in unusual positions. Deeply psychological, it is ambiguous if the woman's contortions are a liberating release or loss of control.

"Robert shot us in free fall, looking like we were dead. A feeling of force and energy emanates from these photographs. Now I see their choreographic aspect. I see youthful optimism. Creating these poses became a sort of dance, and I think that's why I remember having such a good time." —Cindy Sherman

Provenance

Galleria Mazzoli, Modena

Private Collection, Milan

Christie's, New York, November 14, 2019, lot 923

Acquired at the above sale by the present owner

Exhibited

Modena, Galleria Mazzoli, *Robert Longo: 1980–2000*, November 11–December 2000, pp. 25, 44, 66–67 (illustrated, p. 67; titled as *Untitled (Tillman)*)



435

Richard Prince

Untitled (original)

signed and dated "Richard Prince 2008" on the reverse
of the backing board
original illustration and paperback book, in artist's
frame

37 x 33 in. (94 x 83.8 cm)

Executed in 2008.

Estimate

\$90,000 — 120,000

[Go to Lot](#)



435

Richard Prince

Provenance

Acquired directly from the artist by the present owner



436

Anne Collier

Woman Crying (Comic) #4

signed "Anne Collier" on a label affixed to the reverse
of the backing board

chromogenic print

49 3/4 x 62 3/4 in. (126.4 x 159.4 cm)

Executed in 2018, this work is number 3 from an
edition of 5 plus 2 artist's proofs.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Anton Kern Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Anton Kern Gallery, *Anne Collier*, April 12–May 19, 2018 (another example exhibited)

Sprengel Museum Hannover; Fotomuseum Winterthur, *Anne Collier: Photographic*, September 19, 2018–May 26, 2019, p. 49 (another example exhibited and illustrated)

Literature

Michael Wilson, "Critics' Picks: Anne Collier," *Artforum*, April 26, 2018, online (another example illustrated)

Emma Coyle, "Strength in Anne Collier's Tears," *Musée Magazine*, May 18, 2018, online (another example illustrated)

Diana Hamilton, "Anne Collier: Reducing Women to Tears," *Frieze*, no. 196, June–August 2018, p. 194 (another example illustrated)

William J. Simmons, "Portfolio by Anne Collier," *BOMB*, October 29, 2018, online (another example illustrated)

Jean-Baptiste Gauvin, "Anne Collier: Marketing tears," *Blind Magazine*, March 21, 2019, online (another example illustrated)

"Anne Collier 'Photographic' at Fotomuseum Winterthur, Winterthur," *Mousse Magazine*, April 28, 2019, online (Fotomuseum Winterthur, 2019 installation view of another example illustrated)

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



437

Candida Höfer

Palais Garnier Paris XXVIII 2005

signed "Candida Höfer" on a label affixed to the reverse
of the backing board

chromogenic print

78 3/4 x 101 in. (200 x 256.5 cm)

Executed in 2005, this work is number 6 from an
edition of 6.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Ben Brown Fine Arts, London

Acquired from the above by the present owner

Exhibited

New York, Danziger Gallery, *Karen Knorr: India Song*, November 3–December 23, 2011 (another example exhibited)

Oslo, Galleri K, *Candida Höfer: Libraries – Churches – Theatres*, November 11–December 18, 2022 (another example exhibited)

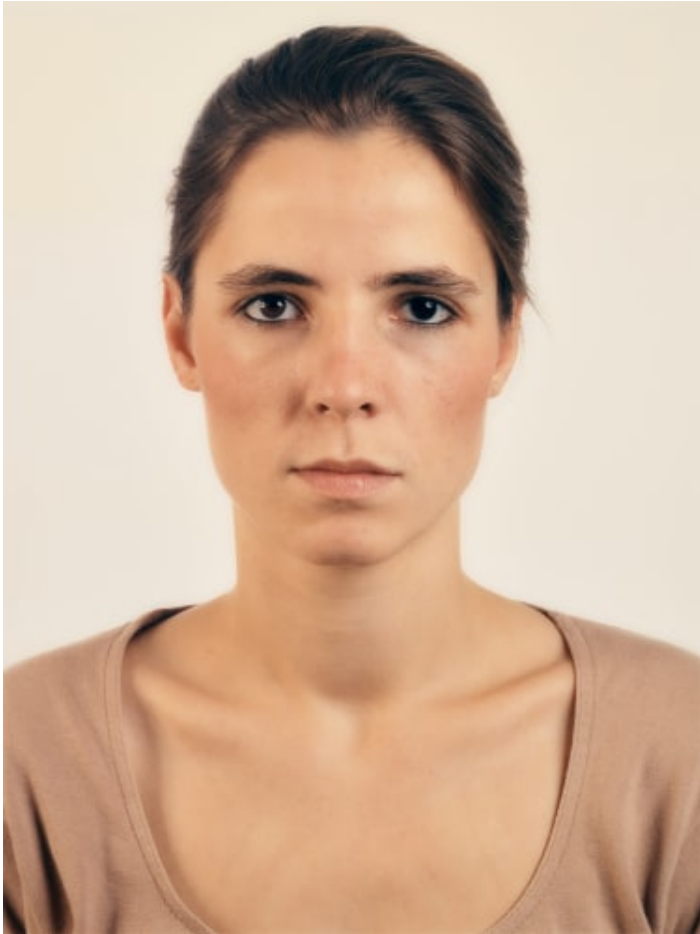
Literature

Gérard Mortier, *Candida Höfer: Opera de Paris*, Munich, 2006, p. 15 (another example illustrated)

Jessica Tang, “Candida Höfer’s Wide Open Spaces,” *The New York Times Magazine*, May 29, 2015, online (another example illustrated)

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED COLLECTION

438

Thomas Ruff

Portrait (A. Giese)

signed, numbered and dated "Thomas Ruff 4/4 1990"
on the reverse of the backing board

Cibachrome print

79 1/4 x 61 5/8 in. (201.3 x 156.5 cm)

Executed in 1990, this work is number 4 from an
edition of 4 plus 1 artist's proof.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Galerie Johnen & Schöttle, Cologne
Private Collection (acquired from the above)
Sotheby's, London, June 26, 2003, lot 117
Acquired at the above sale by the present owner

Literature

Matthias Winzen, ed., *Thomas Ruff: 1979 to the Present*, New York, 2003, no. POR 088, p. 188
(another example illustrated)
Thomas Ruff, exh. cat. Bonner Kunstverein, 2001, pp. 35, 59 (another example illustrated, p. 35)



439

Imi Knoebel

ma donna I

signed and dated "imi 2016" on the reverse

acrylic on aluminum

95 3/4 x 67 1/2 in. (243.2 x 171.5 cm)

Executed in 2016.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



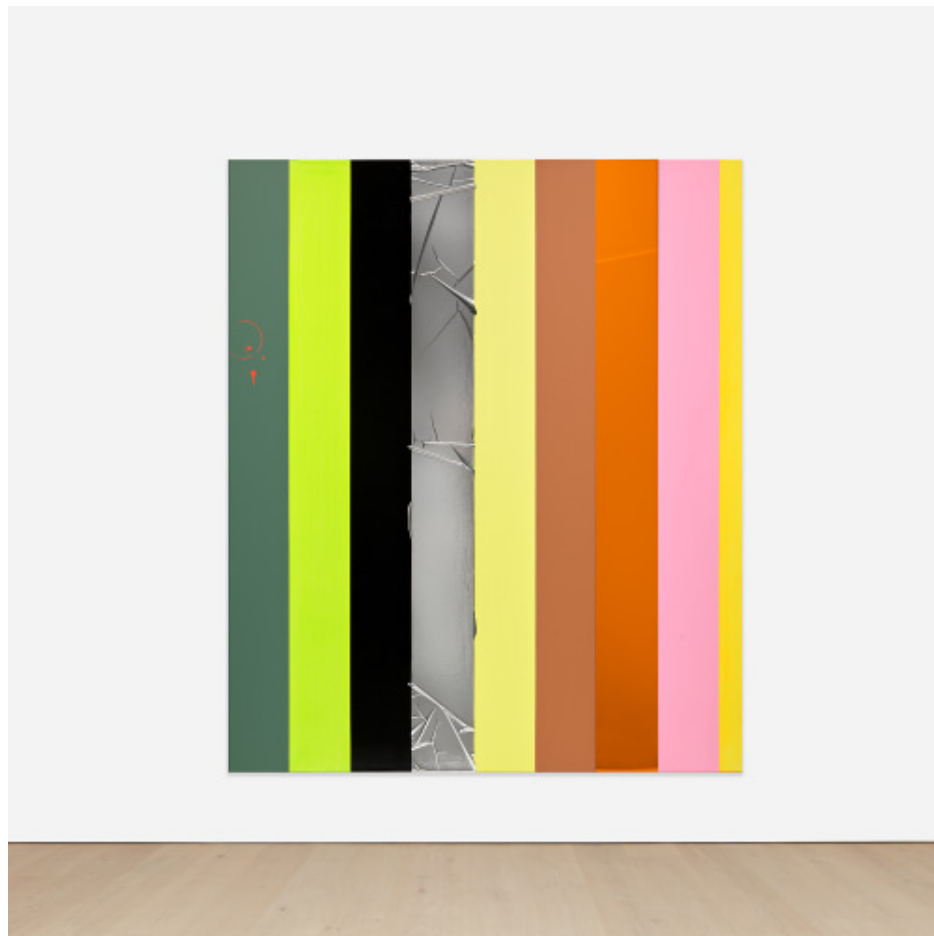
Provenance

Thaddaeus Ropac

Acquired from the above by the present owner

Exhibited

Biot, Musée national Fernand Léger, *Imi Knoebel – Fernand Léger. Une rencontre*, November 5, 2016–April 3, 2017, p. 73 (installation view illustrated)



PROPERTY FROM A DISTINGUISHED COLLECTION

440

Anselm Reyle

Untitled

signed and dated "Anselm Reyle 2005" on the overlap
oil and aluminum foil on canvas
88 x 74 3/8 in. (223.5 x 188.9 cm)
Executed in 2005.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



440

Anselm Reyle

Provenance

Private Collection

Acquired from the above by the present owner in 2008



441

Allan McCollum

Collection of Five Perfect Vehicles

each signed, consecutively inscribed, consecutively numbered and dated "PV8810-[A-E] Allan McCollum 1988 ([1-5] OF 5)" on the underside acrylic on cast hydrocal, in 5 parts each 19 3/4 x 8 x 8 in. (50.2 x 20.3 x 20.3 cm) Executed in 1988.

Estimate

\$18,000 — 25,000

[Go to Lot](#)



441

Allan McCollum

Provenance

Craig Cornelius Gallery, New York

Private Collection (acquired from the above in January 1989)

Private Collection (thence by descent)

Phillips, New York, June 24, 2021, lot 157

Acquired at the above sale by the present owner



PROPERTY FROM AN ESTEEMED COLLECTION

442

Ugo Rondinone

the no

signed, titled and dated ""the no" Ugo Rondinone

2015" on the reverse

acrylic on wood with Plexiglas

77 1/8 x 44 1/8 x 2 in. (196 x 112 x 5 cm)

Executed in 2015.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



442

Ugo Rondinone

Provenance

Galerie Eva Presenhuber, Zurich

Acquired from the above by the present owner

Exhibited

Zurich, Galerie Eva Presenhuber, *Ugo Rondinone: Walls + Windows + Doors*, June 13–July 24, 2015

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED COLLECTION

443

Jacqueline Humphries

Out

signed and dated "1989 J. Humphries" on the reverse
oil on linen
80 x 80 in. (203.2 x 203.2 cm)
Painted in 1989.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



443

Jacqueline Humphries

Provenance

John Good Gallery, New York

Acquired from the above by the present owner in 1998



444

Bharti Kher

Speak to me

signed, titled and dated "'SPEAK TO ME" Bharti Kher
2012." on the reverse

bindis, mirrors and stainless steel

78 3/8 x 56 3/4 x 1 3/4 in. (199 x 144 x 4.5 cm)

Executed in 2012.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



444

Bharti Kher

Provenance

Hauser & Wirth, Zurich

Acquired from the above by the present owner



445

Guillermo Kuitca

Untitled

signed and dated "Kuitca 2009" on the reverse
oil on linen

35 x 30 7/8 in. (88.9 x 78.4 cm)

Painted in 2009.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Sperone Westwater, New York

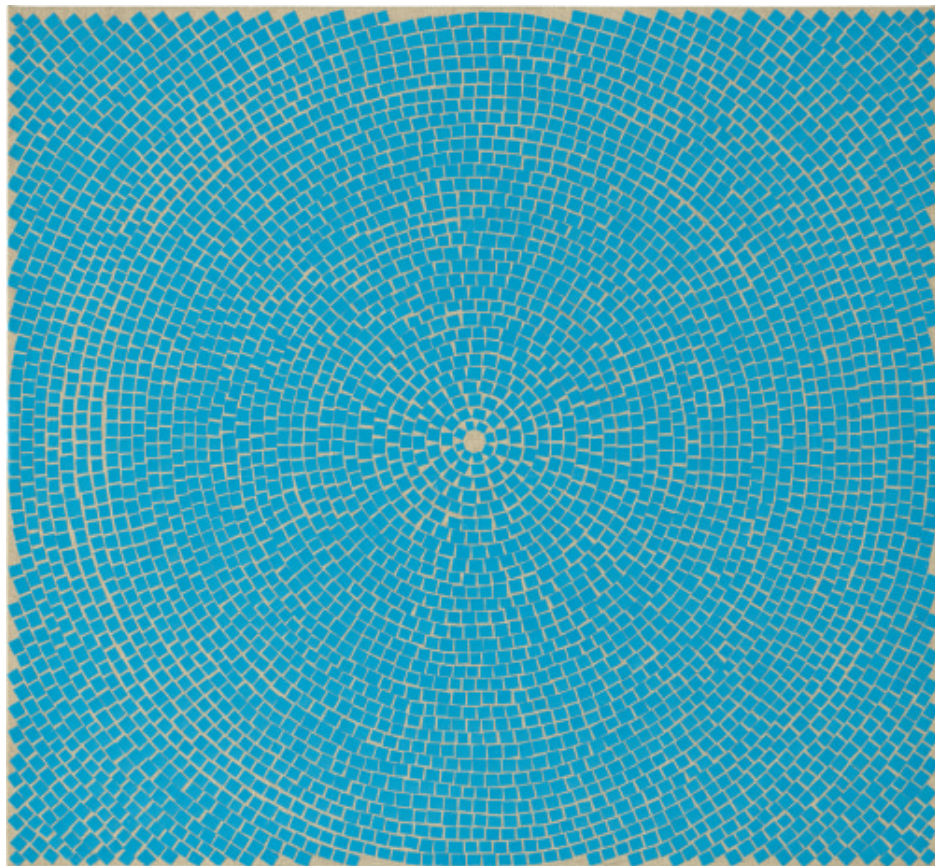
Acquired from the above by the present owner

Exhibited

New York, Sperone Westwater, *Guillermo Kuitca: Paintings 2008–2010*, September 22–November 6, 2010, n.p. (illustrated)

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



446

Y. Z. Kami

Blue Dome II

signed and dated "KAMI 2009" on the reverse

printed paper collage on canvas

24 x 26 in. (61 x 66 cm)

Executed in 2009.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



446

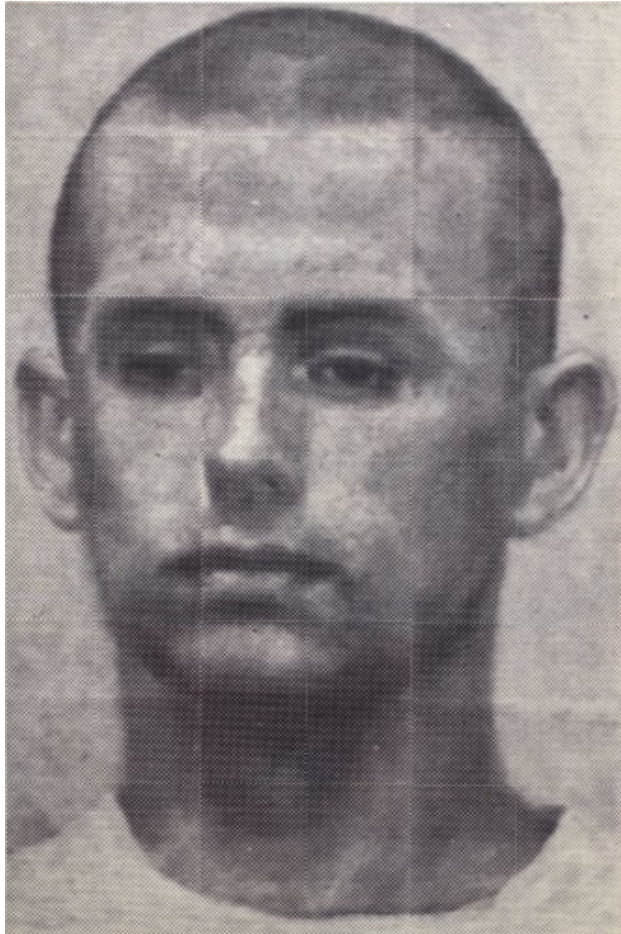
Y. Z. Kami

Provenance

Gifted by the artist to the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



447

Y. Z. Kami

Untitled

signed and dated "KAMI 1996" on the reverse

36 inkjet prints mounted to canvas

45 x 30 in. (114.3 x 76.2 cm)

Executed in 1996.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



447

Y. Z. Kami

Provenance

Private Collection, New York

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED
CONTEMPORARY COLLECTION

448

Friedrich Kunath

Paisley Past

signed and dated "F. Kunath 2010" on the overlap
India ink, acrylic, watercolor and lacquer on canvas
68 1/2 x 45 1/8 in. (174 x 114.6 cm)
Executed in 2010.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

White Cube, London

Acquired from the above by the present owner

Exhibited

London, White Cube, *Friedrich Kunath: The Most Beautiful World in the World*, April 15–June 4, 2011

Literature

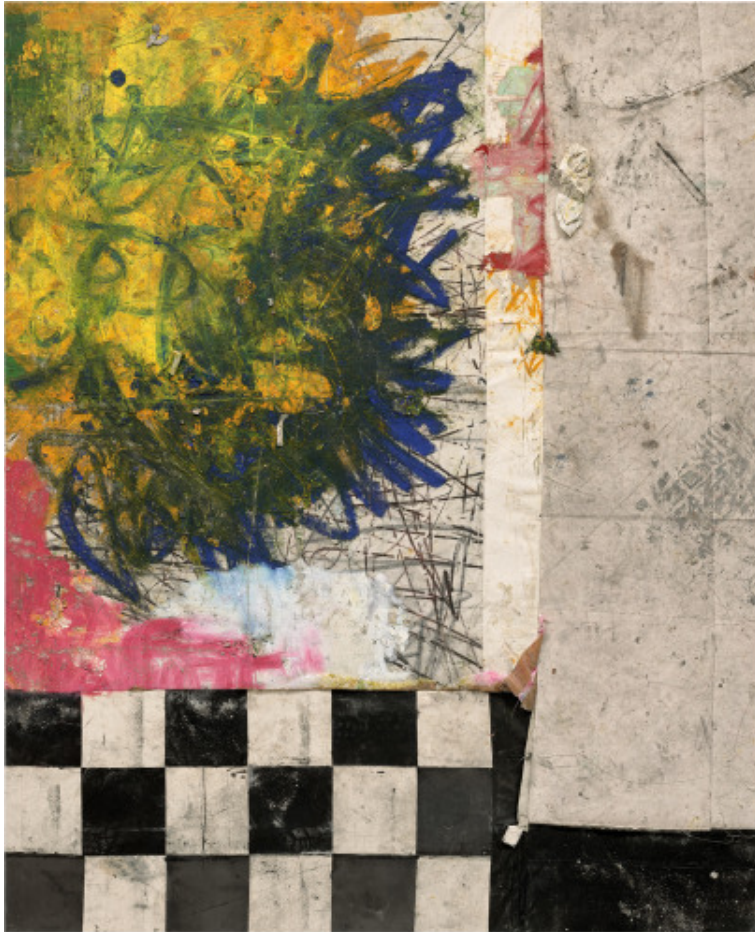
Matt Swain, “The Most Beautiful World in the World: Friedrich Kunath, White Cube, London,” *Aesthetica Magazine*, May 23, 2011, online

Raymond Moody’s Blues, exh. cat., Modern Art Oxford, 2013, p. 130 (White Cube, London, 2011 installation view illustrated)

Friedrich Kunath, James Elkins, James Frey and Ariana Reines, *Friedrich Kunath: I Don’t Worry Anymore: Selected Works 1998–2018*, New York, 2018, p. 306 (White Cube, London, 2011 installation view illustrated)

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



449

Oscar Murillo

Untitled

oil, oilstick, dirt and tape on canvas

82 3/4 x 67 in. (210.2 x 170.2 cm)

Executed in 2013.

Estimate

\$120,000 — 180,000

[Go to Lot](#)



449

Oscar Murillo

Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



450

Oscar Murillo

Untitled (stack)

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

(i) 77 x 66 1/8 in. (195.6 x 168 cm)

(ii) 78 x 66 1/4 in. (198.1 x 168.3 cm)

installation dimensions variable

Executed in 2012.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



450

Oscar Murillo

Provenance

Modern Art, London

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



451

Eddie Martinez

Inside Thought

signed "EM.13" lower left

oil, enamel and spray paint on canvas

72 x 60 in. (182.9 x 152.4 cm)

Executed in 2013.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



451

Eddie Martinez

Provenance

Kohn Gallery, Los Angeles

Private Collection

Phillips, New York, May 10, 2016, lot 101

Private Collection (acquired at the above sale)

Phillips, London, June 28, 2019, lot 105

Acquired at the above sale by the present owner

Exhibited

Los Angeles, Kohn Gallery, *Eddie Martinez: Nomader*, September 12–October 25, 2014



452

Eddie Martinez

BH Grid No. 3

signed with the artist's initials and dated "EM.20"

upper right

acrylic on panel

30 x 40 in. (76.2 x 101.6 cm)

Painted in 2020.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



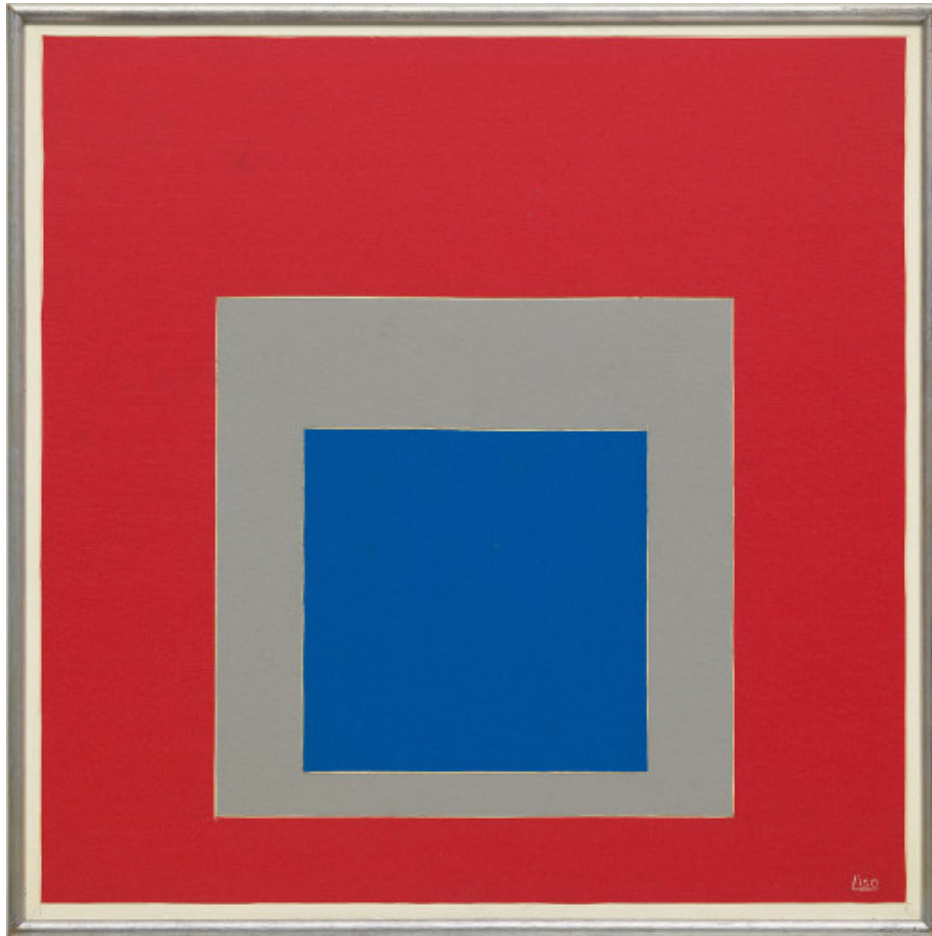
452

Eddie Martinez

Provenance

Blum & Poe, Los Angeles

Acquired from the above by the present owner in 2020



453

Tom Sachs

Untitled (Albers)

signed, dedicated and dated "FOR CHARLOTTE FOX
WEBER Tom Sachs 2005" on the reverse
duct tape and synthetic polymer on wood, in artist's
frame

24 5/8 x 24 5/8 in. (62.5 x 62.5 cm)

Executed in 2005.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



453

Tom Sachs

Provenance

Private Collection (gifted by the artist)

Christie's, New York, March 8, 2013, lot 185

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED COLLECTION

454

Tom Sachs

Mini One

signed and inscribed "© SANRIO CO LTD., TOKYO
JAPAN TOM SACHS MADE IN USA 2007" lower left;
signed, titled and dated "Tom Sachs 2008 "MiNi ONE""
on the reverse
synthetic polymer and pyrography on plywood, in
artist's frame
24 3/4 x 24 x 4 1/4 in. (62.9 x 61 x 10.8 cm)
Executed in 2008.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



454

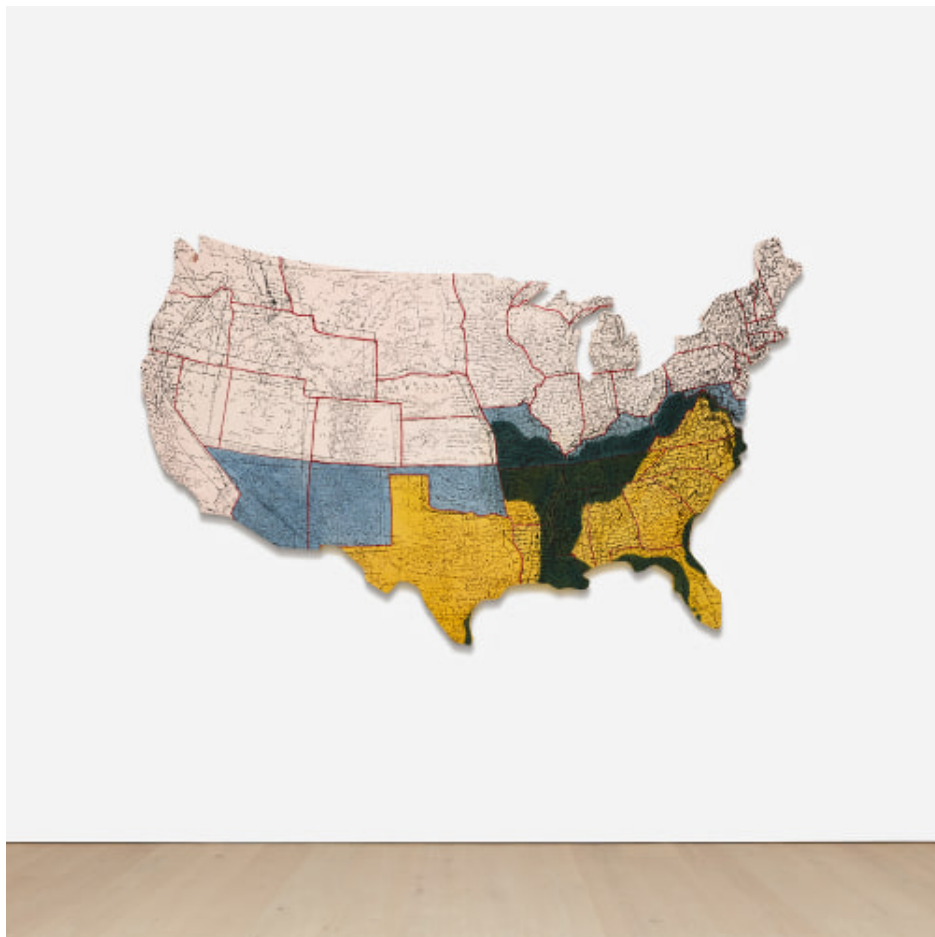
Tom Sachs

Provenance

Acquired directly from the artist by the present owner in 2008

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED COLLECTION

455

Nate Lowman

Conglomerate Influx

signed and dated "Nate Lowman 2018" on the overlap
oil, alkyd and nylon thread on canvas
47 x 79 in. (119.4 x 200.7 cm)
Executed in 2018.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



Provenance

Gagosian Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Gagosian, *Nate Lowman: Never Remember*, October 19–December 15, 2018, pp. 9, 31, 71
(installation view illustrated, p. 9; illustrated, p. 31)



456

Hank Willis Thomas

Sophiatown (gold and black on black)

screenprint on retroreflective vinyl

37 1/4 x 27 3/4 in. (94.6 x 70.5 cm)

Executed in 2018.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



456

Hank Willis Thomas

Provenance

Goodman Gallery, Cape Town

Acquired from the above by the present owner



457

Cady Noland

Untitled

signed, inscribed and dated "CADY NOLAND cady
noland SIGNED 4/3/'00" inside the metal tube
metal tube and tire
47 3/4 x 30 1/2 x 30 1/2 in. (121.3 x 77.5 x 77.5 cm)
Conceived in 1997 and executed in 2000, this work is
from an edition of 30.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



457

Cady Noland

Provenance

Matthew Marks Gallery, New York

Acquired from the above by the present owner in 2000

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



PROPERTY OF AN ESTEEMED CONTEMPORARY ART
COLLECTION

458

David Altmejd

La concentration

polyurethane foam, epoxy clay, epoxy gel, acrylic,
synthetic hair, ink, quartz, glass, steel and marble
28 1/4 x 8 x 9 in. (71.8 x 20.3 x 22.9 cm)
Executed in 2015.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



458

David Altmejd

Provenance

Galerie René Blouin, Montreal

Acquired from the above by the present owner

Exhibited

Montreal, Galerie René Blouin, *David Altmejd*, June 20–September 5, 2015



459

Bill Viola

Dialogues

color video on LCD screen mounted vertically on wall
15 5/8 x 12 5/8 x 15/8 in. (39.7 x 32.1 x 4.1 cm)

Executed in 2002, this work is the artist's proof from
an edition of 5 plus 1 artist's proof and is accompanied
by a certificate of authenticity signed by the artist.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



459

Bill Viola

Provenance

Courtesy of the Artist

Democratic Victory Auction, 2004

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED COLLECTION

460

LOT OFFERED WITH NO RESERVE

Douglas Gordon

Self Portrait of You + Me (Bob Dylan)

burnt photographic print, smoke and mirror
19 1/2 x 23 1/4 in. (49.5 x 59.1 cm)

Executed in 2006.

Estimate

\$8,000 — 12,000 •

[Go to Lot](#)



460

Douglas Gordon

Provenance

Acquired directly from the artist by the present owner in 2006

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED COLLECTION

461

Florian Maier-Aichen

Untitled (Seascape with Monument)

signed, numbered and dated "Florian Maier-Aichen
2003 6/6" on the reverse of the backing board
chromogenic print

64 1/2 x 84 in. (163.8 x 213.4 cm)

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

Estimate

\$15,000 — 20,000

[Go to Lot](#)



461

Florian Maier-Aichen

Provenance

Acquired directly from the artist by the present owner in 2005



462

James Welling

Three works from Flowers: 17; 20; 31

(i) signed with the artist's initials, partially titled, numbered and dated "17 2004 1/5 JW" along the lower edge

(ii) signed with the artist's initials, partially titled and numbered "20 1/5 JW" along the lower edge

(iii) partially titled "31" lower left

chromogenic print, mounted on aluminum
each 35 x 28 in. (88.9 x 71.1 cm)

Executed in 2004, each work is number 1 from an edition of 5.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Gorney Bravin + Lee, New York

Acquired from the above by the present owner

Exhibited

Los Angeles, Regen Projects, *James Welling*, February 18–April 1, 2005 (another example of #031 exhibited)

New York, David Zwirner, *James Welling: New Work*, April 7–May 7, 2005 (another example of #020 exhibited)

Literature

Judith Puckett-Rinella, "In Focus: James Welling," *T Magazine*, July 2, 2008, online (another example of #031 illustrated)

Blind Spot, no. 30, 2005, front cover, n.p. (another example of #031 illustrated, front cover)



463

Vik Muniz

Flowers in a Blue and White Vase, After Chardin (from Pictures of Magazines)

signed and dated "Vik Muniz 2005" on a label affixed to the reverse of the backing board

archival inkjet print

50 x 40 in. (127 x 101.6 cm)

Executed in 2005, this work is artist's proof number 2 from an edition of 6 plus 4 artist's proofs.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Sikkema Jenkins & Co., New York

Acquired from the above by the present owner

Exhibited

Roslyn Harbor, Nassau County Museum of Art, *Garden Party*, March 8–July 6, 2014

Literature

Pedro Corrêa do Lago, ed., *Vik Muniz: Obra Completa, 1987-2009*, Rio de Janeiro, 2009, p. 482

(another example illustrated)

Pedro Corrêa do Lago, ed., *Volume Two: Vik Muniz: Catalogue Raisonné 1987–2015: Everything So Far (Tudo Até Agora)*, Rio de Janeiro, 2015, p. 536 (another example illustrated)

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



464

Wilhelm Sasnal

Untitled

signed and dated "WILHELM SASNAL 2020" on the overlap

oil on canvas

59 1/8 x 59 1/8 in. (150 x 150 cm)

Painted in 2020.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Anton Kern Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Anton Kern Gallery, *Wilhelm Sasnal: New Paintings and One Film*, April 8–May 15, 2021

Literature

Amanda Gluibizzi, “Wilhelm Sasnal: New Paintings and One Film,” *The Brooklyn Rail*, May 15, 2021, online (illustrated)



465

James White

Double Glass

signed, titled and dated "DOUBLE GLASS James White '18" on the strainer

oil and varnish on acrylic faced panel, in the artist's Plexiglas box

54 7/8 x 66 3/4 x 2 3/4 in. (139.4 x 169.5 x 7 cm)

Executed in 2018.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



465

James White

Provenance

Sean Kelly, New York

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



466

Godwin Champs Namuyimba

Eyes Off

acrylic and mixed media on canvas

53 x 42 1/4 in. (134.6 x 107.3 cm)

Executed in 2020.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



466

Godwin Champs Namuyimba

Provenance

Private Collection

Acquired from the above by the present owner



467

Ella Kruglyanskaya

Woman in Purse

signed and dated "E Kruglyanskaya '20" lower right

water-based paint on paper

84 x 59 1/2 in. (213.4 x 151.1 cm)

Executed in 2020.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



467

Ella Kruglyanskaya

Provenance

Dane Chantala Associates, London

Acquired from the above by the present owner



468

Lisa Yuskavage

Tit Heaven #23

signed, titled and dated "Lisa Yuskavage "Tit Heaven #23" 1992" on the reverse

watercolor on paper
30 x 22 3/4 in. (76.2 x 57.8 cm)

Executed in 1992.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Elizabeth Koury Gallery, New York

Private Collection

Christie's, New York, November 17, 2000, lot 401

Private Collection

Private Collection, St. Louis

Acquired from the above by the present owner

Literature

"Yuskavage's "Perky" Market," *Art & Auction*, March 2001, p. 77



469

Wangechi Mutu

I Spy

signed "Wangechi" lower right
mixed media and collage on paper
36 x 28 1/8 in. (91.4 x 71.4 cm)

Executed in 2012, this work is accompanied by a
certificate of authenticity signed by the artist.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

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

Exhibited

Susanne Vielmetter Los Angeles Projects, *Wangechi Mutu, Nitarudi Ninarudi, I plan to return I am returning*, November 3–December 22, 2012

Literature

“African art around the world – in pictures,” *The Guardian*, November 30, 2012, online (illustrated)
Wangechi Mutu: A Fantastic Journey, exh. cat., Nasher Museum of Art at Duke University, Durham, 2013, p. 103 (studio view illustrated)



470

Toyin Ojih Odutola

The Treatment 31

signed, titled and dated "Toyin Odutola 2015 2016 THE TREATMENT 31" on the reverse

pen ink, gel ink and pencil on paper

12 x 9 in. (30.5 x 22.9 cm)

Executed in 2015-2016.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



470

Toyin Ojih Odutola

Provenance

Jack Shainman Gallery, New York

Private Collection

Acquired from the above by the present owner



471

William Kentridge

Deserts of Egypt

signed "KENTRIDGE" lower right
collage, tape, pins, pen, construction paper and
graphite on original text page
20 3/4 x 23 1/2 in. (52.7 x 59.7 cm)
Executed in 2008.

Estimate
\$30,000 — 40,000

[Go to Lot](#)



471

William Kentridge

Provenance

Robert Brown Gallery, Washington, D.C.

Acquired from the above by the present owner

Exhibited

Washington, D.C., Robert Brown Gallery, *William Kentridge: The Great Storyteller—Three Decades of Prints & Drawings 1989-2016*, September 10–October 22, 2016



472

Ivy Haldeman

Hotdog Lady, Coin

signed with the artist's initials, titled and dated
"HOTDOG LADY, COIN IRH 2015" on the reverse

watercolor on paper
21 3/4 x 15 in. (55.2 x 38.1 cm)

Executed in 2015.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



472

Ivy Haldeman

Provenance

Acquired directly from the artist by the present owner



473

Ivy Haldeman

Hotdog Lady, Back

signed with the artist's initials, titled and dated
"HOTDOG LADY, BACK IRH 2015" on the reverse

watercolor on paper
21 3/4 x 15 in. (55.2 x 38.1 cm)

Executed in 2015.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



473

Ivy Haldeman

Provenance

Acquired directly from the artist by the present owner



474

Mark Ryden

Classic Yak (Drawing)

signed and dated "RYDEN 2020" lower right; signed, partially titled and dated 'CLASSIC YAK' Mark Ryden 2020" on the reverse
colored pencil on paper
8 1/2 x 10 3/4 in. (21.6 x 27.3 cm)
Executed in 2020.

Estimate
\$5,000 — 7,000

[Go to Lot](#)



474

Mark Ryden

Provenance

Kasmin Gallery, New York

Acquired from the above by the present owner

Exhibited

Shanghai, Perrotin and Kasmin, *Mark Ryden: Anima Animals*, July 3—August 29, 2020, n.p.

(illustrated; installation view illustrated)



475

Louis Fratino

The Devil

signed and dated "Louis Fratino 2018" on the reverse
glue and ink on newsprint

9 7/8 x 7 7/8 in. (25.1 x 20 cm)

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

Estimate

\$10,000 — 15,000

[Go to Lot](#)



475

Louis Fratino

Provenance

Ciaccia Levi, Milan/Paris

Acquired from the above by the present owner



476

Nicole Eisenman

Clown Birth

signed and dated "Nicole Eisenman Nov 23 1995" on
the reverse

watercolor on paper
41 x 48 in. (104.1 x 121.9 cm)

Executed in 1995.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



476

Nicole Eisenman

Provenance

Jack Tilton Gallery, New York

Acquired from the above by the present owner



477

John Currin

Sister

signed, titled and dated "SISTER Currin 93" on the reverse

pencil on paper

12 x 9 1/2 in. (30.5 x 24.1 cm)

Executed in 1993.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



477

John Currin

Provenance

Andrea Rosen Gallery, New York

Private Collection, New York

Phillips de Pury & Company, New York, September 20, 2012, lot 45

Acquired at the above sale by the present owner

Literature

Rose Dergan and Kara Vander Weg, eds., *John Currin*, New York, 2006, p. 92 (illustrated)



478

Julie Mehretu

Untitled

signed and dated "Julie Mehretu 2001" on the reverse
ink on Mylar and paper

19 x 20 in. (48.3 x 50.8 cm)

Executed in 2001, this work is accompanied by a
certificate of authenticity signed by the artist.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



478

Julie Mehretu

Provenance

The Project Gallery, New York

Acquired from the above by the present owner



479

Raymond Pettibon

The Terrible, Life-Threatening Slump

signed and dated "Raymond Pettibon 87" on the reverse

ink on paper

22 1/2 x 17 5/8 in. (57.2 x 44.8 cm)

Executed in 1987.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



479

Raymond Pettibon

Provenance

Ace Gallery, Los Angeles

Acquired from the above by the present owner



480

Harold Ancart

Untitled

oilstick and graphite on paper, in artist's frame

68 x 46 3/8 in. (172.7 x 117.8 cm)

Executed in 2012.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



480

Harold Ancart

Provenance

Private Collection

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



481

Alex Israel

Untitled (Flat)

signed, stamped with the Warner Bros. Studio, Burbank, CA. stamp and dated "Alex Israel '12" on the reverse

acrylic and stucco on wood with aluminum frame

95 1/2 x 71 in. (242.6 x 180.3 cm)

Executed in 2012.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



481

Alex Israel

Provenance

Peres Projects, Berlin

Private Collection (acquired from the above)

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED COLLECTION

482

Matt Connors

Wide Ratio (Low)

signed and dated "Matt Connors 2014" on the
stretcher

acrylic on canvas

81 x 65 in. (205.7 x 165.1 cm)

Painted in 2014.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



482

Matt Connors

Provenance

Karma, Amangansett

Acquired from the above by the present owner in 2014

Exhibited

Amangansett, Karma, *Matt Connors: Zonder*, June 14–July 7, 2014



483

Evan Holloway

Inverted Tree #1

bronze and Cel-Vinyl
64 x 26 x 25 in. (162.6 x 66 x 63.5 cm)
Executed in 2012.

Estimate
\$40,000 — 60,000

[Go to Lot](#)



483

Evan Holloway

Provenance

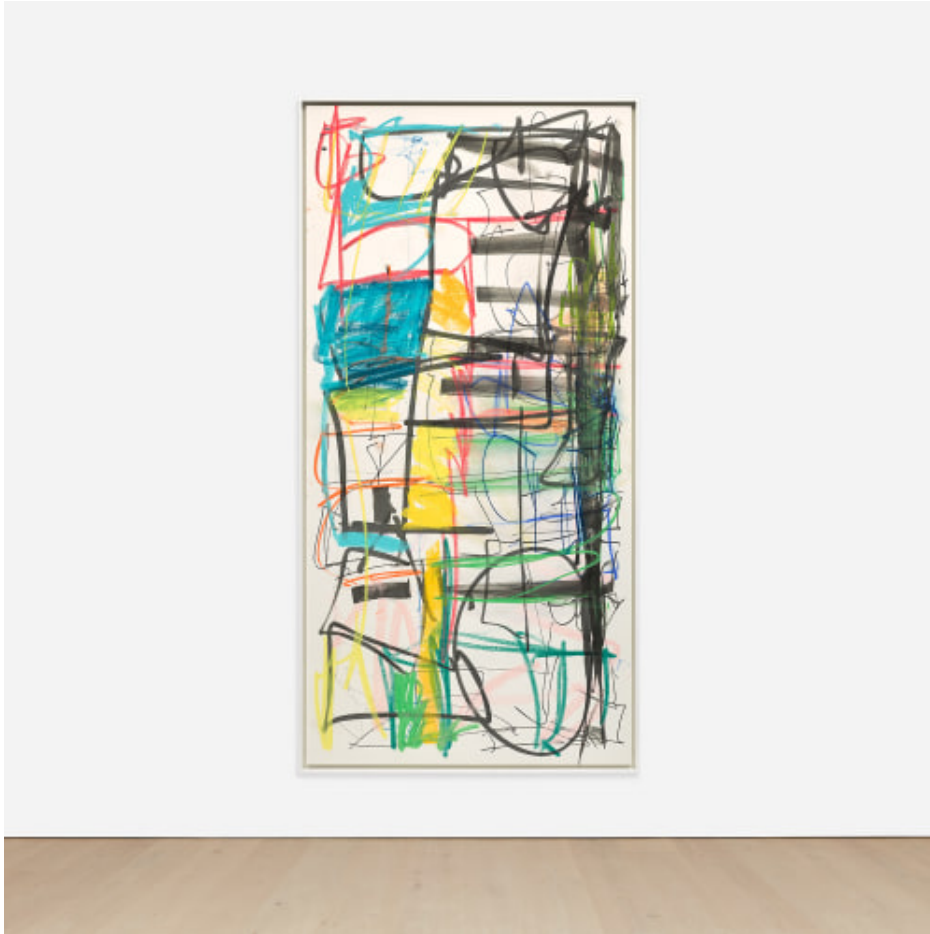
Xavier Hufkens, Brussels

Private Collection, Palm Beach

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



484

Aaron Garber-Maikovska

Untitled

ink and pastel on archival gator board

95 x 47 in. (241.3 x 119.4 cm)

Executed in 2015, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



484

Aaron Garber-Maikovska

Provenance

Private Collection, Los Angeles

Acquired from the above by the present owner



485

Josh Smith

Untitled (JSP07396)

signed, partially titled, inscribed and dated "PARIS SET #8 JSP07396 JOSH SMITH 2007" on the overlap; further signed, inscribed and dated "JOSH SMITH 2007 PARIS #8" on the reverse

oil on canvas

60 x 48 1/4 in. (152.4 x 122.6 cm)

Painted in 2007.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



485

Josh Smith

Provenance

Luhring Augustine, New York

Acquired from the above by the present owner



486

Michael Williams

Golf Creek

signed, titled and dated "GOLF CREEK 2017 Michael

Williams" on the reverse

oil and pencil on canvas

24 x 18 in. (61 x 45.7 cm)

Executed in 2017.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



486

Michael Williams

Provenance

Gladstone Gallery, New York

Acquired from the above by the present owner



487

Damien Hirst

Cancer

signed, titled and dated "Damien Hirst "Cancer" 2008"
on the reverse

butterfly and household gloss on canvas
diameter 24 in. (61 cm)

Executed in 2008.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



487

Damien Hirst

Provenance

Sotheby's, London, Damien Hirst - Beautiful Inside My Head Forever, September 16, 2008, lot 162

Baibakov Art Projects, New York

Acquired from the above by the present owner



488

R. H. Quaytman

"4", Chapter 24

signed, titled and dated "R.H. Quaytman, 4, Chapter 24, 2012" on the reverse

silkscreen ink and gesso on panel

20 x 20 in. (51 x 51 cm)

Executed in 2012.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



488

R. H. Quaytman

Provenance

Galerie Buchholz, Cologne

Acquired from the above by the present owner



489

Thomas Lerooy

Moonlight

signed, titled and dated "MOONLIGHT 2019 Thomas Lerooy" on the strainer

oil on canvas

17 3/8 x 13 5/8 in. (44.1 x 34.6 cm)

Painted in 2019.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Galerie Rodolphe Janssen, Brussels

Acquired from the above by the present owner

Exhibited

Brussels, Koninklijke Musea voor Schone Kunsten van België, *Thomas Lerooy: Behind the Curtain*, April 23–August 18, 2019

Literature

"Thomas Lerooy: Fleetingness of Life and Senselessness," *TLmag*, May 7, 2019, online (Koninklijke Musea voor Schone Kunsten van België, Brussels, 2019 installation view illustrated)

Kurt Snoekx, "'Behind the Curtain': A Wind of Change," *BRUZZ*, June 27, 2019, online (illustrated)



490

Jade Kim

Hope So

signed, titled and dated ""HOPE SO." 2021 Jade Kim"
on the turnover edge
oil on canvas
diameter 23 5/8 in. (60 cm)
Painted in 2021.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



490

Jade Kim

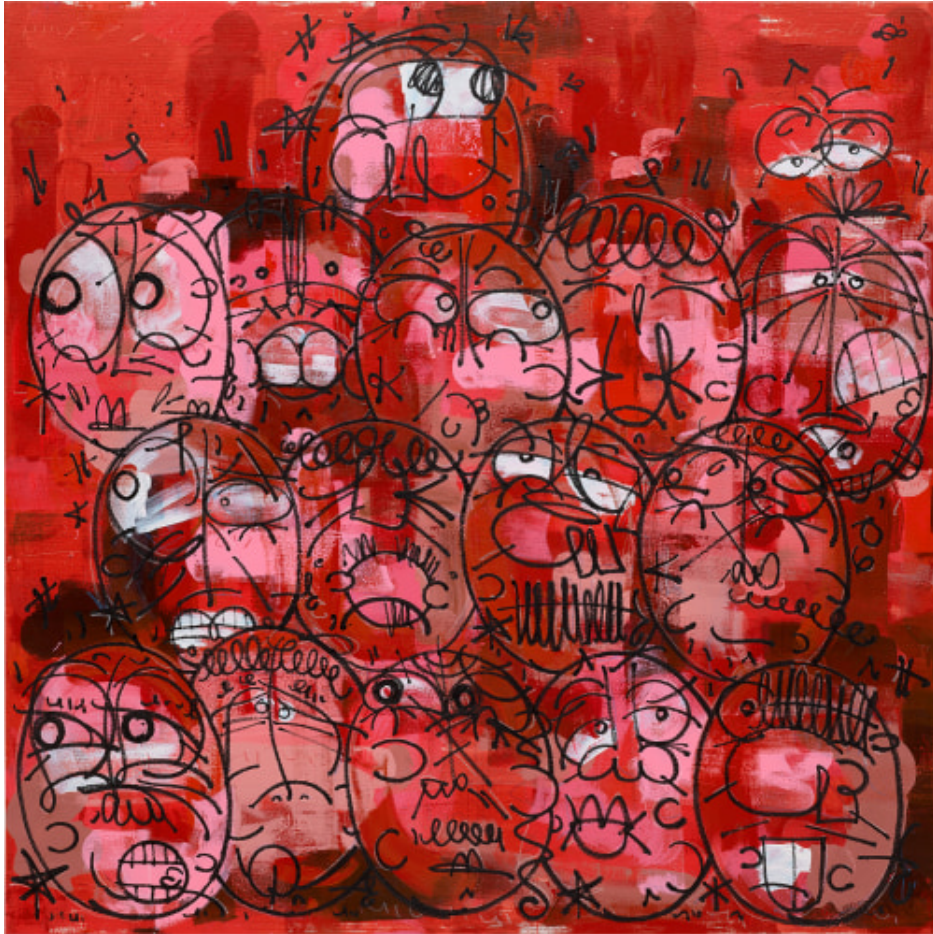
Provenance

Maison Ozmen, Paris

Acquired from the above by the present owner

Exhibited

Online, Maison Ozmen, *Shhh...*, September 15-29, 2021



491

Timothy Curtis

Untitled (Red Faces)

oil, acrylic and wax crayon on canvas

60 x 60 in. (152.4 x 152.4 cm)

Executed in 2019.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



491

Timothy Curtis

Provenance

Joan Von Holdefer Ltd., Hong Kong

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 16 May 2023 / 2pm EDT



492

José Parlá

Interdependence

signed, titled and dated "Interdependence 2020 Jose Parla" on the reverse

collage, acrylic, enamel, ink and plaster on panel
36 x 36 in. (91.4 x 91.4 cm)

Executed in 2020.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



492

José Parlá

Provenance

Yuka Tsuruno Gallery, Tokyo

Acquired from the above by the present owner

Exhibited

Tokyo, Yuka Tsuruno Gallery, *José Parlá: The Awakening*, September 5–December 19, 2020