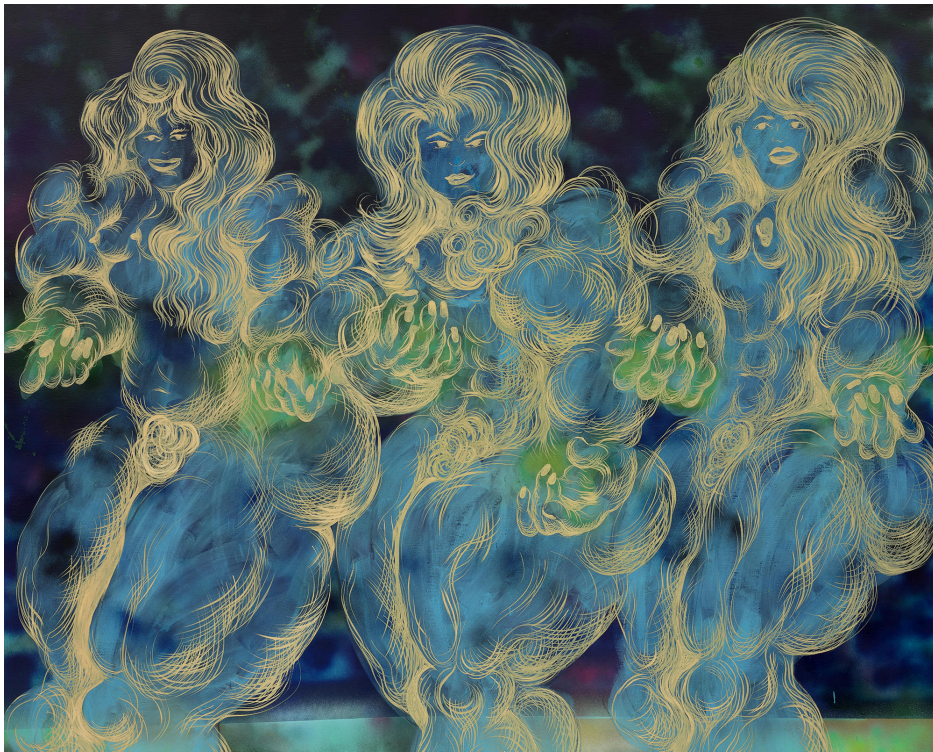


# New Now

New York Auction / 28 September 2022 / 10am EDT

Sale Interest: 260 Lots



[View Sale](#)



[Conditions of Sale](#)



# PHILLIPS

# New Now

New York Auction / 28 September 2022 / 10am EDT

Sale Interest: 260 Lots

## Auction & Viewing Location

28 September 2022 11am EDT  
432 Park Avenue, New York, NY, United  
States, 10022

## Sale Designation

When sending in written bids or making  
enquiries please refer to this sale as  
NY010622 or New Now.

## Absentee and Telephone Bids

tel +1 212 940 1228  
[bidsnewyork@phillips.com](mailto:bidsnewyork@phillips.com)

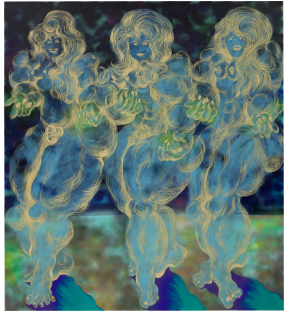
## Contemporary Art Department

Avery Semjen  
Head of Sale, New Now  
212 940 1207  
[asemjen@phillips.com](mailto:asemjen@phillips.com)

## New Now

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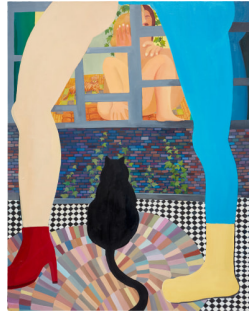
Sale Interest: 260 Lots



1  
**Ana Benaroya**  
*Be My Baby*  
Estimate \$20,000 — 30,000



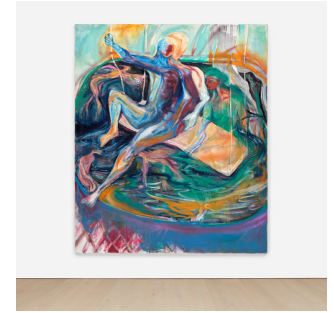
2  
**Louise Giovanelli**  
*Stele*  
Estimate \$25,000 — 35,000



3  
**GaHee Park**  
*A Cat Next Door*  
Estimate \$60,000 — 80,000



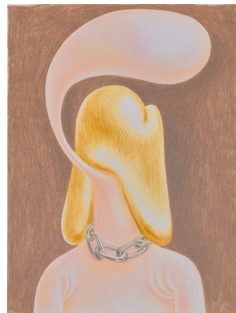
4  
**Amanda Baldwin**  
*Open Window, Pear Table*  
Estimate \$10,000 — 15,000



5  
**Kristy Chan**  
*The Bathtub I've Always Wante...*  
Estimate \$15,000 — 20,000



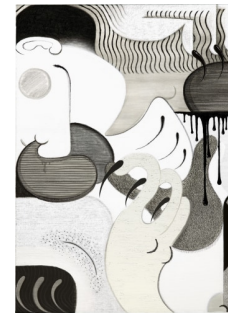
6  
**Pat Phillips**  
*Untitled (A Horse With No Name)*  
Estimate \$8,000 — 12,000



7  
**Louise Bonnet**  
*Untitled*  
Estimate \$25,000 — 35,000



8  
**Tammy Nguyen**  
*Upside Down and Eating*  
Estimate \$10,000 — 15,000



9  
**Cindy Ji Hye Kim**  
*Sore Throat*  
Estimate \$7,000 — 10,000



10  
**Shaina McCoy**  
*Who I do it for*  
Estimate \$30,000 — 50,000

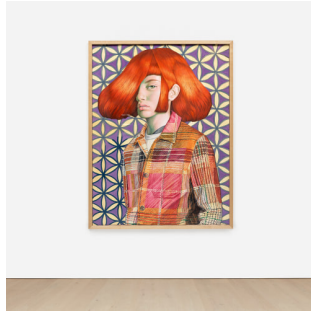


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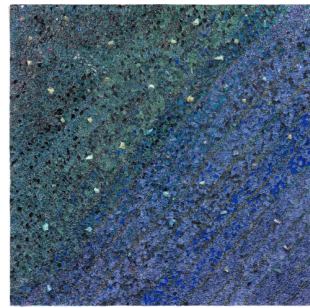
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11  
**Danielle Orchard**  
*Seated Woman*  
Estimate \$30,000 — 50,000



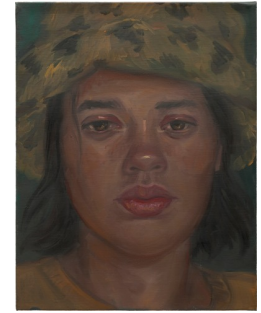
12  
**Ángeles Agrela**  
*Alicia*  
Estimate \$30,000 — 50,000



13  
**Alteronce Gumby**  
*I heard colors, I saw songs*  
Estimate \$20,000 — 30,000



14  
**Raelis Vasquez**  
*Seth Cooking*  
Estimate \$15,000 — 20,000



15  
**Chloe Wise**  
*Ana in a Leopard Hat*  
Estimate \$12,000 — 18,000



16  
**Hugh Steers**  
*T-Shirt and Panties*  
Estimate \$25,000 — 35,000



17  
**Ernie Barnes**  
*Stage 8*  
Estimate \$50,000 — 70,000



18  
**Scott Kahn**  
*Still Life with Mirror*  
Estimate \$80,000 — 120,000



19  
**Shara Hughes**  
*Bridezilla*  
Estimate \$70,000 — 100,000



20  
**Anthony Cudahy**  
*Off the back porch ii*  
Estimate \$12,000 — 18,000



## New Now

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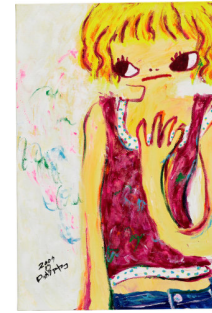
21  
**Louis Fratino**  
*Grapefruit Breakfast*  
Estimate \$120,000 — 180,000



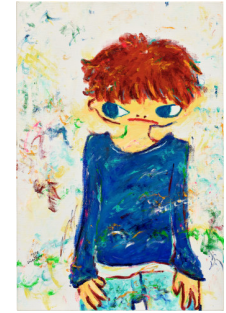
22  
**Anthony Iacono**  
*Paint Swatch Study Proof for Ha...*  
Estimate \$6,000 — 8,000



23  
**Ivy Haldeman**  
*Tongue*  
Estimate \$10,000 — 15,000



24  
**Ayako Rokkaku**  
*Untitled*  
Estimate \$70,000 — 90,000



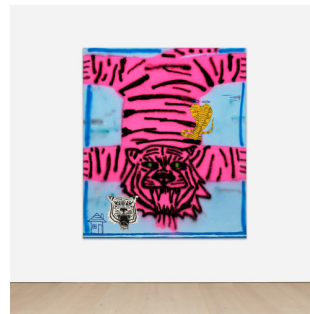
25  
**Ayako Rokkaku**  
*Untitled*  
Estimate \$70,000 — 90,000



26  
**Rafa Macarrón**  
*Los Pasteles*  
Estimate \$70,000 — 90,000



27  
**KAWS**  
*GONE AND BEYOND A-2*  
Estimate \$120,000 — 180,000



28  
**Jordy Kerwick**  
*Untitled*  
Estimate \$40,000 — 60,000



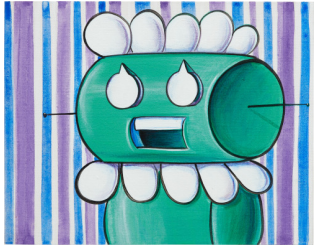
29  
**Wes Lang**  
*The Unity Within*  
Estimate \$50,000 — 70,000



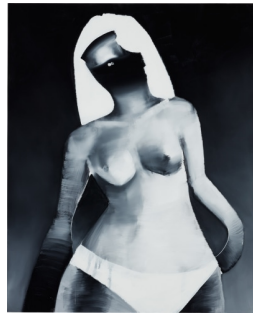
30  
**Eddie Martinez**  
*Heroic Dose*  
Estimate \$40,000 — 60,000

## New Now

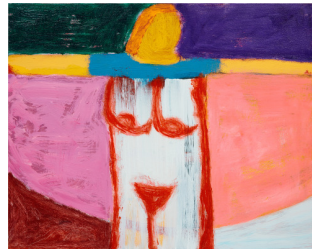
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31  
**Kenny Scharf**  
*Posing Rosie*  
Estimate \$15,000 — 20,000



32  
**Tomoo Gokita**  
*Delinquent Girl*  
Estimate \$80,000 — 120,000



33  
**Katherine Bradford**  
*Cape Woman*  
Estimate \$18,000 — 22,000



34  
**Emmanuel Taku**  
*Dine With Me*  
Estimate \$20,000 — 30,000



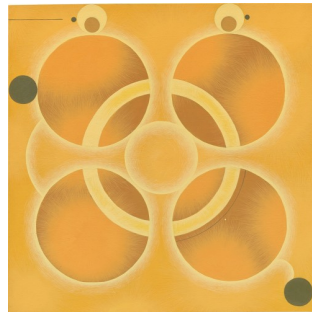
35  
**Foster Sakyiamah**  
*Special Day*  
Estimate \$8,000 — 12,000



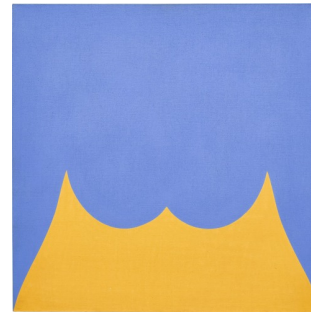
36  
**Victor Ubah**  
*Jarvisboyland*  
Estimate \$10,000 — 15,000



37  
**Lauren Quin**  
*I know where I am*  
Estimate \$20,000 — 30,000



38  
**Angela Heisch**  
*Morning Holes*  
Estimate \$7,000 — 10,000



39  
**Marcia Hafif**  
*176. December 1967 from the se...*  
Estimate \$25,000 — 35,000



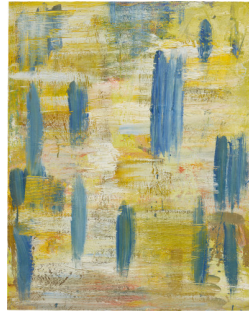
40  
**Lynne Drexler**  
*Untitled*  
Estimate \$2,500 — 3,500

## New Now

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41  
**Vivian Springford**  
*Untitled*  
Estimate \$50,000 — 70,000



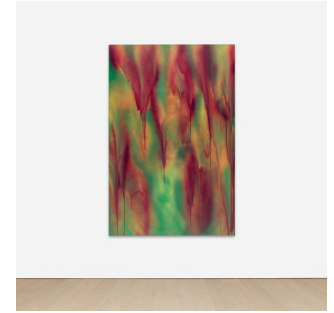
42  
**Louise Fishman**  
*I Like a Church*  
Estimate \$30,000 — 40,000



43  
**Denyse Thomasos**  
*Carnival*  
Estimate \$12,000 — 18,000



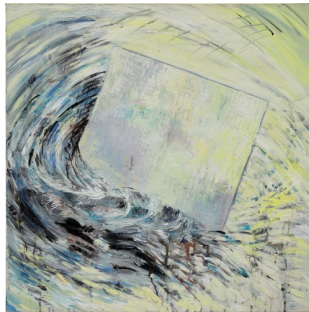
44  
**Torkwase Dyson**  
*Water Table 02*  
Estimate \$8,000 — 12,000



45  
**Katharina Grosse**  
*Untitled*  
Estimate \$150,000 — 200,000



46  
**Jennifer Bartlett**  
*In the Garden #6*  
Estimate \$60,000 — 80,000



47  
**Pat Steir**  
*After Leonardo 5*  
Estimate \$20,000 — 30,000



48  
**Yayoi Kusama**  
*Hat*  
Estimate \$200,000 — 300,000



49  
**Grace Hartigan**  
*Italian Comedy*  
Estimate \$40,000 — 60,000



50  
**Alexander Calder**  
*Two Black Branches*  
Estimate \$30,000 — 50,000

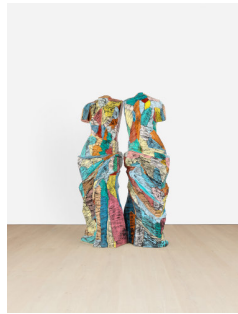


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51  
**Alexander Calder**  
*Vermouth*  
Estimate \$40,000 — 60,000



52  
**Jim Dine**  
*Night Fields, Day Fields*  
Estimate \$150,000 — 200,000



53  
**Sir Anthony Caro, O....**  
*Table Piece CCVIII*  
Estimate \$25,000 — 35,000



54  
**Deborah Butterfield**  
*Odalisk*  
Estimate \$20,000 — 30,000



55  
**Joel Shapiro**  
*Untitled*  
Estimate \$25,000 — 35,000



56  
**George Rickey**  
*Four Lines in a T II*  
Estimate \$15,000 — 20,000



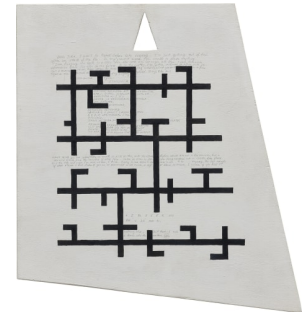
57  
**Christopher Wilmarth**  
*Toast*  
Estimate \$15,000 — 20,000



58  
**De Wain Valentine**  
*Waterwall*  
Estimate \$4,000 — 6,000



59  
**Larry Bell**  
*CS 11.29.16 DVD*  
Estimate \$40,000 — 60,000



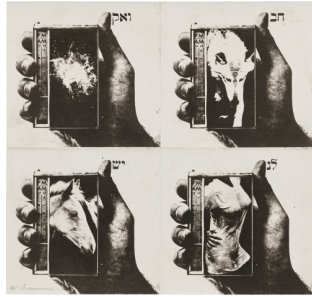
60  
**Guy de Cointet**  
*Note from Ethiopia*  
Estimate \$15,000 — 25,000

## New Now

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61  
**Guy de Cointet**  
*The History of a Day is the History of a Day*  
Estimate \$7,000 — 12,000



62  
**Wallace Berman**  
*Untitled*  
Estimate \$20,000 — 30,000



63  
**Ed Moses**  
*Jab and Poet #3*  
Estimate \$10,000 — 15,000



64  
**Betye Saar**  
*Reflection*  
Estimate \$7,000 — 10,000



65  
**Ray Yoshida**  
*Right*  
Estimate \$8,000 — 12,000



66  
**Gladys Nilsson**  
*About Bows*  
Estimate \$10,000 — 15,000



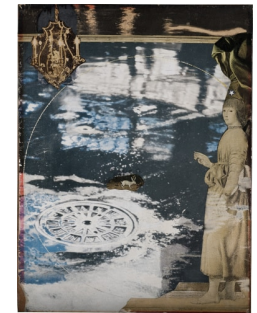
67  
**Karl Wirsum**  
*It's Not a Crack That's Just the ...*  
Estimate \$7,000 — 10,000



68  
**Saul Steinberg**  
*Cover of The New Yorker, Dece...*  
Estimate \$12,000 — 18,000



69  
**Saul Steinberg**  
*Twelve Landscapes*  
Estimate \$7,000 — 10,000



70  
**Joseph Cornell**  
*Missing Girl*  
Estimate \$12,000 — 18,000

## New Now

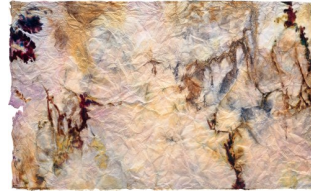
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71  
**Joseph Cornell**  
*Lead-clue to the Houdini Disapp...*  
Estimate \$10,000 — 15,000



72  
**Romare Bearden**  
*Martinique Sunset*  
Estimate \$10,000 — 15,000



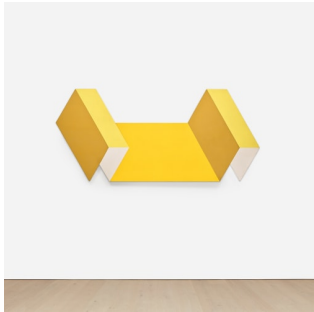
73  
**Sam Gilliam**  
*Untitled*  
Estimate \$20,000 — 30,000



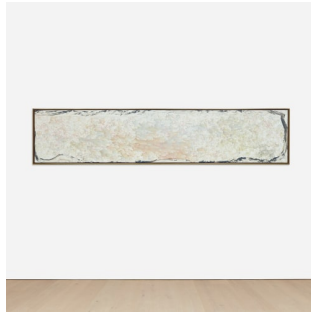
74  
**Elizabeth Murray**  
*Crumpled Table*  
Estimate \$7,000 — 10,000



75  
**Dorothea Rockburne**  
*Musician Angel: Parallelogram, ...*  
Estimate \$15,000 — 20,000



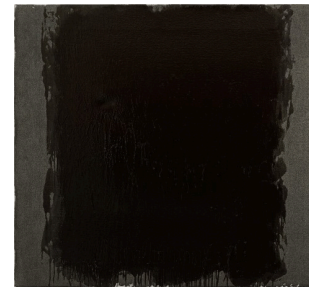
76  
**Thomas Downing**  
*Fold Ten*  
Estimate \$25,000 — 35,000



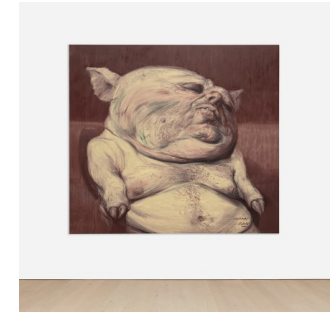
77  
**Jules Olitski**  
*Messiah Hope - 4*  
Estimate \$10,000 — 15,000



78  
**Richard Lin**  
*Painting Relief August 1966*  
Estimate \$18,000 — 25,000



79  
**Joseph Marioni**  
*Painting #5-75*  
Estimate \$7,000 — 10,000



80  
**Roberto Fabelo**  
*Chicharrón*  
Estimate \$80,000 — 120,000

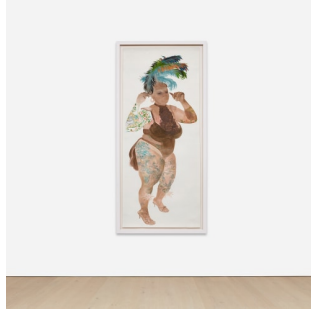


## New Now

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81  
**Umberto Peña**  
*Fooo Muchas Veces*  
Estimate \$12,000 — 18,000



82  
**Firelei Báez**  
*Anayansi from the series Geogr...*  
Estimate \$30,000 — 40,000



83  
**Javier Calleja**  
*I will*  
Estimate \$50,000 — 70,000



84  
**Louis Fratino**  
*Untitled*  
Estimate \$12,000 — 18,000



85  
**Rebecca Ness**  
*Isolation Studio Self Portrait*  
Estimate \$6,000 — 8,000



86  
**Chris Ofili**  
*Two works: (i-ii) Untitled*  
Estimate \$18,000 — 25,000



87  
**Susumu Kamijo**  
*Bottom of the Hill*  
Estimate \$15,000 — 20,000



88  
**Jordy Kerwick**  
*Untitled*  
Estimate \$7,000 — 10,000



89  
**SoiL Thornton**  
*Out Of All Of Us, Who's Mirror Is...*  
Estimate \$8,000 — 12,000



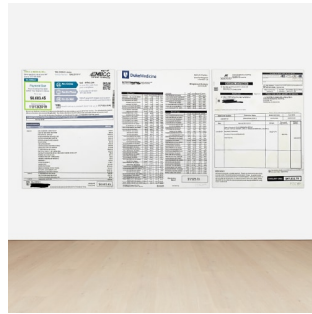
90  
**Nicola L.**  
*Marijuana*  
Estimate \$8,000 — 12,000

## New Now

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91  
**Rirkrit Tiravanija**  
*untitled 2010 (angst essen seele...*  
Estimate \$18,000 — 25,000



92  
**MSCHF**  
*Medical Bill*  
Estimate \$40,000 — 60,000



93  
**Derrick Adams**  
*Colorbar Constellation 6 (Sanfor...*  
Estimate \$30,000 — 50,000



94  
**Sanford Biggers**  
*QC #13*  
Estimate \$8,000 — 12,000



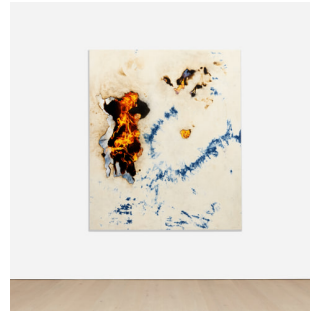
95  
**Awol Erizku**  
*Out yo way - Migos*  
Estimate \$10,000 — 15,000



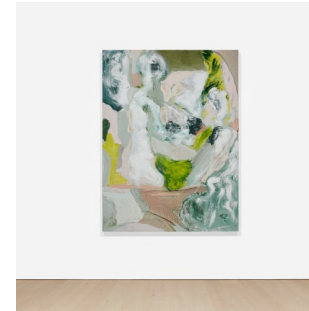
96  
**Alex Da Corte**  
*Buff Tusk*  
Estimate \$8,000 — 12,000



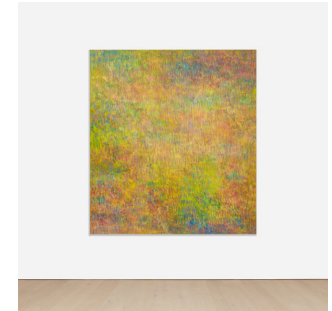
97  
**Ethan Cook**  
*Untitled (Begin in one corner)*  
Estimate \$18,000 — 22,000



98  
**Korakrit Arunanondchai**  
*Untitled (History Painting)*  
Estimate \$40,000 — 60,000



99  
**Donna Huanca**  
*Mask (Open mouth)*  
Estimate \$30,000 — 40,000



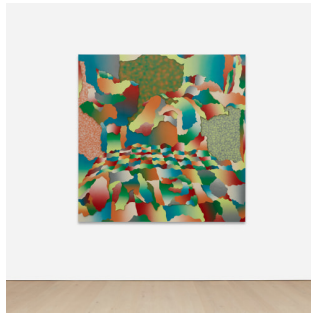
100  
**Jean-Baptiste Bernadet**  
*Untitled (Fugue XXXIX)*  
Estimate \$10,000 — 15,000

## New Now

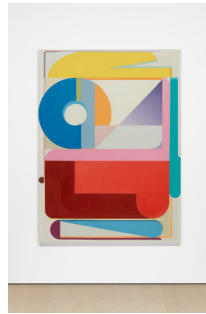
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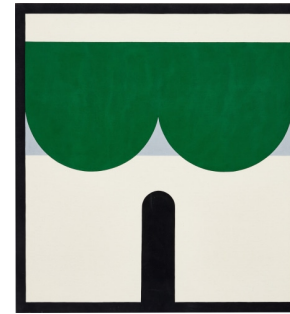
101  
**Brenna Youngblood**  
*Waste Management*  
Estimate \$6,000 — 8,000



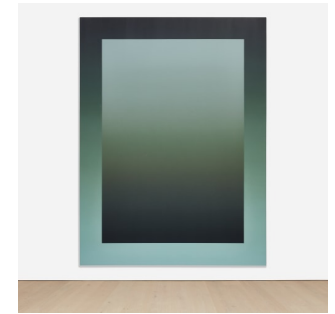
102  
**Morgan Blair**  
*I Wouldn't Say Ambien's Sudden...*  
Estimate \$10,000 — 15,000



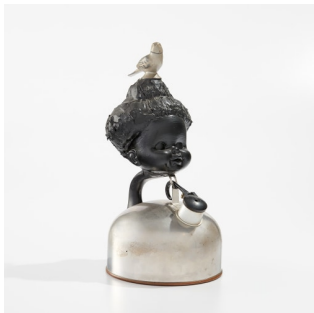
103  
**Bernhard Buhmann**  
*Buddy Holly*  
Estimate \$10,000 — 15,000



104  
**Math Bass**  
*Newz!*  
Estimate \$10,000 — 15,000



105  
**Rob Pruitt**  
*Suicide Painting XXXIV*  
Estimate \$15,000 — 20,000



106  
**vanessa german**  
*Untitled*  
Estimate \$5,000 — 7,000



107  
**Tom Sachs**  
*Chchchoad*  
Estimate \$15,000 — 20,000



108  
**Eddie Martinez**  
*Untitled*  
Estimate \$10,000 — 15,000



109  
**Tony Matelli**  
*Asparagus Head*  
Estimate \$10,000 — 15,000



110  
**Alma Allen**  
*Untitled*  
Estimate \$3,500 — 4,500



## New Now

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111  
**Shio Kusaka**  
*(white 83)*  
Estimate \$4,000 — 6,000



112  
**Laurens Legiers**  
*Four Ships*  
Estimate \$5,000 — 7,000



113  
**Emily Ludwig Shaffer**  
*Bay Leaf Wrapped Night*  
Estimate \$5,000 — 7,000



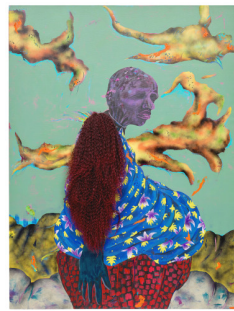
114  
**Tanya Merrill**  
*Sex dream*  
Estimate \$7,000 — 10,000



115  
**Adjei Tawiah**  
*Untitled*  
Estimate \$8,000 — 12,000



116  
**Aplerh-Doku Borlabi**  
*Black Tie*  
Estimate \$5,000 — 7,000



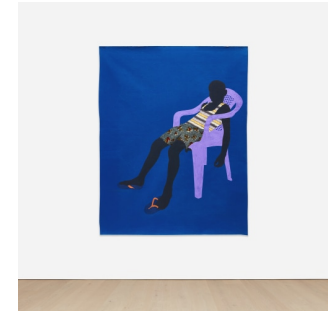
117  
**Simphiwe Ndzube**  
*Untitled Portrait VI (The Graved...*  
Estimate \$20,000 — 30,000



118  
**Kelton Campos Fausto**  
*Lemba*  
Estimate \$2,000 — 3,000



119  
**Oluwole Omofemi**  
*Red Cup*  
Estimate \$12,000 — 18,000



120  
**Raphael Adjetey Adjei ...**  
*Purple Chair*  
Estimate \$10,000 — 15,000

## New Now

New York Auction / 28 September 2022 / 10am EDT



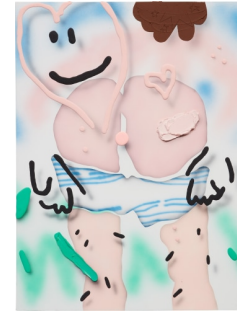
121  
**Isshaq Ismail**  
*Red Face 6*  
Estimate \$40,000 — 60,000



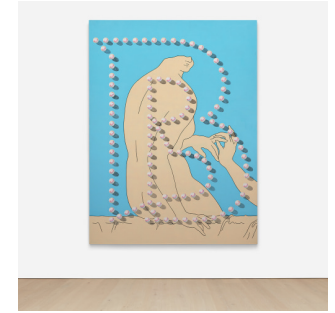
122  
**Jon Key**  
*Family Portrait No. 3 (Linda) from...*  
Estimate \$8,000 — 12,000



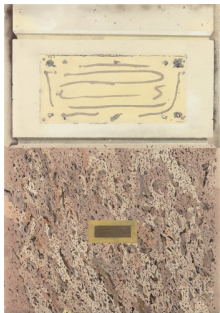
123  
**Nicola Tyson**  
*Dog*  
Estimate \$10,000 — 15,000



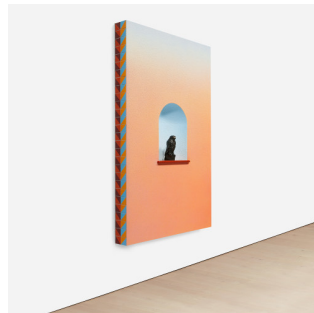
124  
**Brandon Lipchik**  
*Untitled*  
Estimate \$10,000 — 15,000



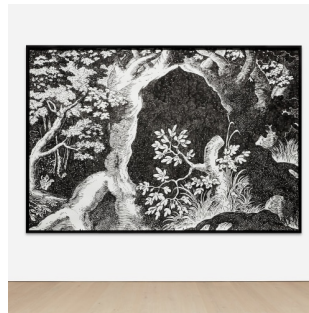
125  
**Caitlin Keogh**  
*Bb*  
Estimate \$15,000 — 20,000



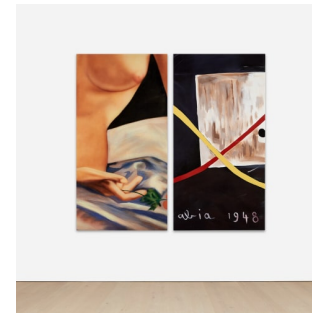
126  
**Cynthia Talmadge**  
*Facade Next to Frank E. Campbell*  
Estimate \$4,000 — 6,000



127  
**Alex Israel**  
*Untitled (Flat with Niche) with ...*  
Estimate \$70,000 — 100,000



128  
**Ugo Rondinone**  
*No. 331 VIERTERMÄRZZWEITA...*  
Estimate \$80,000 — 100,000



129  
**Mike Kelley and Paul ...**  
*Two works: (i-ii) Untitled from A...*  
Estimate \$40,000 — 60,000



130  
**George Condo**  
*White + Grey Composition*  
Estimate \$70,000 — 90,000

## New Now

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131  
**Joyce Pensato**  
*Untitled Mickey*  
Estimate \$10,000 — 15,000



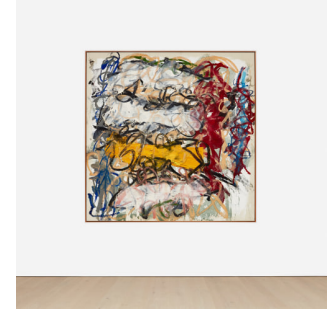
132  
**Julian Schnabel**  
*Una Cumbre de Mentiras*  
Estimate \$60,000 — 80,000



133  
**Julian Schnabel**  
*Untitled (Abu Zabi)*  
Estimate \$8,000 — 10,000



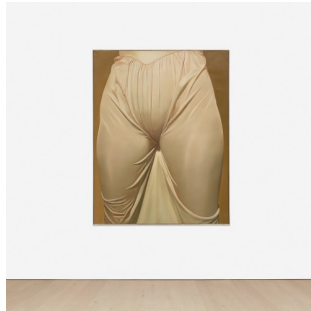
134  
**Michael Goldberg**  
*Untitled*  
Estimate \$30,000 — 50,000



135  
**Michael Goldberg**  
*Linger Awhile*  
Estimate \$20,000 — 30,000



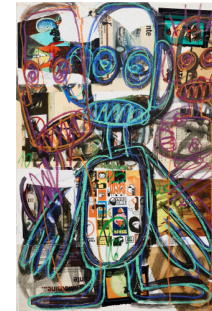
136  
**James Brown**  
*Untitled V*  
Estimate \$10,000 — 15,000



137  
**John Kacere**  
*Untitled*  
Estimate \$18,000 — 25,000



138  
**Elaine de Kooning**  
*Portrait of Houston Woman*  
Estimate \$20,000 — 30,000



139  
**Aboudia**  
*Untitled*  
Estimate \$20,000 — 30,000

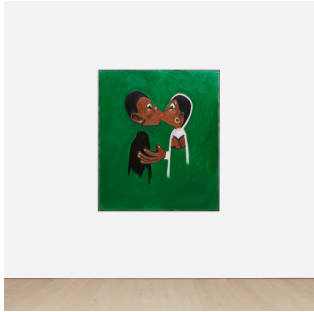


140  
**Josh Smith**  
*Nothing to Say*  
Estimate \$10,000 — 15,000



## New Now

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141  
**Milo Matthieu**  
*A Love Supreme*  
Estimate \$20,000 — 30,000



142  
**Dankyi Mensah**  
*Kumerican Curly Hair Puff*  
Estimate \$7,000 — 10,000



143  
**Wonder Buhle Mbambo**  
*Scared of no Monster*  
Estimate \$15,000 — 20,000



144  
**Otis Kwame Kye Quai...**  
*Deep Thoughts*  
Estimate \$15,000 — 20,000



145  
**Tomoo Gokita**  
*Drunk Flower*  
Estimate \$20,000 — 30,000



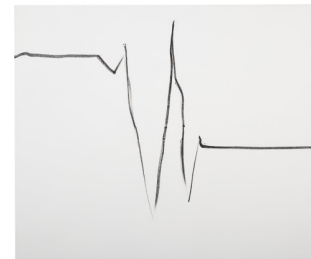
146  
**Jordy Kerwick**  
*Untitled*  
Estimate \$7,000 — 10,000



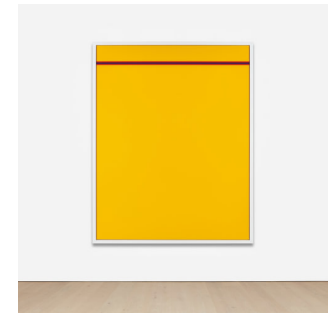
147  
**Christian Rex van Min...**  
*Three works: (i) Party Time; (ii) ...*  
Estimate \$2,500 — 3,500



148  
**Oliver Laric**  
*Inukshuk Tribal*  
Estimate \$4,000 — 6,000



149  
**Sarah Meyohas**  
*Value Line, Inc. on January 19, 2...*  
Estimate \$10,000 — 15,000



150  
**Cory Arcangel**  
*Photoshop CS: 84 by 66 inches, ...*  
Estimate \$30,000 — 50,000

## New Now

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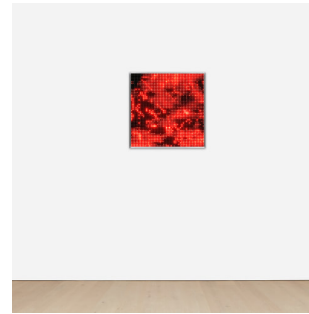
151  
**Bill Viola**  
*Ablutions*  
Estimate \$80,000 — 120,000



152  
**Christian Marclay**  
*Telephones*  
Estimate \$20,000 — 30,000



153  
**Petra Cortright**  
*basic\_compiler\_music*  
Estimate \$8,000 — 12,000



154  
**Leo Villareal**  
*Devil's Playground (Orange)*  
Estimate \$12,000 — 18,000



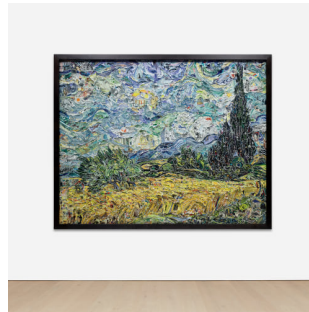
155  
**Wolfgang Tillmans**  
*Blushes #105*  
Estimate \$20,000 — 30,000



156  
**Roe Ethridge**  
*Louise on Brass #6*  
Estimate \$7,000 — 10,000



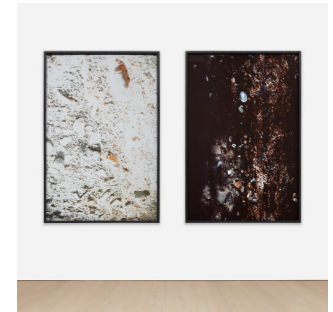
157  
**Matthew Barney**  
*Cremaster 3: Oonagh MacCumh...*  
Estimate \$25,000 — 35,000



158  
**Vik Muniz**  
*Wheat Field with Cypresses, aft...*  
Estimate \$50,000 — 70,000



159  
**Vik Muniz**  
*Standard Station (Night), after ...*  
Estimate \$30,000 — 50,000



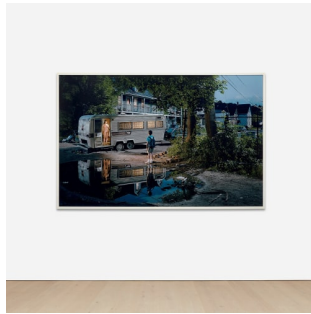
160  
**Mike Kelley**  
*Black Garbage (Grassy Island [C...)*  
Estimate \$15,000 — 20,000

## New Now

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161  
**Eberhard Havekost**  
*Rohstoff 2*  
Estimate \$10,000 — 15,000



162  
**Gregory Crewdson**  
*Untitled*  
Estimate \$20,000 — 30,000



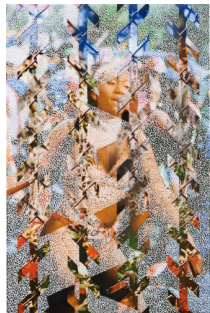
163  
**Zhang Huan**  
*To Add One Meter to an Anony...*  
Estimate \$6,000 — 8,000



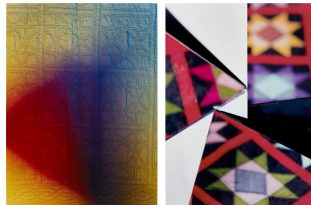
164  
**Zhang Huan**  
*To Raise the Water Level in a Fis...*  
Estimate \$4,000 — 6,000



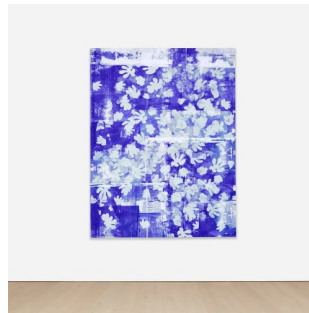
165  
**Hellen van Meene**  
*Six works: (i-vi) Untitled*  
Estimate \$6,000 — 8,000



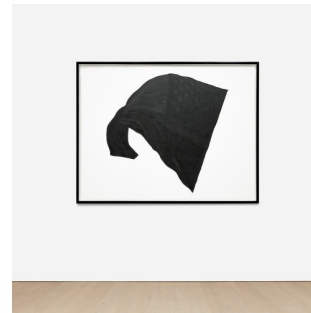
166  
**Paul Anthony Smith**  
*Untitled*  
Estimate \$7,000 — 10,000



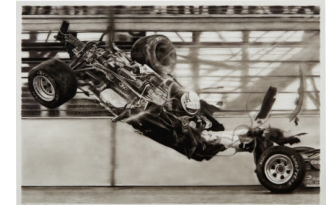
167  
**Eileen Quinlan**  
*Two works: (i) Creep 2; (ii) Crazy...*  
Estimate \$4,000 — 6,000



168  
**Corey Mason**  
*Blue Summer Blue*  
Estimate \$8,000 — 10,000



169  
**Robert Longo**  
*Black Flag #5*  
Estimate \$50,000 — 70,000

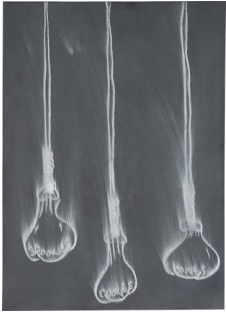


170  
**Robert Longo**  
*Study for Race Car Crash*  
Estimate \$30,000 — 40,000



## New Now

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171  
**Gary Simmons**  
*Untitled*  
Estimate \$8,000 — 12,000



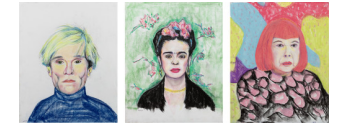
172  
**Julie Mehretu**  
*Untitled*  
Estimate \$12,000 — 18,000



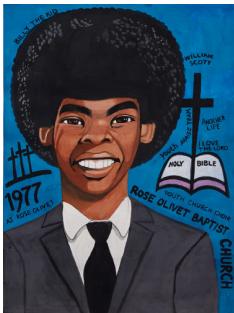
173  
**Elaine de Kooning**  
*Abstract Landscape Composition*  
Estimate \$8,000 — 12,000



174  
**Helen Marden**  
*Mere*  
Estimate \$5,000 — 7,000



175  
**Marc Richards**  
*Three works: (i) Andy Warhol; (ii)...*  
Estimate \$5,000 — 7,000



176  
**William Scott**  
*Untitled*  
Estimate \$3,000 — 5,000



177  
**Wangechi Mutu**  
*Death by Mariposa*  
Estimate \$18,000 — 22,000



178  
**Tunji Adeniyi-Jones**  
*Untitled*  
Estimate \$3,000 — 5,000



179  
**Maria Farrar**  
*Konbrella*  
Estimate \$4,000 — 6,000



180  
**Calvin Marcus**  
*Platter with Trout*  
Estimate \$5,000 — 7,000

## New Now

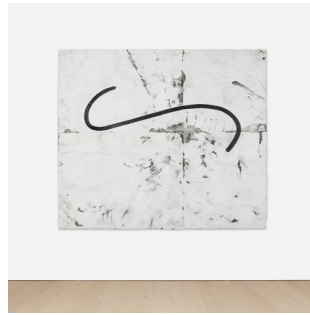
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181  
**Cecily Brown**  
*Untitled*  
Estimate \$10,000 — 15,000



182  
**Jan-Ole Schiemann**  
*Untitled from the series Osc Mix*  
Estimate \$3,000 — 5,000



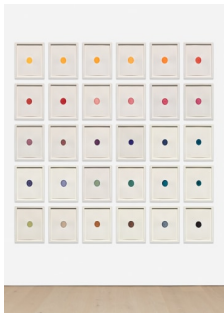
183  
**Tony Lewis**  
*Progression*  
Estimate \$8,000 — 12,000



184  
**Tomma Abts**  
*Untitled #27*  
Estimate \$12,000 — 18,000



185  
**Toby Ziegler**  
*capability*  
Estimate \$5,000 — 7,000



186  
**Ceal Floyer**  
*Ink on Paper*  
Estimate \$12,000 — 18,000



187  
**Günther Förg**  
*Untitled*  
Estimate \$8,000 — 12,000



188  
**Esteban Vicente**  
*Untitled*  
Estimate \$5,000 — 7,000



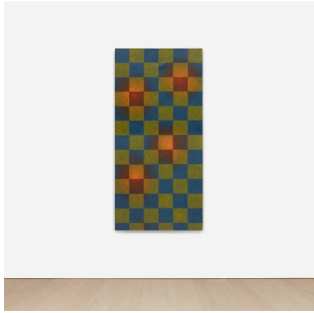
189  
**Esteban Vicente**  
*Untitled*  
Estimate \$8,000 — 12,000



190  
**Thomas Nozkowski**  
*Untitled (8-93)*  
Estimate \$10,000 — 15,000

## New Now

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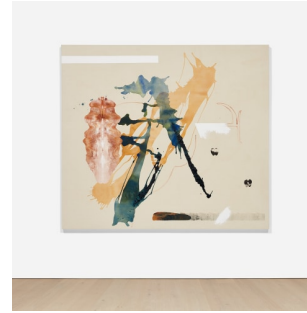
191  
**Peter Schuyff**  
*Untitled*  
Estimate \$8,000 — 12,000



192  
**Harvey Quaytman**  
*Merlin*  
Estimate \$7,000 — 10,000



193  
**Alan Shields**  
*3, 4, 5, 6 Preponderus Chool*  
Estimate \$3,000 — 5,000



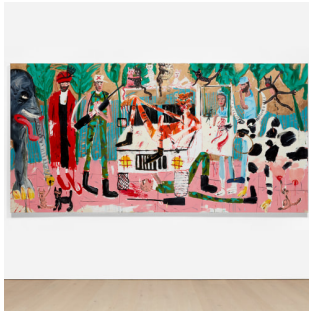
194  
**Elizabeth Neel**  
*Chop for the Original Tools*  
Estimate \$6,000 — 8,000



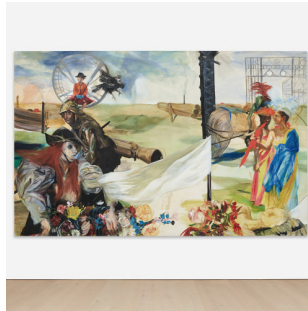
195  
**Raffi Kalenderian**  
*Dasha (Plants)*  
Estimate \$10,000 — 15,000



196  
**William Osorio**  
*Paraíso I*  
Estimate \$7,000 — 9,000



197  
**Dale Lewis**  
*Tarka Dal*  
Estimate \$8,000 — 12,000



198  
**Natalie Frank**  
*War*  
Estimate \$4,000 — 6,000



199  
**Odinakachi Okoroafor**  
*Chidiogo*  
Estimate \$4,000 — 6,000



200  
**Becky Kolsrud**  
*Three Graces (Beauty/Ariel)*  
Estimate \$3,000 — 4,000



## New Now

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201  
**Todd Bienvenu**  
*Beach Shadow*  
Estimate \$15,000 — 20,000



202  
**Anj Smith**  
*New Dawn*  
Estimate \$10,000 — 15,000



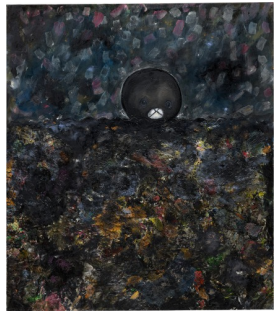
203  
**Jake and Dinos Chap...**  
*One Day You Will No Longer Be ...*  
Estimate \$10,000 — 15,000



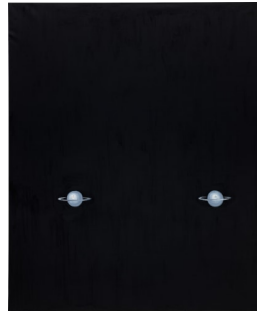
204  
**Jonas Burgert**  
*schwindet und flieht*  
Estimate \$30,000 — 50,000



205  
**Jakub Julian Ziolkowski**  
*Untitled*  
Estimate \$10,000 — 15,000



206  
**Ellen Gronemeyer**  
*Wo die Sonne verstaubt*  
Estimate \$10,000 — 15,000



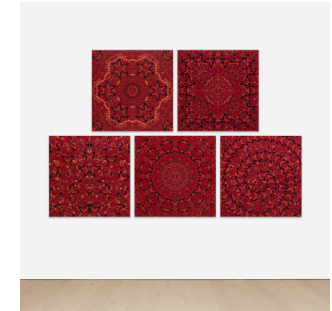
207  
**Wilhelm Sasnal**  
*Untitled*  
Estimate \$30,000 — 40,000



208  
**Werner Büttner**  
*Warteschife am Nichts (Holdin...*  
Estimate \$20,000 — 30,000



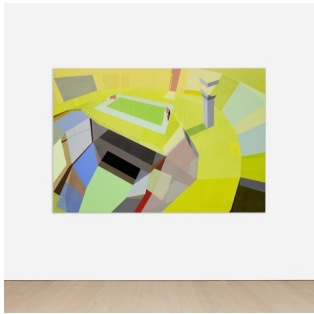
209  
**Tracey Emin**  
*Get Ready For The Fuck of your I...*  
Estimate \$25,000 — 35,000



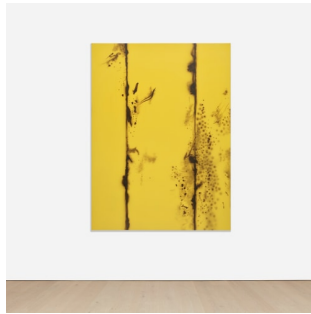
210  
**Damien Hirst**  
*The Empresses*  
Estimate \$20,000 — 30,000

## New Now

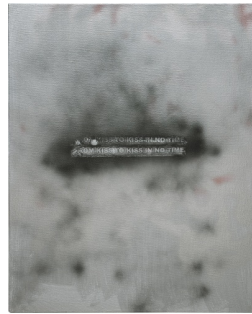
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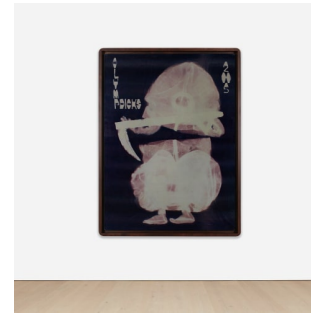
211  
**Torben Giehler**  
*Exit Underground*  
Estimate \$8,000 — 12,000



212  
**Friedrich Kunath**  
*A Brief History of Love*  
Estimate \$15,000 — 20,000



213  
**Stefan Brüggemann**  
*Kiss Dub from the series Time P...*  
Estimate \$8,000 — 12,000



214  
**Andra Ursuța**  
*Olympdicks*  
Estimate \$40,000 — 60,000



215  
**Josh Smith**  
*Untitled*  
Estimate \$15,000 — 20,000



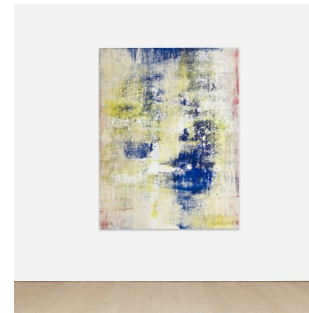
216  
**Josh Smith**  
*Untitled*  
Estimate \$4,000 — 6,000



217  
**Patricia Treib**  
*Russian Icon*  
Estimate \$10,000 — 15,000



218  
**Jean-Baptiste Bernadet**  
*Untitled (Fugue - Screen III)*  
Estimate \$20,000 — 30,000



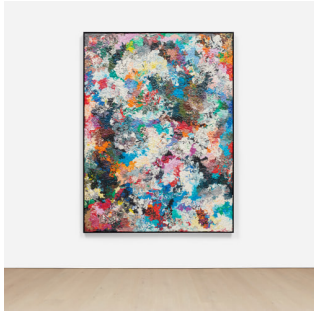
219  
**Israel Lund**  
*Untitled*  
Estimate \$12,000 — 18,000



220  
**Dan Colen**  
*Untitled*  
Estimate \$10,000 — 15,000

## New Now

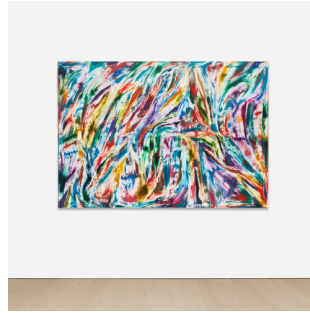
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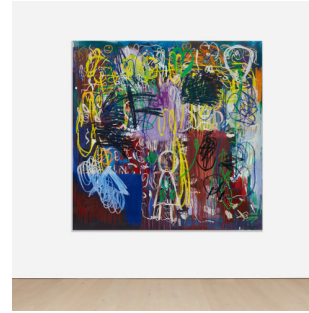
221  
**Dan Rees**  
*Untitled*  
Estimate \$12,000 — 18,000



222  
**Gelitin**  
*Untitled (Mona Lisa)*  
Estimate \$20,000 — 30,000



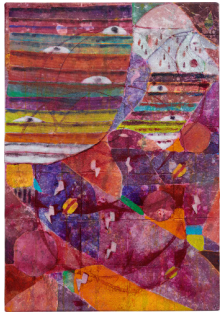
223  
**Jan Pleitner**  
*Untitled*  
Estimate \$6,000 — 8,000



224  
**Jannis Varelas**  
*Untitled*  
Estimate \$6,000 — 8,000



225  
**Alex Olson**  
*Mirror*  
Estimate \$4,000 — 6,000



226  
**Alexander Tovborg**  
*Prometheus*  
Estimate \$3,000 — 4,000



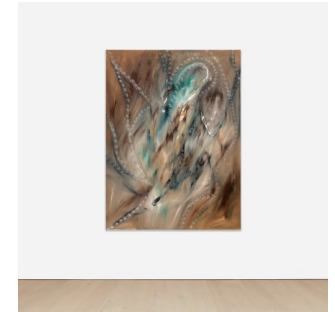
227  
**Mira Dancy**  
*Herfume Perfume Box//Pink*  
Estimate \$4,000 — 6,000



228  
**Cheyney Thompson**  
*P31.55-YG31.55-r1.31-b1.31-bg1...*  
Estimate \$6,000 — 8,000



229  
**Cleve Gray**  
*Two Ducks*  
Estimate \$7,000 — 10,000

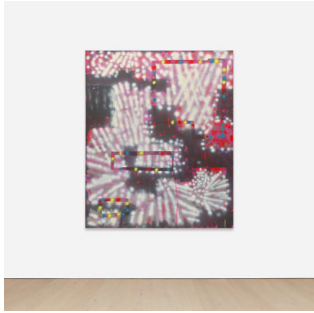


230  
**Daniel Hesidence**  
*Untitled from the series Autumn...*  
Estimate \$8,000 — 12,000



## New Now

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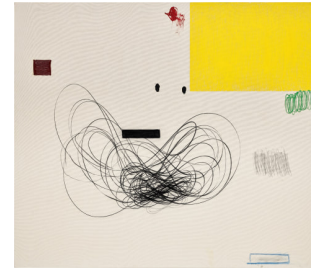
231  
**Keltie Ferris**  
*KF + CM 4EVER*  
Estimate \$10,000 — 15,000



232  
**David Reed**  
*#300*  
Estimate \$40,000 — 60,000



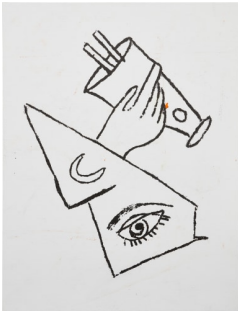
233  
**Mark Flood**  
*Cruel Mirror*  
Estimate \$8,000 — 12,000



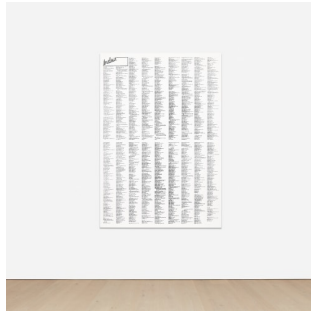
234  
**Christian Rosa**  
*Untitled*  
Estimate \$15,000 — 20,000



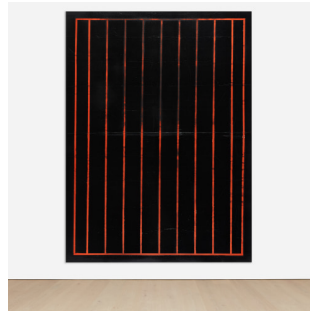
235  
**Aaron Garber-Maikovska**  
*Bob*  
Estimate \$10,000 — 15,000



236  
**Joe Bradley**  
*Untitled*  
Estimate \$20,000 — 30,000



237  
**Lucien Smith**  
*Rock 'n Roll from the series Ark*  
Estimate \$6,000 — 8,000



238  
**Will Boone**  
*Untitled*  
Estimate \$20,000 — 30,000



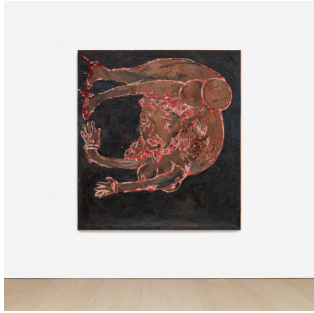
239  
**Fredrik Vørslev**  
*Untitled (-FR 2)*  
Estimate \$5,000 — 7,000



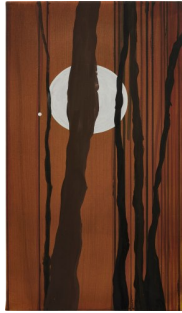
240  
**Jason Martin**  
*Franciscan*  
Estimate \$20,000 — 30,000

## New Now

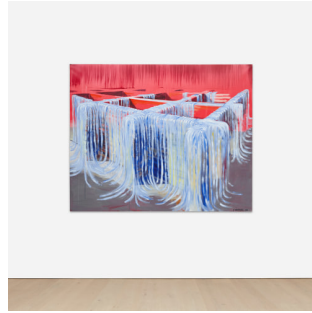
New York Auction / 28 September 2022 / 10am EDT



241  
**Alex Becerra**  
*Tell Me About It*  
Estimate \$5,000 — 7,000



242  
**Mary Weatherford**  
*Wicca*  
Estimate \$8,000 — 12,000



243  
**Fernando Canovas**  
*Untitled from the series Scaffolds*  
Estimate \$8,000 — 10,000



244  
**Gabriel Orozco**  
*Spiral Pi Pi*  
Estimate \$6,000 — 8,000



245  
**Enoc Perez**  
*Don Q*  
Estimate \$15,000 — 20,000



246  
**Yoan Capote**  
*Rational*  
Estimate \$10,000 — 15,000



247  
**Ernesto Neto**  
*O encontro que nos une*  
Estimate \$30,000 — 40,000



248  
**Abraham Cruzvillegas**  
*Totem & Taboo*  
Estimate \$10,000 — 15,000



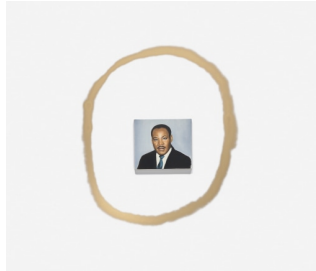
249  
**Adriano Costa**  
*Fantasmas*  
Estimate \$3,000 — 4,000



250  
**Haim Steinbach**  
*Untitled (strainer, soap dispens...*  
Estimate \$12,000 — 18,000

## New Now

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251  
**Rashid Johnson, Robe...**  
*Martin*  
Estimate \$6,000 — 8,000



252  
**Rashid Johnson**  
*bLAX*  
Estimate \$7,000 — 10,000



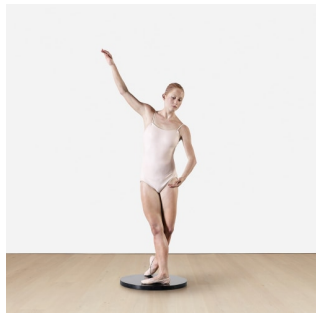
253  
**Erin Shirreff**  
*Catalogue, 16 parts*  
Estimate \$4,000 — 6,000



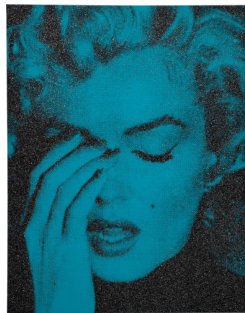
254  
**Kaari Upson**  
*Untitled*  
Estimate \$10,000 — 15,000



255  
**Igor Mitoraj**  
*Porta Italica*  
Estimate \$30,000 — 50,000



256  
**John De Andrea**  
*Tiny Dancer*  
Estimate \$15,000 — 20,000



257  
**Russell Young**  
*Marilyn Suicide*  
Estimate \$7,000 — 10,000



258  
**Russell Young**  
*Al Capone*  
Estimate \$5,000 — 7,000



259  
**Russell Young**  
*Elvis Presley*  
Estimate \$3,000 — 5,000

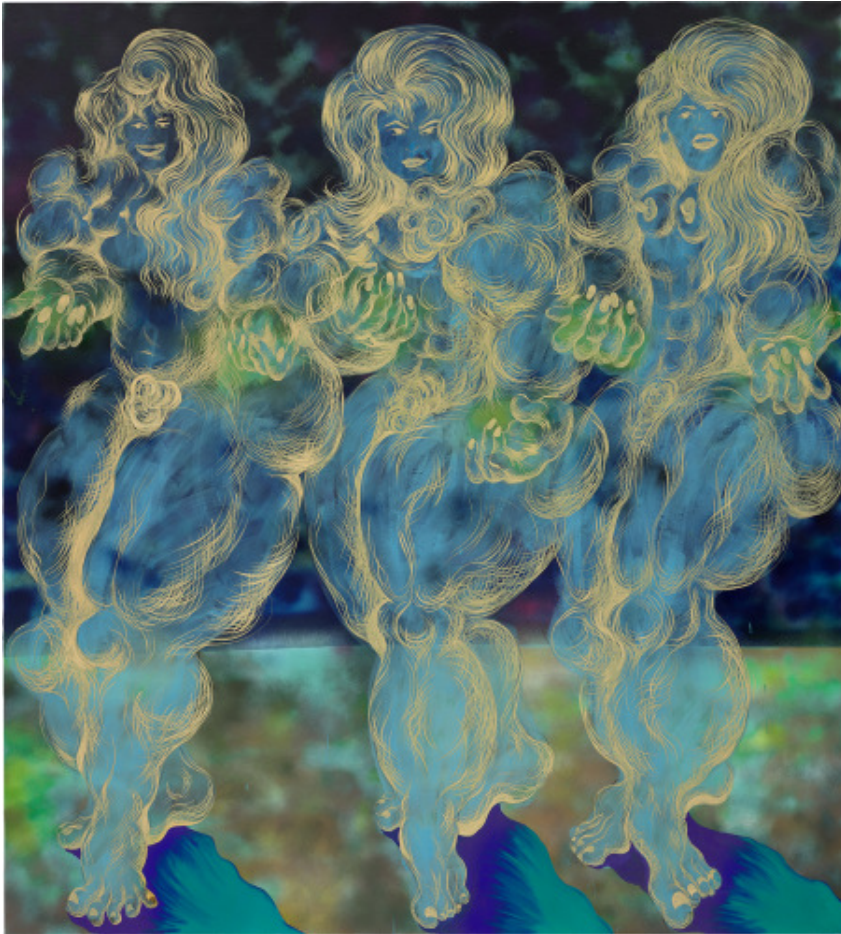


260  
**Guerrilla Girls**  
*Do Women Have to Be Naked To...*  
Estimate \$5,000 — 7,000



New Now

New York Auction / 28 September 2022 / 10am EDT



1

**Ana Benaroya**

*Be My Baby*

signed, titled and dated "BE MY BABY ANA BENAROYA 2019" on the reverse  
oil, acrylic and spray paint on linen  
82 3/4 x 75 in. (210.2 x 190.5 cm)  
Executed in 2019.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



Executed in 2019, Ana Benaroya's *Be My Baby* is an homage to strong women and their unique appearances. Depicting three female figures with muscular limbs, exaggerated features, outstretched hands and flowing, blonde hair, the present work challenges the viewer, encouraging them to question where their bodies begin and end. Concerned with the lack of depictions of women who do not conform to the traditional standards of femininity in art history, Benaroya's larger than life women are dominant and assertive rather than submissive and shy, presenting the viewer with a new way of looking at women in art.

*"These characters I paint, there's nothing bashful about them. Their bodies exist exactly as they want them to. Their limbs have no limits; they have no shame."*

—Ana Benaroya



*The Ronettes: Nedra Talley, Veronica Bennett (Ronnie Spector) and Estelle Bennett, August 21, 1966*

In reference to the Ronettes' 1963 hit of the same name, *Be My Baby* is a gesture of love. Benaroya's repeated linework, blurring the contours of each of the three figures, effectively puts them into a dancing motion. Standing in a foggy landscape of unknown depth, the three figures are anchored to their surroundings. The radiating desire of Benaroya's figures highlights their ties to queerness and freedom. *Be My Baby* showcases just how intrinsically linked these two themes are to one another.

*"In reality, we are trapped and limited by the body we are born into. I love that my figures can expand and transform and meld and have complete control over the shape*

*and appearance of their bodies." —Ana Benaroya*

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**Provenance**

Richard Heller Gallery, Los Angeles

Acquired from the above by the present owner

**Exhibited**

Los Angeles, Richard Heller Gallery, *Ana Benaroya: Teach Me Tonight*, February 15–March 28, 2020

**Literature**

*Ana Benaroya: The Softest Place on Earth*, exh. cat., Ross+Kramer Gallery, New York, 2020, pp. 14, 38–41 (illustrated, p. 39; detail illustrated, pp. 40–41)



New Now

New York Auction / 28 September 2022 / 10am EDT



2

**Louise Giovanelli**

*Stele*

signed and dated "Louise Giovanelli '20" on the reverse  
oil on canvas

67 1/8 x 47 3/8 in. (170.5 x 120.3 cm)

Painted in 2020.

**Estimate**

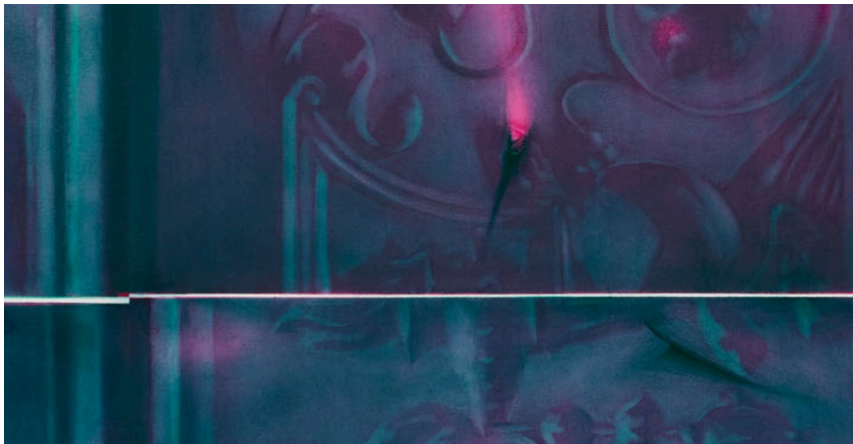
\$25,000 — 35,000

[Go to Lot](#)



Louise Giovanelli's work excites with shimmering and luminescent scenes closely cropped on particular details of a larger source, be it a film still, Old Masters painting, or a staged photograph. With influences stemming from her tutelage under artist Amy Sillman while completing her postgraduate studies at the Städelschule in Frankfurt am Main (DE), but also seeking out specific historic paintings in situ such as the Ghent altarpiece, Giovanelli reinterprets not only the formal qualities of her classical influences but brings contemporary cultural references into the narrative. Utilizing a wide range of source material, she focuses on a small detail to slow the eye down, leading the viewer to engage in the meditative act of looking.

*"You have to learn how to paint, and the traditions and the art history, and then you can undo all of that. But if you don't know what you're undoing, then you're just making a mess." —Louise Giovanelli*



Detail of the present work

Specifically in *Stele* (2020), Giovanelli crops traditional architectural features of decorative, floral motifs so that they become removed from the context of the physical object the title of the painting connotes. Repetition and inversion lead the designs to flow into each other, however there are clear breaks between the panels, creating disruptions in the representational aspect of the image. Splashes of glowing pink across the dark background form shadows that both illuminate and interrupt the scene, revealing the materiality of the painting process. The qualities imbued into the canvas with the layering of oil paints and shades of colors dislocates time and place, developing a hazy mystery to the scene.

As her auction debut, and coinciding with her first solo show at White Cube Gallery, *Stele* demonstrates Giovanelli's ability to access her influences, be it Flemish Northern renaissance painters or pop stars, while playing with the classical and formal qualities of Western art.

#### Provenance

Workplace, London

Acquired from the above by the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



3

**GaHee Park**

*A Cat Next Door*

oil on canvas

60 x 48 3/8 in. (152.4 x 122.9 cm)

Painted in 2017.

**Estimate**

\$60,000 — 80,000

[Go to Lot](#)





GaHee Park's *A Cat Next Door* is a large-scale take on contemporary genre painting, depicting intimacy from far away. A trademark of the artist's style, *A Cat Next Door* is the artist's second painting to come to auction. The present work was featured in Park's second solo exhibition in New York, along with four other paintings of familiar scenes. The themes of sexuality, intimacy and appreciation for domestic life are central to this work and translate throughout the artist's practice.

Growing up in a conservative household in South Korea and eventually moving to the United States in her early twenties, GaHee Park understands painting as a key method of unpacking the past and exploring themes that were seemingly off-limits growing up. Park is "drawn to art as a way to explore subjects that were forbidden or taboo, like sexuality, nudity, grotesque or weird images," and *A Cat Next Door* depicts each of these elements.<sup>i</sup> The disjointed patterning of the rug, tile and brick elements in the lower half of the composition harmonize with the disembodied limbs, both in the foreground and background. It quickly becomes apparent to the viewer that each leg belongs to a different human, and that what lies behind the window essentially mirrors what is in front of it. There are two pairs of humans, two cats, and one window, all of which share a heightened sense of intimacy and implied understanding of one another.

*"I was an observer, and as an Asian woman in America a lot of people didn't care about my vision; I felt invisible. In the very beginning of my American life I didn't want to talk to anyone and I didn't want to develop my social skills, so it was always good to have an animal next to me. I began to relate to that kind of feeling of looking at people and observing them." —GaHee Park*



Henri Rousseau, *Le rêve*, 1910. Image: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY

Combining elements of post-impressionistic color with the Rückenfigur technique, the present work is firmly rooted in the history of painting and is reminiscent of Rousseau's *Le rêve*. Popularized by European artists such as Caspar David Friedrich and Johannes Vermeer, the Rückenfigur method of portraying the subject from behind triggers a paradoxical sense of distant intimacy for the viewer. GaHee Park's painting practice is heavily influenced by this balance between the seen and unseen: "a sense of possibility [is] preserved, allowing multiple perspectives to emerge and engage viewer's impulses to devise their own stories. All energy is potential."<sup>ii</sup> Equally apparent in Rousseau's *Le rêve*, the warm tonality of the colors in *A Cat Next Door* balance with the composition's lack of immediate intimacy. Much like the cat in Park's work, we are looking *with* them instead of *at* them, all in a warm, welcoming and playful atmosphere.

<sup>i</sup> GaHee Park, "Eroticism in A New Light," *Metal Magazine*, [online](#).

<sup>ii</sup> Lina Kavaliunas, "GaHee Park: MOTEL," *Artforum*, vol. 56, no. 5, January 2018, p. 217.

**GaHee Park**

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**Provenance**

Motel, Brooklyn

Acquired from the above by the present owner

**Exhibited**

Brooklyn, Motel, *GaHee Park: Kissing in the Tree*, November 4, 2017–January 14, 2018



4

**Amanda Baldwin**

*Open Window, Pear Table*

signed, titled and dated "Open Window, Pear Table  
2018 Amanda Baldwin" on the overlap

oil on canvas

63 x 50 in. (160 x 127 cm)

Painted in 2018.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)





Amanda Baldwin's practice is heavily influenced by architectural structures and the complex fabric of domestic scenes. Trained in printmaking and painting, Baldwin's body of work is clearly influenced by the process of layering an image to build her narratives. *Open Window, Pear Table* from 2018 is a luscious example of the artist's understanding of interior dreamscapes.

*"I like the notion of a stage backdrop...I think the fact that every element I paint has its own considerations in regard to how I render it. It makes it so that every piece in the painting feels separate from one another but also the same because they all share the commonality of being different. I think the same applies to a stage with all the different characters and changing acts." —Amanda Baldwin*



Detail of the present work

Incorporating elements of Pop Art with photorealism as well as pointillism, the present work is a richly toned, contrasty picture. By positioning a flattened striped vase against a polka-dotted wall alongside a kaleidoscopic watermelon, among other fruits, *Open Window, Pear Table* is a symphony of shapes and forms. Finding inspiration from the Japanese woodblock prints in her childhood home, Baldwin "found it so smart to create depth without volume per se but using pattern and altered perspectives to achieve it instead."<sup>ii</sup> The randomized, theatrical element of Baldwin's work nevertheless conveys a sense of serenity: her choice of pastel colors and large areas

of empty sky imply the familiar calm of one's home.

<sup>i</sup> Amanda Baldwin, quoted in Georgina Zhao, "Artnet China | Interview with Amanda Baldwin," *Marguo*, [online](#).

#### Provenance

Acquired directly from the artist by the present owner

#### Literature

Jessica Ross, "A Glimpse Into Art of Choice, An Editorial Platform and Art Consultancy," *Juxtapoz*, February 11, 2019, online (illustrated)



5

**Kristy Chan**

*The Bathtub I've Always Wanted No. 15*

signed, titled and dated "Kristy M Chan Bathtub I've Always Wanted No. 15 2019" on the reverse

oil and spray paint on canvas

98 5/8 x 82 3/4 in. (250.5 x 210.2 cm)

Executed in 2019.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



*"It's like I'm my own flâneur, observing my own experiences with people, then layering these different memories on a canvas, or 'stolen realities' as I like to call them" —Kristy Chan*

Bursting with vivid kaleidoscopic strokes of teal, cobalt and amber, Kristy Chan's *The Bathtub I've Always Wanted No. 15* from 2019 is a sumptuous example of the artist's exploration of metaphysical identity. The work fluently converges picture planes that amplify a surrealist setting and captures the artist's signature technique of depicting "stolen realities:" moments that have passed and become lost in time. Since receiving her BFA from the Slade School of Fine Art in 2019 and her MA from Sotheby's Institute of Art in 2020, Chan has launched herself into the global art scene with a well-received solo show at The Artist Room in London last year.

Raised between Hong Kong and London, Chan's body of work explores the conflicted—and sometimes conflated—ideas of migration, physical and cultural belonging. While studying Old Masters painting at the Slade School of Fine Arts in London, Chan quickly began to incorporate elements of her everyday life such as friends and recurrent locations into her work, much like Johannes Vermeer's window. Eventually transitioning to more abstract representations, Chan oscillates between abstraction and figuration within the dense layers of *The Bathtub I've Always Wanted No. 15*. Chan transforms the bathtub vessel into a vehicle for remembering; art history, sensory memory and confusion all meet in one swirling gesture.

*"[The series] started when I moved flats in London and was left with a standing shower instead of a bathtub. I felt devastated, so I made work about different scenarios of being in a bathtub, looking at one, what I felt when I see a bathtub in a store that sells them." —Kristy Chan*



Pierre Auguste Renoir, *The Great Bathers*, 1884-1887. Image: Philadelphia Museum of Art, The Mr. and Mrs. Carroll S. Tyson, Jr., Collection, 1963.

#### Provenance

The Artist Room, London

Acquired from the above by the present owner

#### Exhibited

London, Slade School of Fine Art, University College London, *Slade Degree Shows 2019*, May 2019





6

**Pat Phillips**

*Untitled (A Horse With No Name)*

signed and dated "Pat Phillips 19" on the turnover edge; signed, titled and dated "Pat Phillips 19 "Untitled" (A HORSE WITH NO NAME)" on the reverse acrylic and spray paint on canvas mounted to panel with toy car

canvas 36 x 41 in. (91.4 x 104.1 cm)

toy car 1/2 x 3 x 1 in. (1.3 x 7.6 x 2.5 cm)

overall 36 1/2 x 41 in. (92.7 x 104.1 cm)

Executed in 2019.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



**Provenance**

Catinca Tabacaru Gallery, New York

Private Collection

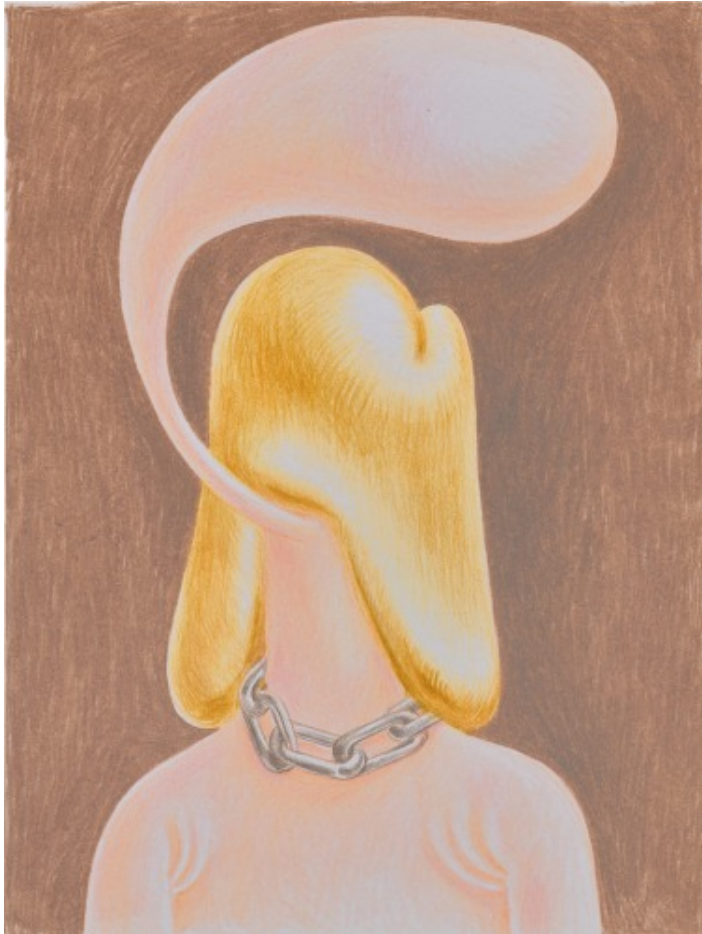
Acquired from the above by the present owner

**Exhibited**

New York, Catinca Tabacaru Gallery, *Pat Phillips: SubSuperior*, February 15–March 31, 2019

**Literature**

Thomas Micchelli, "Painting Paradoxes of Family, Race, and Prison," *Hyperallergic*, March 9, 2019, online



7

**Louise Bonnet**

*Untitled*

signed with the artist's initials and dated "LB 18" on the reverse

colored pencil on paper  
12 x 9 in. (30.5 x 22.9 cm)

Executed in 2018.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)





**Louise Bonnet**

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**Provenance**

Nino Mier Gallery, Los Angeles

Acquired from the above by the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



8

**Tammy Nguyen**

*Upside Down and Eating*

watercolor, vinyl and pastel on paper laid on panel

30 x 24 in. (76.2 x 61 cm)

Executed in 2018.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



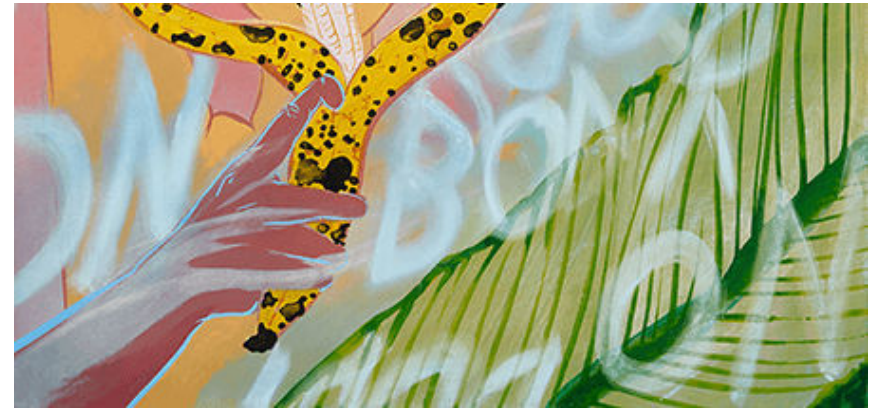
*"Yolanda is the name of one of these tropical cyclops women, and after an era of someone else taking her bananas and also eating those same bananas day after day, she screams a long, long wail. Her scream is so loud it uproots the bananas that she has grown from her own womb, destroying herself, her people, and everything else around her." —Tammy Nguyen*

Executed in 2018, *Upside Down and Eating* is a part of the artist's *One Blue Eye, Two Servings* series first exhibited at Crush Curatorial, New York, in 2018. Combining elements of Greek mythology, stereotypes, and the Southeast Asian histories, the present work engages with the story of Polyphemus on a personal level.

Brimming with metaphoric imagery that alludes to the story of Polyphemus and American colonial presence in foreign countries, *Upside Down and Eating* is a call to remember the past. Each cyclops wears monocles reminiscent of military Aviator glasses, reflecting in them a right-side-up and empty tropical skyline. A recurring image in Tammy Nguyen's oeuvre, the tropical cyclops references great figures in art history, including Botticelli's *The Birth of Venus*, and the Virgin Mary, among others.

## Odysseus and the Cyclops

The two figures in *Upside Down and Eating* are swarmed by multiple puffs of the word "NOBODY" strewn across the skyline. "Nobody" is the name given by Odysseus to Polyphemus to cover his tracks as a raider. In the Greek mythological tale, Polyphemus was once blinded by Odysseus and would exclaim "Nobody hurt me!" when calling for help from his cyclops siblings, harkening back to past American "raids" abroad. In the artist's detailed explanation of her research process behind the series, she states that "colonialism penetrated so many layers of tropical life that one might as well point and say, 'Nobody did this to me.'"<sup>i</sup> Nguyen's intricate layering of imagery and history highlights her strength as a visual artist and conceptual thinker.



Detail of the present work

Tammy Nguyen received her MFA in painting and printmaking from Yale in 2007 and has since exhibited her work on a global scale. Her work has been exhibited at MoMA PS1's *Greater New York*, the Bronx Museum, the Factory Contemporary Arts Center in Vietnam, among others.

<sup>i</sup> Tammy Nguyen, *One Blue Eye, Two Servings*, [online](#).

## Provenance

Crush Curatorial, New York

Acquired from the above by the present owner

## Exhibited

New York, Crush Curatorial, *One Blue Eye, Two Servings*, October 18–November 10, 2018



9

**Cindy Ji Hye Kim**

*Sore Throat*

signed and dated "CINDY JI HYE KIM 2018" on the overlap; further signed "Cindy Ji Hye Kim" on the reverse

oil, acrylic, ink, charcoal and graphite on canvas  
50 x 36 in. (127 x 91.4 cm)

Executed in 2018.

**Estimate**

\$7,000 — 10,000

[Go to Lot](#)





Cindy Ji Hye Kim

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**Provenance**

Foxy Production, New York

Acquired from the above by the present owner

**Exhibited**

New York, Foxy Production, *Mature Themes*, January 14–March 11, 2018



10

**Shaina McCoy**

*Who I do it for*

signed and dated "Shaina McCoy 19" on the reverse  
oil on canvas

62 1/4 x 45 in. (158.1 x 114.3 cm)

Painted in 2019.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)



**Provenance**

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

**Exhibited**

San Francisco, Ever Gold [Projects], *Shaina McCoy: A Family Affair*, September 7–October 26, 2019

**Literature**

Ravi Ghosh, "The Empty Faces of Shaina McCoy's Paintings Are Full of Meaning," *Elephant*, May 7, 2021, online (illustrated)



11

**Danielle Orchard**

*Seated Woman*

signed and dated "Danielle Orchard 2020" on the reverse

oil on canvas

58 7/8 x 47 in. (149.5 x 119.4 cm)

Painted in 2020.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)





Danielle Orchard has attracted international attention for her tender depictions of women and contemporary ennui. Orchard's *Seated Woman*, 2020 depicts a partially dressed figure sitting at her vanity in a moment of nonchalance. The subject coolly balances a lit cigarette between slackened fingers, a motif that has become signature for the artist, while her indecipherable blue eyes gaze beyond the viewer. With exaggerated, curved features, the subject recalls Henri Matisse's dancers and blue nudes with her limbs that expressively intertwine. Consciously engaging with the history of painting and representation, Orchard has cited influences ranging from Rogier van der Weyden to Pablo Picasso. Seating her figure within the late-afternoon glow of an open window beside a vanity mirror, Orchard draws influence from the lighting and composition of the Northern Renaissance while engaging skewed, Cubist-like perspectives.



Henri Matisse, *Blue Nude II*, 1952. Artwork: © 2022 Succession H. Matisse / Artists Rights Society

(ARS), New York.

*"There's really no delineation for me, between my personal memories and memories of paintings. Sometimes I have a clear sense for a narrative, sometimes I'm guided by a color. Often it's a color." —Danielle Orchard*

*Seated Woman* is Orchard's update on the classical subject of a woman at her vanity. In this reinvented form, the amber-haired woman is seen in a moment of intimacy amongst lush pinks, magentas and peaches, seemingly unaffected by the gaze cast upon her by the viewer or by the portrait in her open book. Across from the disrobed figure a chair is draped with a dress tie and shirt, its pocket filled with an open carton of cigarettes. The clothing perhaps belongs to the woman or perhaps someone else, speaking to the ambiguities of gender and dress. Orchard proves here to be an expert in depicting both the complexities of interior life and the human form, conveying the subtleties of feeling through posture and expression.

#### Provenance

Joe Sheftel, Provincetown

Acquired from the above by the present owner



12

**Ángeles Agrela**

*Alicia*

signed "A. AGRELA" lower right; signed and dated "A. AGRELA 2020" on the reverse

acrylic and colored pencil on paper

78 3/4 x 59 in. (200 x 149.9 cm)

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

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)



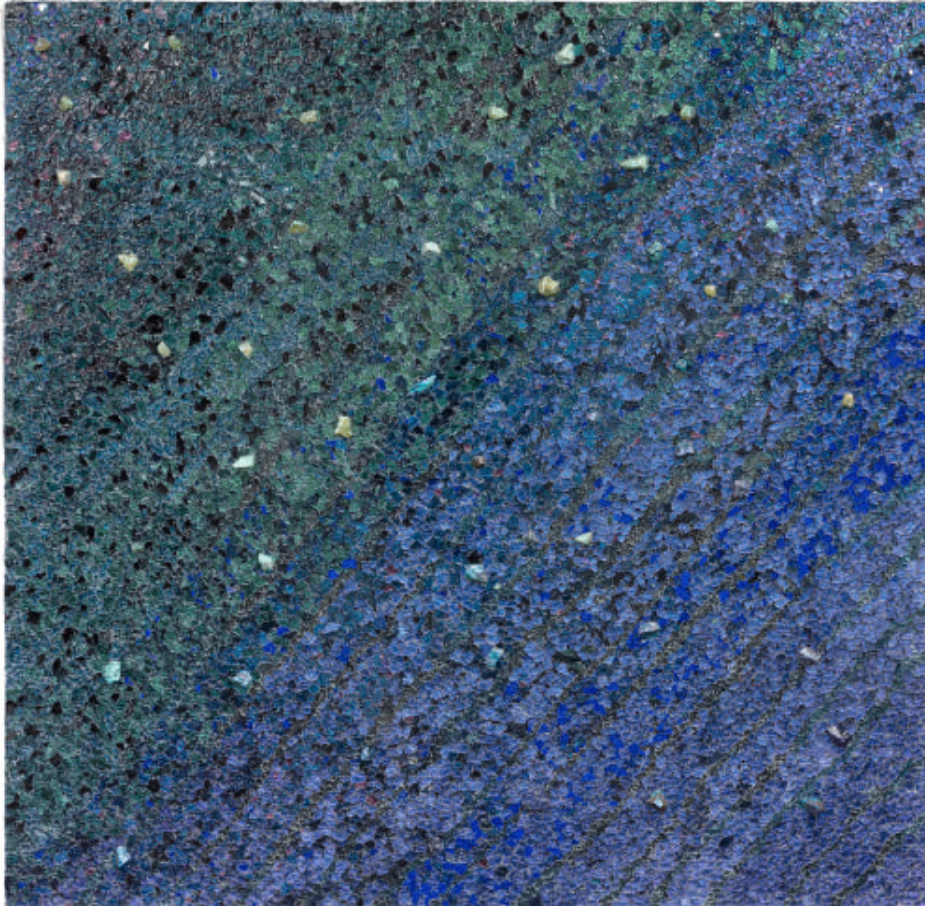
**Provenance**

Galería Yusto/Giner, Marbella

Acquired from the above by the present owner

**Literature**

Galería Yusto/Giner, ed., *Ángeles Agrela*, Marbella, 2021, pp. 30, 108, 212–213 (illustrated, p. 108; detail illustrated, pp. 212–213)



13

**Alteronce Gumby**

*I heard colors, I saw songs*

signed, titled, inscribed and dated "Alteronce Gumby I  
heard colors, I saw songs 2021 © BX NY" on the reverse  
acrylic, glass and gemstones on panel  
48 x 48 in. (121.9 x 121.9 cm)  
Executed in 2021.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)





**Provenance**

Zeit Contemporary Art, New York

Acquired from the above by the present owner

**Exhibited**

Online, Zeit Contemporary Art, *Painting Abstraction: 197X – Today*, January 25–March 31, 2021

**Literature**

"What We Call Art - Zeit's Painting Abstraction: 197X-Today," *Widewalls*, March 11, 2021, online (illustrated)

New Now

New York Auction / 28 September 2022 / 10am EDT



14

**Raelis Vasquez**

*Seth Cooking*

signed, titled and dated "Raelis Vasquez Seth Cooking  
VASQUEZ 2020" on the reverse; further signed  
"VASQUEZ" on the stretcher  
oil, acrylic, oilstick and sand on canvas  
36 x 36 in. (91.4 x 91.4 cm)  
Executed in 2020.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



Raelis Vasquez

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**Provenance**

Jenkins Johnson Gallery, San Francisco

Acquired from the above by the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



15

**Chloe Wise**

*Ana in a Leopard Hat*

signed and dated "Chloe Wise 2020" on the reverse

oil on linen

14 1/8 x 11 in. (35.9 x 27.9 cm)

Painted in 2020.

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)





**Provenance**

Arsenal Contemporary, New York

Acquired from the above by the present owner



16

**Hugh Steers**

*T-Shirt and Panties*

signed, titled and dated ""T-Shirt & Panties" '93  
Steers" on the reverse

oil on canvas

72 1/8 x 58 1/2 in. (183.2 x 148.6 cm)

Painted in 1993.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



*"I think I'm in the tradition of a certain kind of American artist—artists whose work embodies a certain gorgeous bleakness. Edward Hopper, Jackson Pollock, Franz Kline—they all had this austere beauty to them. They found beauty in the most brutal forms. I think that's what characterizes America, the atmosphere, its culture, its cities and landscape. They all have that soft glow of brutality." —Hugh Steers*

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**Provenance**

Richard Anderson Gallery, New York

Acquired from the above by the present owner

**Literature**

Barbara Schröder and Karen Kelly, eds., *Hugh Steers: The Complete Paintings, 1983–1994*, New York, 2015, no. 515, p. 234 (illustrated)



17

**Ernie Barnes**

*Stage 8*

stamped with the artist's copyright stamp on the reverse

acrylic on canvas

30 x 20 in. (76.2 x 50.8 cm)

Painted in 1982.

Please note, *Stage 8* is included in the upcoming Ernie Barnes Catalogue Raisonné by the artist's estate. We wish to thank the Ernie Barnes Estate for their kind assistance with this work.

**Estimate**

\$50,000 — 70,000

[Go to Lot](#)





**Ernie Barnes**

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**Provenance**

Estate of the Artist

UTA Artist Space, Los Angeles

Acquired from the above by the present owner

## New Now

New York Auction / 28 September 2022 / 10am EDT



18

### Scott Kahn

#### *Still Life with Mirror*

signed and dated "Scott Kahn '81" lower right; signed, titled and dated "STILL LIFE WITH MIRROR KAHN 1981" on the overlap  
oil on linen  
20 x 24 in. (50.8 x 61 cm)  
Painted in 1981.

#### Estimate

\$80,000 — 120,000

[Go to Lot](#)



Painted in 1981, Scott Kahn's *Still Life with Mirror* highlights the artist's exquisite interpretation of magical realism. Painting from life and memory, Kahn's paintings are a testament to his ability to find nostalgic, symbolic value in everyday scenes. By framing an empty mirror with familiar household objects, Kahn draws the viewers' attention to where the viewer *should* be but isn't, highlighting the importance of unspoken narratives in the present work. The themes of looking, solitude and introspection are central to Kahn's practice and create an alluring in *Still Life with Mirror*.

*"I like the idea of two dimensional flat where you can make these otherworlds with perspective, form, color, and light." —Scott Kahn*

The reflective quality of *Still Life with Mirror* is two-fold. On one level, the mirror reflects a warped image of the modest, neutral ground that the viewer is blind to otherwise. The dark table also reflects the two objects it supports: the more vibrant vase and table lamp. Kahn's decision to replicate the ornate patterns of these objects onto the vanity allows *Still Life with Mirror* to dip into a fantastical, yet fragile, element of surreality. Each reflection seems to engage with its counterpart, and the apparent solitude of the scene is balanced by this aura of spirituality. This balance is precisely Kahn's goal. "You might say it's a subtext. It's the way it's reported to the viewer that suggests something beyond what is actually being seen. If I'm really successful, the painting achieves some poetic transcendence."<sup>i</sup>

In a similar tone to artists such as Matthew Wong and Vincent van Gogh, Scott Kahn's empty space nevertheless evokes spiritual occupancy. Kahn's "otherworlds" prompt the viewer to question the image's relationship to memory and reality. His wide use of perspective and soft lighting also allow the viewer in, inviting them to explore every facet of the scene and to imagine a reality for themselves.

<sup>i</sup> Scott Kahn, quoted in "Interviews we love: Scott Kahn," *RDN Arts*, June 2, 2021, [online](#).



Vincent van Gogh, *The Bedroom at Arles*, 1889. Image: © RMN-Grand Palais / Art Resource, NY



Edward Hopper, *Night Windows*, 1928. Image: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY, Artwork: © 2022 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), New York



Matthew Wong, *Mood Room*, 2018. Artwork: © 2022 Matthew Wong Foundation / Artists Rights Society (ARS) New York

#### Provenance

Acquired directly from the artist by the present owner



New Now

New York Auction / 28 September 2022 / 10am EDT



19

**Shara Hughes**

*Bridezilla*

signed "SHARA HUGHES" lower right; signed,  
inscribed and dated "Shara Hughes 2007 GEORGIA" on  
the reverse

acrylic, spray paint and glitter on canvas

54 x 64 1/4 in. (137.2 x 163.2 cm)

Executed in 2007.

**Estimate**

\$70,000 — 100,000

[Go to Lot](#)



"Interiors became the foundation where I could lay all different artists who have come before me into and onto the painting. So I could paint a really detailed Renaissance painting inside of, on top of, a Bridget Riley-esque type wallpaper thing. It opened up access for me to flow between everything I wanted to do, that I couldn't do, because 'that looks like this' or 'that looks like that.'" —Shara Hughes



Gustav Klimt, *Porträt der Baroness Elisabeth Bachofen-Echt*, 1914–1916. Image: Neue Galerie New York / Art Resource, NY

#### Provenance

Rivington Arms, New York

Private Collection

Sotheby's, New York, September 25, 2018, lot 222

Acquired at the above sale by the present owner



20

**Anthony Cudahy**

*Off the back porch ii*

signed and dated "A. Cudahy 2020" on the reverse  
oil on canvas

30 x 30 in. (76.2 x 76.2 cm)

Painted in 2020.

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)



**Provenance**

1969 Gallery, New York

Acquired from the above by the present owner



New Now

New York Auction / 28 September 2022 / 10am EDT



21

**Louis Fratino**

*Grapefruit Breakfast*

signed, titled and dated ""GRAPEFRUIT BREAKFAST""

2017 Louis Fratino" on the reverse

oil and wax crayon on canvas

40 x 30 in. (101.6 x 76.2 cm)

Executed in 2017.

**Estimate**

\$120,000 — 180,000

[Go to Lot](#)



Louis Fratino's *Grapefruit Breakfast* is a sumptuous example of the artist's devotion to the themes of queerness, intimate comfort and sweet languor. The present work, with its bowed linework and flattened depth recalls cubist and modernist techniques of representation. Painted in 2017 and exhibited at the artist's second solo exhibition in the same year at Thierry Goldberg in New York, *Grapefruit Basket* is an homage to a couple's shared sense of home.

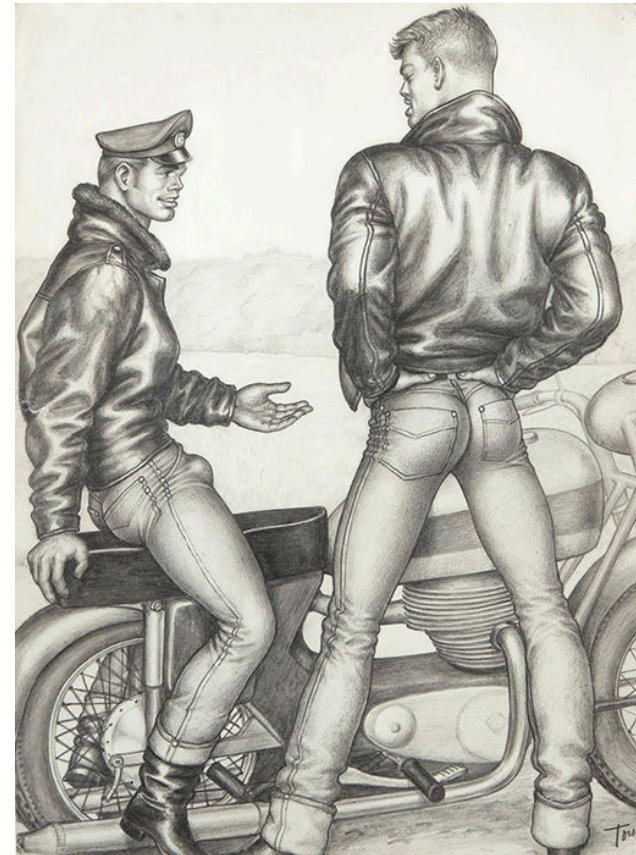
*"I'm thinking about the viewer and letting the viewer be me [...] I like to include bits of people as well, so there are small parts of yourself that you can see as if in your periphery, which is an indication that you are that person. I want the viewer to feel what I'm feeling."* —Louis Fratino

## The Sensuality of the "Forbidden" Fruit

The act of sharing fruit, a legendary image in literature and cinema that suggests sexual interest, a shared "essence," is the central narrative in Fratino's work. Recalling the same tenderness akin to the biblical scene of Adam and Eve, Fratino's *Grapefruit Breakfast* is a tender rendition of the same image. Recalling the scene in the coming-of-age film *Call Me by Your Name*, also from 2017, where Timothée Chalamet shares a peach with co-star and love interest Armie Hammer, the figures in *Grapefruit Breakfast* sit intimately together over shared fruit.

Despite their gaze not being met, they share a moment of consumption: Fratino's ability to "fracture and bend perspective," with his distortion of fore-and-backgrounds, "fast-tracks the emotional connection of his subjects [...]" The pieces come across as highly erotic without ever feeling maudlin or lecherous; capturing, in concert, the cruise-y, moody, poetic landscape of urban gay desire.<sup>1</sup>

*"Fratino's idealizations of male beauty conjure a host of precedents, from art historical works like the ancient Greek kouroi and Thomas Eakins's Arcadian scenes to contemporary cultural products like the queer zine Butt."* —Eric Sutphin



Tom of Finland, *Untitled from the series Motorcycle, 1959-1960*. Artwork: © 2022 Artists Rights Society (ARS), New York.

## The Male Gaze Pointed Towards Men

Louis Fratino's use of perspective recalls the work of Tom of Finland, a pioneer of artfully portraying men sexualized by other men. In contrast to Fratino's tender depiction of domesticity, Tom of Finland's *Untitled* portrays a starker image of homoerotic men in public. The figures each appear with shiny, leather jackets, and in this work, their gaze is met. Relying on this shared gaze to suggest a sense of intimacy, *Untitled* nevertheless shares formal qualities with Fratino's *Grapefruit Basket*. The figures' curved limbs and rigid surroundings frame the overall sense of

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anticipation in both works. Tom of Finland's pioneering illustrations of homoerotic moments of affection have undoubtedly inspired later generations of queer artists. For Fratino, these moments hold value in their banality: "for me, my work is ultimately more about celebrating the everyday than it is about celebrating the spectacular or trying to find the spectacular in the everyday."<sup>iii</sup>

<sup>i</sup> Christopher Bollen, "For Louis Fratino, Painting Offers a More Permanent Kind of Pleasure," *Interview Magazine*, March 10, 2021, [online](#).

<sup>ii</sup> Louis Fratino, quoted in Joseph Akel, "Louis Fratino Discusses the New Age of Gay Culture," *L'Officiel*, September 18, 2019, [online](#).

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#### Provenance

Thierry Goldberg, New York

Acquired from the above by the present owner

#### Exhibited

New York, Thierry Goldberg, *Louis Fratino: So, I've got you*, September 10–October 8, 2017

#### Literature

Eric Sutphin, "Louis Fratino," *Art in America*, October 24, 2017, online

New Now

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PROPERTY FROM THE COLLECTION OF WILLIAM J. SIMMONS AND FELIPE NÚÑEZ

22

**Anthony Iacono**

*Paint Swatch Study Proof for Hanger*

signed and dated "Anthony 2017" on the reverse  
gesso, soy-based inks, pigment and paper collage on  
paper

23 3/4 x 17 7/8 in. (60.3 x 45.4 cm)

Executed in 2017.

**Estimate**

\$6,000 — 8,000

[Go to Lot](#)





**Provenance**

Acquired directly from the artist by the present owner

**Literature**

"Image of the Day," *Elephant*, November 23, 2020, online (illustrated)



23

**Ivy Haldeman**

*Tongue*

signed, titled and dated "Ivy Haldeman 2017

'TONGUE'" on the reverse

acrylic on linen

24 x 16 3/8 in. (61 x 41.6 cm)

Painted in 2017.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)

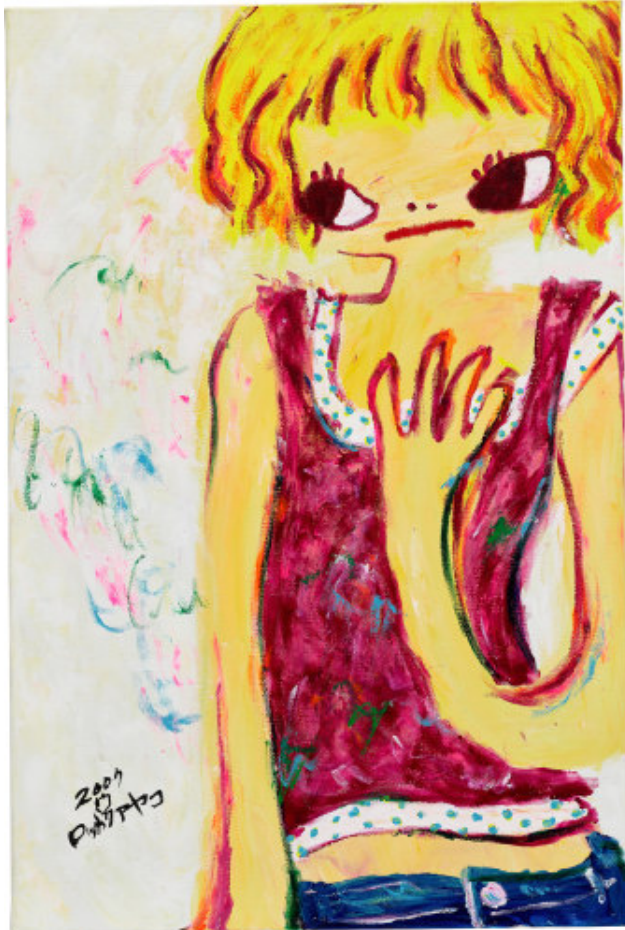


**Provenance**

Acquired directly from the artist by the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



24

**Ayako Rokkaku**

*Untitled*

signed [in Japanese] and dated "2007 Ayako Rokkaku"

lower left

acrylic on canvas

35 1/2 x 23 3/4 in. (90.2 x 60.3 cm)

Painted in 2007.

**Estimate**

\$70,000 — 90,000

[Go to Lot](#)





*"When I'm painting, I try to get in touch with the way I felt as a child—to get back to my starting point, if you like. Everyone goes through a stage of being totally into drawing and painting when they are small. Children can get completely absorbed in their pictures. I think maybe my pictures help to remind people of how they felt back then." —Ayako Rokkaku*

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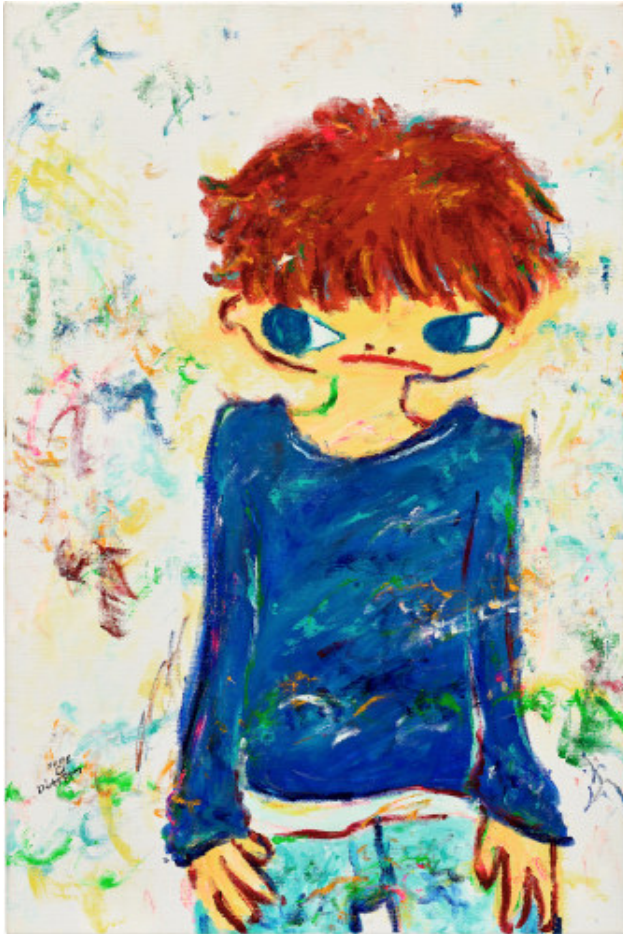
**Provenance**

Gallery Delaive, Amsterdam

Acquired from the above by the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



25

**Ayako Rokkaku**

*Untitled*

signed [in Japanese] and dated "2008 Ayako Rokkaku"

lower left

acrylic on canvas

35 5/8 x 23 3/4 in. (90.5 x 60.3 cm)

Painted in 2008.

**Estimate**

\$70,000 — 90,000

[Go to Lot](#)



*"When I'm painting, I try to get in touch with the way I felt as a child—to get back to my starting point, if you like. Everyone goes through a stage of being totally into drawing and painting when they are small. Children can get completely absorbed in their pictures. I think maybe my pictures help to remind people of how they felt back then." —Ayako Rokkaku*

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**Provenance**

Gallery Delaive, Amsterdam

Acquired from the above by the present owner



26

**Rafa Macarrón**

*Los Pasteles*

signed with the artist's initials and titled "LOS PASTELES Rm" lower right; signed with the artist's initials, titled and dated "Rm 13 LOS PASTELES." on the reverse

mixed media on canvas  
57 x 44 1/2 in. (144.8 x 113 cm)  
Executed in 2013.

**Estimate**

\$70,000 — 90,000

[Go to Lot](#)



*"The materials used in my painting give me total freedom of expression. The spray gives modernity, dynamism, and color. The pencils and the marker create the web, the waxes, the acrylics and the gouaches, nuanced transparencies and the oil brings complexity." —Rafa Macarrón*

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**Provenance**

Acquired directly from the artist by the present owner





27

**KAWS**

*GONE AND BEYOND A-2*

signed and dated "KAWS..12" on the reverse

acrylic on canvas

diameter 40 in. (101.6 cm)

Painted in 2012.

**Estimate**

\$120,000 — 180,000

[Go to Lot](#)



Painted in 2012, *GONE AND BEYOND A-2* is a prime example of KAWS' Pop-inspired practice that reinvigorates appropriated cartoon imagery in a fine art context. Belonging to an eponymous series of 27 tondo compositions begun in 2010, the present work presents a radically cropped perspective of one of the artist's most iconic motifs, KAWSBOB. *GONE AND BEYOND A-2* was created for and first featured in KAWS' 2012 survey at the High Museum in Atlanta—the largest exhibition for the artist at that time.



Installation view of the present work (Atlanta, High Museum of Art, *KAWS: DOWN TIME*, February 18–July 29, 2012). Artwork: © KAWS

## The Renaissance of the Contemporary Tondo

*"I just liked it. I had all these sculptural forms that were bulbous and round and I liked that it is never ending, there's no corner, there's no edge to it. And it gave me this play that the rectilinear canvases didn't."* —KAWS

In dramatic juxtaposition to the Renaissance style of tondo portraiture, frequently portraying religious imagery of Madonna, KAWS' tondos feature similarly ubiquitous characters within

contemporary media. In referencing iconic cartoon characters such as the Simpsons and SpongeBob, KAWS borrows the likeness of these figures and de-contextualizes their forms. Inaugurated in 2008, KAWSBOB has emerged as one of KAWS' favorite characters in his lexicon of mass media figures. KAWS' choice of bright colors, animated imagery paired with a tilted and cropped perspective, highlights the influence graffiti and illustration has on his practice. As curator Michael Rooks observes, "by alluding to the imagery of such low-minded sources as comics and cartoons, KAWS bridges the divide between the common, every day."<sup>i</sup>



Tom Wesselmann, *Mouth 7*, 1966. Image: Tracey Whitefoot / Alamy Stock Photo, Artwork: © 2022 Estate of Tom Wesselmann / Artists Rights Society (ARS), New York

Exemplifying KAWS' myriad references to the methods of Pop art, most notably Tom Wesselmann's Mouth series. *Mouth 7*, 1966, showcases the titular body part enlarged and engaged in an action or emotion unbeknownst to the viewer. KAWS at once appropriates his Pop art predecessors and establishes a new vocabulary that reflects the younger "generations who grew up in the era of cable television."<sup>iii</sup> *GONE AND BEYOND A-2* manifests the dynamic interplay between representation and abstraction that permeates KAWS' practice, firmly rooted in art

history.

*"For me it's not abstract. I know where this image is coming from. I know every line where it is coming from. So I can't not see that when I am forming an image. But yeah somebody walking into the room may not know that and it's not important for them to understand the narrative to the [works]." —KAWS*

<sup>i</sup> KAWS: *DOWN TIME*, exh. cat., High Museum of Art, Atlanta, 2012, p. 17.

<sup>ii</sup> Ibid, 16.

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#### Provenance

Honor Fraser Gallery, Los Angeles

Private Collection (acquired from the above in 2012)

Perrotin, New York

Acquired from the above by the present owner

#### Exhibited

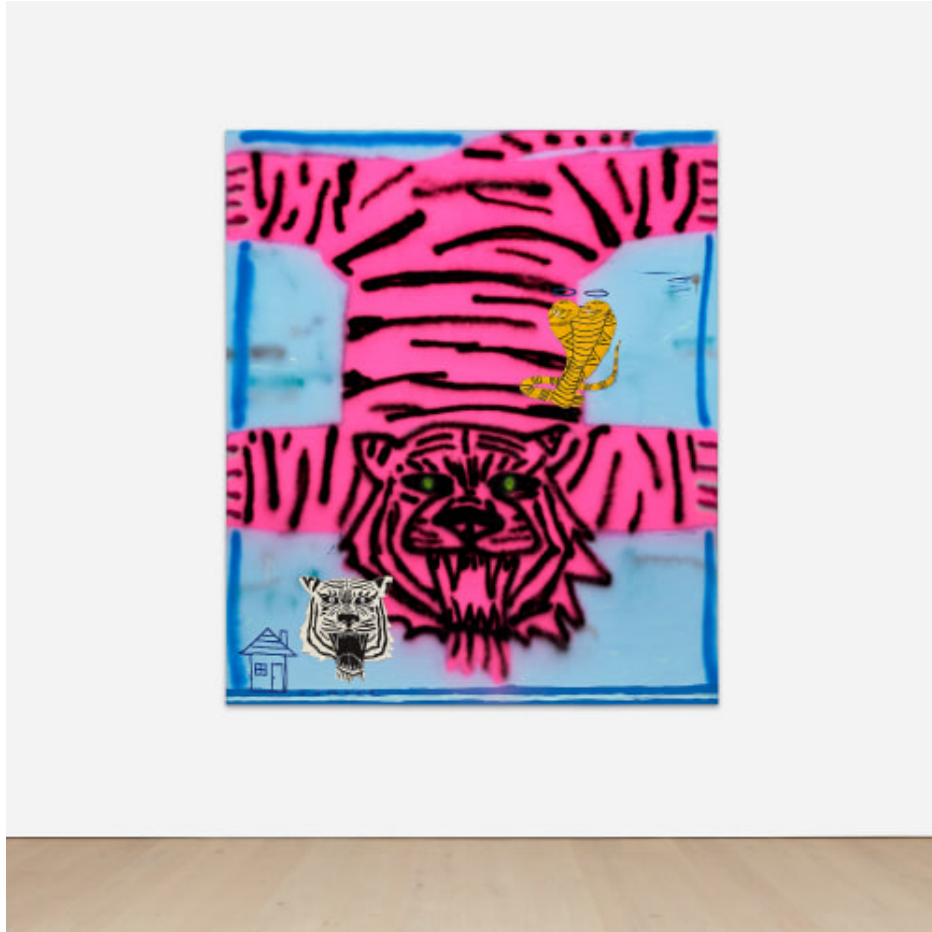
Atlanta, High Museum of Art, *KAWS: DOWN TIME*, February 18–July 29, 2012, pp. 22–24, 26, 110 (illustrated, p. 22; installation view illustrated, p. 26)

#### Literature

Joe Pagetta, "KAWS: DOWN TIME at the High Museum of Art Atlanta," *Nashville Arts Magazine*, May 2012, p. 68 (High Museum of Art, Atlanta, 2012 installation view illustrated)

New Now

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28

**Jordy Kerwick**

*Untitled*

signed and dated "Jordy Kerwick 2020" on the reverse

oil, acrylic, and spray paint on canvas

91 1/2 x 78 1/8 in. (232.4 x 198.4 cm)

Executed in 2020.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



**Provenance**

Private Collection (acquired directly from the artist)

Acquired from the above by the present owner



## New Now

New York Auction / 28 September 2022 / 10am EDT



29

### Wes Lang

#### *The Unity Within*

signed, titled, inscribed and dated "Wes Lang THE UNITY WITHIN 2017 LA, CA" on the reverse; inscribed "LIFE EVERLASTING" on the turnover edge  
acrylic, spray paint, oilstick and graphite on canvas  
98 1/8 x 108 1/4 in. (249.2 x 275 cm)  
Executed in 2017.

#### Estimate

\$50,000 — 70,000

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner

New Now

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30

**Eddie Martinez**

*Heroic Dose*

signed with the artist's initials and dated "EM • 15"

lower left

silkscreen ink, oil, enamel and spray paint on canvas

30 x 40 in. (76.2 x 101.6 cm)

Executed in 2015.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



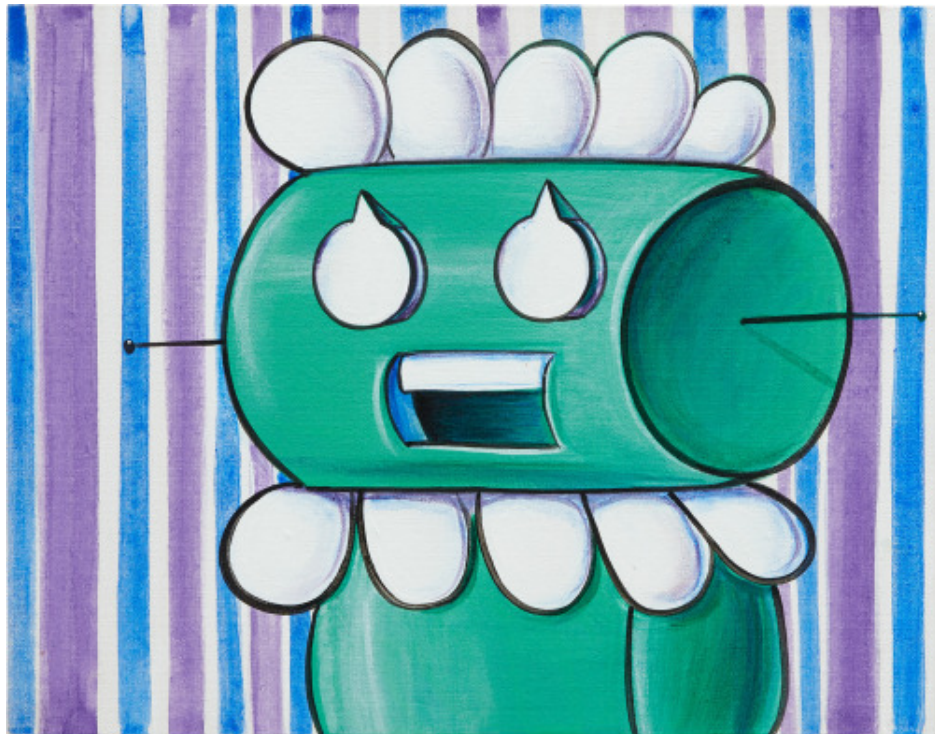
Provenance

Kohn Gallery, Los Angeles

Acquired from the above by the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



31

**Kenny Scharf**

*Posing Rosie*

acrylic on canvas board  
11 x 14 in. (27.9 x 35.6 cm)  
Painted in 2009.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)





**Provenance**

Honor Fraser Gallery, Los Angeles

Acquired from the above by the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



32

**Tomoo Gokita**

*Delinquent Girl*

signed, titled and dated "DELINQUENT GIRL Tomoo  
Gokita 2015" on the reverse

acrylic gouache on linen

63 7/8 x 53 1/2 in. (162.2 x 135.9 cm)

Painted in 2015.

**Estimate**

\$80,000 — 120,000

[Go to Lot](#)



Provenance

Mary Boone Gallery, New York

Acquired from the above by the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



33

**Katherine Bradford**

*Cape Woman*

signed, titled and dated "Cape Woman '19 K Bradford"

on the reverse

acrylic on canvas

24 x 30 in. (61 x 76.2 cm)

Painted in 2019.

**Estimate**

\$18,000 — 22,000

[Go to Lot](#)



Katherine Bradford

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**Provenance**

Campoli Presti, Paris

Acquired from the above by the present owner

**Exhibited**

Online, David Zwirner, *Platform: Paris/Brussels*, May 22–June 19, 2020



New Now

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34

**Emmanuel Taku**

*Dine With Me*

signed, inscribed and dated "Taku-Scarf 2020" lower right

acrylic and paper collage on canvas

42 x 42 3/4 in. (106.7 x 108.6 cm)

Executed in 2020.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



Provenance

KO Art & Antiques, London

Acquired from the above by the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



35

**Foster Sakyiamah**

*Special Day*

signed and dated "Sakyiamah 2021" lower right  
acrylic on canvas

64 1/4 x 54 3/4 in. (163.2 x 139.1 cm)

Painted in 2021.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner



36

**Victor Ubah**

*Jarvisboyland*

signed and dated "Victor Ubah 2020" lower right;

signed "Victor Ubah" on the reverse

acrylic on canvas

70 1/8 x 56 7/8 in. (178.1 x 144.5 cm)

Painted in 2020.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)





**Provenance**

Private Collection

**Exhibited**

Miami, Bill Brady Gallery, *Victor Ubah: Life's a Beach*, June 12–July 17, 2021

**Literature**

"Life's A Beach: Victor Ubah @ Bill Brady, Miami," *Juxtapoz*, July 16, 2021, online (Bill Brady Gallery, Miami, 2021 installation view illustrated)

New Now

New York Auction / 28 September 2022 / 10am EDT



37

**Lauren Quin**

*I know where I am*

titled "I know where I am" on the reverse

oil on canvas

38 1/8 x 46 in. (96.8 x 116.8 cm)

Painted in 2019.

**Estimate**

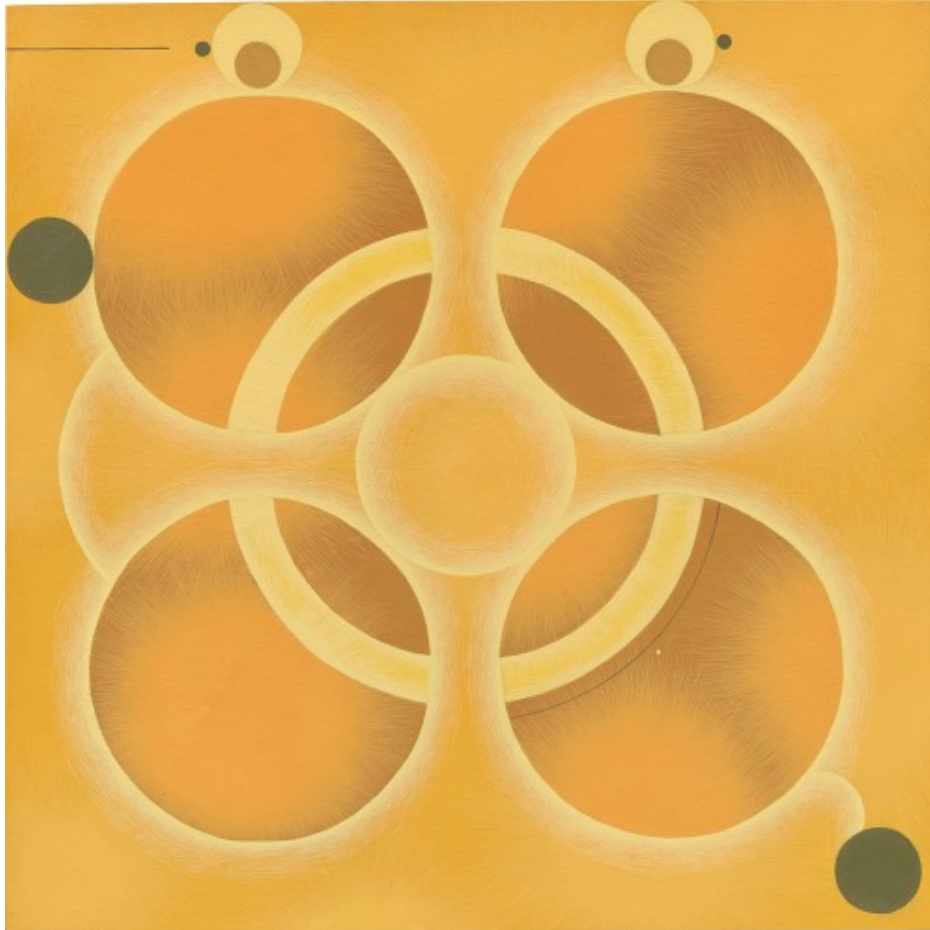
\$20,000 — 30,000

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner



38

**Angela Heisch**

*Morning Holes*

signed, titled and dated "MORNING HOLES Angela Heisch 2019" on the reverse  
oil on muslin over panel  
16 x 16 in. (40.6 x 40.6 cm)  
Painted in 2019.

**Estimate**

\$7,000 — 10,000

[Go to Lot](#)



**Provenance**

Davidson Gallery, New York

Acquired from the above by the present owner

**Exhibited**

New York, Davidson Gallery, *Angela Heisch: Trapeze*, February 21–April 6, 2019

**Literature**

Claire Selvin, "Balancing Act: Angela Heisch on the Mysterious Worlds She Uncovers in Her Chelsea Debut," *ARTnews*, April 5, 2019, online (Davidson Gallery, New York, 2019 installation view illustrated)



New Now

New York Auction / 28 September 2022 / 10am EDT



39

**Marcia Hafif**

*176. December 1967 from the series Italian Paintings*

signed, titled and dated "HAFIF DEC 1967 176" on the stretcher

oil on canvas

23 5/8 x 23 5/8 in. (60 x 60 cm)

Painted in 1967.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



Born in 1929 in Pomona, California, Marcia Hafif began studying art in the 1950's after teaching grade school for nearly a decade. Having studied Renaissance art and architecture prior to visiting Rome for the first time in 1961, Hafif was quickly inspired by her surroundings to practice painting herself. *176. December 1967* is an iconic image from the artist's *Italian Paintings* series executed between 1961 and 1969. Marked by the differences between European and American lifestyles, Hafif would embrace her interest in Italian art fully; not only did she take on the new practice of painting, but she would also have her first solo exhibition in 1964 at Galleria La Salita in Rome. After numerous successful shows abroad and upon her return in the United States, her inclusion in the MoMA PS1's *Abstract Painting: 1960–1969* in 1983 brought her international acclaim. Hafif has since exhibited at major institutions, including the Kunsthhaus Baselland, Basel, the Laguna Art Museum and MAMCO, Geneva.

*"[...] I began using a single color and digging into it and making a kind of radiating form, treating it plastically rather than as flat. I would literally move the paint so that it was thicker in some parts. So what you're seeing is the light, shadow, and so on. I think I was moving away from painting towards something more three-dimensional, without crossing over into sculpture."—Marcia Hafif*



Carmen Herrera, *Rondo (Blue and Yellow)*, 1965 © Carmen Herrera.

In *176. December 1967*, the symmetrical curves suggest the outline of a body bathed in a yellow background. The ambiguous relationship between the two hues in *176. December 1967* harkens back to what the artist calls “Pop-Minimal” painting. Celebrating the aesthetics of minimalism, Hafif’s technique of delineation predates much of the praised work of her male counterparts. Other minimal artists such as Carmen Herrera have also been historically overlooked, and they too are inspired by the raw power of abutting colors within a single composition. Hafif’s 2018 exhibition at Pomona College, where she had enrolled as an undergraduate student in 1947, included over one hundred works by the artist. Marcia Hafif’s works are housed in the permanent collections of numerous institutions, including the Museum of Modern Art, New York, the Albright-Knox Art Gallery, Buffalo, the Moderna Museet, Stockholm, among others.

**Provenance**

Galerie Art & Public, Geneva

Galerie Edieuropa, Rome

Acquired from the above by the present owner

**Exhibited**

Geneva, Galerie Art & Public, *Marcia Hafif - peintures des années soixante: Italie*, December 9, 1999–January 29, 2000

Geneva, MAMCO, *Marcia Hafif - Italian Paintings 1961–1969, cycle Vivement 2002!, quatrième épisode*, February 21–April 29, 2001

New York, CHART, *Reductive Seduction*, May 2–June 29, 2019

**Literature**

Éric de Chassey, *Marcia Hafif: La période romaine / Italian Paintings, 1961–1969*, pp. 115, 136 (illustrated, p. 115; MAMCO, Geneva, 2001 installation view illustrated, p. 136)

New Now

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40

**Lynne Drexler**

*Untitled*

colored pencil on paper  
23 1/2 x 18 in. (59.7 x 45.7 cm)  
Executed circa 1985.

**Estimate**

\$2,500 — 3,500

[Go to Lot](#)



**Provenance**

Anita Shapolsky Gallery, New York

Acquired from the above by the present owner



New Now

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41

**Vivian Springford**

*Untitled*

acrylic on canvas

59 1/4 x 59 1/4 in. (150.5 x 150.5 cm)

Painted circa 1971–1973.

**Estimate**

\$50,000 — 70,000

[Go to Lot](#)

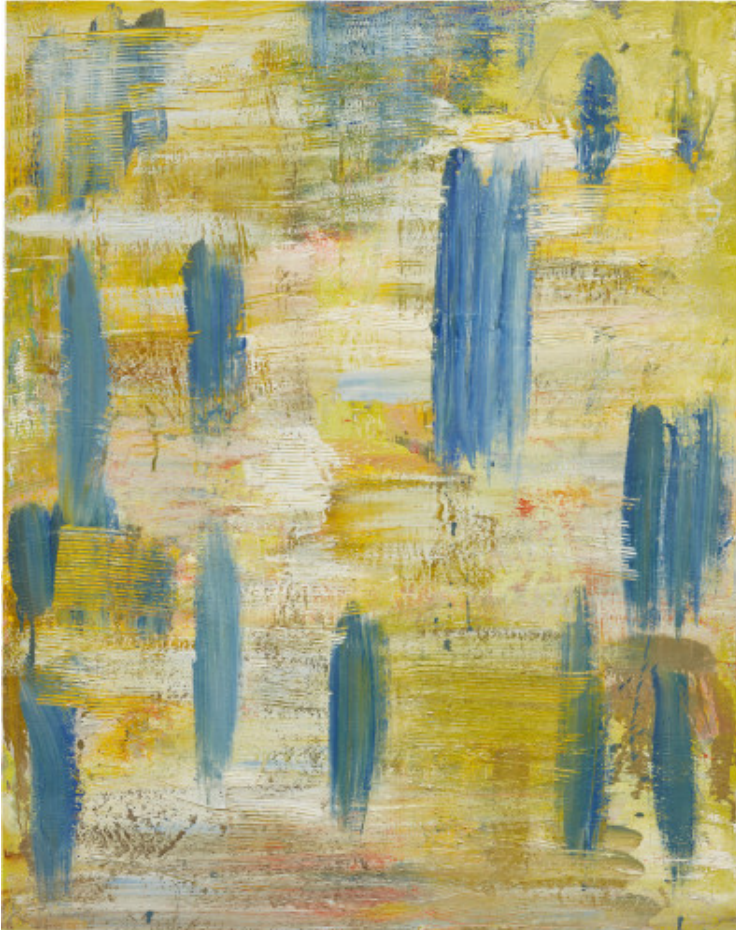


**Provenance**

Estate of the Artist

Private Collection, New York (acquired from the above in January 2010)

Acquired from the above by the present owner



42

**Louise Fishman**

*I Like a Church*

signed, titled and dated "louise fishman 2000 "I LIKE A CHURCH"" on the reverse; further titled ""I LIKE A CHURCH"" on the stretcher

oil on linen

48 x 38 1/8 in. (121.9 x 96.8 cm)

Painted in 2000.

**Estimate**

\$30,000 — 40,000

[Go to Lot](#)



**Louise Fishman**

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**Provenance**

Cheim & Read, New York

Acquired from the above by the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



43

**Denyse Thomasos**

*Carnival*

signed and dated "Denyse Thomasos '97" on the overlap

acrylic on canvas

14 x 14 in. (35.6 x 35.6 cm)

Painted in 1997.

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)





**Denyse Thomasos**

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**Provenance**

Lennon, Weinberg, New York

Acquired from the above by the present owner

**Exhibited**

New York, Lennon, Weinberg, *Denyse Thomasos: Paintings 1995–1997*, May 29–July 25, 1997

The Newark Museum, *1997 New Jersey Arts Annual: Fine Arts - Choosing New Jersey*, September 3–November 2, 1997, p. 38

**Literature**

Dominique Nahas, “Denyse Thomasos,” *Review*, vol. 2, no. 18, June 15, 1997, p. 4

New Now

New York Auction / 28 September 2022 / 10am EDT



44

**Torkwase Dyson**

*Water Table 02*

signed and dated "Torkwase Dyson 2017" on the reverse

acrylic on canvas

37 5/8 x 37 5/8 in. (95.6 x 95.6 cm)

Painted in 2017.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



Painted in 2017, *Water Table 02* is part of the artist's series of the same name, showcasing abstract interactions between stone and water elements. Inspired by the story of Henry "Box" Brown, an enslaved African American who was freed by shipping himself from Virginia to Philadelphia in a crate, the *Water Table* series gracefully explores the themes of intergenerational trauma, silence and struggle.<sup>i</sup> Inspired by the poetics of displacement and water as a mode of spiritual connection, Dyson's work has been exhibited across the United States, including at the Whitney Museum of American Art, New York, the New Orleans Museum of Art and the Studio Museum in Harlem.

*"So what does it mean to understand that kind of cycle of condition of lived experiences? And what does it mean to understand how water works in relationship to culture, in relationship to memory. In my work I have to understand ecology and geography as an ongoing condition of Blackness. So when I go to the ocean now, and go out to these points, I understand the distance that I have from my ancestors, but I also understand that their bodies, their energies, their essences, are absolutely wrapped in those regions." —Torkwase Dyson*

<sup>i</sup> Torkwase Dyson: *Dear Henry*, exh. cat., Davidson Contemporary, New York, 2018, n.p.

#### Provenance

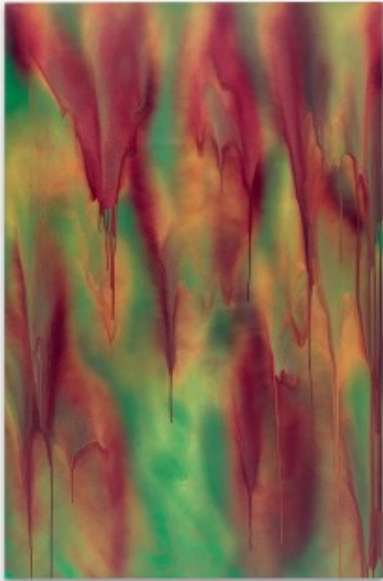
Davidson Contemporary, New York  
Acquired from the above by the present owner

#### Exhibited

Philadelphia, Institute of Contemporary Art, University of Pennsylvania, *The Last Place They Thought Of*, April 27–August 12, 2018, pp. 63, 103 (installation view illustrated, p. 63)

## New Now

New York Auction / 28 September 2022 / 10am EDT



45

### Katharina Grosse

#### *Untitled*

signed, inscribed and dated "Katharina Grosse 2003

2003/1010M" on the reverse

acrylic on linen

79 x 52 in. (200.7 x 132.1 cm)

Painted in 2003.

#### **Estimate**

\$150,000 — 200,000

[Go to Lot](#)



Katharina Grosse's *Untitled*, 2003, is an iconic example of the artist's abstract expressionist style. With its energetic swathes of deep reds and jewel-toned greens, the present work conveys a dreamscape of dripping forms that highlight how the artist's work "is a self-organizing, psycho-physical system" that "everything is attached to."<sup>i</sup> This psycho-physical system is shared between Grosse and the work; it's what precisely draws Grosse to making art.

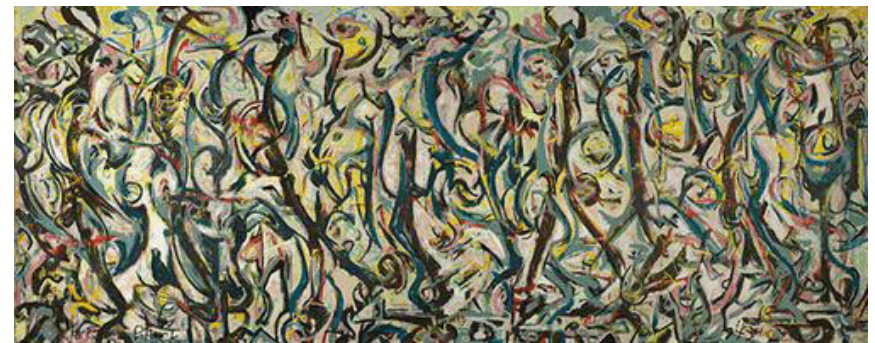


Katharina Grosse, 2020. Image: Mitro Hood / Baltimore Museum of Art, Artwork: © 2022 Katharina Grosse / Artists Rights Society (ARS), New York.

Grosse's dramatic gestures in *Untitled* recall the heavy drapery used elsewhere in her installations as broad diagonal sweeps of acrylic interrupt one another. The present work pushes "excessive color almost to breaking point," as it moves us through shifting, prismatic layers.<sup>ii</sup> Color, Grosse insists, represents raw immediacy, something we experience sensorily rather than analytically as a powerfully disruptive force registered in our bodies. Arcs of yellow, red and green form rhythmic patterns of pure, unmodulated color that animate the expanse of the canvas as they pull the eye in and out, forwards and backwards across the painted surface.

*"What so interests me about art [is] the fact that I can't really say that my work is*

*defined by my thoughts only, but that there is always some other expression the form takes."* —Katharina Grosse



Jackson Pollock, *Mural*, 1943. Artwork: © Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

Born in Freiburg, Germany, in 1961, Grosse studied at the Kunstakademie Düsseldorf, where she would later teach painting from 2010 to 2018. First introduced to the spray gun by a friend in Marseille in the late 1990s, Grosse has since incorporated the tool as a defining element in her practice. Given Grosse's radical extension of the immersive, gestural qualities of Abstract Expressionism, it is fitting that she was commissioned by the Museum of Fine Arts in Boston in 2019 to produce a site-specific work that would sit in direct dialogue with Jackson Pollock's iconic 20-foot *Mural* from 1943. Grosse's 2022 installation titled "Apollo, Apollo" at the Venice Biennale most recently reaffirmed her status as at the forefront of the contemporary abstract expressionist movement. Her reference to the sun god translates throughout the work, with light infinitely reflecting and refracting off the metal mesh material. By applying her technique to different media and site-specific installations on a global scale, Grosse's artwork is constantly in motion and consistently pushes the boundaries of what contemporary painting can be.

*"When I start painting I don't know where I'm going to end up. I just go step-by-step. The working process is like going through a dérive: you do the right thing at the right time but in a very unconscious way. It's like psycho-geography, like the drifting type of thought that the Situationists used (...). This is how I paint; I let myself drift. Of course, in parts of the painting I make conscious decisions, but mostly I am unconsciously following where the painting is taking me."* —Katharina Grosse

<sup>i</sup> Katharina Grosse in *Haunting & Haunting*, exh. cat., Museum für Neue Kunst Freiburg, Freiburg im Breisgau, 2010, [online](#).



ii Gregory Volk, *Katharina Grosse*, London, 2020, p. 10.

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**Provenance**

Christopher Grimes Gallery, Santa Monica

Acquired from the above by the present owner

## New Now

New York Auction / 28 September 2022 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROBERT AND  
LORETTA LIFTON

46

### Jennifer Bartlett

#### *In the Garden #6*

each plate titled, numbered and dated on labels affixed  
to the reverse

enamel and silkscreen on steel plate, in 6 parts with  
enamel on glass panel

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

glass panel 36 x 30 in. (91.4 x 76.2 cm)

installation dimensions 38 x 55 in. (96.5 x 139.7 cm)

Executed in 1980.

#### Estimate

\$60,000 — 80,000

[Go to Lot](#)



Jennifer Bartlett

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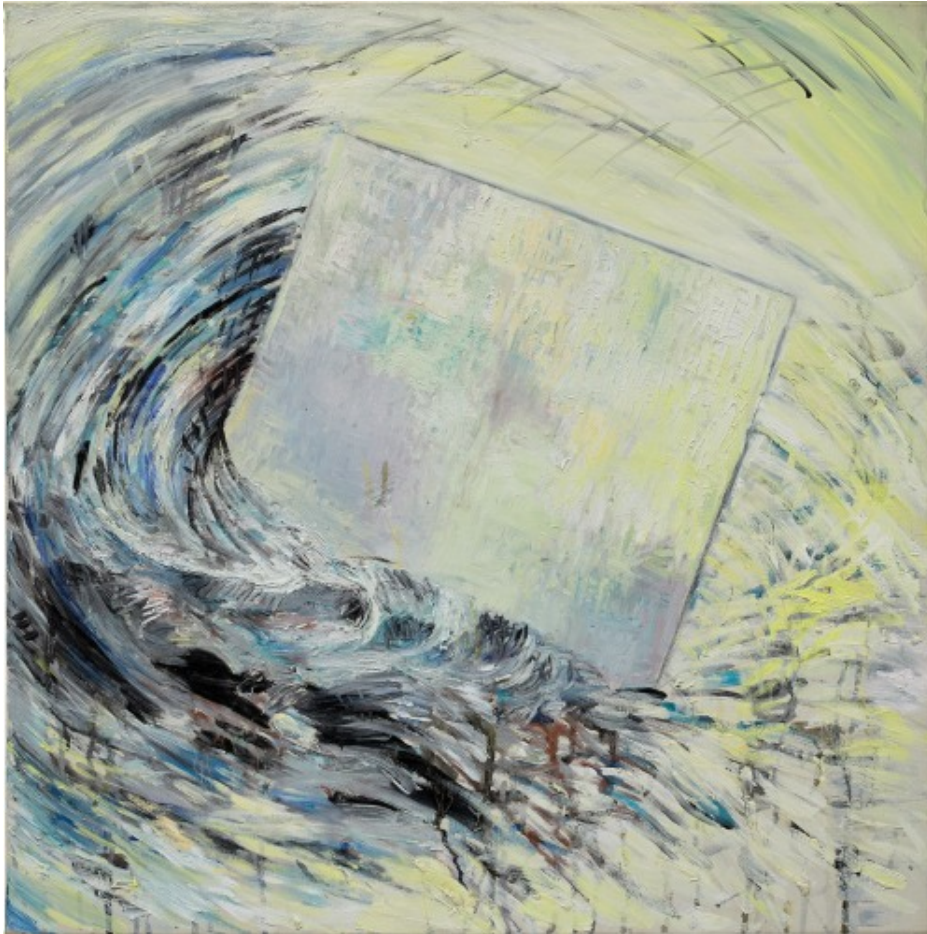
**Provenance**

Paula Cooper Gallery, New York

Acquired from the above by the present owner

## New Now

New York Auction / 28 September 2022 / 10am EDT



47

### Pat Steir

*After Leonardo 5*

signed with the artist's initials and titled "PS After Leonardo 5" on the overlap

oil on canvas

32 x 32 in. (81.3 x 81.3 cm)

Painted in 1988.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



**Provenance**

Obelisk Gallery, Boston

Acquired from the above by the present owner



New Now

New York Auction / 28 September 2022 / 10am EDT



PROPERTY FROM A PROMINENT JAPANESE  
COLLECTION

48

**Yayoi Kusama**

*Hat*

signed, titled [in Japanese] and dated “帽子 Yayoi  
Kusama 1990” on the reverse

acrylic on canvas

6 1/8 x 9 in. (15.6 x 22.9 cm)

Painted in 1990, this work is accompanied by a  
registration card issued by Yayoi Kusama Inc.

**Estimate**

\$200,000 — 300,000

[Go to Lot](#)



*"When you understand the beauty of fashion, and the beauty of small planets, you realize that fashion is a marvelous form of expression." —Yayoi Kusama*

Painted in 1990, Yayoi Kusama's *Hat* belongs to an important series created from the 1980s to the 1990s that highlights motifs of social class and status. After training in traditional nihonga (日本画) in Kyoto, Kusama departed from academic techniques and embraced the avant-garde, soon energizing the 1960's New York art scene with her whimsical, dotted, and often phallic artworks and garments. Combining elements of surrealism and impressionism, *Hat* is an exquisite example of the artist's seven-decade long career.

## Hats in Art History

Kusama's iconic circular imagery and pointillist sensibilities are reflected in *Hat*, merging dots of various sizes with a biomorphic rendition of a European-style summer hat. The artist's choice of a hat as her subject matter stems from the rich cultural background of the accessory popularized in Japan by foreign influences at the end of the nineteenth century.<sup>i</sup> A status symbol across the globe, the hat has played a key role in elevating the image of its wearer across art historical periods. Claude Monet uses fashion as a tool to frame his subject in *Springtime*. Engulfed by her dress, with its billowing folds, the figure's hat here completes her image. Both the garments and the greenery in *Springtime* are dappled by sunlight, showcasing Monet's ability to portray his subjects as belonging to their environments. The same theme of belonging to one's surroundings is alluded to in *Hat*, the unknown and absent owner left to the viewer to imagine. The present work, painted in 1990, was completed after Kusama moved back to Tokyo after her initial stay in New York City. Embodying the themes of travel, transitions and memory, the present work is a prompt to question the idea of representation and ownership, and whether this hat truly "belongs."

*"Clothes should bring people together, not separate them." —Yayoi Kusama*

## An Amalgamation of Dots, Nets and Fashion

In *Hat*, Kusama builds upon her established repertoire of dense, brightly hued patterns: concentric and alternating black and white dots form the abstracted hat, while a stylized bow constructed from a staggered, web-like grid imparts a playful, summery flair. The background visually echoes the artist's celebrated *Infinity Nets* paintings, suspending the titular hat within a hypnotizing network of wine-colored lattices. This combined use of repeating patterns and a boldly contrasting color palette, two distinctive features of Kusama's oeuvre, creates optical tension, resulting in a

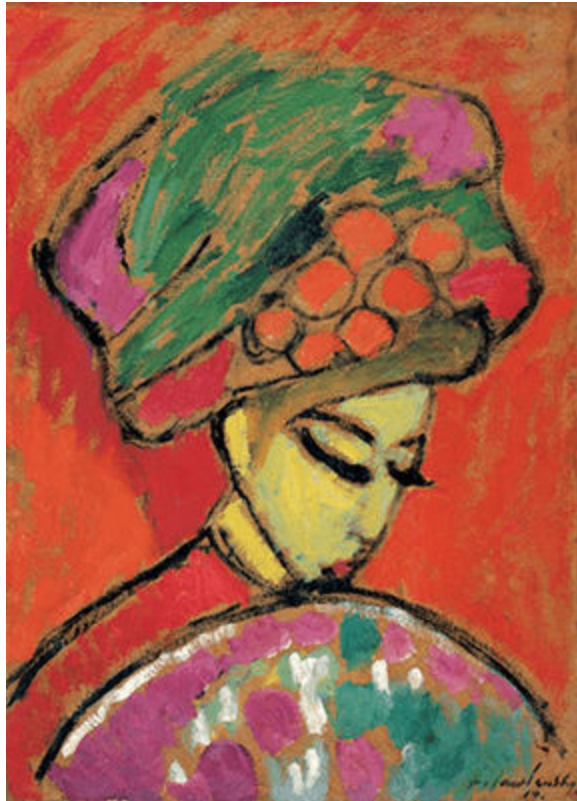
subject that seemingly pulsates against its two-dimensional plane.

The repetitive dots and nets seen in *Hat* manifested in bespoke garments worn in Kusama's earliest New York "happenings," as well as in her very own clothing line, expanding the artist's practice beyond the canvas. Combining her affinity for fashion with her most acclaimed painterly hallmarks, *Hat* thus reflects the impressive range of Kusama's interdisciplinary career. Dots will also be a focal element of the artist's highly anticipated collaboration with Louis Vuitton, due to be released in early 2023. The initial images of the line depict small handbags covered in two-and-three-dimensional dots, highlighting the artist's lifelong and transcending devotion to surreality.

<sup>i</sup> Ellen P. Conant, ed., *Challenging Past and Present: The Metamorphosis of Nineteenth Century Japanese Art*, Honolulu, 2006, p. 41



Claude Monet, *Springtime*, 1872. Walters Art Museum, Baltimore.



Alexei Jawlensky, *Young Girl with a Flowered Hat*, 1910. Albertina Museum, Vienna.



René Magritte, *Man in a Bowler Hat*, 1964. image: Banque d'Images, ADAGP / Art Resource, NY, Artwork: © 2022 C. Hersovici / Artists Rights Society (ARS), New York.

#### Provenance

Kiriyama Gallery, Tokyo

Acquired from the above by the present owner in 1992



New Now

New York Auction / 28 September 2022 / 10am EDT



49

### Grace Hartigan

*Italian Comedy*

signed and dated "Hartigan '01" lower right; signed, titled and dated ""ITALIAN COMEDY" HARTIGAN '01" on the stretcher  
oil on canvas  
72 x 84 in. (182.9 x 213.4 cm)  
Painted in 2001.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Grace Hartigan

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Provenance

C. Grimaldis Gallery, Baltimore

Acquired from the above by the present owner



New Now

New York Auction / 28 September 2022 / 10am EDT



50

**Alexander Calder**

*Two Black Branches*

signed and dated "Calder 72" lower right  
gouache and ink on paper

22 3/4 x 30 3/4 in. (57.8 x 78.1 cm)

Executed in 1972, this work is registered in the archives  
of the Calder Foundation, New York, under application  
number A10422.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)



**Provenance**

Perls Galleries, New York

Private Collection, Houston (acquired from the above in 1973)

Christie's, New York, September 10, 2007, lot 335

Alberto Pinto

Christie's, Paris, December 6, 2017, lot 183

Acquired at the above sale by the present owner



51

**Alexander Calder**

*Vermouth*

signed and dated "Calder 74" lower right

gouache and ink on paper

29 1/2 x 43 1/2 in. (74.9 x 110.5 cm)

Executed in 1974, this work is registered in the archives of the Calder Foundation, New York, under application number A04507.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



**Provenance**

Galerie Maeght, Paris

Joel Bogart, New York (acquired from the above in 1974)

Nora Haime Gallery, New York

Private Collection

**Exhibited**

New York, Nora Haime Gallery, *Alexander Calder—Gouaches*, September 14–October 15, 1988



PROPERTY OF A NEWPORT BEACH, CA COLLECTOR

52

**Jim Dine**

*Night Fields, Day Fields*

incised with the artist's signature, date, number and  
Walla Walla Foundry mark "JIM DINE ● 1999 4/6  
WWF" on the lower edge

waterborne enamel on bronze

78 x 53 x 36 in. (198.1 x 134.6 x 91.4 cm)

Executed in 1999, this work is number 4 from an  
edition of 6 plus 3 artist's proofs.

**Estimate**

\$150,000 — 200,000

[Go to Lot](#)





*"He is a poet who writes many of his poems on long sheets of paper tacked to the wall, which is to say he is poet-performer; a painter best known for his images of hearts and robes, motifs he began using in the mid-1960s; a draftsman and printmaker whose graphic mastery is beyond dispute; and, more recently, a sculptor." —John Yau*



Alexandros of Antioch, *Venus de Milo*, 150–125 BCE. Louvre Museum, Paris.

Jim Dine's reference to the Venus de Milo, one of the most widely circulated art historical figures and hailed for her unique beauty, is one of the artist's most iconic subjects. Hailed as a leading figure within the Pop art movement, Dine is known for his repeated subjects. By positioning two

figures of the Venus de Milo next to one another in *Night Fields, Day Fields*, 1999, Dine references the ubiquitous nature of the popularized Greek sculpture. The artist's use of bright pigment in this example of Venus reinforces the Pop elements of his practice, tying together his diverse skillset within sculpture, painting and printmaking.

*"I'm devoted to the ideal of woman, as a figure of enchantment... When I went to the art supply store...and got a Venus de Milo figure...I was not responding to it as an object of Pop Art, or popular culture. I saw it as a timeless classical figure which held the memory of its magnificence...But then I knocked the head off of it and made it mine." —Jim Dine*

By removing the figure's heads, Dine shifts the focus from Venus' neutral facial expression to her contorted, yet graceful posture. The recurring image of the Venus in Dine's work harkens back to his earliest interest in art history, when his "mother introduced [him] to classical work." He had "photographs at home of Venus de Milo, of Winged victory at Samtheres . . . they hold a romance that I associate with my mother and the culture she gave me."<sup>i</sup> At once a call to remember the past and the role of formal beauty in art history, *Night Fields, Day Fields* is an enticing interpretation of an iconic symbol.

<sup>i</sup> Jim Dine, quoted in "Are people on Respirators Really Thinking About Rembrandt? - Jim Dine on His Show at Galerie Templon, Personal Histories and the Role of Art in Crisis (or Not)," *DailyArt Magazine*, May 19, 2020, [online](#).

#### Provenance

PaceWildenstein, New York (acquired directly from the artist)

Acquired from the above by the present owner

**Exhibited**

Palm Beach, Gasiunasen Gallery, *Jim Dine*, February 10–March 10, 2000 (another example exhibited)

Scottsdale, Bentley Gallery, *Jim Dine: Monuments to the Human Condition, Sculpture and Paintings*, January 18–February 28, 2001, n.p. (another example exhibited and illustrated)

Stockholm, Wetterling Gallery, *Jim Dine: New Paintings, Sculpture and Prints*, May 8–May 31, 2003 (another example exhibited)

West Palm Beach, Armory Art Center, *Jim Dine*, January 11–March 3, 2006 (another example exhibited)

New York, PaceWildenstein, *A Walk in the Park: Outdoor Sculpture at PaceWildenstein*, June 19–July 24, 2009 (another example exhibited)

Grand Rapids, Frederik Meijer Gardens and Sculpture Park, *Jim Dine: Sculpture*, January 28–May 8, 2011 (another example exhibited)

Athens, Kennedy Museum of Art, Ohio University, *Jim Dine: Sculpture and Large Prints*, July 8–November 27, 2011 (another example exhibited)

Roslyn Harbor, Nassau County Museum of Art, *Sculpture / Jim Dine / Pinocchio*, March 31–July 8, 2012 (another example exhibited)

**Literature**

Billy Wisse, "Dine-O-Mite!," *City AZ: The Very Best of Phoenix*, January–February 2001, p. 52 (another example illustrated)

John Carlos Villani, "Jim Dine and His Art Machine," *Arizona Republic*, January 14, 2001 (another example illustrated)

Danny Medina, "Jim Dine: Pop Art Patriarch," *Art-Talk*, February 2001 (another example illustrated on the cover)

Joshua Rose, "Dine Hard: Artist Jim Dine Shows Us the Robes at Scottsdale Retrospective," *Phoenix New Times*, February 8, 2001 (another example illustrated)

John Carlos Villani, "Jim Dine," *Art News*, March 2001, p. 160 (another example illustrated)

Bruce Helander, "Fine Dining," *Art of the Times*, March 2006 (another example illustrated)

"Jim Dine: Sculpture and Large Prints," *Kennedy Museum of Art Magazine*, Spring–Summer 2011, n.p. (another example illustrated)

Christopher A. Yates, "A Dine Feast," *Columbus Dispatch*, August 28, 2011 (another example illustrated)

Jim Dine, *Jim Dine: Sculpture: Nightfield: Nightfields, Dayfields*, Gottingen, 2011, no. 10, n.p. (another example illustrated)

Sara Davidson, ed., *Jim Dine: Sculpture, 1983–present*, no. 1999.01, online (other examples illustrated)

## New Now

New York Auction / 28 September 2022 / 10am EDT



53

**Sir Anthony Caro, O.M., R.A.**

*Table Piece CCVIII*

rusted and varnished steel

sculpture 17 1/2 x 62 x 22 in. (44.5 x 157.5 x 55.9 cm)

pedestal 37 1/2 x 74 x 24 in. (95.3 x 188 x 61 cm)

overall 55 x 74 x 24 in. (139.7 x 188 x 61 cm)

Executed in 1974.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



Sir Anthony Caro, O.M, R.A.

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**Provenance**

C. Grimaldis Gallery, Baltimore

Acquired from the above by the present owner in 2003

**Exhibited**

Baltimore, C. Grimaldis Gallery, *Anthony Caro: A Survey*, October 15–November 27, 2004, n.p.  
(installation view illustrated)

**Literature**

Dieter Blume, ed., *Anthony Caro: Catalogue Raisonné Vol. I, Table and Related Sculptures 1966–1978*, Cologne, 1981, no. 212, p. 206 (illustrated)

J. Bowers, "Table Manners," *Baltimore City Paper*, October 20, 2004 (C. Grimaldis Gallery, Baltimore, 2004 installation view illustrated)

New Now

New York Auction / 28 September 2022 / 10am EDT

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR  
BEING SOLD TO BENEFIT THE GEISEL SCHOOL OF  
MEDICINE AT DARTMOUTH COLLEGE

54

**Deborah Butterfield**

*Odalisk*

welded found steel  
13 x 42 x 23 in. (33 x 106.7 x 58.4 cm)  
Executed in 2008.

Estimate  
\$20,000 — 30,000



[Go to Lot](#)





**Deborah Butterfield**

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**Provenance**

L.A. Louver, Los Angeles

Heather James Fine Art, Jackson

Acquired from the above by the present owner

**Exhibited**

Los Angeles, L.A. Louver, *Deborah Butterfield*, April 9–May 9, 2009, pp. 85–91 (installation view illustrated, pp. 86–91)

## New Now

New York Auction / 28 September 2022 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROBERT AND  
LORETTA LIFTON

55

**Joel Shapiro**

*Untitled*

incised with the artist's signature and stamped with  
the number and date "SHAPIRO 2/3 85" on the  
underside

bronze

37 1/4 x 29 1/2 x 10 5/8 in. (94.6 x 74.9 x 27 cm)

Executed in 1985, this work is number 2 from an  
edition of 3.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



## Joel Shapiro

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### Provenance

Paula Cooper Gallery, New York

Knickerbocker Fine Arts, New York (acquired from the above in 1985)

Acquired from the above by the present owner

### Exhibited

London, Knoedler-Kasmin, *Joel Shapiro*, June–July 1985 (another example exhibited)

University of Illinois Urbana-Champaign, Krannert Art Museum, *Three Sculptors: John Duff, Joel Shapiro, Richard Tuttle*, November 9–December 23, 1985 (another example exhibited)

Stedelijk Museum Amsterdam; Kunstmuseum Düsseldorf; Staatliche Kunsthalle Baden-Baden, *Joel Shapiro*, September 6, 1985–March 31, 1986, no. 37, pp. 49, 55 (another example exhibited and illustrated)

Lincoln, Sheldon Memorial Art Gallery, University of Nebraska; Kansas City Art Institute; Des Moines Art Center, *Contemporary Bronze: Six in the Figurative Tradition*, November 19, 1985–June 1, 1986 (another example exhibited)

Sarasota, The John and Mable Ringling Museum of Art, *Joel Shapiro: Sculpture and Drawings 1981–85*, October 31–December 14, 1986, pp. 4, 36 (another example exhibited and illustrated, p. 4)

Tokyo, Contemporary Sculpture Center, *New Trends/New Technique: Advances in World Sculpture*, June–October 1986 (another example exhibited)

Waterville, Colby College Museum of Art, *Joel Shapiro*, May 11–September 4, 1989 (another example exhibited)

Baltimore Museum of Art; Des Moines Art Center; Miami, Center for the Fine Arts, *Joel Shapiro: Tracing the Figure*, August 21, 1990–June 2, 1991, pl. 15, pp. 32, 61, 77 (illustrated, p. 32)

New York, Nohra Haime Gallery, *Joel Shapiro*, October 7–November 15, 2008 (another example exhibited)

### Literature

Hendel Teicher, *Joel Shapiro: Sculpture and Drawings*, New York, 1998, pl. 152, p. 117 (Staatliche Kunsthalle Baden-Baden, 1986 installation view of another example illustrated)

*Joel Shapiro: Skulpturen 1993–1997*, exh. cat., Haus der Kunst, 1998, p. 47 (another example illustrated)

*Joel Shapiro: Sculpture in Clay, Plaster, Wood, Iron and Bronze*, exh. cat., Addison Gallery of American Art, 1998, p. 87 (another example illustrated)

Richard Schiff, *Joel Shapiro: Sculpture et œuvres sur papier 1969–2019*, Zurich, 2019, no. 138, p. 93 (another example illustrated)

## New Now

New York Auction / 28 September 2022 / 10am EDT



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR  
BEING SOLD TO BENEFIT THE GEISEL SCHOOL OF  
MEDICINE AT DARTMOUTH COLLEGE

56

### George Rickey

#### *Four Lines in a T II*

incised with the artist's signature, number and date  
"2/3 Rickey 1982" on the base  
stainless steel  
approximately 36 x 24 x 3 1/8 in. (91.4 x 61 x 7.9 cm)  
Executed in 1982, this work is number 2 from an  
edition of 3.

#### Estimate

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

Inkfish Gallery, Denver

Acquired from the above by the present owner

**Exhibited**

Tyler Museum of Art; Palm Beach, Norton Gallery and School of Art; Miami, Bass Museum of Art; Cincinnati Art Museum; Calgary, Alberta College of Art Gallery; Regina, Norman Mackenzie Art Gallery, University of Regina; Anchorage Historical and Fine Arts Museum; Long Beach Museum of Art; Palm Springs Desert Museum; Purchase, Neuberger Museum, S.U.N.Y. College at Purchase, *Concepts in Construction: 1910–1980*, February 12, 1983–March 31, 1985, no. 83, n.p. (another example exhibited and illustrated)



PROPERTY FROM THE COLLECTION OF ROBERT AND  
LORETTA LIFTON

57

**Christopher Wilmarth**

*Toast*

signed, titled and dated "'Toast" 1982 Christopher  
Wilmarth" on the lower edge of the steel element  
glass and steel, in 2 parts  
glass 12 5/8 x 7 1/2 x 6 5/8 in. (32.1 x 19.1 x 16.8 cm)  
steel 17 1/4 x 11 1/2 x 1/4 in. (43.8 x 29.2 x .7 cm)  
overall 17 1/4 x 11 1/2 x 6 7/8 in. (43.8 x 29.2 x 17.5 cm)  
Executed in 1982.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



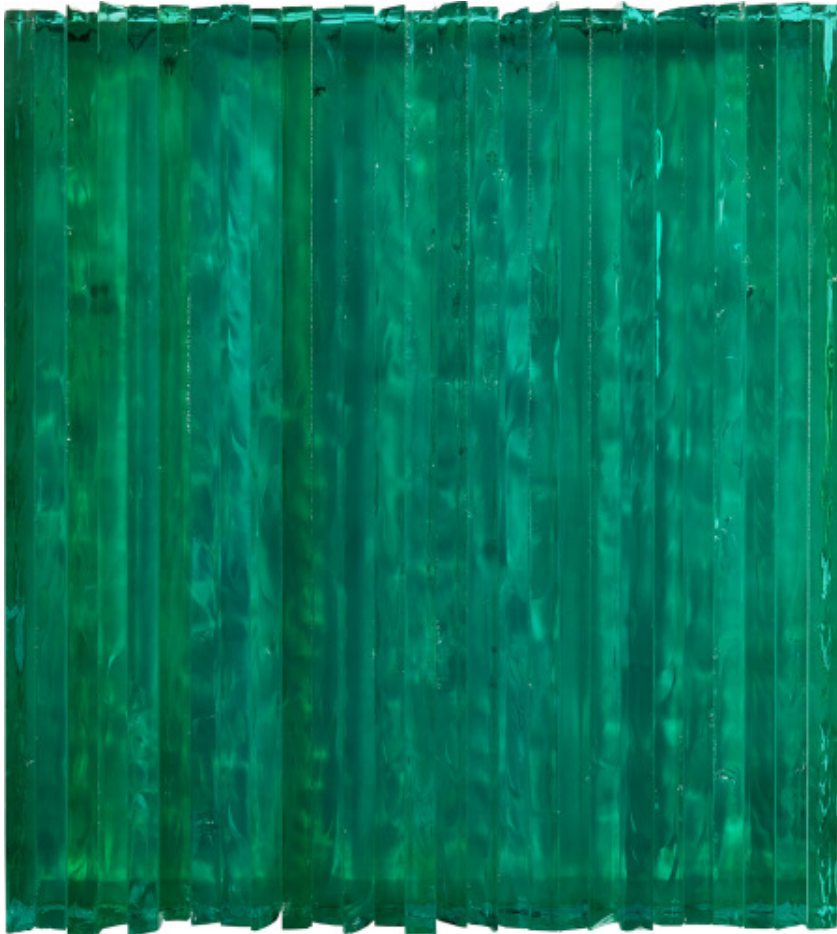


**Provenance**

Acquired directly from the artist by the present owners

New Now

New York Auction / 28 September 2022 / 10am EDT



58

**De Wain Valentine**

*Waterwall*

laminated glass mounted to Plexiglas  
22 3/8 x 20 x 5 in. (56.8 x 50.8 x 12.7 cm)  
Executed circa 1970.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



Video: <https://www.youtube.com/watch?v=Fw7W76CnOBw>

A Good Time to Be West: 12 California Sculptors, 1984 (studio view of the present work at 35:01)

*"I had an early fascination for rocks and gems. My mother's family had emigrated from Europe to the high mountains of Colorado to search for gold. I remember walking around the mines with my great uncles; they would spit on scraps of ground ore to show me how magical they became when wet. Later on we lived in Lander, Wyoming—which is something of a gemstone capital for agates, jades, and beryl. The Air Force had a bombing range there, and my daddy worked on a pipeline that ran right through it. After a bombing session, we'd walk around the range and find all these moss agates and hunks of jade just lying on the ground, and they glowed beautifully in the light if it had just rained. I guess I was always interested in that kind of transparent colored space. The outside surface of a jewel is stunning, of course, but I was always mesmerized by the inside, the light coming from beyond."*  
—De Wain Valentine

#### Provenance

Acquired directly from the artist by the present owner



59

**Larry Bell**

*CS 11.29.16 DVD*

signed, titled and dated "11/29/16 DVD. L. BELL." on  
the reverse of the backing board  
mixed media with aluminum and silicon monoxide on  
paper mounted to canvas, in artist's frame  
sheet 59 1/2 x 39 1/2 in. (151.1 x 100.3 cm)  
artist's frame 62 1/2 x 42 1/2 x 3 in. (158.8 x 108 x 7.6  
cm)

Executed in 2016.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



Larry Bell

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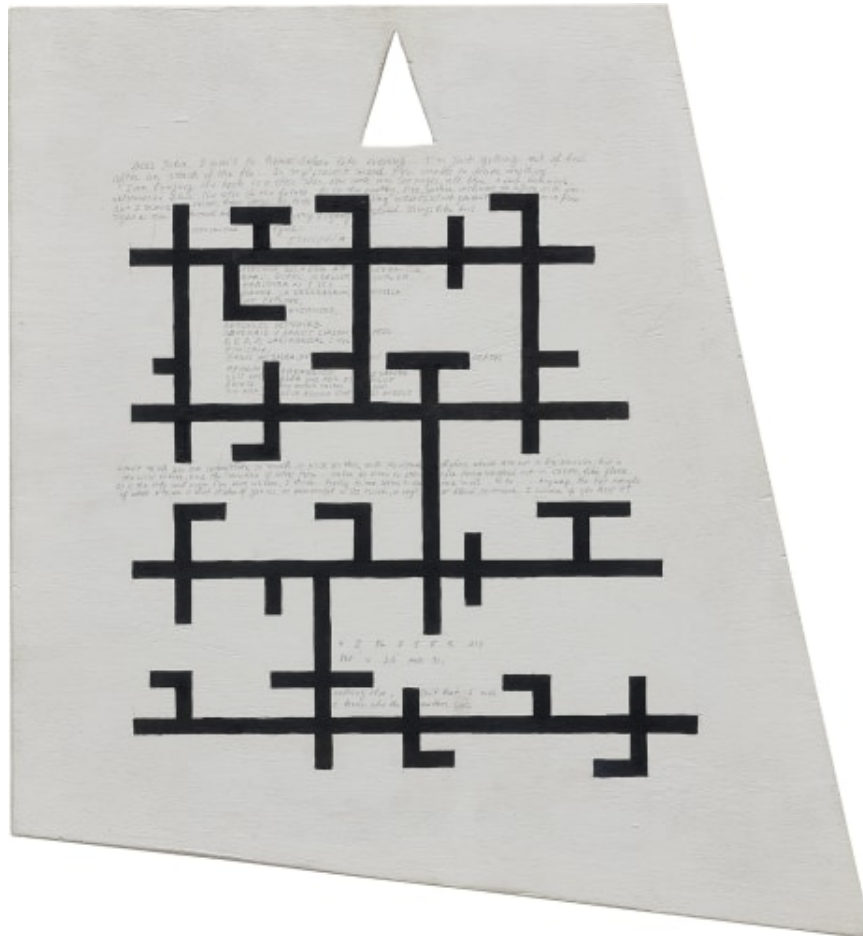
**Provenance**

Private Collection, New York

Acquired from the above by the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



60

**Guy de Cointet**

*Note from Ethiopia*

acrylic, ink and graphite on panel

21 1/4 x 19 1/2 in. (54 x 49.5 cm)

Executed in 1976.

**Estimate**

\$15,000 — 25,000

[Go to Lot](#)





*"His drawings and paintings – sometimes doubling as props – use language, shapes, and lines, to disrupt institutionalized hierarchies and reveal the fractured nature of words and letters in the face of human interpretation." —Cat Kron*

Created by Robert Wilhite and Guy de Cointet, *Ethiopia* is a groundbreaking example of linguistic and abstract performance. A central prop from the play, the present work is dedicated to Julia, the main character who rediscovers familiar objects from her recently deceased grandmother's home. Unsettling the balance between spoken and written theatre, *Note from Ethiopia* is quintessentially surreal. Centered around the relationship between objects, language, and people, the play and its props are essential to understanding de Cointet's work and his deep connection to the failures of language.



Guy de Cointet, *Ethiopia*, performance view, November 1976, Barnsdall Park Theatre, Los Angeles performed by Mary Ann Duganne, Jesse Ferguson and Brian Jones. Image: © Manuel Fuentes, Artwork: © Guy de Cointet Society. Courtesy Air de Paris, Romainville.

De Cointet and Wilhite's focus on changing the note's meaning over the course of *Ethiopia* highlights the surreal, yet lyrical dimension of the performance. Julia promptly exclaims "A note!" as she approaches the house, its absurd polygonal shape causing the audience to laugh. The absurd element of the play constantly develops over time, both from the script and the set itself. "In geometry, as in language, translations are transformations in which only the form's situation is

changed. Unlike alterations of shape, contour, and size, which fundamentally change the altered's relationship to its original, translations retain a relationship of congruence."<sup>ii</sup> After approaching the "house," Julia alters the meaning of the note, stating that "it's the only real poem I've ever written, I think. Poetry, to me, seems to be more and more." Before entering the home, Julia sets the note down and tells the audience: "I wish I knew who the author was," shifting the narrative once more. It becomes clear to the audience that the plot in *Ethiopia* is more than just about following the lives of its characters. Julia's detailed, frantic and incoherent analysis of her surroundings recalls the difficulty of processing reality after a traumatic event. De Cointet is constantly reminding the viewer of familial loss in this nonsensical, heartbreaking performance.



«Récit d'un temps court», MAMCO, Genève, 01.06 - 04.09.2016. Image: © Annik Wetter - MAMCO, Genève, Artwork: © Guy de Cointet Society. Courtesy Air de Paris, Romainville.

Language interpretation is at the center of de Cointet's practice; he creates meaning from the absurd, and *A Note from Ethiopia* is a prime example of how the absurd element has universal emotional value. While the actors deliver their performance, his works "retain a degree of autonomy."<sup>iii</sup> Stripping language down to its core and converting it into visual codes and puzzles, the present work functions as a method of rethinking communication and the ways in which

language and reality are related, but not necessarily connected.

<sup>i</sup> *FLEX*, exh. cat., Kent Fine Art, New York, 2014, p. 24.

<sup>ii</sup> *Guy de Cointet: Ethiopia*, ex. cat., MAMCO Geneva, Geneva, 2016, [online](#).

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#### Provenance

Harvey La Tourette (acquired directly from the artist)

Acquired from the above by the present owner

#### Exhibited

San Francisco, The California Palace of the Legion of Honor Lincoln Park Auditorium; Los Angeles, Barnsdall Park Theatre, *Ethiopia*, November 1976–April 1, 1977 (performance)

#### Literature

Marie de Brugerolle, ed., *Guy de Cointet*, Zurich, 2016, pp. 115, 118–119 (Barnsdall Park Theatre, Los Angeles 1976 performance view illustrated, p. 115)



61

**Guy de Cointet**

*The History of a Day is the History of a Life*

titled "THE HISTORY OF A DAY IS THE HISTORY OF A LIFE" lower left

ink and graphite on paper, in artist's frame

sheet 19 x 24 7/8 in. (48.3 x 63.2 cm)

artist's frame 25 1/4 x 30 3/4 in. (64.1 x 78.1 cm)

Executed circa 1983.

**Estimate**

\$7,000 — 12,000

[Go to Lot](#)



*"What I like is the texture of the characters interacting with the objects and shapes and feeling completely at ease with them [...] The audience sees arrangements and piles of painted geometric forms. During the course of my plays these forms are talked about and their identities revealed. After the audience discovers what everything is, sometimes they're even more confused." —Guy de Cointet*

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**Provenance**

Cirrus Gallery, Los Angeles

Harvey La Tourette

Acquired from the above by the present owner

**Exhibited**

Mexico City, Fundación/Colección Jumex, *Guy de Cointet — Tempo Rubato*, December 3, 2012–February 24, 2013, no. 51, pp. 144–145, 195 (illustrated, p. 145)

New York, Kent Fine Art, *FLEX*, September 5–October 31, 2014, no. 11, pp. 4, 25

**Literature**

Frédéric Paul, ed., *Guy de Cointet*, Paris, 2014, p. 213 (illustrated)

New Now

New York Auction / 28 September 2022 / 10am EDT



62

**Wallace Berman**

*Untitled*

signed "W Berman" lower left

Verifax collage on paper mounted to board

12 1/8 x 13 in. (30.8 x 33 cm)

Executed circa 1974.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Harvey La Tourette

Acquired from the above by the present owner



New Now

New York Auction / 28 September 2022 / 10am EDT



63

**Ed Moses**

*Jab and Poet #3*

titled, inscribed and dated “#3 JAB + POET Y BRANCO  
3/10” on the overlap

acrylic on canvas

60 1/4 x 48 in. (153 x 121.9 cm)

Painted in 2010.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Gifted by the artist to the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



64

**Betye Saar**

*Reflection*

signed and dated "Betye Saar 79" lower right

mixed media assemblage

10 1/2 x 10 1/2 in. (26.7 x 26.7 cm)

Executed in 1979.

**Estimate**

\$7,000 — 10,000

[Go to Lot](#)



*"This whole place is something to do. I'm still inventing my language—like using a mask to symbolize Africa or Indigenous cultures, using a bird to symbolize Jim Crow, which would mean racism or prejudice. I use a heart for love, or a star and a moon and the sun for astrology, for things that are unknown. I had a friend who gave me three little beads that were from a meteorite. He said, when you're wearing this, you're wearing a star; a piece of a star. That's so cool to think about. But if you're on earth, you're part of a star, right?" —Betye Saar*

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**Provenance**

Harvey La Tourette

Acquired from the above by the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



65

**Ray Yoshida**

*Right*

signed, titled and dated "RAY YOSHIDA '99 "RIGHT""  
on the stretcher  
acrylic on canvas  
15 1/4 x 20 in. (38.7 x 50.8 cm)  
Painted in 1999.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



**Provenance**

Adam Baumgold Fine Art, New York

Acquired from the above by the present owner



New Now

New York Auction / 28 September 2022 / 10am EDT



66

**Gladys Nilsson**

*About Bows*

signed, titled, inscribed and dated "Gladys Nilsson 75  
10. "about bows"" on the reverse  
watercolor, gouache and graphite on paper  
15 5/8 x 22 3/8 in. (39.7 x 56.8 cm)  
Executed in 1975.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Jean Albano Gallery, Chicago

Acquired from the above by the present owner

**Exhibited**

Chicago, Jean Albano Gallery, *Summertime*, July 13–August 17, 2018

New Now

New York Auction / 28 September 2022 / 10am EDT



67

**Karl Wirsum**

*It's Not a Crack That's Just the Way I Part My Hair*

colored pencil on paper

50 x 38 1/4 in. (127 x 97.2 cm)

Executed in 1987.

**Estimate**

\$7,000 — 10,000

[Go to Lot](#)



**Provenance**

Phyllis Kind Gallery, Chicago

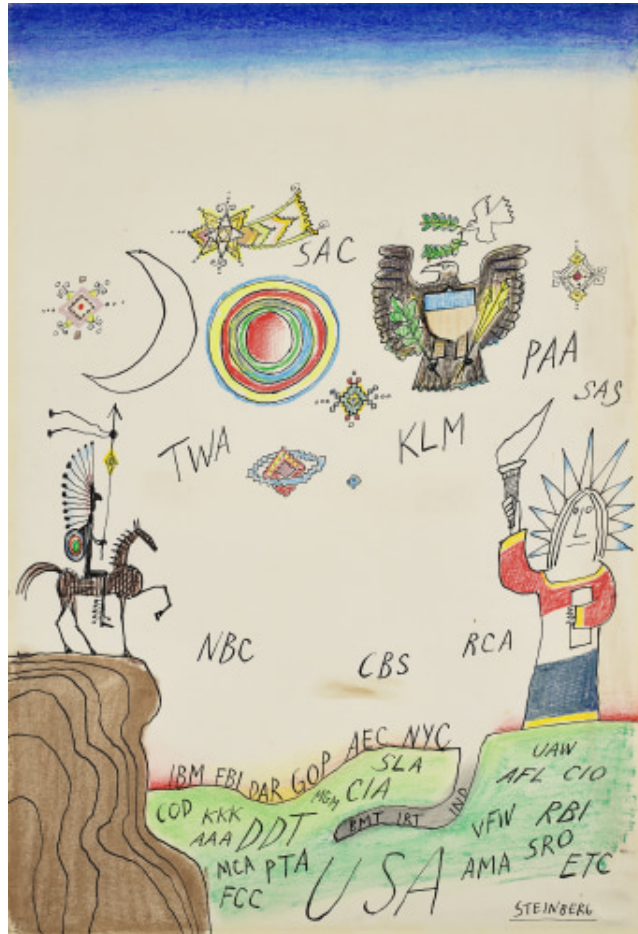
Private Collection

Hindman, Chicago, May 21, 2020, lot 6

Acquired at the above sale by the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



PROPERTY OF THE A. LAWRENCE GROO TRUST

68

**Saul Steinberg**

*Cover of The New Yorker, December 5, 1964*

signed "STEINBERG" lower right  
colored pencil and ink on paper  
23 x 14 1/2 in. (58.4 x 36.8 cm)  
Executed in 1964.

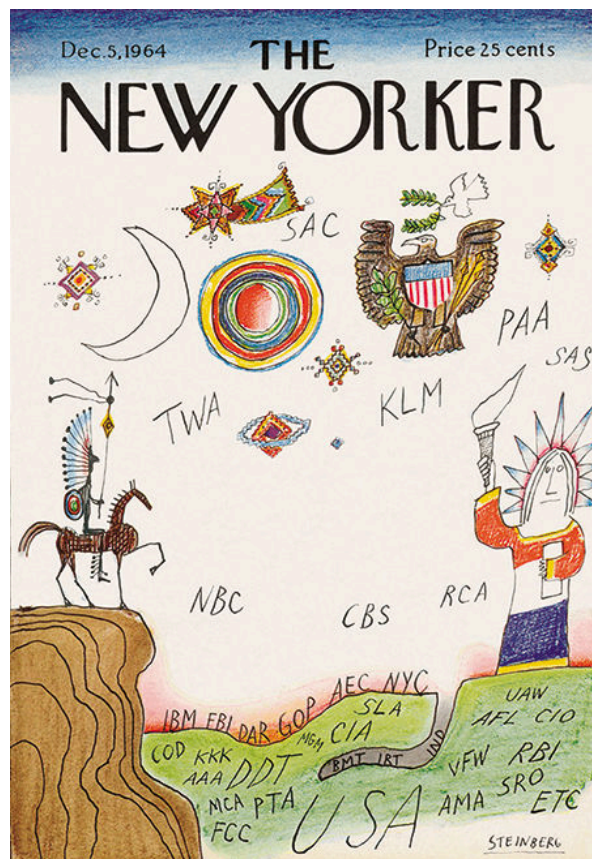
Estimate

\$12,000 — 18,000

[Go to Lot](#)



*"The frightening thought that what you draw may become a building makes for reasoned lines." —Saul Steinberg*



Saul Steinberg, cover of *The New Yorker*, December 5, 1964 © The Saul Steinberg Foundation /Artists Rights Society (ARS), New York. Cover reprinted with permission of *The New Yorker* magazine. All rights reserved.

#### Provenance

Betty Parsons Gallery, New York

Private Collection

Thence by descent to the present owner

#### Exhibited

Portland, OR, Yale Union, *Steinberg, Saul. The New Yorker. New York, 1945–2000*, June 16–August 10, 2012 (printed cover exhibited)

#### Literature

Joel Smith, *Steinberg at The New Yorker*, New York, 2005, pp. 127, 231 (printed cover illustrated)

*Saul Steinberg: Illuminations*, exh. cat., The Morgan Library & Museum, New York, 2006, pp. 158, 161 (printed cover illustrated)



## New Now

New York Auction / 28 September 2022 / 10am EDT



PROPERTY OF THE A. LAWRENCE GROO TRUST

69

### Saul Steinberg

#### *Twelve Landscapes*

signed and dated "STEINBERG 1969" lower right  
watercolor, ink and rubber stamp on paper  
30 x 40 in. (76.2 x 101.6 cm)  
Executed in 1969.

#### Estimate

\$7,000 — 10,000

[Go to Lot](#)



**Provenance**

Private Collection

Thence by descent to the present owner



70

**Joseph Cornell**

*Missing Girl*

signed, inscribed and dated "Tina 10-10-62 visit her at home / Piero della Francesca / Joseph Cornell / 10-10-62 home" on the lower left of the newsprint on the reverse

double-sided newsprint and paper collage laid on Masonite

12 x 9 in. (30.5 x 22.9 cm)

Executed in 1962.

"Tina" was the nickname Joseph Cornell gave Joyce Hunter, a young waitress and early romantic interest.

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)



**Provenance**

C&M Arts, New York

Robert Lehrman, Washington, D.C. (acquired from the above in 2000)

Christie's, New York, March 4, 2016, lot 118

Acquired at the above sale by the present owner

**Literature**

Diane Waldman, *Joseph Cornell: Master of Dreams*, New York, 2002, pp. 129, 132 (illustrated on the overlap)

David J. Getsy, ed., *From Diversion to Subversion: Games, Play and Twentieth-Century Art*, University Park, 2011, no. 32, n.p. (illustrated)



71

**Joseph Cornell**

*Lead-clue to the Houdini Disappearing Elephant act*

signed and titled ""Lead-clue to the Houdini Disappearing Elephant act" Joseph Cornell." on the reverse

paper collage laid on Masonite

12 x 9 in. (30.5 x 22.9 cm)

Executed circa 1967.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

ACA Galleries, New York

Private Collection (acquired from the above)

Gifted from the above to the present owner





72

**Romare Bearden**

*Martinique Sunset*

signed "Romare Bearden" upper left; titled "Martinique Sunset" lower right margin; inscribed "Evening: Martinique" on the reverse  
watercolor, ink and pencil on paper  
image 7 7/8 x 11 1/4 in. (20 x 28.6 cm)  
sheet 10 x 12 3/4 in. (25.4 x 32.4 cm)  
Executed circa 1976–1984.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Romare Bearden**

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**Provenance**

Sheldon Ross Gallery, Birmingham

Acquired from the above by the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



73

**Sam Gilliam**

*Untitled*

signed and dated "Sam Gilliam '81" lower right  
watercolor on handmade paper  
23 3/4 x 38 1/2 in. (60.3 x 97.8 cm)  
Executed in 1981.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



**Provenance**

Jean Efron LLC, Washington, D.C.

Acquired through the above by the present owner in 1982



PROPERTY FROM THE COLLECTION OF ROBERT AND  
LORETTA LIFTON

74

**Elizabeth Murray**

*Crumpled Table*

pastel on paper, in artist's frame

sheet 48 1/4 x 31 in. (122.6 x 78.7 cm)

artist's frame 55 3/8 x 38 1/8 in. (140.7 x 96.8 cm)

Executed in 1988.

Please note that this work is accompanied by its  
original shaped frame designed by Minagawa Art Lines  
in collaboration with the artist.

**Estimate**

\$7,000 — 10,000

[Go to Lot](#)



**Provenance**

Paula Cooper Gallery, New York

Acquired from the above by the present owner





PROPERTY FROM THE COLLECTION OF ROBERT AND LORETTA LIFTON

75

**Dorothea Rockburne**

*Musician Angel: Parallelogram, Square*

signed, titled and dated "Musician Angel P/S. Rockburne 79/81" lower edge; stamped with the artist's name and date "© DOROTHEA ROCKBURNE 1981" on the frame and reverse of the backing board pencil, wax and glue on vellum mounted to rag board, in artist's frame

vellum 35 1/2 x 26 1/2 in. (90.2 x 67.3 cm)

rag board 51 7/8 x 42 in. (131.8 x 106.7 cm)

artist's frame 56 1/4 x 45 7/8 in. (142.9 x 116.5 cm)

Executed in 1979–1981.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

Xavier Fourcade Inc., New York

Acquired from the above by the present owner



76

**Thomas Downing**

*Fold Ten*

signed, titled and dated "FOLD TEN 10/68 Thomas Downing" on the stretcher

acrylic on canvas

41 1/4 x 90 in. (104.8 x 228.6 cm)

Painted in 1968.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



**Thomas Downing**

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**Provenance**

Acquired directly from the artist by the present owner

**Exhibited**

New York, A.M. Sachs Gallery, *Thomas Downing*, October 15–November 7, 1968

Ridgefield, The Aldrich Museum of Contemporary Art, *Highlights of the 1968–1969 Art Season*,  
June 22–September 14, 1969, no. 24, n.p.

Yaounde, Chief of Mission Residence (Art in Embassies), 1983 (on loan)

## New Now

New York Auction / 28 September 2022 / 10am EDT



77

### Jules Olitski

*Messiah Hope - 4*

signed, titled, inscribed and dated "'75 Jules Olitski

"Messiah Hope - 4" 75/143" on the reverse

acrylic on canvas

18 1/4 x 87 1/4 in. (46.4 x 221.6 cm)

Painted in 1975.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Noah Goldowsky Gallery, New York

Acquired from the above by the present owner





78

**Richard Lin**

*Painting Relief August 1966*

signed, partially titled and dated "RICHARD LIN AUG 1966" on the overlap

oil and aluminum on canvas

8 1/4 x 10 in. (21 x 25.4 cm)

Executed in 1966.

The Estate of Richard LIN Show Yu confirms this work will be included in the forthcoming Catalogue Raisonné of the artist.

**Estimate**

\$18,000 — 25,000

[Go to Lot](#)



Provenance

Marlborough, London

Acquired from the above by the present owner

## New Now

New York Auction / 28 September 2022 / 10am EDT



PROPERTY FROM THE ESTATE OF DAVID B. BOYCE

79

**Joseph Marioni**

*Painting #5-75*

partially titled, inscribed and dedicated "#5 David B. Boyce New York." on the overlap

acrylic on linen

42 1/4 x 46 1/4 in. (107.3 x 117.5 cm)

Painted in 1975.

**Estimate**

\$7,000 — 10,000

[Go to Lot](#)



## Property from the Collection of David B. Boyce, a figure in the 1970s art scene

Joseph Marioni's *Painting #5-75*, 1975, comes from the esteemed collection of David B. Boyce. Gifted directly from the artist to David B. Boyce, this work is part of the artist's iconic monochromatic series of works.

David Bartlett Boyce (1949–2014) was a writer, curator, art historian, and active member of the art scene in New York's Greenwich Village in the 1970s. A close friend to many of the most important artists of the time—including Robert Mapplethorpe, Duane Michals, Claes Oldenburg and George Segal—Boyce also worked as a studio assistant for acclaimed artists such as Jasper Johns, Tom Wesselmann and Joseph Cornell. It was Boyce who introduced Mapplethorpe to the gallerist Holly Solomon, and the artist's subsequent shows at the gallery launched the young photographer into art world stardom.<sup>i</sup>



George Segal, *Gay Liberation*, commissioned 1979, installed 1992 (David Boyce pictured left), Image: Stefano Politi Markovina / Alamy Stock Photo

Boyce was a key figure in the Gay Liberation movement after the 1969 riots at the Stonewall Inn. When *George Segal* was commissioned to create a sculpture to commemorate the riots in 1979, the artist asked Boyce to model for him.<sup>ii</sup> Consisting of four figures in two same-sex couples,

Segal's *Gay Liberation* was installed outside the Stonewall Inn in 1992 as a memorial to the violence and discrimination against the LGBTQ community, as well as a celebration of the progress that the community has witnessed since 1969.

Following the excitement that the Greenwich Village art scene witnessed in the 1970s, Boyce left New York City in the early 1980s. From 1996 to 1999, he returned to school at Goddard College to obtain a master's degree in Creative Writing and Gay Studies. After receiving this degree, Boyce lived in New Bedford, Massachusetts, where he worked as an art critic for the *Standard Times* and a curator at the New Bedford Art Museum.<sup>iii</sup> Until his passing in 2014, Boyce remained an influential voice in the art world. Today he is remembered as a symbol of the Gay Liberation movement, a patron of the arts, and a friend to many in the art world and beyond.

<sup>i</sup> Lasse Antonsen, "David B. Boyce, cast as one of the four figures in George Segal's *Gay Liberation* Monument, dies at 65," Artscope, January 7, 2015, [online](#)

<sup>ii</sup> Peggi Medeiros, "Remembering David Boyce, New Bedford's link to art history," SouthCoast TODAY, January 17, 2015, [online](#)

<sup>iii</sup> Lasse Antonsen, "David B. Boyce, cast as one of the four figures in George Segal's *Gay Liberation* Monument, dies at 65," Artscope, January 7, 2015, [online](#)

### Provenance

David B. Boyce (gifted by the artist)

Thence by descent to the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



80

**Roberto Fabelo**

*Chicharrón*

signed, titled and dated "chicharrón Fabelo 2012"

lower right

oil on canvas

90 1/2 x 78 1/2 in. (229.9 x 199.4 cm)

Painted in 2012, this work is accompanied by a certificate of authenticity signed by the artist.

**Estimate**

\$80,000 — 120,000

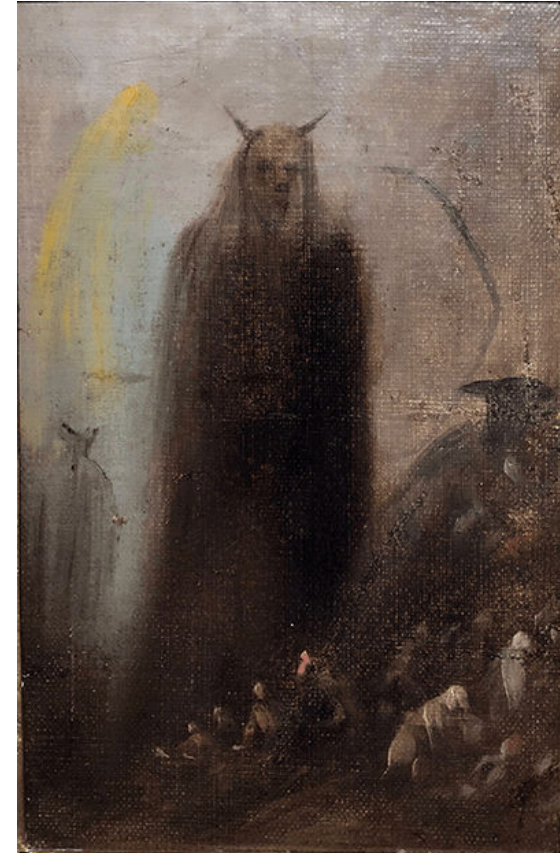
[Go to Lot](#)





Painted in 2012, *Chicharrón* is a sumptuous example of Roberto Fabelo's understanding of color and form. Questioning human beings' roles as predators of the planet, *Chicharrón* an iconic image of the animal as human. Fabelo's self-named process of recontextualizing familiar art historical imagery, or "recycling" as he calls it, is an essential element of his practice. Fabelo's depictions of human existence "denounce stupidity, unresponsiveness, and abjection" and present them to the viewer to experience their full influence.<sup>i</sup>

*"All Cubans are innate recyclers [...]. It is something inherent to us as survivors of shortages and having to give up many things; recycling is a term that refers not only to material objects but also to our best sentiments—our memories, our culture. We have all had to recycle, and I've found myself in that tide, too." —Roberto Fabelo*



Francisco de Goya, *Visión fantasmal*, circa 1801.

*Chicharrón* is equally based in the complex history of Cuban colonialism as it is in the ongoing philosophical narrative of the pig as unwelcome and unworthy leader. Often equated with Spanish gastronomy, the "chicharrón" here is all but appetizing. Fabelo's visual irony is strong, and here too, he is "recycling" popular imagery. In a similar, literary tone to Roberto Fabelo, George Orwell's *Animal Farm* tells the story of a blistering, wrathful pig dictator. In preparation for the revolution against the farm-owners, Old Major, the farm boar, states that "man is the only creature that consumes without producing. He does not give milk. He does not lay eggs, he is too weak to pull the plough, he cannot run fast enough to catch rabbits. Yet he is the lord of all the animals."<sup>iii</sup> Orwell's satirical work illustrates just how intelligent and powerful animals may be, and ultimately blurs the line between them and the humans. In the final stages of the novel, when pigs



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rule among humans, together, Orwell insinuates just how similar the two really are.” Twelve voices were shouting in anger, and they were all alike. No question, now, what had happened to the faces of the pigs. The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which.”<sup>iii</sup> George Orwell’s political and social satire parallels Fabelo’s: we are animals.

*Chicharrón’s* many creases, folds, bluish undertones and bloody background all harken back to grotesque nature of the human as pig. In a similar vein to the great modern fantasists, Fabelo shows, with a Goya-like vehemence, from Bosch and Bruegel to Picasso, that human beings are more sinister than they appear to be on the surface.

<sup>i</sup> Gladys Yunes Yunes, “Roberto Fabelo, Galería Habana,” *ArtNexus*, vol. 12, no. 88, 2013, p. 101.

<sup>ii</sup> George Orwell, *Animal Farm: Centennial Edition*, New York, 2003, p. 7.

<sup>iii</sup> *Ibid*, p. 126.

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#### Provenance

Galería Habana, Havana

Acquired from the above by the present owner

#### Exhibited

Havana, Galería Habana, *Roberto Fabelo: Nos Somos Animales*, 2012, p. 33 (illustrated, front cover, pp. 12, 36–37; Galería Habana, Havana, 2012 installation view illustrated, pp. 32–33; detail illustrated, p. 34)

#### Literature

Caridad Blanco de la Cruz, “Roberto Fabelo: Galería Habana,” *ArtNexus*, vol. 12, no. 88, March–May 2013, p. 101 (illustrated)

Isabel Mariá Pérez Pérez, ed., *Roberto Fabelo*, Seville, 2016, p. 70 (illustrated)

“It’s Creative, It’s Fresh, It’s Still Undervalued: Cuban Contemporary Art,” *Cuban Art News*, November 16, 2019, online (illustrated)

New Now

New York Auction / 28 September 2022 / 10am EDT



81

**Umberto Peña**

*Fooo Muchas Veces*

signed and dated "PEÑA/67" lower right; titled and inscribed "FOOO MUCHAS VECES / FOO, FOO, FOO" on the reverse  
oil on canvas  
66 5/8 x 65 5/8 in. (169.2 x 166.7 cm)  
Painted in 1967.

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)



*"The monstrosity, the grotesque, the fantastically terrifying, the horrifying and heartbreaking make Peña's work a high point and unique within the artistic panorama of the first decade of the Revolution. His combination of pop elements with the emotional force of expressionism makes his plastic production an unusual and exceptional case within Cuban art." —Danislady Mazzorra*

Painted in 1967, *Fooo Muchas Veces* showcases the unique style of the Cuban artist and graphic designer Umberto Peña: a combination of Pop Art, Figuration and the emotional force present in Expressionism. This same year, he received an award at the Fifth Paris Biennale of Young Artists, just after receiving a special award at the Havana Exhibition, a Latin American art exhibition organized by House of the Americas in 1964. The 1960s were the most productive years in the artist's career. This decade was marked by the ongoing social and political upheavals in his home country, which served as the main inspiration for the topics he addressed through making art. Charged with a rebellious spirit, the present work is a stunning example of Umberto Peña's expressive visual effects and its unique representation of the Cuban art scene in the 1960s.



Antonia Eiriz, *Untitled*, 1960. Artwork: © Antonia Eiriz.

## The Cuban Art Scene in the 1960s

Born in Havana, Cuba in 1937, Umberto Peña was deeply influenced by the changes that went on in his home country after the arrival of Fidel Castro to the presidency in 1959, and the social changes the communist Revolution brought. The dogmatic mindset imposed by the regimen changed the cultural and artistic art scene in Cuba. Creative freedom was especially compromised after Fidel Castro's infamous "Words to Intellectuals" speech in 1961, an unfortunate event that discouraged intellectual creativity and limited art to express the government ideals and ambitions.<sup>1</sup> For Peña, art became an expression of violence and tragedy; a representation of the disturbing changes of

the time. The artist's grotesque graphics pushed him to the forefront of this critical movement. Organs and guts appear and re-appear in his oeuvre as terrifying and tortured beings, a near direct reference to Castro's speech on "words" and how they should be "spoken."<sup>iii</sup> As seen in the present work, Peña communicated this violence through the depiction of human innards and objects such as toilets. "*Foo foo*" is a Cuban expression to denote an unpleasant smell, an expression of disgust. In the composition, there is a cry that seems to come from the bowels. Through an array of bold colors, text and bodily forms, the artist invites the viewer to interpret its encrypted meaning, although with a clear tone of violence and terror.

## Pop Art, Figuration and Expressionism

*Fooo Muchas Veces* brings together the artist's expressive rawness and Pop Art style through a colorful and graphic composition. The appropriative nature of American and British Pop Art aesthetics had a clear impact on Peña's work. His style goes beyond Pop, also showing an expressive emotion that can be compared to the work of other Cuban artists like Antonia Eiriz and Raúl Martínez. The contrast of serene colors like blue and green in this composition, in contrast with the red background that alludes to blood, violence; with the thick lines of the contours, typical of comics and Pop art, are a testament to this.

<sup>i</sup> Yvonn Grenier, *Culture and the Cuban State: Participaction, Recognition, and Dissonance under Communism*, Maryland, 2017, pp. 26–28.

<sup>ii</sup> Danislady Mazorra, "Umberto Peña y lo fantástico grotesco" *Wall Street International Magazine*, May 12, 2015 [online](#).

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## Provenance

Acquired directly from the artist by the present owner

## Literature

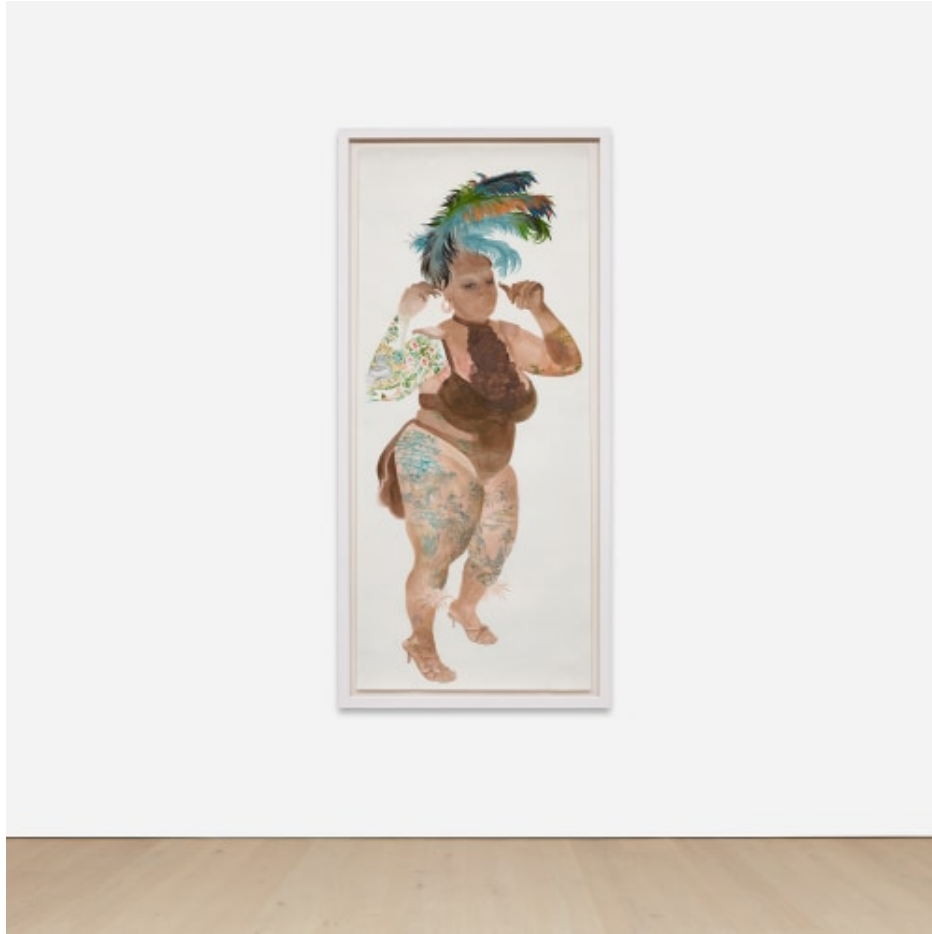
Carlos Domínguez, "De la madurez a la excelencia," *Cubaencuentro*, September 14, 2012, online (titled as *Fooo fooo fooo muchas veces*)

Danislady Mazorra, "Umberto Peña y lo fantástico grotesco," *Wall Street International Magazine*, May 12, 2015, online (illustrated, titled as *Foo Foo Fooo muchas veces*)

Carlos Aguilera, *Umberto Peña: Bocas, dientes, cepillos, restos*, Leiden, 2020, pp. 56, 57 (illustrated, p. 57)

## New Now

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82

### Firelei Báez

*Anayansi from the series Geographic Delay*

gouache and ink on paper

77 3/4 x 33 1/4 in. (197.5 x 84.5 cm)

Executed in 2010.

#### Estimate

\$30,000 — 40,000

[Go to Lot](#)



**Provenance**

Morgan Lehman Gallery, New York

Acquired from the above by the present owner

**Exhibited**

Pérez Art Museum Miami; Pittsburgh, The Andy Warhol Museum, *Firelei Báez: Bloodlines*, October 15, 2015–May 21, 2017, pp. 14, 56–57, 59, 121 (illustrated, p. 57; detail illustrated, p. 59)

**Literature**

Craig Garrett and Matt Price, eds., *Vitamin D2: New Perspectives in Drawing*, New York, 2013, no. 3, p.39 (illustrated, erroneously dated 2011)

George Fishman, "Crossing common paths at PAMM," *Miami Herald*, November 15, 2015, Section E, p. 2



New Now

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83

**Javier Calleja**

*I will*

signed, titled and dated "2017 Javier Calleja I will" on the reverse

charcoal on paper

44 1/8 x 29 7/8 in. (112.1 x 75.9 cm)

Executed in 2017, this work is accompanied by a certificate of authenticity signed by the artist.

**Estimate**

\$50,000 — 70,000

[Go to Lot](#)



**Provenance**

Dio Horia, Mykonos

Acquired from the above by the present owner



84

**Louis Fratino**

*Untitled*

signed and dated "Louis Fratino 2020" on the reverse

graphite on paper

11 1/8 x 8 3/4 in. (28.3 x 22.2 cm)

Executed in 2020.

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Galerie Antoine Levi, Paris

Acquired from the above by the present owner

New Now

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85

**Rebecca Ness**

*Isolation Studio Self Portrait*

signed, titled and dated ""Isolation Studio Self Portrait" Rebecca Ness 2020 R. Ness" on the reverse  
gouache and graphite on paper  
29 1/2 x 22 1/2 in. (74.9 x 57.2 cm)  
Executed in 2020.

**Estimate**

\$6,000 — 8,000

[Go to Lot](#)



**Provenance**

Nino Mier Gallery, Los Angeles

Acquired from the above by the present owner





86

**Chris Ofili**

*Two works: (i-ii) Untitled*

(i) signed, inscribed and dated "Chris Ofili 2007 0087"  
on the reverse

(ii) signed, inscribed and dated "Chris Ofili 2007 0086"  
on the reverse

watercolor and graphite on paper  
each 9 5/8 x 6 1/4 in. (24.4 x 15.9 cm)  
Executed in 2007.

**Estimate**

\$18,000 — 25,000

[Go to Lot](#)



**Provenance**

David Zwirner, New York

Acquired from the above by the present owner in 2008



87

**Susumu Kamijo**

*Bottom of the Hill*

signed and dated "Susumu Kamijo 2017" on the reverse

oil crayon and pastel on paper

27 x 22 3/4 in. (68.6 x 57.8 cm)

Executed in 2017.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

Harper's, New York

Acquired from the above by the present owner

**Exhibited**New York, Harper's, *Susumu Kamijo: I'll Walk You Tomorrow*, May 1–June 16, 2018

New Now

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88

**Jordy Kerwick**

*Untitled*

signed and dated "Jordy Kerwick 2021" lower right  
oil, oil pastel and graphite on paper  
21 3/4 x 15 1/2 in. (55.2 x 39.4 cm)  
Executed in 2021.

**Estimate**

\$7,000 — 10,000

[Go to Lot](#)



**Provenance**

Extraordinary Objects, London

Acquired from the above by the present owner





89

**SoiL Thornton**

*Out Of All Of Us, Who's Mirror Is The Most Caked*

signed, titled and dated ""OUT OF ALL OF US, WHO'S MIRROR IS THE MOST CAKED" 2014 Torey Thornton" on the reverse

oil, acrylic, spray paint, charcoal, oil pastel and paper collage on paper

53 7/8 x 38 3/4 in. (136.8 x 98.4 cm)

Executed in 2014.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



**Provenance**

Moran Bondaroff, Los Angeles

Acquired from the above by the present owner



90

**Nicola L.**

*Marijuana*

signed, inscribed and dated "Nicola IBIZA 75 Nicola 69"

lower edge

found paper collage, ink and graphite on paper

19 1/2 x 25 7/8 in. (49.5 x 65.7 cm)

Executed in 1969-1975.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Gifted by the artist to the present owner

New Now

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91

**Rirkrit Tiravanija**

*untitled 2010 (angst essen seele auf - october 04, 2008)*

acrylic, newspaper collage and graphite on canvas  
23 x 32 1/4 in. (58.4 x 81.9 cm)  
Executed in 2010.

**Estimate**

\$18,000 — 25,000

[Go to Lot](#)



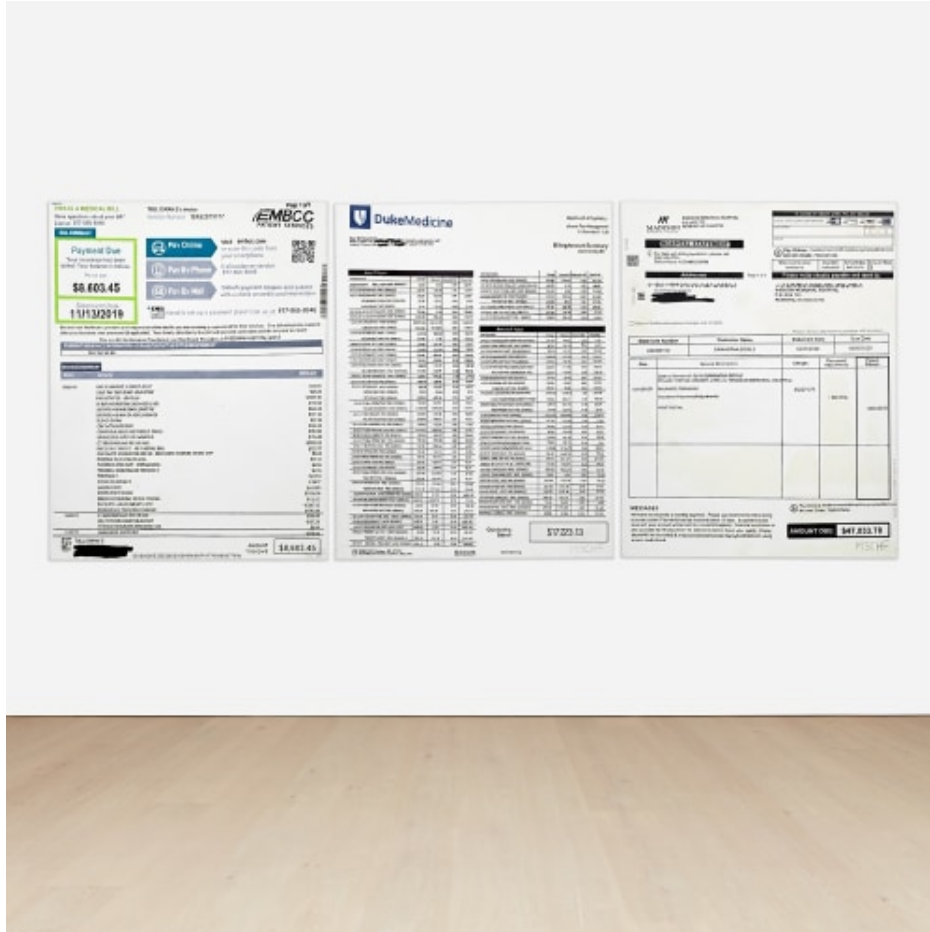
**Provenance**

neugerriemschneider, Berlin

Acquired from the above by the present owner

New Now

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92

MSCHF

*Medical Bill*

each signed “MSCHF” lower right; dated "2020" on the reverse of the left element

oil on canvas, in 3 parts

each 72 x 56 1/4 in. (182.9 x 142.9 cm)

installation dimensions approximately 72 x 172 3/4 in.

(182.9 x 438.8 cm)

Painted in 2020.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)





Painted in 2020, MSCHF's *Medical Bill* is a groundbreaking example of the Brooklyn-based artist's collective's intent to challenge the functionality of fine art. The work was the collective's 30<sup>th</sup> bi-weekly "drop" from September 2020, a time known by many as peaked by social, emotional, economic and medical instability. Other "drops" by the collective include "The Ultimate Participation Trophy" in collaboration with Tiffany & Co., as well as "Eat the Rich" popsicles from MSCHF ice cream trucks located around New York and Los Angeles this summer. By balancing the significance of form and function, *Medical Bill* challenges the viewer to think about the intersectionality of fine art and graphic design as well as emotional and market values.

*"MSCHF has absolutely no predictable coherence to its outputs. Like, we're gonna make shoes, we're gonna make paintings. We're working on a video game right now."*  
—Kevin Wiesner, MSCHF creative director

MSCHF sought individuals with medical debt after placing an ad in their May 2020 issue of *MSCHF MAG*, highlighting the collaborative nature of the collective's artwork.<sup>i</sup> After randomly selecting three submissions, MSCHF then copied and hand-painted the invoices to create *Medical Bill*. The triptych of "bills" was subsequently sold for the total value of the listed medical services, \$73,360.36, thereby cancelling the debt they symbolize. In an email to CNN, Daniel Greenberg, head of MSCHF's strategy and growth, stated that "the American health care system has reached such a point of runaway absurdity that an off-the-wall solution is the only fitting tactic to address it" and that *Medical Bill* is "a conceptual artwork, not a reliable strategy for debt alleviation."<sup>iii</sup> MSCHF employs the language and media of fine art to acknowledge the stark reality of the healthcare system. *Medical Bill* is a highly anticipated, valuable and unique answer to an ongoing nationwide problem.

## WHAT IS PAINTING

DO YOU SENSE HOW ALL THE PARTS OF A GOOD PICTURE ARE INVOLVED WITH EACH OTHER, NOT JUST PLACED SIDE BY SIDE? ART IS A CREATION FOR THE EYE AND CAN ONLY BE HINTED AT WITH WORDS.

John Baldessari, *What Is Painting*, 1968. Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY, Artwork: © John Baldessari 1966-68. Courtesy Estate of John Baldessari © 2022.

Actively engaged in the semiotic tension between the signified and signifier, MSCHF's *Medical Bill* recalls the work of many celebrated art historical figures, including John Baldessari. "I think one of the fundamental issues of art is making a selection," Baldessari says, [...] matter-of-factly, in a comment that also attests to his interest in the play of choice and chance in Marcel Duchamp's work. "Yet he is equally involved with the combination of images and words; in fact, selection and combination are the essential operations of his art. They are fundamental to montage and language too."<sup>iiii</sup> Baldessari's *What Is Painting* recalls the self-referential power of text art— word and meaning are different concepts, and the "choice" to represent the two together is the mark of the artist's craft. Through the careful choice of words to identify a problem deeply rooted in

American culture, *Medical Bill* perpetuates the art historical narrative of de-constructing language through various media, highlighting the ongoing tension between content and expression.

<sup>i</sup> Bingo Bob, ed., “BREAD,” *MSCHF MAGAZINE*, vol. 1, p. 43.

<sup>ii</sup> Daniel Greenberg, quoted in Oscar Holland, “Oversized hospital bill paintings sold to pay off medical debts,” *CNN*, October 5, 2020, [online](#).

<sup>iii</sup> Patrick Pardo and Robert Dean, eds., *John Baldessari Catalogue Raisonné Volume Two: 1975–1986*, New Haven, 2018, p. 1.

#### Provenance

Acquired directly from the artists by the present owner

#### Exhibited

New York, MSCHF Gallery, *MSCHF Drop #30: Medical Bill Art*, September 2020

#### Literature

Anna Lovine, “These medical bills were made into oil paintings and sold to pay off the \$73,360 debt,” *Mashable*, September 28, 2020, online (MSCHF Gallery, New York, 2020 installation view illustrated)

Taylor Dafoe, “An Art Collective Turned Three Americans’ Medical Bills Into Paintings and Then Sold Them to Erase \$73,000 Worth of Debt,” *Artnet News*, September 28, 2020, online (MSCHF Gallery, New York, 2020 installation view illustrated)

Mark Westall, “NEW YORK BASED MSCHF TURNED MEDICAL BILLS INTO PAINTINGS AND SOLD THEM TO ERASE THEIR DEBT,” *FAD Magazine*, September 29, 2020, online (MSCHF Gallery, New York, 2020 installation view illustrated)

Oscar Holland, “Oversized hospital bill paintings sold to pay off medical debts,” *CNN*, October 5, 2020, online (MSCHF Gallery, New York, 2020 installation view illustrated)

New Now

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93

**Derrick Adams**

*Colorbar Constellation 6 (Sanford and Son)*

acrylic, printed paper and fabric collage, TV antenna,  
aluminum foil and pigment printed canvas on fabric-  
backed vinyl mounted to wood cleat  
79 x 44 in. (200.7 x 111.8 cm)  
Executed in 2016.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)



## Contemporary Surreality

Emily Ludwig Shaffer's vibrant canvases superbly explore the realm of the uncanny, situating mundane objects in physically improbable arrangements. Painting with nearly imperceptible brushstrokes, Shaffer imbues a degree of naturalism into her decidedly surreal compositions. Using elements of weaving, such as lattices and braids, Shaffer draws influence from architecture and vegetation but pushes these forms to imaginative heights. In *Bay Leaf Wrapped Night*, a box of woven bay leaves functions as a portal into a starry landscape in which moonlight softly illuminates verdant hills. Recalling the polished finish and visual puzzles of Rene Magritte and the dramatized flora and geologic formations of Georgia O'Keeffe, *Bay Leaf Wrapped Night* pulls from the lushness of the natural world with fantastical visual treatment. Shaffer sets her box within a devoid landscape, a liminal space in which the box serves as a secondary frame within the frame of the canvas. Gesturing towards science fiction, Shaffer invites us into the otherworldly, mystifying space in a playful imagining of all that looms within unexplored portals.

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### Provenance

Gagosian Gallery, New York

Acquired from the above by the present owner

### Exhibited

New York, Pioneer Works, *Derrick Adams: ON*, June 10–July 17, 2016, pp. 44–45, 47, 52 (illustrated, pp. 44–45; installation view illustrated, pp. 47, 52)

Los Angeles, California African American Museum, *Derrick Adams: Network*, March 1–July 1, 2017

Denver, Museum of Contemporary Art, *Derrick Adams: Transmission*, June 8–August 26, 2018

### Literature

Katy Donaghue, "Derrick Adams is Focusing on a Positive Vision for the Future," *whitewall*, January 15, 2018, online (California African American Museum, Los Angeles, 2017 installation view illustrated)

Corinne Anderson, "Four Artists Take Over the MCA with TV, Discussions of Race and Gallons of Honey," *303 Magazine*, June 11, 2018, online (Museum of Contemporary Art, Denver, 2018 installation view illustrated)

New Now

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94

**Sanford Biggers**

*QC #13*

signed "Sanford Biggers" on a label affixed to the reverse of the backing board  
acrylic and spray paint on textile and fabric collage  
mounted to archival paper  
36 x 36 in. (91.4 x 91.4 cm)  
Executed in 2013.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



**Provenance**

Monique Meloche Gallery, Chicago

Acquired from the above by the present owner

**Exhibited**

Chicago, SAIC Sullivan Galleries, School of the Art Institute of Chicago, *Civilization and Its*

*Discontents: SAIC 150th Anniversary Alumni Exhibition*, September 1–October 24, 2015

**Literature**

Brian Hieggelke, “Reeders Digest: How Two Brothers Curated the School of the Art Institute’s 150th Anniversary Exhibition,” *Newcity Art*, August 31, 2015, online (illustrated)



New Now

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95

**Awol Erizku**

*Out yo way - Migos*

acrylic on panel, in artist's frame

panel 42 3/8 x 37 7/8 in. (107.6 x 96.2 cm)

artist's frame 44 1/2 x 40 in. (113 x 101.6 cm)

Painted in 2017.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)





**Provenance**

Night Gallery, Los Angeles

Acquired from the above by the present owner

New Now

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96

**Alex Da Corte**

*Buff Tusk*

Dorito's spicy sweet chili chip bag, fringe, enamel, spray paint, fabric collage and vinyl, in IKEA metal frame

20 1/4 x 20 1/4 in. (51.4 x 51.4 cm)

Executed in 2013.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



**Provenance**

Joe Sheftel Gallery, New York

Acquired from the above by the present owner

## New Now

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97

### Ethan Cook

*Untitled (Begin in one corner)*

signed and dated "ETHAN COOK 2014" on the overlap  
hand-woven cotton canvas and canvas, in artist's  
frame

canvas 95 1/8 x 76 1/8 in. (241.6 x 193.4 cm)

artist's frame 95 3/4 x 76 3/4 in. (243.2 x 194.9 cm)

Executed in 2014.

#### Estimate

\$18,000 — 22,000

[Go to Lot](#)



**Provenance**

American Contemporary, New York

Acquired from the above by the present owner

## New Now

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PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

98

**Korakrit Arunanondchai**

*Untitled (History Painting)*

signed with the artist's initials and dated "K.a 2014" on  
the reverse

denim and inkjet on canvas

76 x 64 in. (193 x 162.6 cm)

Executed in 2014.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



Provenance

C L E A R I N G, New York

Acquired from the above by the present owner



## New Now

New York Auction / 28 September 2022 / 10am EDT



99

### Donna Huanca

*Mask (Open mouth)*

signed and dated "DHUANCA HUANCA 2016" on the reverse

oil, acrylic, pigment and inkjet on canvas  
74 3/4 x 56 in. (189.9 x 142.2 cm)

Executed in 2016.

#### Estimate

\$30,000 — 40,000

[Go to Lot](#)



**Provenance**

Courtesy of the Artist and Peres Projects

British Friends of Art Museums of Israel: Benefit Auction, January 18, 2017

Acquired at the above sale by the present owner

## New Now

New York Auction / 28 September 2022 / 10am EDT



PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

100

### Jean-Baptiste Bernadet

*Untitled (Fugue XXXIX)*

signed, titled, inscribed and dated "JEAN-BAPTISTE  
BERNADET "UNTITLED (FUGUE 39)" JBB-2014-070  
2014 NY" on the reverse

oil and cold wax on canvas

78 1/3 x 70 3/4 in. (199 x 179.7 cm)

Executed in 2014.

#### Estimate

\$10,000 — 15,000

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100

Jean-Baptiste Bernadet

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**Provenance**

American Contemporary, New York

Acquired from the above by the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



101

**Brenna Youngblood**

*Waste Management*

signed and dated "Brenna Youngblood 2014" on the reverse

acrylic, spray paint, ink, fabric collage and paper collage on canvas

48 x 60 in. (121.9 x 152.4 cm)

Executed in 2014.

**Estimate**

\$6,000 — 8,000

[Go to Lot](#)



**Brenna Youngblood**

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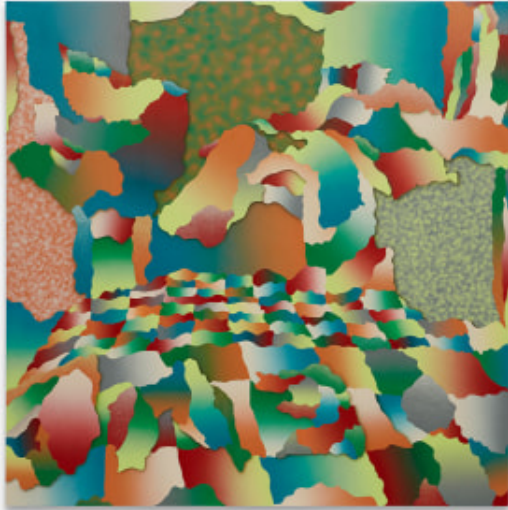
**Provenance**

Honor Fraser Gallery, Los Angeles

Acquired from the above by the present owner

**Exhibited**

Contemporary Art Museum St. Louis, *Brenna Youngblood: Loss Prevention*, May 9–June 22, 2014



102

**Morgan Blair**

*I Wouldn't Say Ambien's Sudden, Unexplained Resignation From Her 4-Year Position as Junior Assistant to the Head of Brand Manipulation for the Nashua, New Hampshire Police Department Had "Everything" to Do With the Corporate "Diversity Appreciation" Luncheon on August 9th Where She Debuted Her New, Novelty Cornrows From Her Vacation to Turks and Caicos, and Then Refused to Back Down During a Heated Exchange With Denise From Accounting That Resulted in an Overturned Shrimp Cocktail, but Yes It Wa*

signed and dated "MORGAN BLAIR 2019" on the reverse

acrylic, spray paint and glass bead gel on canvas  
72 1/8 x 72 1/8 in. (183.2 x 183.2 cm)

Executed in 2019.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)





**Provenance**

Private Collection

**Exhibited**

New York, The Hole, *Morgan Blair: I'm Holding a Sword. And An Axe. I'm Gonna Do Nothing*,  
September 26–October 20, 2019



103

**Bernhard Buhmann**

*Buddy Holly*

partially titled and dated "BH 2018" on the reverse  
oil on canvas

78 3/4 x 57 1/4 in. (200 x 145.4 cm)

Painted in 2018.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Nino Mier Gallery, Los Angeles

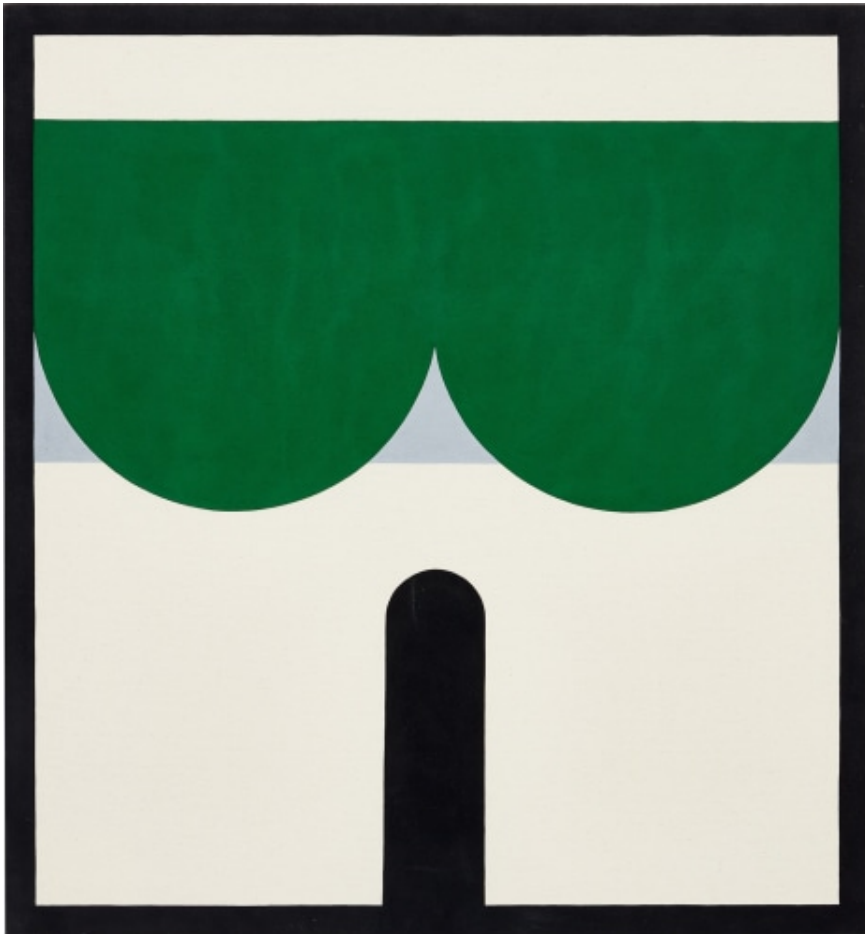
Acquired from the above by the present owner

**Exhibited**

Los Angeles, Nino Mier Gallery, *Bernard Buhmann: My Automatic Me*, October 6–November 17, 2018

New Now

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104

**Math Bass**

*Newz!*

signed with the artist's initials and dated "MB 2015" on  
the overlap

gouache on canvas

28 x 26 1/8 in. (71.1 x 66.4 cm)

Painted in 2015.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Artist Curated Projects, Los Angeles

Acquired from the above by the present owner

**Exhibited**

New York, MoMA PS1, *Math Bass: Off the Clock*, May 3–September 7, 2015

**Literature**

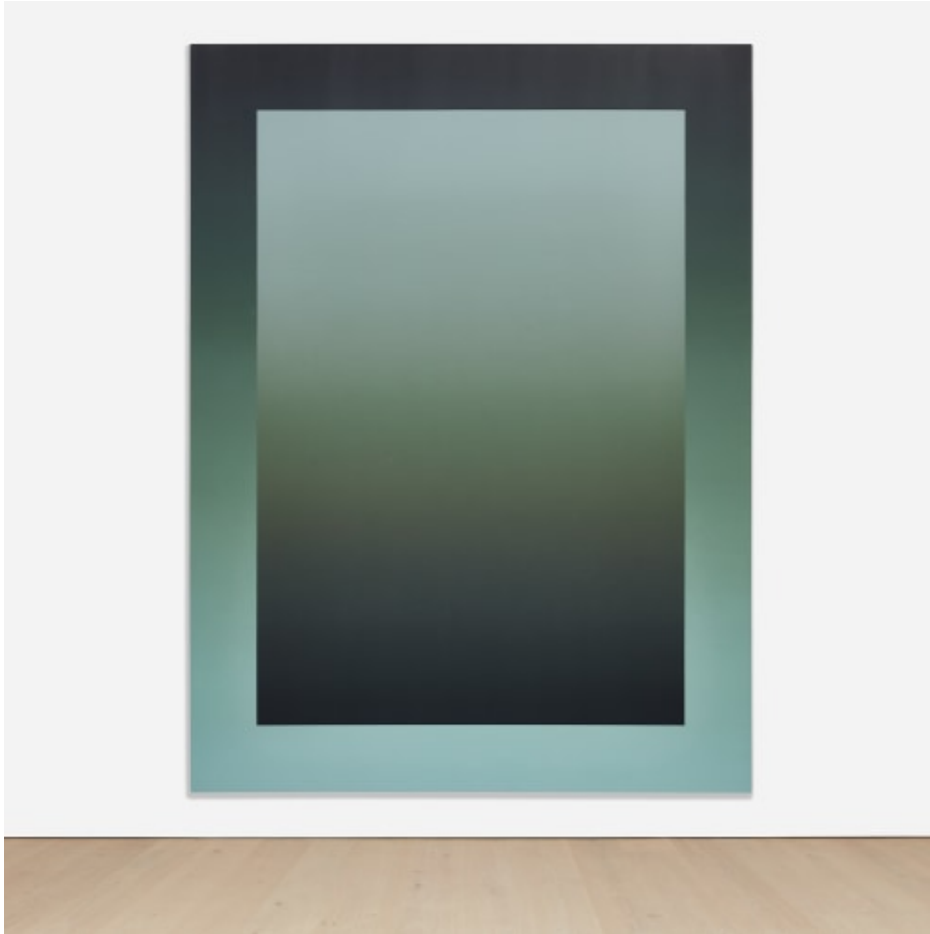
Justine Ludwig, “Dallas Contemporary’s Justine Ludwig Reports from Frieze, NYC,” *Paper City Magazine*, July 28, 2015, online (MoMA PS1, New York, 2015 installation view illustrated)

Eileen Kinsella, “Last Chance to Catch Math Bass at MoMA PS1 This Weekend,” *Artnet News*, September 4, 2015, online (MoMA PS1, New York, 2015 installation view illustrated)

Tracy Rosenthal, “WAVEFORMS,” *Art in America*, October 13, 2015, online (MoMA PS1, New York, 2015 installation view illustrated)

## New Now

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105

### Rob Pruitt

*Suicide Painting XXXIV*

signed and partially titled "Rob Pruitt Suicide Painting  
#" on the stretcher

acrylic on linen

108 x 81 in. (274.3 x 205.7 cm)

Painted in 2014.

#### Estimate

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

Massimo De Carlo, London

Acquired from the above by the present owner



## New Now

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106

**vanessa german**

*Untitled*

mixed media assemblage

14 x 8 x 8 in. (35.6 x 20.3 x 20.3 cm)

Executed circa 2007.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)



**Provenance**

GalleriE CHIZ, Pittsburgh

Acquired from the above by the present owner

**Exhibited**

Pittsburgh, GalleriE CHIZ, *Objectification: contemporary ritual iconography: new work by vanessa german*, February 13–March 31, 2007



107

**Tom Sachs**

*Chchchoad*

incised with the artist's signature, stamp, inscription and date "T.SACHS Tom Sachs SN: 2018.104 MADE IN USA" on the lower edge of rocket wing A

mixed media

sculpture 15 3/8 x 8 5/8 x 8 5/8 in. (39.1 x 21.9 x 21.9 cm)

base 41 x 14 x 14 in. (104.1 x 35.6 x 35.6 cm)

overall 56 3/8 x 14 x 14 in. (143.2 x 35.6 x 35.6 cm)

Executed in 2018.

**Estimate**

\$15,000 — 20,000

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**Provenance**

Courtesy of the Artist

The Contemporary Austin's Art Dinner Auctions, Austin, April 20, 2018

Acquired at the above sale by the present owner



108

**Eddie Martinez**

*Untitled*

incised with the artist's initials, date and number "EM • 15 2/5" on the underside

enamel and oil paint on bronze

25 x 14 x 9 1/4 in. (63.5 x 35.6 x 23.5 cm)

Cast in 2015 and painted in 2016, this work is a unique variant numbered 2 from an edition of 5.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Timothy Taylor, London

Acquired from the above by the present owner

**Literature**

Matt Price, ed., *Eddie Martinez: Sculptures*, London, 2016, pp. 104, 164 (illustrated)

New Now

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109

**Tony Matelli**

*Asparagus Head*

concrete and painted bronze

12 1/4 x 6 3/8 x 9 in. (31.1 x 16.2 x 22.9 cm)

Executed in 2017.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)





**Provenance**

Marlborough, New York

Acquired from the above by the present owner

New Now

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110

**Alma Allen**

*Untitled*

bronze

9 3/4 x 9 1/8 x 8 7/8 in. (24.8 x 23.2 x 22.5 cm)

Executed in 2014, this work is unique.

**Estimate**

\$3,500 — 4,500

[Go to Lot](#)



**Provenance**

Shane Campbell Gallery, Chicago

Acquired from the above by the present owner

## New Now

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111

### Shio Kusaka

(white 83)

incised with the artist's monogram on the underside  
porcelain

5 1/4 x 3 1/8 x 3 1/8 in. (13.3 x 7.9 x 7.9 cm)

Executed in 2011.

#### Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Blum & Poe, New York

Acquired from the above by the present owner

New Now

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112

**Laurens Legiers**

*Four Ships*

signed, titled and dated "FOUR SHIPS LEGIERS 2020"

on the reverse

oil on canvas

47 1/2 x 37 1/2 in. (120.7 x 95.3 cm)

Painted in 2020.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)



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*"The world is blue at its edges and in its depths... the blue at the horizon, the blue of land that seems to be dissolving into the sky, is a deeper, dreamier, melancholy blue, the blue at the farthest reaches of the places where you see for miles, the blue of distance." —Rebecca Solnit*

Under the blue-tinged veil of night, four vessels drift in Laurens Legier's surreal maritime scene, *Four Ships*, 2020. Defying gravity, the boats sail against a vast blue sea in the dreamy shadow of distant, atmospherically hued mountains. Illuminated by the eerie glow of a half moon, the scene insinuates a moment of metamorphosis, as if the vessels are embarking on a passage between real and otherworldly realms. Windless sails undulate with exaggerated creases while ripples strike the glassy surface of the water. The present work exemplifies the 28-year-old Belgian's use of nautical motifs and repeated forms in works created from memory rather than observation. The voluminous subjects recall the rounded shapes and gradients of digital renderings while referencing Belgian and Flemish painters of the 18th and 19th centuries. Influenced by Romantic period seascapes, *Four Ships* balances the serene and ominous, the familiar and mysterious.

Quickly gaining international recognition, Legiers has held recent exhibitions in major cities globally, including Mallorca, Los Angeles, New York and London, amongst others.

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#### 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



New Now

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113

**Emily Ludwig Shaffer**

*Bay Leaf Wrapped Night*

signed and dated "EMILY LUDWIG SHAFFER 2018" on  
the overlap

oil on canvas

42 1/4 x 38 in. (107.3 x 96.5 cm)

Painted in 2018.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)



## Contemporary Surreality

Emily Ludwig Shaffer's vibrant canvases superbly explore the realm of the uncanny, situating mundane objects in physically improbable arrangements. Painting with nearly imperceptible brushstrokes, Shaffer imbues a degree of naturalism into her decidedly surreal compositions. Using elements of weaving, such as lattices and braids, Shaffer draws influence from architecture and vegetation but pushes these forms to imaginative heights. Painted in 2018, the year after Shaffer graduated with her MFA from Columbia University, *Bay Leaf Wrapped Night* functions as a portal into a starry landscape in which moonlight softly illuminates verdant hills. Recalling the polished finish and visual puzzles of Rene Magritte and the dramatized flora and geologic formations of Georgia O'Keeffe, *Bay Leaf Wrapped Night* pulls from the lushness of the natural world with fantastical visual treatment. Shaffer sets her box within a devoid landscape, a liminal space in which the box serves as a secondary frame within the frame of the canvas. Gesturing towards science fiction, Shaffer invites us into the otherworldly, mystifying space in a playful imagining of all that looms within unexplored portals.

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### Provenance

L'Inconnue, New York

Acquired from the above by the present owner

### Exhibited

New York, L'Inconnue, *No Place*, February 8–March 30, 2019

New Now

New York Auction / 28 September 2022 / 10am EDT



114

**Tanya Merrill**

*Sex dream*

signed and dated "Tanya Merrill 2019" on the overlap  
oil on linen

11 x 14 1/8 in. (27.9 x 35.9 cm)

Painted in 2019.

**Estimate**

\$7,000 — 10,000

[Go to Lot](#)



**Provenance**

Y2K group, New York

Acquired from the above by the present owner

**Exhibited**

New York, Y2K group, *mushrooms*, April 4–27, 2019

New York, Half Gallery, *Tanya Merrill: Woman Laughing Alone in the Woods at Night*, February 29–March 28, 2020

New Now

New York Auction / 28 September 2022 / 10am EDT



115

**Adjei Tawiah**

*Untitled*

signed "Adjei Tawiah" lower left  
oil and sponge cloth on canvas  
45 1/4 x 41 1/4 in. (114.9 x 104.8 cm)  
Executed in 2020.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



116

**Aplerh-Doku Borlabi**

*Black Tie*

signed and dated "A Doku Borlabi 2020" lower right

oil, acrylic and coconut husk on canvas

49 1/4 x 40 1/4 in. (125.1 x 102.2 cm)

Executed in 2020.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)





**Provenance**

Acquired directly from the artist by the present owner



117

**Simphiwe Ndzube**

*Untitled Portrait VI (The Gravediggers)*

signed, titled and dated "Simphiwe Ndzube 2018  
Untitled portrait VI (The gravediggers)" on the reverse  
synthetic hair, acrylic and spray paint on linen  
78 3/4 x 59 in. (200 x 149.9 cm)  
Executed in 2018.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



**Provenance**

Nicodim Gallery, Los Angeles

Acquired from the above by the present owner

**Exhibited**

Los Angeles, Nicodim Gallery, *The Eye Sees Not Itself*, May 12–June 16, 2018

New Now

New York Auction / 28 September 2022 / 10am EDT



118

**Kelton Campos Fausto**

*Lemba*

mixed media on canvas

30 7/8 x 28 3/4 in. (78.4 x 73 cm)

Executed in 2020.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



Provenance

M+B, Los Angeles

Acquired from the above by the present owner



119

**Oluwale Omofemi**

*Red Cup*

signed and dated "Oluwale Omofemi 2020" on the reverse

oil and acrylic on canvas

53 3/8 x 48 1/2 in. (135.6 x 123.2 cm)

Painted in 2020.

**Estimate**

\$12,000 — 18,000

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**Provenance**

Out of Africa Gallery, Barcelona

Acquired from the above by the present owner





120

**Raphael Adjetey Adjei Mayne**

*Purple Chair*

signed and dated "Raphael Adjetey Adjei Mayne 19" lower left; signed, titled and dated "Purple Chair, 2019 Raphael Adjetey Adjei Mayne 2019" on the reverse  
African wax print and acrylic on unstretched canvas  
80 5/8 x 63 3/4 in. (204.8 x 161.9 cm)  
Executed in 2019.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Geukens & De Vil, Antwerp

Acquired from the above by the present owner

**Exhibited**

Antwerp, Geukens & De Vil, *Raphael Adjetey Adjei Mayne: THE JOY OF MY SKIN*, March 6–April 25, 2021

**Literature**

Anne-Marie Poels, "De Mosterd: Raphael Adjetey Adjei Mayne," *Hart*, no. 211, March 2021, p. 101 (illustrated)

New Now

New York Auction / 28 September 2022 / 10am EDT



121

**Isshaq Ismail**

*Red Face 6*

signed "Isshaq" lower left

acrylic on canvas

36 1/4 x 29 1/2 in. (92.1 x 74.9 cm)

Painted in 2019.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



**Provenance**

Private Collection, USA (acquired directly from the artist)

Acquired from the above by the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



122

**Jon Key**

*Family Portrait No. 3 (Linda) from the series Family Portraits*

signed and dated "Jon Key '20" on the reverse  
acrylic on canvas  
40 x 30 in. (101.6 x 76.2 cm)  
Painted in 2020.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



**Provenance**

Steve Turner, Los Angeles

Carl Freedman Gallery, Margate

Private Collection

Acquired from the above by the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



123

**Nicola Tyson**

*Dog*

signed with the artist's initials, titled and dated ""DOG"

2007 nht '07" on the overlap

oil on linen

56 1/8 x 72 in. (142.6 x 182.9 cm)

Painted in 2007.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)





**Provenance**

Marc Foxx, Los Angeles

Acquired from the above by the present owner

**Exhibited**

Los Angeles, Marc Foxx, *Nicola Tyson*, March 17–April 14, 2007

**Literature**

Amra Brooks, "Nicola Tyson Marc Foxx Gallery," *Artforum*, vol. 45, no. 10, Summer 2007, p. 506  
(dated 2006–2007)

New Now

New York Auction / 28 September 2022 / 10am EDT



124

**Brandon Lipchik**

*Untitled*

signed and dated "B Lipchik 2018" on the reverse  
acrylic and mixed media on canvas  
40 x 30 in. (101.6 x 76.2 cm)  
Executed in 2018.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Galerie Julien Cadet, Paris

Acquired from the above by the present owner



125

**Caitlin Keogh**

*Bb*

signed, titled and dated "Bb 2019 Kaitlin Keogh" on the reverse

acrylic on canvas

90 1/2 x 67 5/8 in. (229.9 x 171.8 cm)

Painted in 2019.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



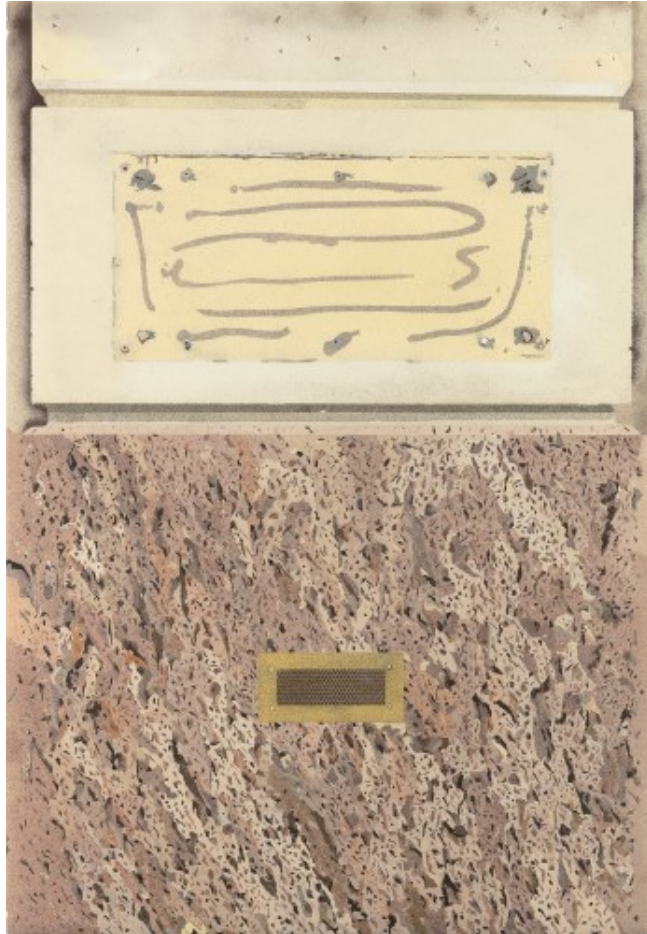
**Provenance**

Bortolami, New York

Acquired from the above by the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



126

**Cynthia Talmadge**

*Facade Next to Frank E. Campbell*

signed and dated "Cynthia Talmadge 2017" on the reverse

sand on board

48 x 33 1/4 in. (121.9 x 84.5 cm)

Executed in 2017.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



**Provenance**

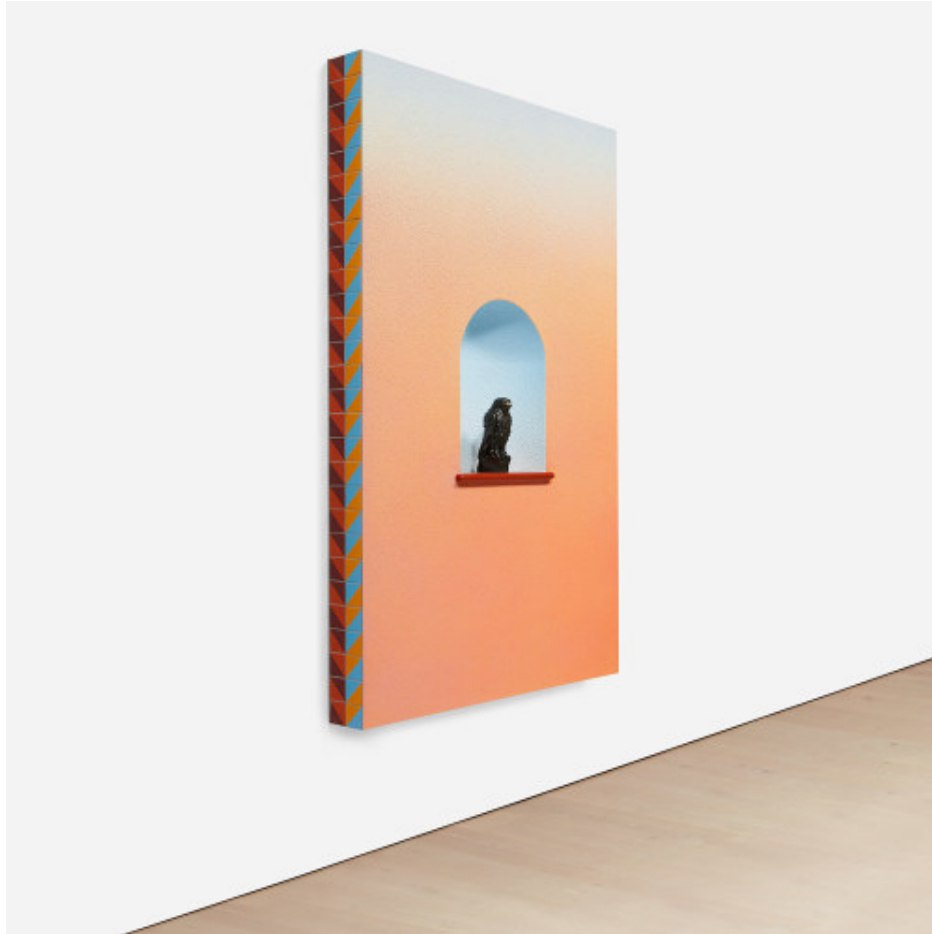
56 HENRY, New York

Acquired from the above by the present owner



## New Now

New York Auction / 28 September 2022 / 10am EDT



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

127

### Alex Israel

*Untitled (Flat with Niche) with Maltese Falcon*

signed, stamped with the Warner Bros. Studio, Burbank, CA. stamp and dated "Alex Israel '14" on the reverse of the panel; stamped with the artist's initials, number and date "AI 2013 15/20" on the underside of *Maltese Falcon*

acrylic on stucco and ceramic tiles on aluminum frame with bronze sculpture

83 7/8 x 54 x 7 1/4 in. (213 x 137.2 x 18.4 cm)

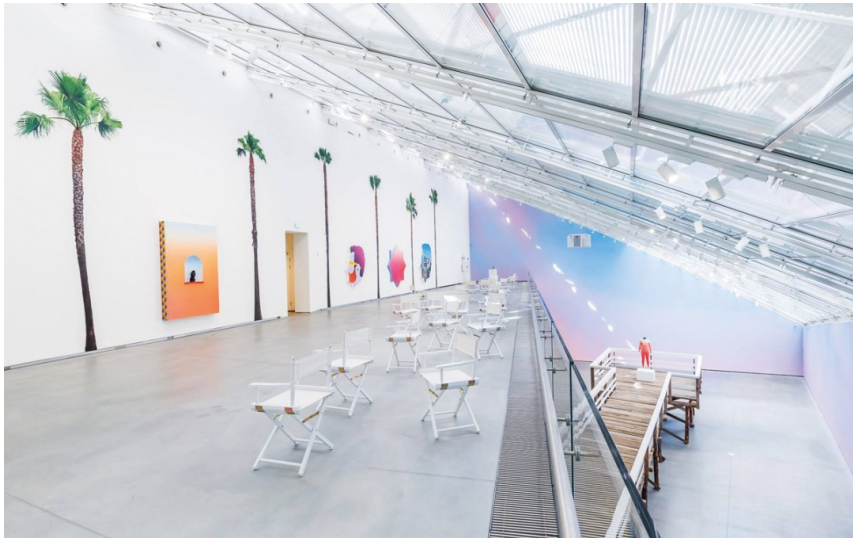
Executed in 2013–2014.

#### Estimate

\$70,000 — 100,000

[Go to Lot](#)





Oslo, Astrup Fearnley Museum, installation view. Artwork: © Alex Israel.

"I like the physicality of my city, its surfaces, textures and patina. Scenic painting is meant to be seen through the lens; on a screen. It's usually in the background and oftentimes it's blurry, or seen through a window. I like the idea of presenting scenic painting in the flesh, directly to the viewer, inverting its position from cinematic illusion to physical, Hollywood thing." —Alex Israel

Alex Israel's celebrated series of *Flats* are intended to evoke the experience of "Hollywooding," a term used by the artist to describe the unique character of the city in which he grew up.<sup>i</sup> Defined by the artist as "flats" rather than paintings, this series of works references the film industry on literal and symbolic levels. The stucco element of the panel recalls the physical construction of film sets, and its painted surface reminds the viewer of luscious California skies. Accompanied by the *Maltese Falcon*, Israel's reference to the iconic 1941 film of the same name, the present works honor the everlasting effects Hollywood has had on film on a global scale. By presenting two different works on level visual fields, Israel effectively conveys how unified their stories truly are. First exhibited at the artist's major retrospective in 2016, titled *#AlexIsrael, Untitled (Flat with Niche)* and *Maltese Falcon* showcase the iconic motifs of Israel's practice. Israel states that Hollywood "has long held a special place in the collective imagination. Because so many of us have grown up watching television and movies that are filmed in L.A., we have an idea of the city that's tied to televisual and cinematic fantasy."<sup>ii</sup> This "fantasy" spans decades of media, plots and props to coalesce in compositional harmony.

The sculpture, a replica of the central image of the *Maltese Falcon*, embodies the concept of film noir. The image of the bird is frequently incorporated into the film, and its possession is a key factor in the plot development. Involving murder, ransoms and detective work, the image of the *Maltese Falcon* represents a form of mystery that is refreshing to find in Israel's oeuvre. Dark and dense, the sculpture contrasts starkly with the bright, bubbly stucco of the *Flat*. The *Flats* reference Israel's hometown, taking their form from the architectural elements of the Spanish Colonial Revival style pervasive in Southern California. Operating across a multitude of meanings, this *Flat* is the sky element for both the bird sculpture and the Spanish stucco. The idea of the "stage" thereby becomes a particular and discrete reality: both narratives interact with this "sky," which creates an overall (yet unusual) sense of unison and harmony. The stark contrast between the two works brings the viewer in and invites them to question their shared narrative; imagined yet convincing, Israel's "fantasy" is a true melting pot of American cinematic culture.

i. Alex Israel, quoted in "Alex Israel's Warm And Fun Multimedia Art," *Gravel Magazine*, December 27, 2021, [online](#).

#### Provenance

Peres Projects, Berlin

Acquired from the above by the present owner

#### Exhibited

Oslo, Astrup Fearnley Museet, *#AlexIsrael*, June 10–September 11, 2016, pp. 60, 66–67, 88, 90, 105, 167, 172, back cover (another example exhibited and illustrated, pp. 60, 66–67, 88, 90, 105, 172, back cover)

Shanghai, Fosun Foundation; Chengdu, Fosun Foundation, *Alex Israel: Freeway*, November 11, 2021–May 15, 2022 (another example exhibited)

#### Literature

Eric Troncy, ed., *Alex Israel: b. 1982, Los Angeles*, Dijon, 2017, p. 320 (another example illustrated)

New Now

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128

**Ugo Rondinone**

*No. 331 VIERTERMÄRZZWEITAUSENDUNDVIER*

ink on paper with silkscreen on Plexiglas plaque

78 3/4 x 118 1/8 in. (200 x 300 cm)

Executed in 2004.

**Estimate**

\$80,000 — 100,000

[Go to Lot](#)



*"All the symbols I use come from the Romantic movement, from the rainbow and mask, to the solitary figure, tree, rain, and snow. The Romantic movement was the first movement to include irrationality, and dreams, that's why it's important. My profession is not to be logical." —Ugo Rondinone*



Joseph Mallord William Turner, *A Great Tree*, circa 1796. Image: Yale Center for British Art, Paul Mellon Collection, B1977.14.5379

Ugo Rondinone's gestural linework and smooth strokes of black India ink create an enchanting dreamscape in *No. 331 VIERTERMÄRZZWEITAUSENDUNDVIER*. Thick tree roots, shrubs and trees coalesce to form an expansive scene of tranquility, rich in references to Romanticism. With a nod to Turner's exquisitely proportioned depictions of nature and Caspar David Friedrich's expansive, open landscapes, Rondinone creates a monumental, monochromatic landscape that unfolds in front of the viewer.

However untethered *No. 331 VIERTERMÄRZZWEITAUSENDUNDVIER* is to a specific geographic location, its title firmly establishes its presence in the artist's oeuvre. As curator Alison Gingeras notes, Rondinone's landscape works "are subjected to a ritualized time of production" as he likens "his practice to a series of devotional rituals."<sup>19</sup> These "rituals" underscore the artist's spiritual devotion to his practice; a recorded, planned documentation of his completed work. The direct translation of the present work's title, March 14, 2004, most likely references the work's execution

date, but not definitively. The mysterious allure of Rondinone's work is highlighted by this complex relationship between specificity and vagueness that permeates his practice. More focused on the viewer's emotional response to art, Rondinone firmly believes "that you don't have to understand an artwork. You have just to feel it."<sup>ii</sup>

<sup>i</sup> *Ugo Rondinone - zero built a nest in my navel*, exh. cat, Whitechapel Gallery, London, 2006, p. 279

<sup>ii</sup> Ugo Rondinone, quoted in Sam Gaskin, "Ugo Rondinone," *OCULA*, October 20, 2014, [online](#)

#### Provenance

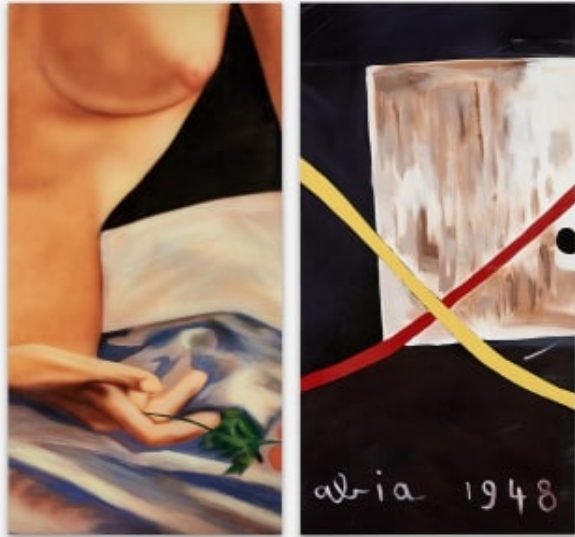
Matthew Marks Gallery, New York

Acquired from the above by the present owner

#### Exhibited

London, Whitechapel Gallery, *Ugo Rondinone - zero built a nest in my navel*, January 24–March 26, 2006, p. 198 (illustrated)

Zurich, Galerie Eva Presenhuber, *ugo rondinone: kiss now kill later*, September 2–October 30, 2011, pp. 278–279, 306 (installation view illustrated, pp. 278–279)



129

**Mike Kelley and Paul McCarthy**

*Two works: (i-ii) Untitled from An Architecture  
Composed of the Paintings of Richard M. Powers and  
Francis Picabia*

acrylic on canvas  
each 73 1/4 x 37 5/8 in. (186.1 x 95.6 cm)  
Painted in 1997.

**Estimate**  
\$40,000 — 60,000

[Go to Lot](#)







Charlottenborg, 1997 installation view. Artwork: © 2022 Mike Kelley / Artist Rights Society (ARS), New York.

Painted in 1997, *An Architecture Composed of the Paintings of Richard M. Powers and Francis Picabia* is emblematic of the collaborative efforts between Mike Kelley and Paul McCarthy. With their first collaborative work dating to 1992 with *Heidi: Midlife Crisis Trauma Center and Negative Media-Engram Abreaction Release Zone*, the two frequently revisit significant themes and images in literature and art history. By creating a labyrinth of appropriated art historical imagery, the present work deconstructs the notion of interior and exterior exhibition space: it is at once artistic, theatrical and literary.

*“Thematically, they are circling – roughly speaking – around evil, the vulgar, the repressed. And formally, their quest is marked by restlessness. They avail themselves of all media and they are great ‘borrowers.’” —Lars Beng Larsen*

### “Low” and “Fine” Art as One

A true brainchild of the two artists, *An Architecture* creates a conversation between 8 works by Francis Picabia and 15 book covers by Richard M. Powers. First exhibited in 1997 at the

Charlottenborg Exhibition Hall, the present work is part of the original scaffolding used to create *An Architecture*. Inspired by the psychedelic notions of biomorphic abstraction, Powers’ science fiction covers draw from sources of fine painting and abstraction from the 1940s. Combining these elements reveals just how similar the fine art audience is to the literary consumer: they are both drawn to abstraction. As Lars Beng Larsen articulates “if Powers can be said to have stolen from ‘fine’ art, then Picabia has similarly stolen from the ‘low.’”<sup>i</sup> Reappropriating the images of pin-ups and nude women prevalent in popular culture at the time, Picabia’s art suggests a connection to ‘low’ art, which is more commercial and accessible to the masses. Wanting to blow up his works to the size of billboards, McCarthy spearheaded this part of the installation, highlighting this artistic style rather than disregarding it, creating a conversation about the types of art that are accepted in society.



Francis Picabia, *Femmes au bull-dog*, 1941-1942. Image: © CNAC/MNAM, Dist. RMN-Grand Palais / Art Resource, NY, Artwork: © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris.

## The singular space of multimedia consumption

Just as Picabia and Powers were, during their lifetimes, attempting to shift their respective boundaries of painting and illustration using color and figure, McCarthy and Kelley are themselves using these same images to shift the viewer's perceptions of the limits of art and space. The architecture of the installation similarly plays a large role in the contextualization of the present works. With the halls decorated with science fiction book covers designed by Powers leading to rooms with billboard sized images of Picabia's nudes and abstractions, the distinctions between rooms and paintings are blurred, allowing the visitors to continually enter and exit through the backs of the paintings, "making up a theatrical set-like object within the white walls of museum architecture."<sup>ii</sup> The paintings exist beyond their own image and fit into an overarching narrative of performance, visibility and consumption that feeds into the self-referential value of fine art: it is at once unique and repeated.

<sup>i</sup> *Display*, exh. cat., Charlottenborg Exhibition Hall, 1997, p. 47.

<sup>ii</sup> Ann Goldstein, "Painting as Architecture," in *Mike Kelley and Paul McCarthy: Collaborative Works*, Power Plant Contemporary Art Gallery, 2000, Toronto, p. 39.

## Provenance

Galerie Mikael Andersen, Copenhagen

Acquired from the above by the present owner

## Exhibited

Copenhagen, Charlottenborg Exhibition Hall, *DISPLAY*, September 13–October 19, 1997, pp. 44–47 (installation view illustrated, pp. 44–45)

Toronto, The Power Plant Contemporary Art Gallery, *Mike Kelley and Paul McCarthy: Collaborative Works*, March 18–May 28, 2000, p. 76 (studio view illustrated, p. 44; Charlottenborg Exhibition Hall, Copenhagen, 1997 installation view illustrated, pp. 77–83)

Copenhagen, National Gallery of Denmark, 2016

## Literature

Daniel Birnbaum, "The Good the Bad and the Ugly: Daniel Birnbaum on porn, photography and Picabia's late paintings," *Frieze*, no. 39, March 1998, p. 75 (illustrated)

John Welchman et. al., *Mike Kelley*, London, 1999, p. 139 (Charlottenborg Exhibition Hall, Copenhagen, 1997 installation view illustrated, pp. 138, 139)

John Welchman, ed., *Mike Kelley: Minor Histories: Statements, Conversations, Proposals*, Cambridge, MA, 2004, pp. xxiii, 152, 340–342 (Charlottenborg Exhibition Hall, Copenhagen, 1997 installation view illustrated, p. 341)

*Paul McCarthy: Central Symmetrical Rotation Movement—Three Installations, Two Films*, exh. cat., Whitney Museum of American Art, New York, 2008, p. 42

*Mike Kelley: Educational Complex Onwards 1995–2008*, exh. cat., Wiels Contemporary Art Centre; Museion Museum of Modern and Contemporary Art, 2009, figs. 6.11, 6.12, pp. 12, 99, 104

(Charlottenborg Exhibition Hall, Copenhagen, 1997 installation view illustrated, pp. 104, 105)

Anna Dezeuze and Julia Kelly, eds., *Found Sculpture and Photography from Surrealism to Contemporary Art*, Surrey, 2013, pp. 145–146

Fiona McGovern, *Die Kunst zu zeigen: Künstlerische Ausstellungsdisplays bei Joseph Beuys,*

*Martin Kippenberger, Mike Kelley und Manfred Pernice*, Berlin, 2016, p. 219



New Now

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130

**George Condo**

*White + Grey Composition*

signed and dated "Condo 89" lower right; signed, titled, inscribed and dated "Condo 89.12 Paris "white + grey" composition" on the reverse  
oil on canvas, in artist's frame  
canvas 32 x 25 5/8 in. (81.3 x 65.1 cm)  
artist's frame 41 x 35 in. (104.1 x 88.9 cm)  
Painted in 1989.

**Estimate**

\$70,000 — 90,000

[Go to Lot](#)



Widely recognized as one of the most inventive and prolific artists of his generation, George Condo has dedicated his career to portraiture. *White + Grey Composition* from 1989 depicts a figure with comically distorted proportions, representing themes of ecstasy, performance and surprise that are central to Condo's practice. The figure's flattened face dons a bulbous chin, he wears a cartoonishly small hat, a monocle sits atop his nose, and a pipe sticks out from his mouth's side. By incorporating elements of caricature and illustration techniques into his paintings, Condo continuously recontextualizes his work in a contemporary fine art setting.

*"Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states. [...] Like glimpsing a bus with one passenger howling over a joke they're hearing down the phone, someone else asleep, someone else crying – I'll put them all in one face." —George Condo*

Widely recognized as one of the most inventive and prolific artists of his generation, George Condo has dedicated his career to portraiture. *White + Grey Composition* from 1989 depicts a figure with comically distorted proportions, representing themes of ecstasy, performance and surprise that are central to Condo's practice. The figure's flattened face dons a bulbous chin, he wears a cartoonishly small hat, a monocle sits atop his nose, and a pipe sticks out from his mouth's side. By incorporating elements of caricature and illustration techniques into his paintings, Condo continuously recontextualizes his work in a contemporary fine art setting.

Condo's style is an amalgamation of his experiences, both domestically and abroad. When he was 21 years old, he assisted at Andy Warhol's Factory, where he would meet fellow New York artists such as Jean-Michel Basquiat, Keith Haring, and Julian Schnabel. Each of these artists clearly share a devotion to heavy linework, gestural portraiture and violent paint application that is characteristic of neo-expressionism. In the same year *White + Grey Composition* was executed, Condo travelled for the first time to Europe, where he was influenced by the German "Neue Wilde" – a neo-expressionism movement championed by artists including Georg Baselitz and Anselm Kiefer, characterized by intense color and quick, broad brushstrokes that are apparent here.



Pablo Picasso, *Buste d'homme*, 1970. Artwork: © 2022 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Acting in contrast to his contemporaries, however, was Condo's unique ability to incorporate Old Master techniques into his work. *White + Grey Composition*, with its subject centrally located in three quarters' profile, recalls the works of Rembrandt and Reusch, yet depicted in a fresh, unseen world of abstraction. In a similar vein to Pablo Picasso, who subverted Old Master technique to represent different "facets" of emotion that could not be represented otherwise, George Condo's exquisite craft is effectively timeless.

**Provenance**

Private Collection (acquired directly from the artist)

Christie's, New York, May 4, 1994, lot 404

Acquired at the above sale by the present owner



131

**Joyce Pensato**

*Untitled Mickey*

signed, titled and dated "Joyce Pensato 1995 "Untitled Mickey"" on the reverse

enamel on linen

20 x 16 in. (50.8 x 40.6 cm)

Painted in 1995.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner in 1996



New Now

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PROPERTY FROM THE COLLECTION OF DANIELA MORERA

132

**Julian Schnabel**

*Una Cumbre de Mentiras*

signed with the artist's initials and dated "J.S. 92" on the overlap

oil and gesso on canvas

70 7/8 x 59 1/8 in. (180 x 150.2 cm)

Painted in 1992.

**Estimate**

\$60,000 — 80,000

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**Provenance**

Acquired directly from the artist by the present owner



New Now

New York Auction / 28 September 2022 / 10am EDT



133

**Julian Schnabel**

*Untitled (Abu Zabi)*

signed with the artist's initials and dated "JCS 84"

lower left

oil and tape on cardboard

33 x 28 in. (83.8 x 71.1 cm)

Executed in 1984.

**Estimate**

\$8,000 — 10,000

[Go to Lot](#)



Provenance

Matthew Marks Gallery, New York

Acquired from the above by the present owner

New Now

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134

**Michael Goldberg**

*Untitled*

signed and dated "goldberg '53" on the reverse

oil on canvas

30 x 30 in. (76.2 x 76.2 cm)

Painted in 1953.

**Estimate**

\$30,000 — 50,000

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**Provenance**

Penine Hart Gallery, New York

Acquired from the above by the present owner in September 1994

New Now

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135

**Michael Goldberg**

*Linger Awhile*

signed, titled and dated "Goldberg '97 [LINGER  
AWHILE]" on the reverse

oil on canvas

70 1/2 x 70 1/2 in. (179.1 x 179.1 cm)

Painted in 1997.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



Michael Goldberg

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**Provenance**

Penine Hart Gallery, New York

Acquired from the above by the present owner



136

**James Brown**

*Untitled V*

signed, inscribed and dated "james brown VIII VI new york" on the reverse

oil, enamel and pencil on linen

51 3/4 x 53 3/4 in. (131.4 x 136.5 cm)

Executed in 1986.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)





**Provenance**

Leo Castelli Gallery, New York

Acquired from the above by the present owner

**Exhibited**

New York, Leo Castelli Gallery, *James Brown*, October 4–25, 1986

**Literature**

*James Brown*, exh. cat., Galleria Civica di Arte Contemporanea, Trento, 1995, p. 80 (illustrated)

## New Now

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137

**John Kacere**

*Untitled*

signed and dated "John Kacere 1970" on the reverse

acrylic on linen

71 1/2 x 55 5/8 in. (181.6 x 141.3 cm)

Painted in 1970.

**Estimate**

\$18,000 — 25,000

[Go to Lot](#)



**Provenance**

Galerie Isy Brachot, Paris

Acquired from the above by the present owner

**Exhibited**

Rotterdam, Museum Boymans-Van Beuningen, *kijken naar de werkelijkheid*, June 1–August 18, 1974, no. 55, pp. 56–57 (illustrated, p. 57)

Brussels, Palais des Beaux-Arts, *American Art in Belgium*, May 25–August 28, 1977, no. 68, pp. 109, 165 (illustrated, p. 109)

Paris, Galerie Isy Brachot, *Photo-réalisme: Dix ans après*, January 13–March 6, 1982, no. 20, n.p. (illustrated)

**Literature**

*John Kacere*, exh. cat., Galerie Lavignes-Bastille, Paris, 1989, p. 36 (illustrated)

New Now

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138

**Elaine de Kooning**

*Portrait of Houston Woman*

signed "E de K" lower right; titled and dated  
"PORTRAIT OF HOUSTON WOMAN 1977" on the  
overlap  
oil on canvas  
24 x 29 7/8 in. (61 x 75.9 cm)  
Painted in 1977.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



**Provenance**

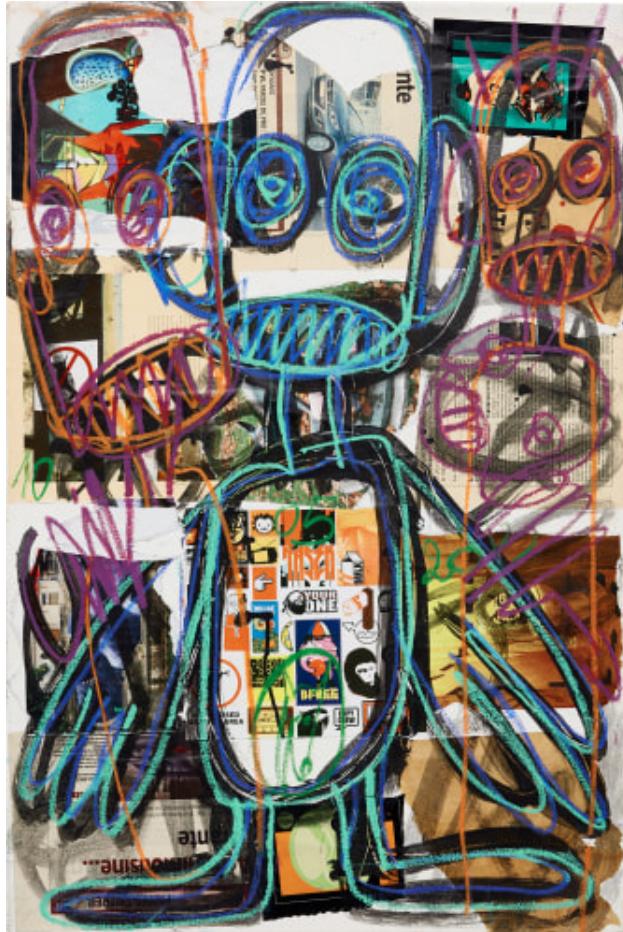
Estate of the Artist

Conrad Fried, New York

Lilac Gallery, New York

Private Collection, Florida (acquired from the above in June 2016)

Acquired from the above by the present owner



139

**Aboudia**

*Untitled*

signed with the artist's monogram and dated "10 05 2013" lower center

acrylic, printed paper collage and oilstick on canvas  
24 7/8 x 23 1/4 in. (63.2 x 59.1 cm)

Executed in 2013.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



**Provenance**

Galerie Cécile Fakhoury, Abidjan

Acquired from the above by the present owner



New Now

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140

**Josh Smith**

*Nothing to Say*

signed, titled and dated "JOSH SMITH 2017 NOTHING TO SAY" on the overlap

oil on linen

12 x 9 1/8 in. (30.5 x 23.2 cm)

Painted in 2017.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



140

Josh Smith

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Provenance

Private Collection

New Now

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141

**Milo Matthieu**

*A Love Supreme*

signed, signed with the artist's monogram, titled and dated "A Love Supreme 2020 Milo Matthieu" on the reverse

oil and acrylic on canvas

84 x 71 7/8 in. (213.4 x 182.6 cm)

Painted in 2020.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



**Milo Matthieu**

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**Provenance**

The Cabin, Los Angeles

Acquired from the above by the present owner

**Literature**

Morgan Vickery, "Q&A | MILO MATTHIEU," *Flaunt Magazine*, March 3, 2020, online (illustrated)

"Milo Matthieu: On: Beauty," *Masthead Magazine*, online (illustrated)

New Now

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142

**Dankyi Mensah**

*Kumerican Curly Hair Puff*

signed, titled and dated "Dankyi Mensah Kumerican Curly Hair Puff 2022 Dankyi" on the reverse

acrylic on canvas

40 x 38 in. (101.6 x 96.5 cm)

Painted in 2022.

**Estimate**

\$7,000 — 10,000

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner



143

**Wonder Buhle Mbambo**

*Scared of no Monster*

signed, titled and dated ""Scared of no Monster"

Wonder Buhle, 2021" on the reverse

acrylic on unstretched canvas

62 7/8 x 51 3/8 in. (159.7 x 130.5 cm)

Painted in 2021.

**Estimate**

\$15,000 — 20,000

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143

Wonder Buhle Mbambo

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Provenance

Private Collection

New Now

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144

**Otis Kwame Kye Quaicoe**

*Deep Thoughts*

signed and dated "Kwame Kye 2017" lower right;  
signed, titled and inscribed "Deep thoughts Otis  
Kwame Kye Quaicoe GHANA" on the reverse  
acrylic and newsprint collage on canvas  
19 5/8 x 15 3/4 in. (49.8 x 40 cm)  
Executed in 2017.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

ARTcapital Ghana, Accra (acquired directly from the artist)

Acquired from the above by the present owner

**Exhibited**

Online, Janet Rady Fine Art, *LOCKING IT DOWN: Contemporary Art from Ghana (2000-2019)*, April 1-29, 2021

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145

**Tomoo Gokita**

*Drunk Flower*

signed, titled and dated ""Drunk Flower" Tomoo Gokita  
2006" on the reverse

acrylic gouache on linen

28 1/2 x 28 1/2 in. (72.4 x 72.4 cm)

Painted in 2006.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



*"I am presuming that to deform the human face might be a reaction against my practice of depicting them like crazy when I was young. Probably, I have become tired of depicting faces. Also, I have loved the masked wrestlers of the Mexican Lucha libre and those masks in Africa all this time, and a kind of transformational desire 'to hide a face and to become a different character', which can be symbolised in those masks, may have affected my work. I suppose there exists a certain ghoulish curiosity towards monsters and deformities, too." —Tomoo Gokita*

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**Provenance**

ATM Gallery, New York

Private Collection

Doyle, New York, November 10, 2015, lot 135

Acquired at the above sale by the present owner

**Exhibited**

New York, ATM Gallery, *Drunco*, September 7–October 14, 2006

**Literature**

Roberta Smith, "Art in Review; Tomoo Gokita," *The New York Times*, September 15, 2006, section E, p. 29



146

**Jordy Kerwick**

*Untitled*

signed and dated "JORDY 2018" on the reverse  
oil and acrylic on canvas  
24 x 20 in. (61 x 50.8 cm)  
Painted in 2018.

**Estimate**

\$7,000 — 10,000

[Go to Lot](#)



**Provenance**

Lindberg Galleries, Melbourne

Acquired from the above by the present owner

**Exhibited**

Melbourne, Lindberg Galleries, *Looking for Sunshine*, 2018





147

**Christian Rex van Minnen**

*Three works: (i) Party Time; (ii) Prick; (iii) Egg*

watercolor on paper

each 5 x 3 1/2 in. (12.7 x 8.9 cm)

(i) Executed in 2017.

(ii, iii) Executed in 2018.

**Estimate**

\$2,500 — 3,500

[Go to Lot](#)



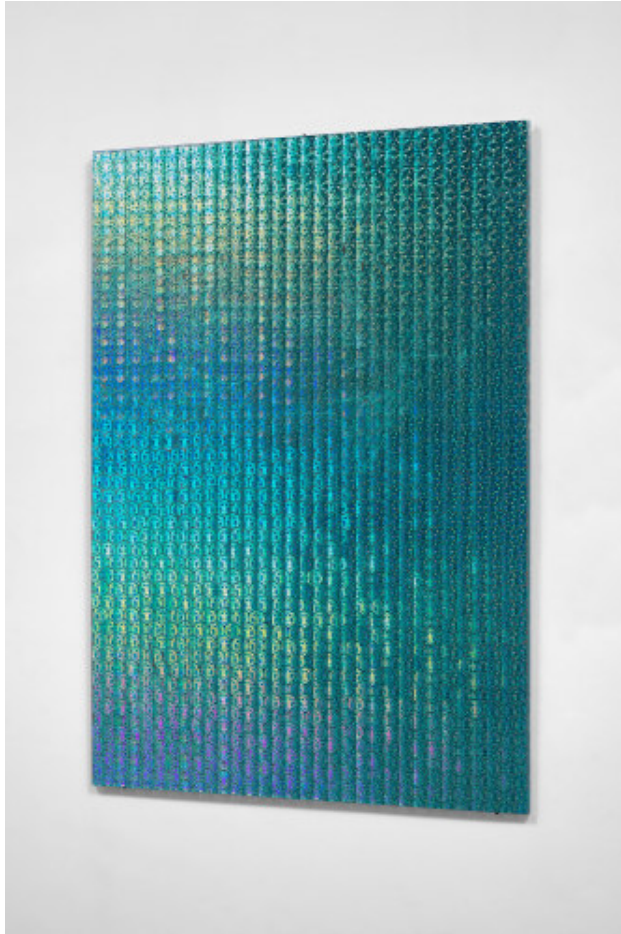
**Provenance**

Richard Heller Gallery, Los Angeles

Acquired from the above by the present owner

**Literature**

Christian Rex van Minnen, *Massa Confusa: The Art of Christian Rex van Minnen*, Paris, 2019, pp. 286 (i and iii), 288 (ii) (illustrated)



148

**Oliver Laric**

*Inukshuk Tribal*

tamper evident security hologram stickers and clear  
coating on acrylic

55 x 38 3/4 in. (139.7 x 98.4 cm)

Executed in 2014, this work is accompanied by a  
certificate of authenticity signed by the artist.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



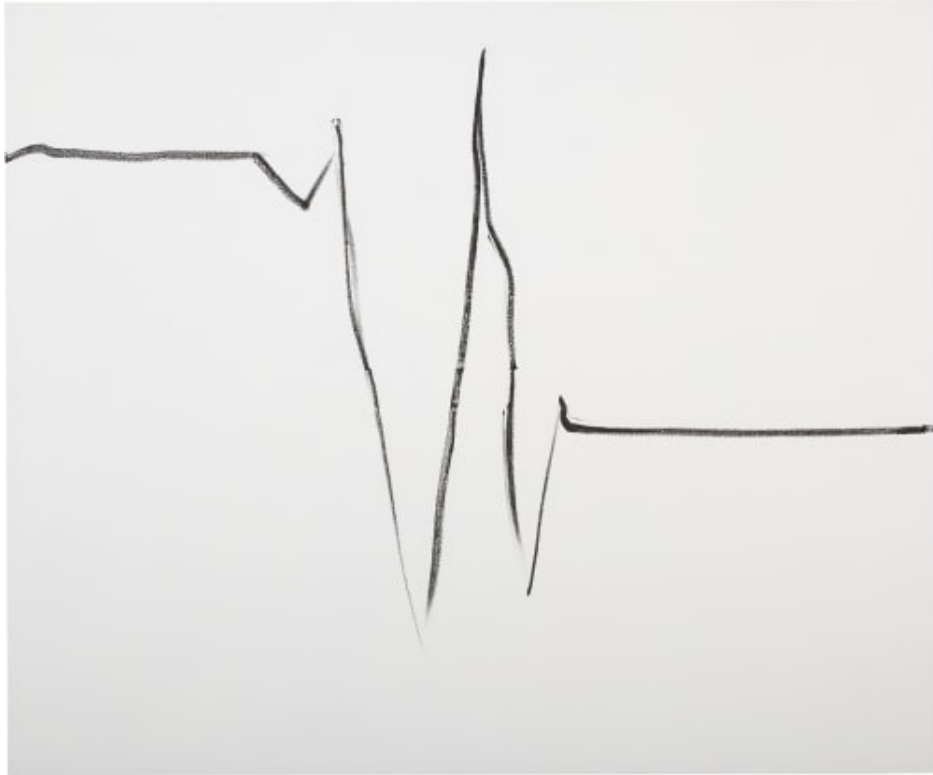
**Provenance**

Tanya Leighton, Berlin (acquired directly from the artist)

Acquired from the above by the present owner

New Now

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149

**Sarah Meyohas**

*Value Line, Inc. on January 19, 2016*

signed "S Meyohas" on the reverse

oilstick on canvas

50 x 60 in. (127 x 152.4 cm)

Executed in 2016.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



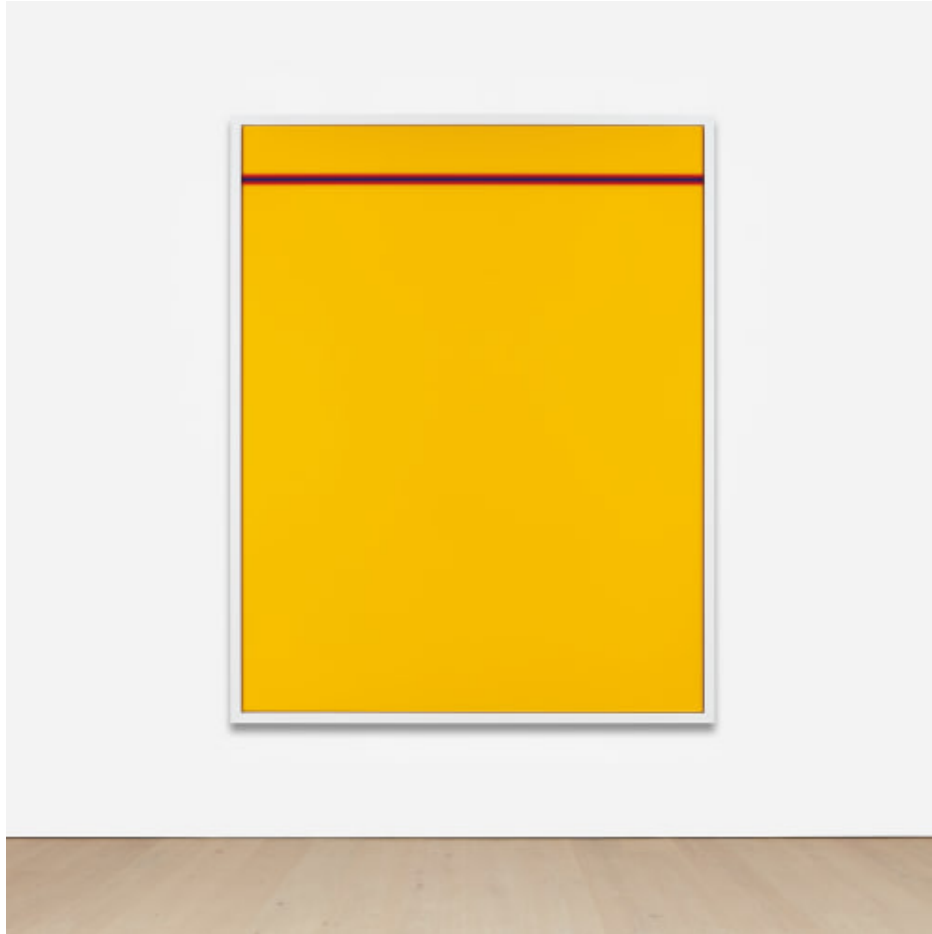
**Provenance**

303 Gallery, New York

Acquired from the above by the present owner

**Exhibited**

New York, 303 Gallery, *Sarah Meyohas*, January 8–February 6, 2016



150

**Cory Arcangel**

*Photoshop CS: 84 by 66 inches, 300 DPI, RGB, square pixels, default gradient "Blue, Red, Yellow", mousedown y=2300 x=8600, mouseup y=2600 x=8600*

chromogenic print mounted to Diasac, in artist's frame  
print 84 x 66 in. (213.4 x 167.6 cm)  
artist's frame 87 1/4 x 69 1/4 in. (221.6 x 175.9 cm)  
Executed in 2011, this work is unique and is accompanied by a certificate of authenticity signed by the artist.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)





**Provenance**

Lisson Gallery, New York

Private Collection, New York

Phillips, New York, May 15, 2015, lot 119

Acquired at the above sale by the present owner

**Exhibited**

London, Lisson Gallery, *Cory Arcangel: Speakers Going Hammer*, October 12–November 12, 2011



151

**Bill Viola**

*Ablutions*

color high-definition video on LCD flat panel mounted vertically on wall, diptych

runtime: 7:01 minutes

performers: Lisa Rhoden and Jeff Mills

each panel 40 1/8 x 23 3/4 x 4 1/4 in. (101.9 x 60.3 x 10.8 cm)

installation dimensions approximately 40 1/8 x 47 1/2 x 4 1/4 in. (101.9 x 120.7 x 10.8 cm)

Executed in 2005, this work is number 6 from an edition of 7 plus 1 artist's proof and is accompanied by a certificate of authenticity signed by the artist.

**Estimate**

\$80,000 — 120,000

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*"Moving images take time, and that is what I hope I can give to the viewer; time for reflection and most importantly, for self-reflection." —Bill Viola*

Performed by Jeff Mills and Lisa Rhoden, two actors who frequently reappear in Bill Viola's filmic oeuvre, *Ablutions* is a meditative experience. One of seven works depicting the *Purification* series, the present work is a symbol of spiritual rebirth. Each of the seven parts are film diptychs that depict different stages of the couple's sacrifice and rebirth, and *Ablutions* is the fourth from the series (the order is as follows: *The Approach*; *The Arrival*; *The Disrobing*; *Ablutions*; *Basin of Tears and Dissolution*). The two actors, each occupying one screen, are shown washing their hands, in a slow, repeated motion. The mesmerizing tranquility of *Ablutions* recalls the idea of cleansing one's soul, an effect that is often present in Viola's works. "My work is a catharsis for me. I deal with the fragility of the human condition: birth, death, transcendence, revelation, suffering. Sometimes this room becomes unbearably claustrophobic and I break down. Other times it is pure ecstasy. Either way the most important dimension in this room is not physical—it is the passage of time."<sup>i</sup>

<sup>i</sup> Bill Viola, quoted in "Interview with Bill Viola: An encounter between art and Faith at St Paul's," *The Art Newspaper*, January 31, 2010, [online](#)

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#### Provenance

James Cohan Gallery, New York

Acquired from the above by the present owner

#### Exhibited

New York, James Cohan Gallery, *Bill Viola*, November 5–December 22, 2005 (another example exhibited)

Kunstmuseum Bern; Cathedral of Bern, *Bill Viola: Passions*, April 12–July 20, 2014, pp. 34, 35 (another example exhibited and illustrated on the cover, p. 34)

Uppsala Domkyrka; Uppsala Konstmuseum, *Bill Viola: Visitation Reformation*, September 1–November 5, 2017, n.p. (another example exhibited and illustrated)

Augsburg, St. Moritz Church, *Bill Viola: Infinite Journey*, March 9–September 1, 2019 (another example exhibited)

Philadelphia, Barnes Foundation, *I Do Not Know What It Is I Am Like: The Art of Bill Viola*, June 30–September 15, 2019, pp. 148–155, 170 (another example exhibited and illustrated, pp. 150–155)

Barcelona, Casa Milà; Madrid, Espacio Fundación Telefónica, *Bill Viola: Mirrors of the Unseen*, October 4, 2019–January 10, 2021 (another example exhibited)

#### Literature

Susan Moore, "The Ideological Modernist," *Apollo*, vol. 173, no. 588, June 2011, fig. 9, p. 62 (installation view of another example illustrated)

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152

**Christian Marclay**

*Telephones*

single channel video

runtime: 7:30 minutes

Executed in 1995, this work is number 30 from an edition of 250 and is accompanied by a certificate of authenticity signed by the artist.

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

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



## Provenance

Paula Cooper Gallery, New York

Acquired from the above by the present owner

## Exhibited

Columbus, Wexner Art Center; Chicago, Museum of Contemporary Art, *Hall of Mirrors: Art and Film since 1945*, September 1996–January 21, 1998 (another example exhibited)

Kunsthaus Zürich, *Arranged and Conducted*, 1997 (another example exhibited)

Columbus, Wexner Art Center, *Videotheque: New Television*, March 1997 (another example exhibited)

New York, Paula Cooper Gallery, Christian Marclay: *Telephones*, November 12, 1999–January 29, 2000 (another example exhibited)

Heydt-Museum Wuppertal; Haus der Kunst München, *TALK. Show. Die Kunst der Kommunikation in den 90er Jahren*, March 28, 1999–January 9, 2000, pp. 82–83, 140 (another example exhibited and illustrated, pp. 82–83)

48th Venice Biennale, *dAPERTutto*, June 13–November 7, 1999, pp. 108–109, 401, 405 (another example exhibited and illustrated, p. 109)

Lyon, Musée d'art Contemporain, *Musique en Scène*, 1999 (another example exhibited)

Berlin, Galerie Barbara Thumm; Karlsruhe, The Badischer Kunstverein; Krakow, Gallery for Contemporary Art Bunkier Sztuki; Budapest, House of Contemporary Arts Trafo; London, Lux Center, *Group Video Exhibition*, March 15, 2000–2001

Paris, Centre Georges Pompidou; Rome, Palais des Expositions; Centre de Cultura Contemporània de Barcelona, *Le temps, vite!*, January 12, 2000–February 25, 2001 (another example exhibited)

Boston, Barbara Krakow Gallery, *Print Publishers' Spotlight*, October 21–November 29, 2000 (another example exhibited)

Oakville Galleries, *Christian Marclay: Asynchronous*, December 8, 2000–February 4, 2001 (another example exhibited)

Saratoga Springs, The Tang Teaching Museum and Art Gallery, *Skidmore College, S.O.S.: Scenes of Sounds*, October 27, 2000–January 28, 2001 (another example exhibited)

Berlin, Galerie Barbara Thumm; Karlsruhe, The Badischer Kunstverein; Krakow, Gallery for Contemporary Art Bunkier Sztuki; Budapest, House of Contemporary Arts Trafo; London, Lux Centre, *Group Video Exhibition*, March 15, 2000–2001 (another example exhibited)

Roskilde, Museet for Samtidskunst, *Christian Marclay: Video & Photography*, March 24–May 14, 2000 (another example exhibited)

Baltimore, Contemporary Museum, *Making Sense: Ellen Gallagher, Christian Marclay and Liliana Porter*, May 4–August 20, 2000, n.p. (another example exhibited)

Umeå, Galleri Stefan Andersson, *Umedalen Skulpture 2000*, June–September 3, 2000, pp. 20–21 (another example exhibited and illustrated, p. 21)

Vancouver, Presentation House Gallery, *Christian Marclay: Telephones*, September 2–October 28, 2000 (another example exhibited)

Ontario, Oakville Galleries, *Christian Marclay: Cinema*, December 9, 2000–February 4, 2001, n.p. (another example exhibited)

New York, Paula Cooper Gallery, *Christian Marclay: Telephones*, December 11, 1999–January 29, 2000 (another example exhibited)

Saint Louis Art Museum, *Currents 84: Christian Marclay*, April 20–June 24, 2001 (another example exhibited)

Mai, Bienal Maia, *URBANLAB. Bienal Maia-2001*, June 8–July 15, 2001 (another example exhibited)

Wilmington, Delaware Center for Contemporary Art; Museum of Contemporary Art Chicago, *Telephones*, July 1–September 20, 2001 (another example exhibited)

Los Angeles, UCLA Hammer Museum; Annandale-on-Hudson, The Center for Curatorial Studies Museum, Bard College; The Seattle Art Museum; Bern, Kunstmuseum Thun, *Christian Marclay*, June 1, 2003–September 6, 2004, pp. 124, 126, 137 (another example exhibited and illustrated, p. 126)

Geneva, MAMCO & Centre pour l'image contemporaine, 9th Biennial of the Moving Image, November 2001 (another example exhibited)

Norwich, Sainsbury Centre for Visual Arts; Edinburgh, City Art Centre; Manchester, Cornerhouse, *Incommunicado*, September 30, 2003–July 4, 2004, no. 14, pp. 19, 109 (another example exhibited)

Paris, Palais de Tokyo, site de création contemporaine, *PAYLIST*, February 2–April 25, 2004, pp. 175, 287 (another example exhibited and illustrated, p. 175)

The Orange Lounge at The Orange County Museum of Art, Los Angeles, *Hypermedia*, July 31–September 26, 2004 (another example exhibited)

Cultural Centre of Belgrade, *Art, Life & Confusion | 47th October Salon*, September 29–November 5, 2006, pp. 98–99, 263 (another example exhibited and illustrated, p. 99)

Grimaldi Forum Monaco, *New York, New York: Fifty Years of Art, Architecture, Cinema, Performance, Photography and Video*, July 14–September 10, 2006, p. 546 (another example exhibited)

São Paulo, Paço das Artes, *Grau Zero*, 2009, n.p. (another example exhibited and illustrated)

Paris, musée de la musique; Melbourne, Australian Center for the Moving Images, *CHRISTIAN MARCLAY: REPLAY*, March 9, 2007–February 3, 2008, pp. 4–9, 103–107 (another example exhibited and illustrated, pp. 5–9)

Cedar Rapids Museum of Art, *Christian Marclay's Telephones*, May 9–August 2, 2009 (another example exhibited)

SITE Santa Fe, *Talking Pictures*, October 10, 2009–January 10, 2010 (another example exhibited)

Contemporary Arts Museum Houston, *Perspectives 178: CINEPLEX*, April 13–July 8, 2012, n.p. (another example exhibited and illustrated)

Munich, Haus der Kunst, *Resonance and Silence. Synesthetic Aspects of Film and Video*, April 13–September 9, 2012, pp. 81–85 (another example exhibited and illustrated, pp. 81, 84–85)

Zurich, Aargauer Kunsthau, *Rhythm in it: On rhythm in contemporary art*, May 18–August 11, 2013, pp. 150–152, 222 (another example exhibited and illustrated, p. 152)

New York, Whitney Museum of American Art, *America Is Hard to See*, May 1–September 27, 2015 (another example exhibited)

Zurich, Aargauer Kunsthau, *Christian Marclay: Action*, August 30–November 15, 2015, p. 94 (another example exhibited)

Vancouver Art Gallery, *MashUp: The Birth of Modern Culture*, February 20–June 12, 2016, pp. 212–213 (another example exhibited and illustrated)

New York, 601Artspace, *I Can't Tell You Because I Can't Tell You*, September 16–November 12, 2017 (another example exhibited)

New York, Paula Cooper Gallery, *Christian Marclay: Phones*, September 7–October 7, 2017 (another example exhibited)

ZKM | Center for Art and Media Karlsruhe, *Art in Motion. 100 Masterpieces with and through Media. An Operative Canon*, July 13, 2018–February 10, 2019 (another example exhibited)

Melbourne, National Gallery of Victoria and the Museum of Modern Art, *MoMA at NGV: 130 Years of Modern and Contemporary Art*, June 9, 2018–October 7, 2018 (another example exhibited)

Düsseldorf, Sammlung Philara, *On Display IV*, September 6, 2019–Summer 2020 (another example exhibited)

San Francisco, Fraenkel Gallery, *I'm Not the Only One*, September 8–October 24, 2020 (another example exhibited)

Buenos Aires, Proa Foundation, *La Suite*, July 8–November 2021 (another example exhibited)

New York, PS122 Gallery, National Academy of Design, *Media Relay: An Exhibition in Two Parts*, January 13–February 27, 2022 (another example exhibited)

## Literature

- La Biennale di Venezia, *Esposizione internazionale d'arte*, vol. 48, Venice, 1999, pp. 108–109
- Art in America*, September 2003, p. 90
- Christian Marclay, exh. cat., UCLA Hammer Museum, Los Angeles, 2003, p. 126
- Playlist*, exh. cat., Palais de Tokyo, 2004, p. 175
- Philip Sherburne, "Christian Marclay's Cochlear Implants," *Parkett*, no. 70, 2004, p. 32
- Holly Myers, "ART; An Old Mall Gets Younger," *The New York Times*, August 29, 2004, Section 2, p. 27
- Roger Hewson, "Orange Lounge Debuts," *Orange Coast*, vol. 30, no. 9, September 2004, p. 34
- CUT/Film as Found Object in Contemporary Video*, exh. cat., Milwaukee Art Museum, 2004
- Matthew Higgs, *Christian Marclay*, London, 2005, pp. 61–65 (another example illustrated, pp. 62, 64–65)
- Randall Halle and Reinhild Steingröver, eds., *After the Avant-Garde: Contemporary German and Austrian Experimental Film*, Rochester, 2008, p. 246
- "SITes to see," *The Santa Fe New Mexican*, October 9, 2009, p. 13 (another example illustrated)
- U. Autenrieth, et. al. eds., *Dis Connecting Media*, Basel, 2011, p. 209 (another example illustrated)
- Adam Bell and Charles Traub, eds., *Vision Anew: The Lens and Screen Arts*, Oakland, 2015, pp. 181–182, 187 (another example illustrated, p. 182)
- Paul Hegarty, *Rumour and Radiation: Sound in Video Art*, New York, 2015, fig. 7.2, p. 102 (another example illustrated)
- Embracing the Contemporary: The Keith L. and Katherine Sachs Collection*, exh. cat., Philadelphia Museum of Art, 2016, pl. 102, p. 35 (another example illustrated)
- CCS Bard Hessel Museum, *Invisible Adversaries*, Annandale-on-Hudson, 2016, p. 79 (another example illustrated)
- Jon Knowles and Cheryl Sim, eds., *DHC/ART LIBRE*, p. 44 (another example illustrated)
- Alison Butler, *Displacements: Reading Space and Time in Moving Image Installations*, Cham, 2019, p. 61
- Wendy Haslam, *From Méliès to New Media*, Bristol, 2019, pp. 113–115
- Barbara Staubli and Barbara Hatebur, eds. *The Julius Baer Art Collection* Zurich, 2020, p. 205 (another example illustrated)
- A.L. Rees, *Fields of View: Film, Art and Spectatorship*, London, 2020, p. 163
- Jaimie Baron, *Reuse, Misuse, Abuse: The Ethics of Audiovisual Appropriation in the Digital Era*, New Brunswick, 2020, p. 63
- Jon Knowles and Cheryl Sim, eds., *DHC/ART LIBRE*, Montreal, 2018, p. 44 (illustrated)
- David Curtis, *World of Art*, London, 2021, p. 34
- Eduardo Navas, Owen Gallagher and xtine burrough, eds., *The Routledge Handbook of Remix Studies and Digital Humanities*, New York, 2021, p. 368



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153

**Petra Cortright**

*basic\_compiler\_music*

single channel video

runtime: 120 minutes

installation dimensions variable

Executed in 2015, this work is accompanied by a certificate of authenticity signed by the artist.

**Estimate**

\$8,000 — 12,000

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153

Petra Cortright

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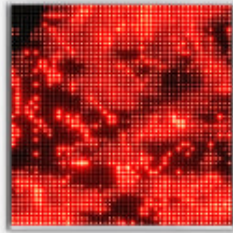
**Provenance**

LeadApron, Los Angeles

Acquired from the above by the present owner

## New Now

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154

### Leo Villareal

#### *Devil's Playground (Orange)*

orange LEDs, aluminum, electrical hardware and custom software

25 x 25 x 4 in. (63.5 x 63.5 x 10.2 cm)

Executed in 2005, this work is number 3 from an edition of 3 plus 1 artist's proof.

#### Estimate

\$12,000 — 18,000

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**Provenance**

Sandra Gering Gallery, New York

Acquired from the above by the present owner



155

**Wolfgang Tillmans**

*Blushes #105*

signed, titled and dated "Blushes #105 2000 Wolfgang Tillmans" on a label affixed to the reverse of the backing board

chromogenic print

24 x 20 in. (61 x 50.8 cm)

Executed in 2000, this work is unique.

**Estimate**

\$20,000 — 30,000

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**Provenance**

Kölnischer Kunstverein, Cologne (gifted by the artist in 2004)

Private Collection, Germany

Van Ham Kunstauktionen, Cologne, December 1, 2021, lot 104

Acquired at the above sale by the present owner

**Exhibited**

Cologne, Kölnischer Kunstverein, *Jahresgabe*, December 1–23, 2004

**Literature**

Sarah Fakray, "Wolfgang Tillmans," *Dazed & Confused*, vol. 11, no. 87, July 2010, p. 31 (illustrated, erroneously dated, 2001)

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156

**Roe Ethridge**

*Louise on Brass #6*

UV print on brass

48 x 48 in. (121.9 x 121.9 cm)

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

**Estimate**

\$7,000 — 10,000

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**Provenance**

Gagosian Gallery, San Francisco

Acquired from the above by the present owner

**Exhibited**

San Francisco, Gagosian Gallery, *Roe Ethridge: Innocence II*, September 21–October 28, 2017

(another example exhibited)



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157

**Matthew Barney**

*Cremaster 3: Oonagh MacCumhail*

signed and dated "Matthew Barney 02" on the reverse  
of the frame

chromogenic print, in artist's frame

print 39 1/2 x 53 1/4 in. (100.3 x 135.3 cm)

artist's frame 41 1/2 x 55 1/4 in. (105.4 x 140.3 cm)

Executed in 2002, this work is number 3 from an  
edition of 6 plus 2 artist's proofs.

**Estimate**

\$25,000 — 35,000

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**Provenance**

Barbara Gladstone Gallery, New York

Private Collection

Acquired from the above by the present owner in November 2006

**Literature**

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

## New Now

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158

### Vik Muniz

*Wheat Field with Cypresses, after Van Gogh from the series Pictures of Magazines 2*

signed and dated "Vik Muniz 2011" on a label affixed to the reverse of the backing board  
chromogenic print flush-mounted to Dibond  
71 x 89 1/2 in. (180.3 x 227.3 cm)  
Executed in 2011, this work is artist's proof number 2 from an edition of 6 plus 4 artist's proofs.

#### Estimate

\$50,000 — 70,000

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**Provenance**

Sikkema Jenkins & Co., New York

Acquired from the above by the present owner

**Exhibited**

New York, Sikkema Jenkins & Co., *Vik Muniz*, September 9–October 15, 2011 (another example exhibited)

**Literature**

Pedro Corrêa do Lago, ed., *Vik Muniz: Catalogue Raisonné 1987–2015: Everything So Far (Tudo Até Agora)*, vol. 2, Rio de Janeiro, 2015, p. 773 (another example illustrated)

Suzanne Hudson, *World of Art: Contemporary Painting*, London, 2021, no. 23, p. 34 (another example illustrated)

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159

**Vik Muniz**

*Standard Station (Night), after Ed Ruscha from the series Pictures of Cars*

signed and dated "Vik Muniz 2008" on a label affixed to the reverse of the backing board  
chromogenic print flush-mounted to Dibond  
35 1/2 x 66 1/2 in. (90.2 x 168.9 cm)  
Executed in 2008, this work is artist's proof number 2 from an edition of 6 plus 4 artist's proofs.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)



**Provenance**

Sikkema Jenkins & Co., New York

Acquired from the above by the present owner

**Exhibited**

Los Angeles, Bruce Meyer Family Gallery at the Petersen Museum, *Precious Metal: Vik Muniz: Pictures of Car Parts (After Ed Ruscha)*, January 9–April 9, 2017, pp. 36–39, 67 (another example exhibited and illustrated, p. 36; Bruce Meyer Family Gallery at the Petersen Museum, Los Angeles, 2017 installation view illustrated, p. 39)

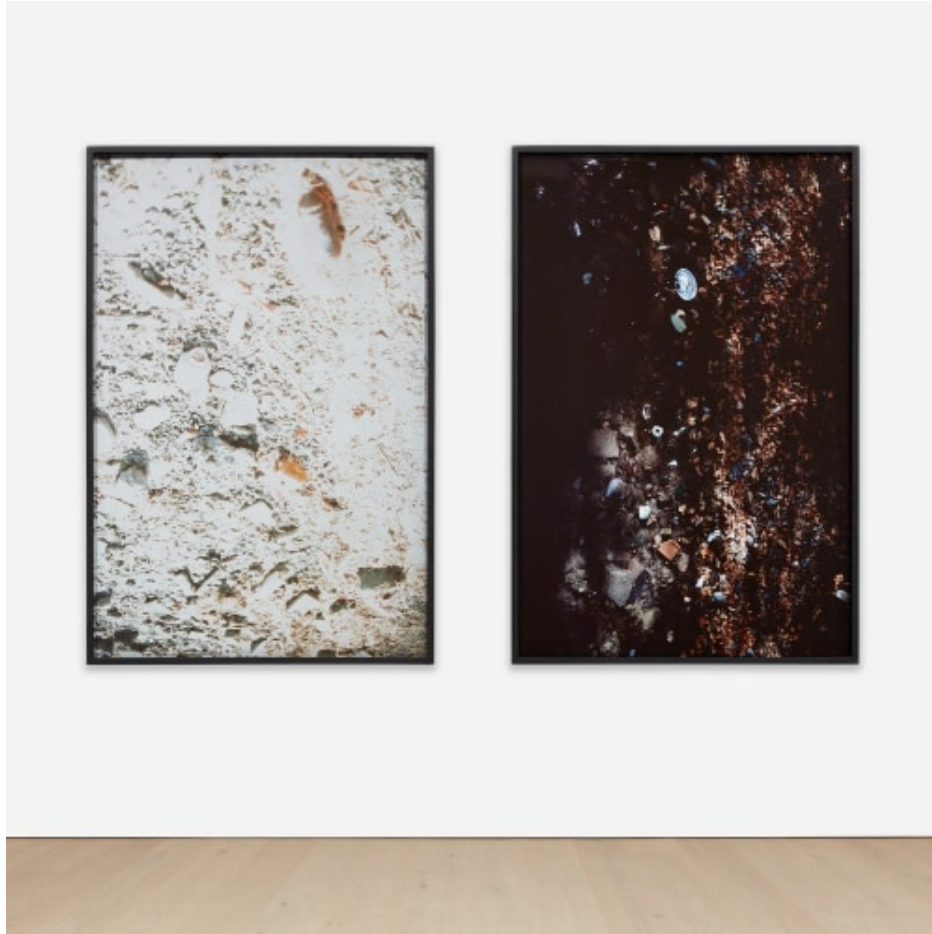
Los Angeles, IKON Ltd., *Inaugural Exhibition*, September 7–October 26, 2019 (another example exhibited)

**Literature**

Pedro Corrêa do Lago, ed., *Vik Muniz: Obra Completa 1987–2009: Catálogo Raisonné*, Rio de Janeiro, 2009, p. 613 (another example illustrated)

Carter Tutwiler, *Ed Ruscha, Vik Muniz and the Car Culture of Los Angeles*, Los Angeles, 2011, p. 17 (another example illustrated, titled as *Standard At Night (after Ruscha)*)

Pedro Corrêa do Lago, ed., *Vik Muniz: Catalogue Raisonné 1987–2015: Everything So Far (Tudo Até Agora)*, vol. 2, Rio de Janeiro, 2015, p. 663 (another example illustrated)



160

**Mike Kelley**

*Black Garbage (Grassy Island [Canadian]); White Garbage (Bob Lo Island)*

each signed "M. Kelley" on labels affixed to the reverse  
Cibachrome print flush-mounted to board, diptych  
each print 71 1/2 x 48 in. (181.6 x 121.9 cm)  
installation dimensions approximately 71 1/2 x 98 in.  
(181.6 x 248.9 cm)

Executed in 2001, this work is number 4 from an  
edition of 5 plus 2 artist's proofs.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

Patrick Painter Editions, Hong Kong

Acquired from the above by the present owner

**Exhibited**

Los Angeles, Patrick Painter, Inc., *Mike Kelley: Photo Works 1996–2001*, September 7–October, 2013 (another example exhibited)

Mexico City, Museo Jumex, *Colección Jumex: On the razor's edge*, August 18, 2020–February 13, 2021, pp. 63, 72 (another example exhibited and illustrated, p. 63)



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161

**Eberhard Havekost**

*Rohstoff 2*

signed, titled and inscribed "Havekost B07 ROHSTOFF  
2" on the reverse

oil on canvas

31 1/2 x 59 in. (80 x 149.9 cm)

Painted in 2007.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Anton Kern Gallery, New York

Acquired from the above by the present owner

**Exhibited**

New York, Anton Kern Gallery, *Zensur*, September 8–October 13, 2007

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162

### Gregory Crewdson

*Untitled*

signed "Gregory Crewdson" on a label affixed to the reverse of the backing board

pigment print

57 x 88 in. (144.8 x 223.5 cm)

Executed in 2004 and printed later, this is artist's proof number 1 from an edition of 6 plus 2 artist's proofs.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



**Provenance**

Luhring Augustine, New York

Acquired from the above by the present owner

**Exhibited**

Kunstverein Hannover; Kunstmuseum Krefeld; Fotomuseum Winterthur; Landesgalerie Linz,

*Gregory Crewdson: 1985–2005*, September 3, 2005–November 19, 2006, pl. 78, pp. 218–219

(another example exhibited and illustrated, p. 219)

**Literature**

Deborah Aaronson, ed., *Gregory Crewdson: Beneath the Roses*, New York, 2008, pl. 13, pp. 36, 37

(another example illustrated, p. 37)

David Halle and Elisabeth Tiso, *New York's New Edge: Contemporary Art, the High Line, and Urban Megaprojects on the Far West Side*, Chicago, 2014, fig. 2.4, p. 110 (another example illustrated)



163

**Zhang Huan**

*To Add One Meter to an Anonymous Mountain*

titled, inscribed, numbered and dated [in Mandarin]  
"To Add One Meter to an Anonymous Mountain 1995  
Beijing PP" on a label affixed to the reverse of the  
backing board

chromogenic print flush-mounted to foamcore

image 40 7/8 x 51 in. (103.8 x 129.5 cm)

sheet 46 x 66 in. (116.8 x 167.6 cm)

Executed in 1995, this work is an artist's proof aside  
the edition of 15.

**Estimate**

\$6,000 — 8,000

[Go to Lot](#)



**Provenance**

Gifted by the artist to the present owner

**Exhibited**

New York, Asia Society Galleries; New York, P.S. 1 Contemporary Art Center; San Francisco Museum of Modern Art; Asian Art Museum of San Francisco; Monterrey, Museo de Arte Contemporáneo; Seattle, Tacoma Art Museum; Seattle, Henry Art Gallery, *Inside Out: New Chinese Art*, September 15, 1998–March 7, 2000, pl. 49, p. 193 (another example exhibited and illustrated) New York, Deitch Projects, *MY AMERICA*, April 15–May 27, 2000, n.p. (another example exhibited and illustrated)

Tel Aviv Museum of Art, *Exposure: Recent Acquisitions: The Doron Sebbag Art Collection, O.R.S. Ltd.*, November 8, 2000–February 3, 2001, no. 38, pp. 65, 109 (another example exhibited and illustrated, p. 65)

Seattle Art Museum, *Contemporary Art Project*, December 20, 2002–April 6, 2003, pl. 6, pp. 20, 68 (another example exhibited and illustrated, p. 20)

San Francisco Museum of Modern Art, *Supernova: Art of the 1990s from the Logan Collection*, December 13, 2003–May 23, 2004, pl. 46, pp. 106–107, 185 (another example exhibited and illustrated, pp. 106–107)

New York, Asia Society and Museum, *Zhang Huan: Altered States*, September 6, 2007–January 20, 2008, pp. 16–17, 34–35, 42, 64–65, 100, 102–103, 171 (another example exhibited and illustrated, pp. 102–103)

New York, Solomon R. Guggenheim Museum; Guggenheim Museum Bilbao; San Francisco Museum of Modern Art, *Art and China after 1989: Theater of the World*, October 6, 2017–February 24, 2019, pl. 59, pp. 178, 183 (another example exhibited and illustrated, p. 183)

**Literature**

Qian Zhijian, "Performing Bodies: Zhang Huan, Ma Liuming, and Performance Art in China," *Art Journal*, vol. 58, no. 2, Summer 1999, fig. 5, pp. 60, 70 (another example illustrated, p. 60)

*Mahjong: Contemporary Chinese Art from the Sigg Collection*, exh. cat., Kunstmuseum Bern, 2005, p. 158, 320 (another example illustrated, p. 320)

Sheldon Lu, *Chinese Modernity and Global Biopolitics*, Honolulu, 2007, pp. 79–81 (another example illustrated, p. 81)

Melissa Chiu, *Chinese Contemporary Art: 7 Things You Should Know*, New York, 2008, p. 56 (another example illustrated)

Yilmaz Dziewior, Roselee Goldberg and Robert Storr, *Zhang Huan*, New York, 2009, p. 158 (another example illustrated, p. 51)

Susan Mann, *Gender and Sexuality in Modern Chinese History*, Cambridge, 2011, fig. 19, p. 96 (another example illustrated)

Diane Fortenberry and Rebecca Morrill, eds., *Body of Art*, London, 2015, pp. 328–329 (another example illustrated, p. 329)

Christopher Phillips and Wu Hung, eds., *Life and Dreams: Contemporary Chinese Photography and Media Art*, New York, 2018, pp. 76–77, 333, 367 (another example illustrated, p. 77)

Yan Zhou, *A History of Contemporary Chinese Art: 1949 to Present*, Singapore, 2020, p. 311–312 (another example illustrated, p. 312)

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164

**Zhang Huan**

*To Raise the Water Level in a Fishpond (Line Man)*

chromogenic print flush-mounted to foamcore

image 40 3/4 x 60 1/2 in. (103.5 x 153.7 cm)

sheet 46 x 66 in. (116.8 x 167.6 cm)

Executed in 1997, this work is from an edition of 15.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



**Provenance**

Gifted by the artist to the present owner

**Literature**

*Inside Out: New Chinese Art*, exh. cat., Asia Society Galleries, New York, 1998, p. 193

*Mahjong: Contemporary Chinese Art from the Sigg Collection*, exh. cat., Kunstmuseum Bern, 2005, p. 158 (titled as *To Raise the Water Level in a Pond*)

Sheldon Lu, *Chinese Modernity and Global Biopolitics*, Honolulu, 2007, pp. 79, 88

Yilmaz Dziewior, Roselee Goldberg and Robert Storr, *Zhang Huan*, New York, 2009, p. 56, 158 (another example illustrated, p. 56)

Lily Chumley, *Creativity Class: Art School and Culture Work in Postsocialist China*, Princeton, 2016, p. 104

Madeleine O'Dea, *The Phoenix Years*, New York, 2017, p. 194

Gerda Cammaer, Blake Fitzpatrick, Bruno Lessard, eds., *Critical Distance in Documentary Media*, Toronto, 2018, p. 71 (titled as *To Raise the Level of a Fishpond*)

Mary Wiseman, *A Grand Materialism in the New Art from China*, London, 2020, p. 96

Meiqin Wang, ed., *Socially Engaged Public Art in East Asia: Space, Place, and Community in Action*, Wilmington, 2022, p. 245





165

**Hellen van Meene**

*Six works: (i-vi) Untitled*

(i, ii; iv-vi) signed "Hellen v. Meene." on a label affixed to the reverse of the backing board  
chromogenic print flush-mounted to museum board,  
in artist's frame

each print 11 1/2 x 11 1/2 in. (29.2 x 29.2 cm)

each artist's frame 11 7/8 x 11 7/8 in. (30.2 x 30.2 cm)

(i) Executed in 1997, this work is number 3 from an edition of 10.

(ii) Executed in 1996, this work is number 7 from an edition of 10.

(iii) Executed in 1997, this work is number 8 from an edition of 10.

(iv) Executed in 1996, this work is number 5 from an edition of 10.

(v) Executed in 1995, this work is number 4 from an edition of 10.

(vi) Executed in 1997, this work is number 4 from an edition of 10.

**Estimate**

\$6,000 — 8,000

[Go to Lot](#)



**Provenance**

Galerie Paul Andriessse, Amsterdam

Marianne Boesky Gallery, New York

Acquired from the above by the present owner

**Exhibited**

(i, ii; iv, vi) London, The Photographers' Gallery; Middelburg, De Kabinetten van de Vieeshal, *Hellen van Meene*, August 6, 1999–March 12, 2000, pp. 1–2, 8, 10 (other examples exhibited and illustrated, pp. 1–2, 8, 10)

(v; vi) Baltimore, Contemporary Museum; Palm Beach Institute of Contemporary Art, *Imperfect Innocence: The Debra and Dennis Scholl Collection*, January 11–June 15, 2003, pp. 118, 119 (detail illustrated, front cover; other examples exhibited and illustrated)

**Literature**

(ii–iii; v–vi) Hellen van Meene, *Hellen van Meene: Untitled*, Milan, 2000, pp. 5, 43, 55, 59 (other examples illustrated)

(i–v) Andrew Hiller, ed., *Hellen van Meene: Portraits*, New York, 2004, pp. 5, 9, 52, 85, 86 (other examples illustrated)

(ii–iii; vi) Hellen van Meene and Martin Barnes, *The Years Shall Run Like Rabbits*, New York, 2015, pp. 6, 18–19, 27, 39, 69, 75, 263–264 (other examples illustrated)



166

**Paul Anthony Smith**

*Untitled*

signed, titled and dated "PAUL ANTHONY SMITH 2017 UNTITLED" on the reverse of the mount; further signed and dated "PAUL ANTHONY SMITH 2017 Paul Anthony Smith" on the reverse of the backing board  
unique picotage on inkjet print with spray paint  
mounted to museum board  
40 x 26 1/4 in. (101.6 x 66.7 cm)  
Executed in 2017.

**Estimate**

\$7,000 — 10,000

[Go to Lot](#)



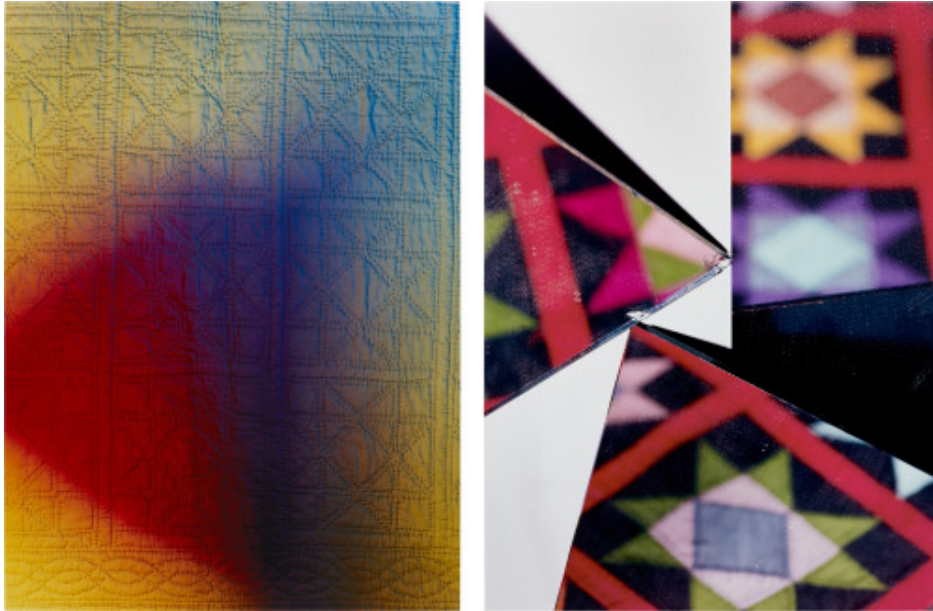
**Provenance**

The Green Gallery, Milwaukee

Acquired from the above by the present owner

**Exhibited**

Milwaukee, The Green Gallery, *Paul Anthony Smith*, January 12–April 7, 2018



167

**Eileen Quinlan**

*Two works: (i) Creep 2; (ii) Crazy Quilt*

each signed "Eileen Quinlan" on a label affixed to the reverse of the backing board

chromogenic print flush-mounted to Plexiglas  
each 40 x 30 in. (101.6 x 76.2 cm)

Executed in 2011, these works are each number 1 from an edition of 3 plus 2 artist's proofs.

**Estimate**

\$4,000 — 6,000

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**Provenance**

Miguel Abreu Gallery, New York

Acquired from the above by the present owner

**Exhibited**

(i–ii) Los Angeles, Overduin & Kite, *Constant Comment*, November 20, 2011–January 7, 2012

(another example exhibited)

(i) Zurich, Mai 36 Galerie, *Printed*, August 30–October 20, 2012 (another example exhibited)

(ii) New York, Miguel Abreu Gallery, *Mind Craft*, February 28–April 17, 2016 (another example exhibited)

(i) Kunstverein für die Rheinlande und Westfalen, Düsseldorf, *Eileen Quinlan: WAIT FOR IT*, May 18–August 11, 2019 (another example exhibited)

**Literature**

(i) Anna Capurso, “The work of Eileen Quinlan,” *Juxtapoz*, June 10, 2014, online (another example illustrated)

(i) *Objects Recognized in Flashes*, exh. cat., mumok, Vienna, 2019, pp. 18, 242 (another example illustrated, p. 242)

(i–ii) Cay Sophie Rabinowitz, ed., *Eileen Quinlan: Good Enough*, New York, 2019 pp. 71, 179

(illustrated, p. 71; Overduin & Kite, Los Angeles 2011–2012 installation view illustrated, p. 78)

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168

**Corey Mason**

*Blue Summer Blue*

signed with the artist's initial, titled and dated "2020

M 2019 Blue Summer Blue" on the reverse

silkscreen ink on linen

78 x 60 in. (198.1 x 152.4 cm)

Executed in 2019–2020.

**Estimate**

\$8,000 — 10,000

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168

Corey Mason

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**Provenance**

COUNTY Gallery, Palm Beach

Acquired from the above by the present owner



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169

**Robert Longo**

*Black Flag #5*

signed, partially titled and dated "Bk Fg Robert Longo

'89" on the reverse of the backing board

charcoal on paper

59 1/2 x 76 3/4 x 4 in. (151.1 x 194.9 x 10.2 cm)

Executed in 1989.

**Estimate**

\$50,000 — 70,000

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Jasper Johns, *White Flag*, 1955, Image: © The Metropolitan Museum of Art, New York / Art Resource, NY, Artwork: © 2022 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), New York

*"The fact that I make these drawings out of charcoal is in itself quite profound, because it's a mourning material. It's burnt. It's dust. They're incredibly fragile."*  
—Robert Longo

#### Provenance

Metro Pictures, New York

Private Collection, USA

Christie's, New York, March 6, 2014, lot 56

Acquired at the above sale by the present owner

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170

**Robert Longo**

*Study for Race Car Crash*

signed, titled and dated "STUDY FOR RACE CAR  
CRASH Robert Longo 2012" lower edge

ink and charcoal on vellum

13 1/2 x 20 in. (34.3 x 50.8 cm)

Executed in 2012.

**Estimate**

\$30,000 — 40,000

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**Provenance**

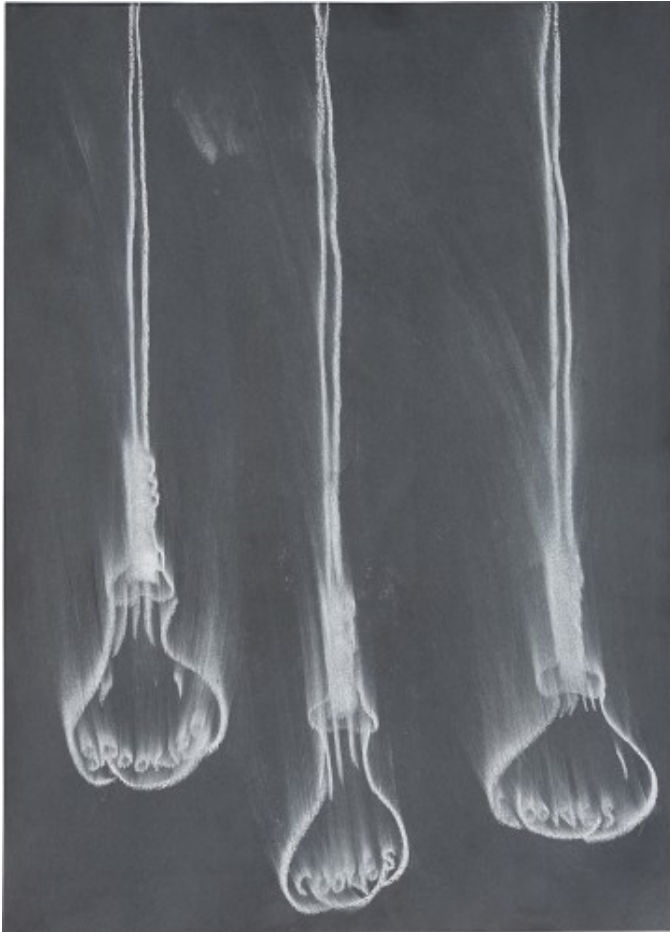
Private Collection

Phillips, New York, May 16, 2014, lot 291

Acquired at the above sale by the present owner

**Exhibited**

Ridgefield, The Aldrich Contemporary Art Museum, *Robert Longo: The Capitol Project*, March 24–August 25, 2013



171

**Gary Simmons**

*Untitled*

signed and dated "Gary Simmons 94" on the reverse

chalk and slate paint on paper

image 28 x 20 in. (71.1 x 50.8 cm)

sheet 30 x 22 1/4 in. (76.2 x 56.5 cm)

Executed in 1994.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



**Provenance**

Galerie Philippe Rizzo, Paris

Acquired from the above by the present owner



172

**Julie Mehretu**

*Untitled*

signed and dated "Julie Mehretu 2014" on the reverse

ink on paper

20 x 16 in. (50.8 x 40.6 cm)

Executed in 2014.

**Estimate**

\$12,000 — 18,000

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172

Julie Mehretu

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Provenance

Private Collection



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173

**Elaine de Kooning**

*Abstract Landscape Composition*

signed and dated "E de K '65" lower right

watercolor on paper

17 x 23 1/2 in. (43.2 x 59.7 cm)

Executed in 1965.

**Estimate**

\$8,000 — 12,000

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**Provenance**

Brentano's, Inc., New York

Private Collection, New York

Lilac Gallery, New York

Acquired from the above by the present owner in July 2019

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174

**Helen Marden**

*Mere*

signed and dated "Helen Marden '93" lower right  
watercolor on paper  
30 x 24 in. (76.2 x 61 cm)  
Executed in 1993.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)



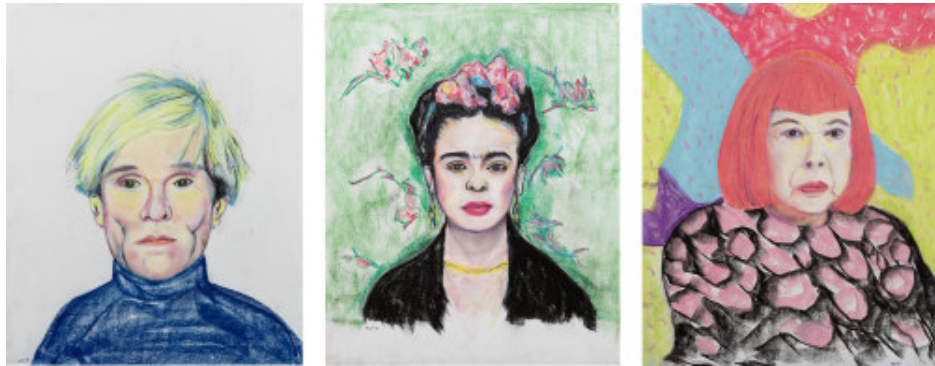
**Provenance**

Foundation for Contemporary Performance Arts, New York

Acquired from the above by the present owner

**Exhibited**

New York, Leo Castelli Gallery, *Drawings: 30th Anniversary Exhibition To Benefit the Foundation for Contemporary Performance Arts*, December 11, 1993–January 8, 1994



175

**Marc Richards**

*Three works: (i) Andy Warhol; (ii) Frida Kahlo; (iii) Yayoi Kusama*

(i) signed with the artist's initials and dated "MR '18"  
lower left

(ii) signed with the artist's initials and dated "MR '19"  
lower left

(iii) signed with the artist's initials and dated "MR '18"  
lower right

pastel on paper  
each 17 x 14 in. (43.2 x 35.6 cm)

(i, iii) Executed in 2018.

(ii) Executed in 2019.

**Estimate**

\$5,000 — 7,000

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175

Marc Richards

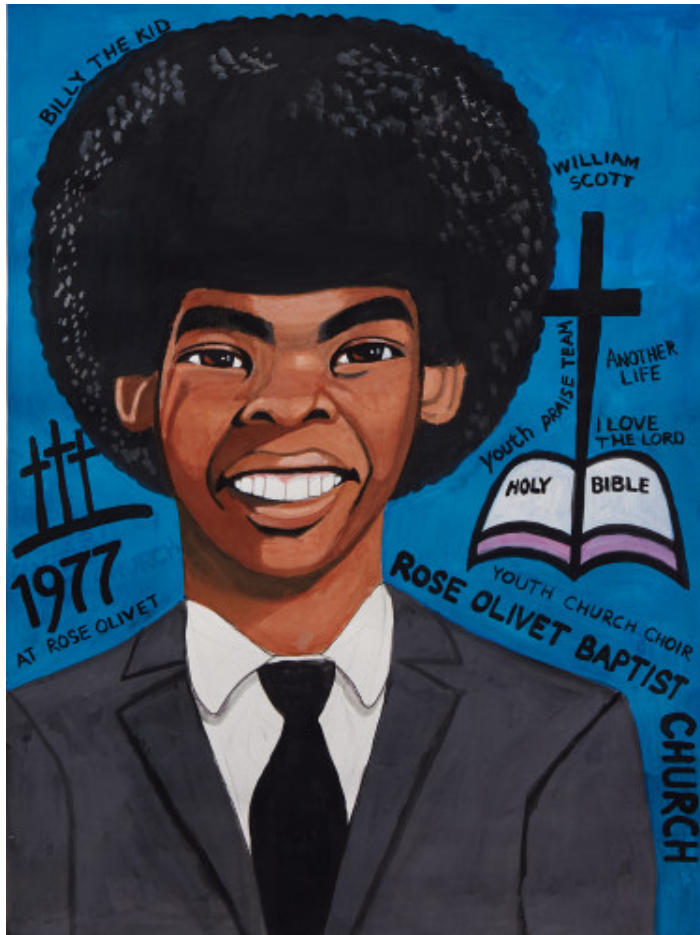
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**Provenance**

Acquired directly from the artist by the present owner

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176

**William Scott**

*Untitled*

signed with the artist's initials and inscribed "WS 350"  
on the reverse

acrylic on paper

24 x 18 in. (61 x 45.7 cm)

Painted in 2020.

Estimate

\$3,000 — 5,000

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**Provenance**

Creative Growth, Oakland

Ortuzar Projects, New York

Acquired from the above by the present owner

**Literature**

"Preview: A First Look At Independent New York 2021," *Something Curated*, August 18, 2021,  
online (illustrated)



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177

**Wangechi Mutu**

*Death by Mariposa*

signed, titled and dated "Death By Mariposa Wangechi Mutu 2006" lower right

ink, acrylic, paper collage and contact paper on Mylar  
17 1/4 x 25 1/4 in. (43.8 x 64.1 cm)

Executed in 2006.

**Estimate**

\$18,000 — 22,000

[Go to Lot](#)



**Provenance**

Gladstone Gallery, New York

Acquired from the above by the present owner

**Literature**

Laurent Dubois and Kaiama L. Glover, eds., "New Narratives of Haiti," *Transitions*, vol. 111, p. 171 (illustrated)

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178

**Tunji Adeniyi-Jones**

*Untitled*

signed "Tunji Adeniyi-Jones" on the reverse

ink on paper

5 7/8 x 4 5/8 in. (14.9 x 11.7 cm)

Executed in 2018.

**Estimate**

\$3,000 — 5,000

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**Provenance**

Nicelle Beauchene Gallery, New York

Acquired from the above by the present owner

**Exhibited**

New York, Nicelle Beauchene Gallery, *Tunji Adeniyi-Jones: Works on Paper*, December 16–February 3, 2019

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179

**Maria Farrar**

*Konbrella*

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

pastel on paper

16 1/2 x 11 3/4 in. (41.9 x 29.8 cm)

Executed in 2019.

**Estimate**

\$4,000 — 6,000

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179

**Maria Farrar**

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**Provenance**

Ota Fine Arts, Singapore

Acquired from the above by the present owner

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180

**Calvin Marcus**

*Platter with Trout*

watercolor, wax, vinyl paint, oil crayon and gesso on  
cardboard

12 x 20 in. (30.5 x 50.8 cm)

Executed circa 2014.

**Estimate**

\$5,000 — 7,000

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180

Calvin Marcus

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Provenance

Private Collection



New Now

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181

**Cecily Brown**

*Untitled*

signed, inscribed and dated "Cecily Brown '99 #50" on the reverse

watercolor on paper

14 x 20 in. (35.6 x 50.8 cm)

Executed in 1999.

**Estimate**

\$10,000 — 15,000

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181

Cecily Brown

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Provenance

Private Collection

New Now

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182

**Jan-Ole Schiemann**

*Untitled from the series Osc Mix*

signed and dated "Jan-Ole Schiemann '16" lower right;  
signed, partially titled and dated "Jan-Ole Schiemann  
2016 OSC MIX" on the reverse  
graphite on paper  
23 3/4 x 19 3/4 in. (60.3 x 50.2 cm)  
Executed in 2016.

**Estimate**

\$3,000 — 5,000

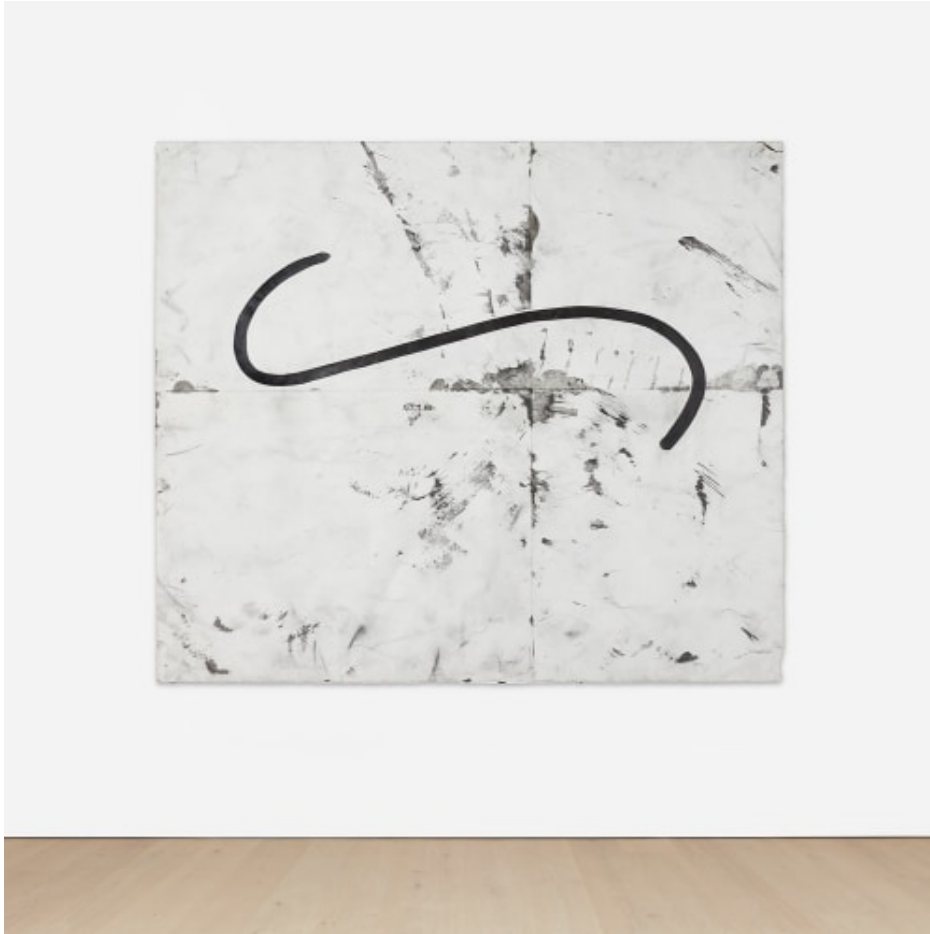
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**Provenance**

Nino Mier Gallery, Los Angeles

Acquired from the above by the present owner



183

**Tony Lewis**

*Progression*

titled "progression" upper right; titled  
""PROGRESSION"" on the reverse  
graphite, graphite powder and tape on 4 adjoined  
sheets of paper  
71 1/2 x 83 5/8 in. (181.6 x 212.4 cm)  
Executed in 2014.

**Estimate**

\$8,000 — 12,000

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**Provenance**

Shane Campbell Gallery, Chicago

Acquired from the above by the present owner

**Literature**

Kate Haveles, "10 Artists to Watch at Art Los Angeles Contemporary," *Artsy*, January 27, 2015, online (illustrated)



184

**Tomma Abts**

*Untitled #27*

signed, partially titled and dated "Tomma Abts (27)  
2005" on the reverse

graphite and colored pencil on paper  
33 x 23 1/4 in. (83.8 x 59.1 cm)

Executed in 2005.

**Estimate**

\$12,000 — 18,000

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**Provenance**

Galerie Daniel Buchholz, Cologne

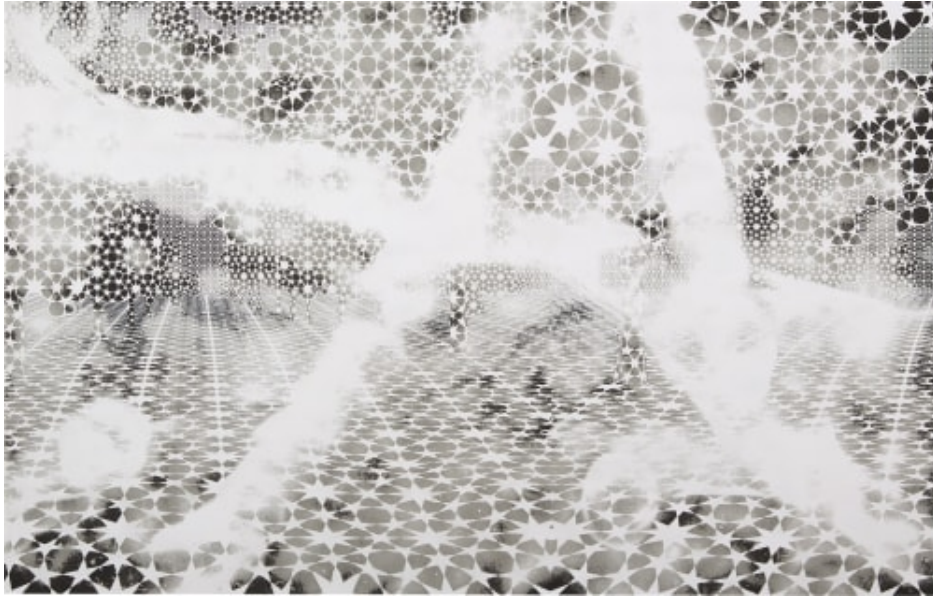
David Zwirner, New York

Acquired from the above by the present owner



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185

**Toby Ziegler**

*capability*

signed and dated "Toby Ziegler 2019" on the reverse  
paper on Dibond

43 x 67 5/8 in. (109.2 x 171.8 cm)

Executed in 2019.

**Estimate**

\$5,000 — 7,000

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**Provenance**

Courtesy of the Artist and Simon Lee Gallery, London

Artsy, American Friends of Museums in Israel: Benefit Auction, September 23, 2020, lot 55

Private Collection, New York

Acquired from the above by the present owner



186

### Ceal Floyer

*Ink on Paper*

ink on paper, in artist's frame, in 30 parts  
each sheet 9 3/4 x 12 1/8 in. (24.8 x 30.8 cm)  
each artist's frame 15 x 12 in. (38.1 x 30.5 cm)  
installation dimensions approximately 79 x 78 in.  
(200.7 x 198.1 cm)  
Executed in 2007.

**Estimate**

\$12,000 — 18,000

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186

Ceal Floyer

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**Provenance**

303 Gallery, New York

Acquired from the above by the present owner



187

**Günther Förg**

*Untitled*

signed and dated "Förg 90" upper right

gouache on paper

21 7/8 x 19 1/2 in. (55.6 x 49.5 cm)

Painted in 1990, this work is recorded in the archive of  
Günther Förg as no. WVF.90.P.0659.

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

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



**Provenance**

Private Collection, Germany

Phillips, London, April 13, 2016, lot 108

Acquired at the above sale by the present owner

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188

**Esteban Vicente**

*Untitled*

signed "Esteban Vicente" lower right

paper collage on board

6 x 8 in. (15.2 x 20.3 cm)

Executed circa 1990.

**Estimate**

\$5,000 — 7,000

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188

Esteban Vicente

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**Provenance**

Private Collection (gifted by the artist)

Thence by descent to the present owner



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189

**Esteban Vicente**

*Untitled*

signed "Esteban Vicente" lower right; signed and dated "Esteban Vicente 1996" on the reverse  
paper collage on canvas  
15 7/8 x 22 in. (40.3 x 55.9 cm)  
Executed in 1996.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



**Provenance**

Private Collection (gifted by the artist)

Thence by descent to the present owner



190

**Thomas Nozkowski**

*Untitled (8-93)*

signed "Thomas Nozkowski" on the reverse; titled and dated "(8-93) UNTITLED (8-93), 2007" on the stretcher

oil on linen laid on panel  
22 x 28 in. (55.9 x 71.1 cm)  
Painted in 2007.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

PaceWildenstein, New York (acquired directly from the artist)

Private Collection (acquired from the above in 2010)

Stephen Friedman Gallery, London

Acquired from the above by the present owner

**Exhibited**

New York, PaceWildenstein, *Thomas Nozkowski: Recent Work*, April 4–May 3, 2008, pp. 20–21, 65 (illustrated, p. 21)

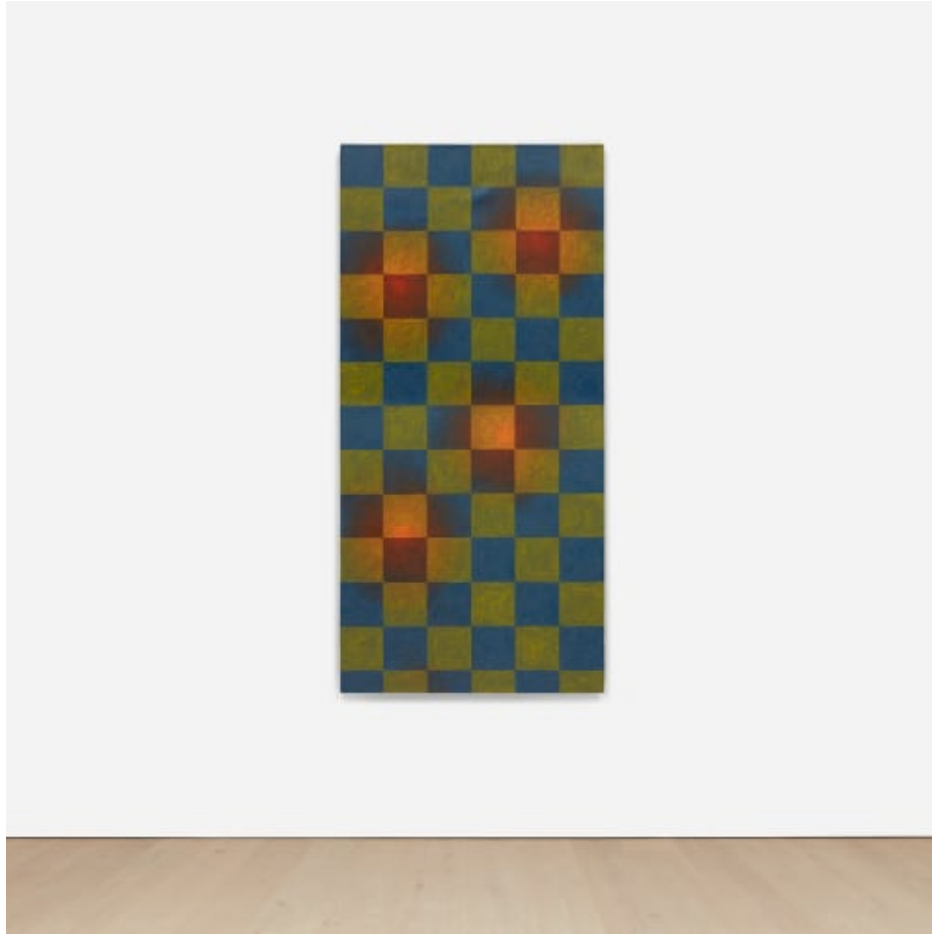
**Literature**

David Carrier, "Thomas Nozkowski," *ArtUS*, vol 21, no. 23, Summer 2008, p. 30 (illustrated)

John Yau, *Thomas Nozkowski*, London, 2017, no. 75, p. 104 (illustrated)

## New Now

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191

**Peter Schuyff**

*Untitled*

signed and inscribed "Schuyff XCIIV" on the reverse

oil on linen

75 x 36 in. (190.5 x 91.4 cm)

Painted circa 1988.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



191

Peter Schuyff

---

**Provenance**

Acquired directly from the artist by the present owner in 1989

New Now

New York Auction / 28 September 2022 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROBERT AND  
LORETTA LIFTON

192

**Harvey Quaytman**

*Merlin*

signed, titled and dated "Harvey Quaytman 'MERLIN'  
1988" on the overlap

acrylic and crushed glass on canvas

28 1/4 x 28 1/4 in. (71.8 x 71.8 cm)

Executed in 1988.

**Estimate**

\$7,000 — 10,000

[Go to Lot](#)



192

Harvey Quaytman

---

**Provenance**

Nielsen Gallery, Boston

Acquired from the above by the present owner



## New Now

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PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR  
BEING SOLD TO BENEFIT THE GEISEL SCHOOL OF  
MEDICINE AT DARTMOUTH COLLEGE

193

### Alan Shields

*3, 4, 5, 6 Preponderus Chool*

signed, titled and dated ""3, 4, 5, 6, - Preponderus  
CHOOOL" Alan Shields '69" on the reverse  
acrylic on stitched and unstretched canvas  
92 x 138 1/8 in. (233.7 x 350.8 cm)  
Painted in 1969.

#### Estimate

\$3,000 — 5,000

[Go to Lot](#)



193

Alan Shields

---

**Provenance**

Acquired directly from the artist by the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



194

**Elizabeth Neel**

*Chop for the Original Tools*

signed and dated "Elizabeth Neel 2016" on the reverse

acrylic on canvas

76 1/4 x 85 1/4 in. (193.7 x 216.5 cm)

Painted in 2016.

**Estimate**

\$6,000 — 8,000

[Go to Lot](#)



194

Elizabeth Neel

---

**Provenance**

Pilar Corrias, London

Acquired from the above by the present owner

New Now

New York Auction / 28 September 2022 / 10am EDT



195

**Raffi Kalenderian**

*Dasha (Plants)*

signed, titled and dated ""Dasha (Plants)" Raffi  
Kalenderian 2014" on the reverse

oil on canvas

62 1/4 x 72 1/8 in. (158.1 x 183.2 cm)

Painted in 2014.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Susanne Vielmetter Los Angeles Projects

Acquired from the above by the present owner

**Exhibited**

Susanne Vielmetter Los Angeles Projects, *Raffi Kalenderian*, May 31–July 5, 2014

New Now

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196

**William Osorio**

*Paraíso I*

signed, titled and dated "William Osorio Paraíso I  
2020" on the reverse

oil and acrylic on canvas

55 x 66 in. (139.7 x 167.6 cm)

Painted in 2020.

**Estimate**

\$7,000 — 9,000

[Go to Lot](#)



**Provenance**

LnS Gallery, Miami

Acquired from the above by the present owner

**Exhibited**

Miami, LnS Gallery, *William Osorio: Margins of Truth*, March 20–May 22, 2021, pp. 13, 28–29

(illustrated, p. 28; detail illustrated, p. 29)



## New Now

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197

### Dale Lewis

*Tarka Dal*

signed, titled and dated "'TARKA DAL' '2016' D.  
LEWIS." on the reverse

oil, acrylic and spray paint on canvas  
77 5/8 x 156 1/2 in. (197.2 x 397.5 cm)  
Executed in 2016.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



**Provenance**

Edel Assanti, New York

Acquired from the above by the present owner

**Exhibited**

Norwich, East Gallery at the Norwich University of the Arts, *Jerwood Painting Fellowships*,  
February 7–April 1, 2017

**Literature**

Simon Parkin, "New works by three outstanding upcoming painters on show in Norwich," *Eastern Daily Press*, February 17, 2017, online (illustrated)

New Now

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198

**Natalie Frank**

*War*

oil on canvas

79 7/8 x 124 1/14 in. (202.9 x 315.1 cm)

Painted in 2005.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



**Provenance**

Tilton Gallery, New York

Acquired from the above by the present owner

**Exhibited**

New York, Tilton Gallery, *School Days*, January 13–February 25, 2006

**Literature**

Calvin Tomkins, "Artists in Their Youth," *The New Yorker*, February 27, 2006, p. 31



199

**Odinakachi Okoroafor**

*Chidiogo*

signed and dated "Odinakachi Okoroafor 2021" center right; signed, titled and dated "Okoroafor, Odinakachi CHIDIOGO 2021" on the reverse  
acrylic and photo transfer on canvas  
50 x 40 1/8 in. (127 x 101.9 cm)  
Executed in 2021.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



**Provenance**

Private Collection (acquired directly from the artist)

Acquired from the above by the present owner



200

**Becky Kolsrud**

*Three Graces (Beauty/Ariel)*

signed, titled and dated "B. Kolsrud 2016 Three Graces (Beauty/Ariel)" on the reverse

oil, pastel and plastisol on canvas

24 x 20 in. (61 x 50.8 cm)

Executed in 2016.

**Estimate**

\$3,000 — 4,000

[Go to Lot](#)



200

Becky Kolsrud

---

**Provenance**

Tif Sigfrids, Los Angeles

Acquired from the above by the present owner

**Literature**

Casey Lesser, "These 20 Female Artists Are Pushing Figurative Painting Forward," *Artsy*, June 10, 2016, online



New Now

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201

**Todd Bienvenu**

*Beach Shadow*

signed and dated "TODD BIENVENU 2016" on the reverse

acrylic on canvas

53 x 46 1/2 in. (134.6 x 118.1 cm)

Painted in 2016.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

Life on Mars Gallery, New York

Acquired from the above by the present owner

**Literature**

"Young Artist to Watch... Todd Bienvenu," *FAD Magazine*, October 4, 2016, online (illustrated)

Emily Burns, "Q&A with Todd Bienvenu," *Maake Magazine*, online (illustrated)

## New Now

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202

**Anj Smith**

*New Dawn*

signed and dated "2006 ANJ SMITH" on the overlap;

titled ""NEW DAWN"" on the stretcher

oil on linen

7 3/4 x 10 in. (19.7 x 25.4 cm)

Painted in 2006.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Ibid. Projects, London

Acquired from the above by the present owner

New Now

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203

LOT OFFERED WITH NO RESERVE

**Jake and Dinos Chapman**

*One Day You Will No Longer Be Loved XVI*

oil on found canvas

24 x 18 1/8 in. (61 x 46 cm)

Painted in 2008.

**Estimate**

\$10,000 — 15,000 •

[Go to Lot](#)



**Provenance**

White Cube, London

Acquired from the above by the present owner

**Exhibited**

London, White Cube, *If Hitler Had Been a Hippy How Happy Would We Be*, May 30–July 12, 2008

**Literature**

Jake and Dinos Chapman and FUEL, eds., *Flogging a Dead Horse: The Life and Works of Jake & Dinos Chapman*, New York, 2011, p. 298 (illustrated)

New Now

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204

**Jonas Burgert**

*schwindet und flieht*

signed, titled and dated "-schwindet und flieht- 2015

Jonas Burgert" on the reverse

oil on canvas

35 1/2 x 31 1/2 in. (90.2 x 80 cm)

Painted in 2015.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)



**Provenance**

Private Collection

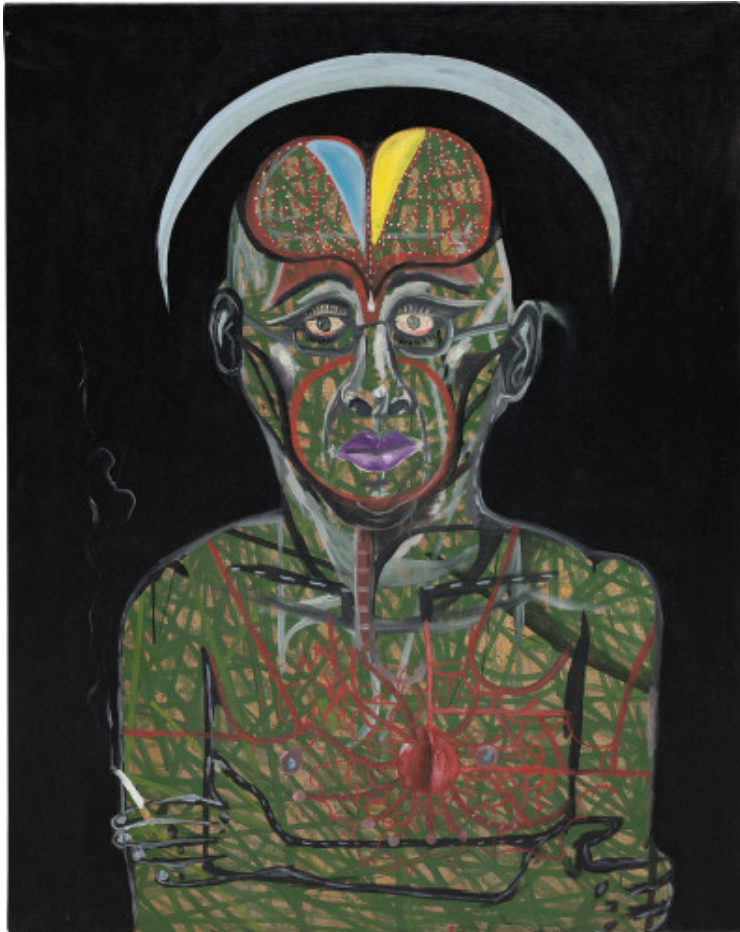
Paddle8, Contemporary Art Museum St. Louis Benefit Auction, April 24, 2015, lot 20

Acquired at the above sale by the present owner

**Literature**

*Jonas Burgert: Sinn frisst*, exh. cat., Arp Museum Bahnhof Rolandseck, Bonn, 2020, pp. 212, 230  
(illustrated, p. 212)





205

**Jakub Julian Ziolkowski**

*Untitled*

signed and dated "JAKUB JULIAN ZIÓŁKOWSKI 2007"

on the reverse

oil on canvas

40 3/4 x 32 1/4 in. (103.5 x 81.9 cm)

Painted in 2007.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



205

Jakub Julian Ziolkowski

---

**Provenance**

Galeria Foksal, Warsaw

Acquired from the above by the present owner

New Now

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206

**Ellen Gronemeyer**

*Wo die Sonne verstaubt*

oil on canvas

63 1/4 x 55 1/8 in. (160.7 x 140 cm)

Painted in 2017.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Kimmerich Gallery, Berlin

Acquired from the above by the present owner

**Exhibited**

Berlin, Kimmerich Gallery, *Ellen Gronemeyer: Bochum*, April 29–June 17, 2017

New Now

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207

**Wilhelm Sasnal**

*Untitled*

signed and dated "WILHELM SASNAL 2003/2012" on  
the overlap

oil on canvas

74 1/2 x 61 in. (189.2 x 154.9 cm)

Painted in 2012.

**Estimate**

\$30,000 — 40,000

[Go to Lot](#)



**Provenance**

Hauser & Wirth, Zurich

Acquired from the above by the present owner

**Exhibited**

Zurich, Hauser & Wirth, *Wilhelm Sasnal*, June 9–July 27, 2013

New Now

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208

**Werner Büttner**

*Warteschleife am Nichts (Holding Loop in the Void)*

signed and dated "15 Büttner" lower right

oil on canvas

59 1/4 x 74 3/4 in. (150.5 x 189.9 cm)

Painted in 2015.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



**Provenance**

Marlborough, London

Acquired from the above by the present owner

**Exhibited**

London, Marlborough, *Werner Büttner: Plenty of Room for all Sorts of Happiness*, May 23–June 23, 2018, no. 26, pp. 53, 77 (illustrated, p. 53)



New Now

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209

LOT OFFERED WITH NO RESERVE

**Tracey Emin**

*Get Ready For The Fuck of your life*

signed, titled and dated "Get Ready For The Fuck of  
your life Tracey Emin 2007" lower edge  
embroidered cotton

41 3/8 x 39 in. (105.1 x 99.1 cm)

Executed in 2007.

**Estimate**

\$25,000 — 35,000 •

[Go to Lot](#)



**Provenance**

Gagosian Gallery, Los Angeles

Acquired from the above by the present owner

**Exhibited**

Los Angeles, Gagosian Gallery, *Tracey Emin: You Left Me Breathing*, November 2–December 22, 2007, no. 7, n.p. (installation view illustrated)



210

**Damien Hirst**

*The Empresses*

each signed "Damien Hirst" on a label affixed to the reverse of the mount

Laminated Giclée print on aluminum composite panel  
screen-printed with glitter, in 5 parts

each 39 3/8 x 39 3/8 in. (100 x 100 cm)

Executed in 2022, this work is number 343 from the following editions:

(i) *Wu Zetian* (H10-1), an edition of 2,853.

(ii) *Nūr Jahān* (H10-2), an edition of 3,041.

(iii) *Theodora* (H10-3), an edition of 3,315.

(iv) *Suiko* (H10-4), an edition of 3,310.

(v) *Taytu Betul* (H10-5), an edition of 2,814.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



**Provenance**

Heni Editions, London

Acquired from the above by the present owner

New Now

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PROPERTY FROM THE ANTHONY LUCAS TRUST

211

**Torben Giehler**

*Exit Underground*

signed, titled and dated "TORBEN GIEHLER » EXIT  
UNDERGROUND 5-4-99" on the reverse

acrylic on canvas

61 1/4 x 90 in. (155.6 x 228.6 cm)

Painted in 1999.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



**Provenance**

Anthony Lucas (acquired directly from the artist in 1999)

Thence by descent to the present owner

**Exhibited**

School of the Museum of Fine Arts, Boston, *1999 Fifth Year Competition & Exhibition*, 1999

**Literature**

Torben Giehler and Merrily Kerr, *Torben Giehler*, Cologne, 2004, p. 71 (illustrated)

New Now

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212

**Friedrich Kunath**

*A Brief History of Love*

signed "Friedrich Kunath" on a label affixed to the reverse

acrylic on canvas

78 x 58 in. (198.1 x 147.3 cm)

Painted in 2013.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

Andrea Rosen Gallery, New York

Acquired from the above by the present owner

**Literature**

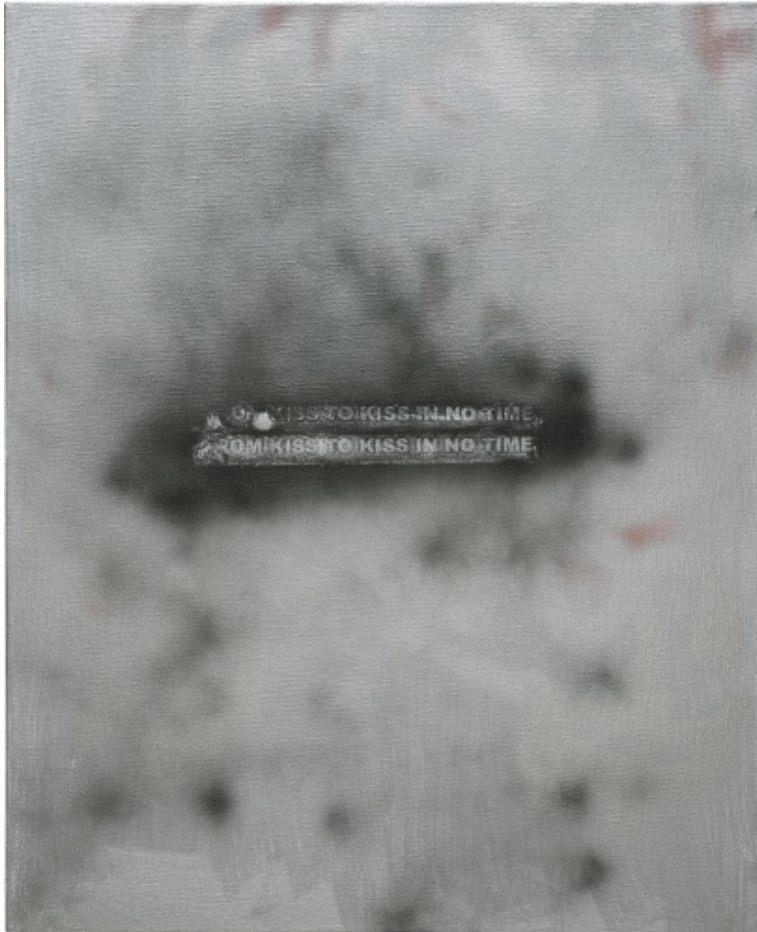
Friedrich Kunath, *Friedrich Kunath: I Don't Worry Anymore*, New York, 2018, pp. 182, 299

(illustrated, p. 182, dated 2013–2014)



New Now

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213

**Stefan Brüggemann**

*Kiss Dub from the series Time Paintings*

signed, titled and inscribed "KISS DUB (TIME  
PAINTING) Brüggemann" on the reverse  
aluminum paint and spray paint on canvas  
27 1/2 x 22 3/8 in. (69.9 x 56.8 cm)  
Executed in 2015.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



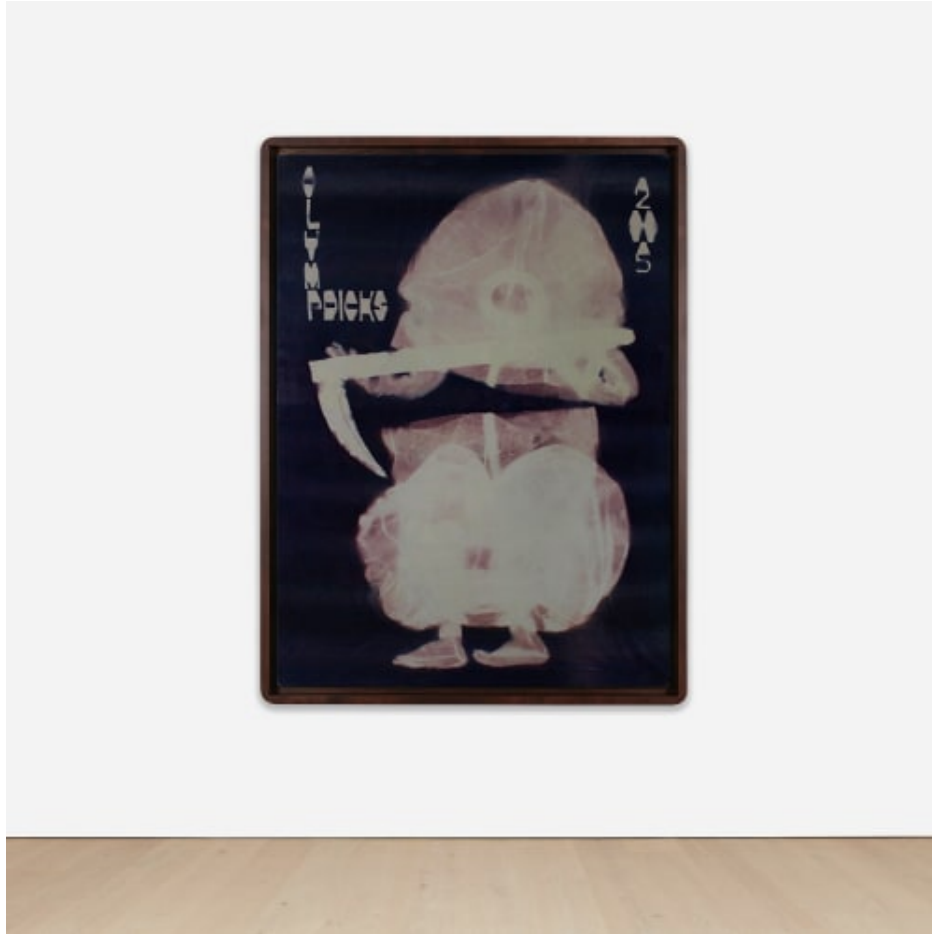
**Provenance**

FIFI Projects, Mexico City

Acquired from the above by the present owner

## New Now

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214

### Andra Ursuța

#### *Olympdicks*

dye on velvet mounted to panel, in artist's frame  
panel 73 x 53 1/2 in. (185.4 x 135.9 cm)  
artist's frame 77 1/2 x 58 in. (196.9 x 147.3 cm)  
Executed in 2015.

#### Estimate

\$40,000 — 60,000

[Go to Lot](#)





Installation view of the present work (New York, Ramiken Crucible, *Andra Ursuța: Ο Νότος θα εγερθεί ξανά*, June 7–July 12, 2015). Artwork: © Andra Ursuța.

#### Provenance

Ramiken Crucible, New York

Acquired from the above by the present owner

#### Exhibited

New York, Ramiken Crucible, *Andra Ursuța: Ο Νότος θα εγερθεί ξανά*, June 7–July 12, 2015

#### Literature

Josephine Graf and Dana Kopel, "Andra Ursuța's (Anti-)Monumental Impulse," *X-TRA*, vol. 19, no. 2, Winter 2016, p. 45 (Ramiken Crucible, New York, 2015 installation view illustrated)

Alex Greenberger, "Ramiken Gallery Wins Armory Show's Inaugural Gramercy International Prize," *ARTnews*, January 31, 2019, online (Ramiken Crucible, New York, 2015 installation view illustrated)

New Now

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215

**Josh Smith**

*Untitled*

signed and dated "Josh Smith 2008" on the reverse  
oil on panel

60 x 48 in. (152.4 x 121.9 cm)

Painted in 2008.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

Luhring Augustine, New York

Acquired from the above by the present owner

**Exhibited**

New York, Greene Naftali Gallery and Matthew Marks Gallery, *Painting: Now and Forever, Part II*,  
July 3–August 15, 2008

## New Now

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216

**Josh Smith**

*Untitled*

signed and dated "Josh Smith 2008" on the reverse  
oil on canvas

20 x 16 in. (50.8 x 40.6 cm)

Painted in 2008.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



**Provenance**

Luhring Augustine, New York

Acquired from the above by the present owner

**Exhibited**

New York, Greene Naftali Gallery and Matthew Marks Gallery, *Painting: Now and Forever, Part II*,  
July 3–August 15, 2008



New Now

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217

**Patricia Treib**

*Russian Icon*

signed, titled and dated "Patricia Treib 2011 "Russian Icon"" on the reverse

oil on canvas

67 1/8 x 50 1/4 in. (170.5 x 127.6 cm)

Painted in 2011.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Tibor de Nagy Gallery, New York

Acquired from the above by the present owner

**Exhibited**

New York, Golden Gallery, *We Remembered, We Anticipated a Peacock, and We Find a Peony*,

October 20–December 18, 2011

## New Now

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218

### Jean-Baptiste Bernadet

*Untitled (Fugue - Screen III)*

oil and cold wax on canvas, in 5 parts  
each canvas 78 3/4 x 44 3/4 in. (200.0 x 113.8 cm)  
installation dimensions variable, approximately 78 3/4  
x 222 1/2 in. (200.0 x 565.2 cm)  
Executed in 2015.

#### Estimate

\$20,000 — 30,000

[Go to Lot](#)



**Provenance**

NEOCHROME, Turin

Acquired from the above by the present owner

**Exhibited**

Turin, Palazzo Saluzzo Paesana; Turin, NEOCHROME, *The Third Act (Part 1)*, October 29–December 19, 2015

**Literature**

Marc LeBlanc, “‘The Third Act’ at Palazzo Saluzzo Paesana and NEOCHROME, Turin,” *Mousse Magazine*, November 28, 2015, online (Palazzo Saluzzo Paesana, Turin, 2015 installation view illustrated)

## New Now

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PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

219

### Israel Lund

*Untitled*

signed and dated "ISRAEL LUND Israel Lund 2015" on  
the overlap

acrylic on raw canvas

88 1/8 x 68 in. (223.8 x 172.7 cm)

Painted in 2015.

Please note that this work can be installed in either a  
vertical or horizontal orientation.

#### Estimate

\$12,000 — 18,000

[Go to Lot](#)



**Provenance**

David Lewis Gallery, New York

Acquired from the above by the present owner

New Now

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220

**Dan Colen**

*Untitled*

signed and dated "Daniel Colen 2008" on the overlap;  
further signed and dated "Daniel Colen 2008" on the  
stretcher; further signed "Daniel Colen" on a label  
affixed to the reverse of the backing board

oil on canvas

36 x 24 in. (91.4 x 61 cm)

Painted in 2008.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



220

Dan Colen

---

**Provenance**

Peres Projects, Berlin

Acquired from the above by the present owner



## New Now

New York Auction / 28 September 2022 / 10am EDT



221

### Dan Rees

#### *Untitled*

signed and dated "Dan Rees 2014" on the reverse

Plasticine on panel, in artist's frame

panel 79 x 58 7/8 in. (200.7 x 149.5 cm)

artist's frame 79 3/4 x 59 5/8 in. (202.6 x 151.4 cm)

Executed in 2014.

#### Estimate

\$12,000 — 18,000

[Go to Lot](#)



221

Dan Rees

---

**Provenance**

Private Collection

Acquired from the above by the present owner



222

**Gelitin**

*Untitled (Mona Lisa)*

signed, numbered and dated "895 GELATIN 2007

Tobias Urban" on the reverse

Plasticine, glitter, wood construction and screws on  
panel

29 7/8 x 31 3/4 x 13 7/8 in. (75.9 x 80.6 x 35.2 cm)

Executed in 2007.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



**Provenance**

Perrotin

Acquired from the above by the present owner

**Exhibited**

Musée d'Art moderne de la Ville de Paris, *La Louvre - Paris*, March 1–April 20, 2008, pp. 74, 107  
(installation view illustrated, p. 74)

**Literature**

Emmanuel Perrotin, “For the Moment | Emmanuel Perrotin Samples Gelitin,” *The Moment*, March 1, 2008, online (illustrated)

## New Now

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223

**Jan Pleitner**

*Untitled*

oil on canvas

63 1/4 x 90 3/4 in. (160.7 x 230.5 cm)

Painted in 2016.

**Estimate**

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Nino Mier Gallery, Los Angeles

Acquired from the above by the present owner

## New Now

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224

### Jannis Varelas

#### *Untitled*

signed and dated "Jannis Varelas 2015" on the reverse  
oil, oilstick, enamel, permanent marker, pastel, acrylic,  
charcoal and graphite on canvas  
79 x 79 in. (200.7 x 200.7 cm)  
Executed in 2015.

#### Estimate

\$6,000 — 8,000

[Go to Lot](#)



224

Jannis Varelas

---

**Provenance**

Galerie Krinzinger, Vienna

Acquired from the above by the present owner





225

**Alex Olson**

*Mirror*

signed, titled and dated ""Mirror" 2014 Alex Olson" on  
the overlap

oil and modeling paste on linen

24 x 18 in. (61 x 45.7 cm)

Executed in 2014.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



225

Alex Olson

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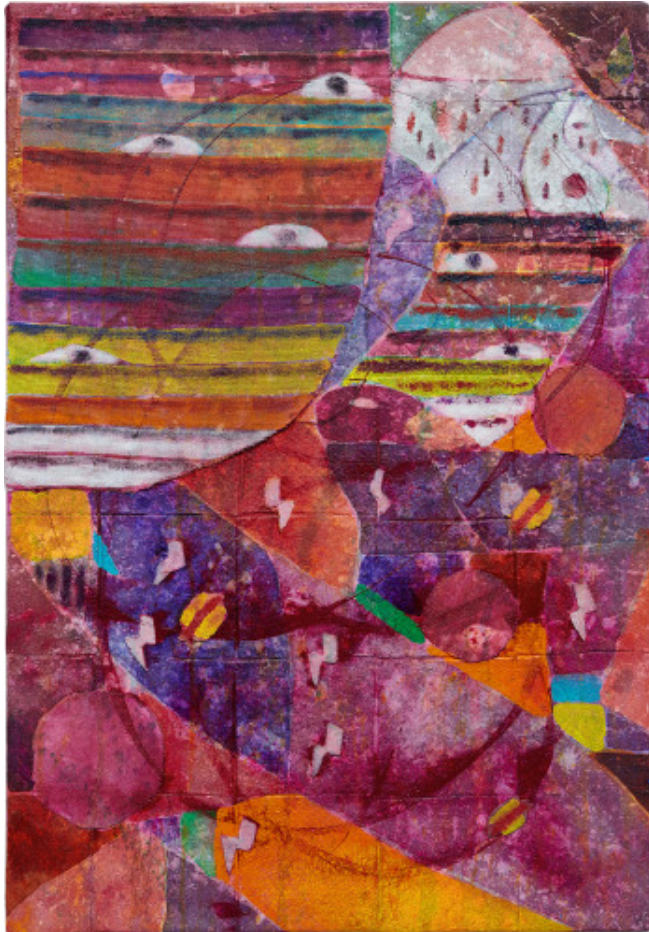
**Provenance**

Shane Campbell Gallery, Chicago

Acquired from the above by the present owner

New Now

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226

**Alexander Tovborg**

*Prometheus*

signed, titled and dated "Alexander Tovborg 2015  
"Prometheus"" on the reverse

acrylic, felt, gold leaf and fabric collage on linen  
25 5/8 x 17 3/4 in. (65.1 x 45.1 cm)

Executed in 2015.

**Estimate**

\$3,000 — 4,000

[Go to Lot](#)



**Provenance**

Nicelle Beauchene Gallery, New York

Acquired from the above by the present owner



227

**Mira Dancy**

*Herfume Perfume Box//Pink*

signed and dated "MIRA DANCY 2014" on the overlap  
acrylic on canvas

26 x 23 in. (66 x 58.4 cm)

Painted in 2014.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



**Provenance**

Chapter NY, New York

Private Collection

Acquired from the above by the present owner

**Exhibited**

New York, Know More Games, *OK WORMHOLE*, September 5–October 18, 2014



New Now

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228

**Cheyney Thompson**

*P31.55-YG31.55-r1.31-b1.31-bg1.31-yr1.31(65.72ml)*

signed and dated "2013 Cheyney Thompson" on the overlap

acrylic on linen

24 1/8 x 20 1/8 in. (61.3 x 51.1 cm)

Painted in 2013.

**Estimate**

\$6,000 — 8,000

[Go to Lot](#)



**Provenance**

Andrew Kreps Gallery, New York

Acquired from the above by the present owner

**Exhibited**

Vancouver, Or Gallery, *After Finitude*, February 23–April 20, 2013

**Literature**

Mitch Speed, "AFTER FINITUDE Or Gallery, Vancouver," *Frieze*, no. 156, June–August 2013, pp. 232–233 (Or Gallery, Vancouver, 2013 installation view illustrated, p. 232)



## New Now

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229

### Cleve Gray

*Two Ducks*

signed and dated "Gray. '63" lower right; titled "Two Ducks" on the reverse

oil canvas laid on panel

20 x 14 in. (50.8 x 35.6 cm)

Painted in 1963.

**Estimate**

\$7,000 — 10,000

[Go to Lot](#)



**Provenance**

Staempfli Gallery, Inc., New York

Acquired from the above by the present owner

New Now

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230

**Daniel Hesidence**

*Untitled from the series Autumn Buffalo*

signed "Daniel Hesidence" on the reverse

oil on canvas

72 x 54 in. (182.9 x 137.2 cm)

Painted in 2009.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



**Daniel Hesidence**

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**Provenance**

D'Amelio Terras, New York

Acquired from the above by the present owner

**Exhibited**

New York, D'Amelio Terras, *Daniel Hesidence: Autumn Buffalo*, October 30–December 23, 2010

## New Now

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231

### Keltie Ferris

*KF + CM 4EVER*

signed, titled and dated "KELTIE FERRIS 2010 KF + CM 4EVER" on the reverse

oil, acrylic, oil pastel and spray paint on canvas

72 1/4 x 60 1/4 in. (183.5 x 153 cm)

Executed in 2010.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Horton Gallery, New York

Acquired from the above by the present owner

**Exhibited**

New York, D'Amelio Terras, *Spray!*, July 8–August 13, 2010

New York, Horton Gallery, *Keltie Ferris: KF + CM 4EVER*, November 18, 2010–January 8, 2011

## New Now

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PROPERTY FROM THE COLLECTION OF ROBERT AND  
LORETTA LIFTON

232

**David Reed**

#300

signed, titled and dated "DAVID REED 300 1989-1991"  
on the overlap

oil and alkyd on linen

26 x 108 in. (66 x 274.3 cm)

Executed in 1989-1991.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



**Provenance**

Max Protetch, New York

Acquired from the above by the present owner



New Now

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233

**Mark Flood**

*Cruel Mirror*

signed, titled and dated "Mark Flood "CRUEL

MIRROR" 12-28-13" on the overlap

acrylic on canvas

72 x 48 1/8 in. (182.9 x 122.2 cm)

Painted in 2013.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



**Provenance**

Zach Feuer Gallery, New York

Private Collection

Acquired from the above by the present owner

New Now

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234

**Christian Rosa**

*Untitled*

signed and dated "Christian Rosa 2014" on the overlap  
oil, oilstick and charcoal on canvas  
70 7/8 x 82 1/2 in. (180 x 209.6 cm)  
Executed in 2014.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

Private Collection, Los Angeles

Acquired from the above by the present owner



235

**Aaron Garber-Maikovska**

*Bob*

signed and dated "AARON GARBER-MAIKOVSKA  
Aaron Garber-Maikovska 2013" on the reverse  
ink and acrylic on archival gator board, in artist's frame  
board 95 x 47 in. (241.3 x 119.4 cm)  
artist's frame 96 1/2 x 48 1/2 in. (245.1 x 123.2 cm)  
Executed in 2013.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



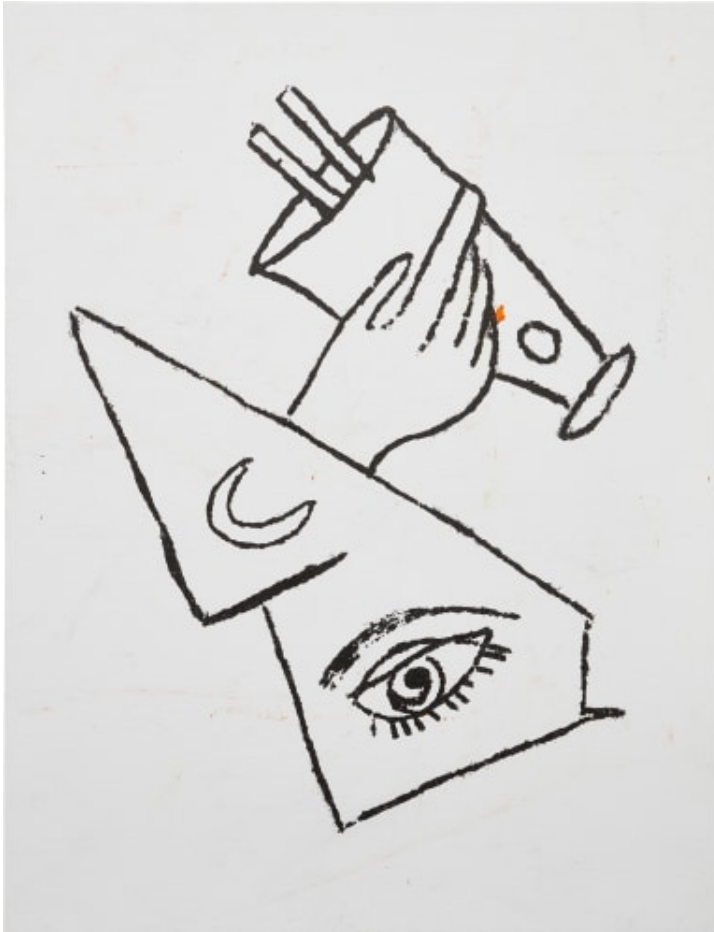
Provenance

STANDARD (OSLO)

Acquired from the above by the present owner

Exhibited

STANDARD (OSLO), *Being One and then Sum*, February 21–March 29, 2014



236

**Joe Bradley**

*Untitled*

signed and dated "Joe Bradley 2014" on the overlap

silkscreen ink and oil on canvas

40 1/4 x 30 in. (102.2 x 76.2 cm)

Executed in 2014.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



**Provenance**

CANADA, New York

Private Collection, New York

Acquired from the above by the present owner





237

**Lucien Smith**

*Rock 'n Roll from the series Ark*

silkscreen on canvas

72 x 50 1/4 in. (182.9 x 127.6 cm)

Executed in 2013.

**Estimate**

\$6,000 — 8,000

[Go to Lot](#)



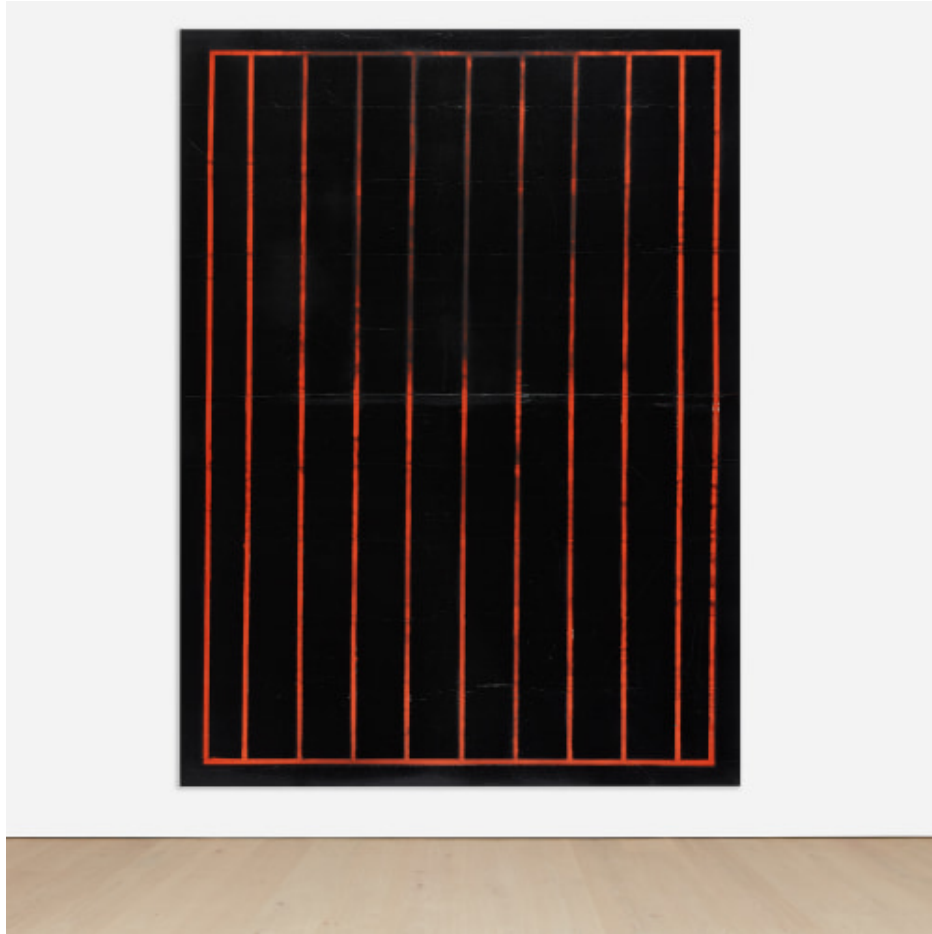
Provenance

Salon 94, New York

Acquired from the above by the present owner in 2014

New Now

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238

**Will Boone**

*Untitled*

signed and dated "WILL BOONE 2015" on the reverse  
acrylic and enamel on canvas  
130 1/4 x 96 in. (330.8 x 243.8 cm)  
Executed in 2015.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



**Provenance**

Andrea Rosen Gallery, New York

Acquired from the above by the present owner

**Exhibited**

New York, Andrea Rosen Gallery, *Pope.L Will Boone*, January 30–March 5, 2016

**Literature**

Phillip Griffith, “POPE.L WILL BOONE,” *The Brooklyn Rail*, March 2016, online (illustrated)



239

**Fredrik Vørslev**

*Untitled (-FR 2)*

signed, titled and dated "Untitled (-FR 2) 2014 Fredrik Vørslev 14" on the overlap

primer, spray paint, silkscreen, acrylic and white spirit on shaped and stitched canvas, steel construction

82 3/4 x 57 1/8 x 16 1/2 in. (210.2 x 145.1 x 41.9 cm)

Executed in 2014.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)



**Provenance**

Andrew Kreps Gallery, New York

Acquired from the above by the present owner

**Exhibited**

Brest, Passerelle Centre d'art contemporain, *Querelle of Brest*, February 7–May 2, 2015, no. 77, pp. 133, 135, 142 (installation view illustrated, p. 133; illustrated, p. 135; titled as *Untitled* and dated 2015)

New Now

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240

**Jason Martin**

*Franciscan*

signed, titled and dated "Jason Martin '07 'Franciscan'"  
on the reverse

oil on stainless steel

68 1/4 x 68 1/4 x 4 in. (173.4 x 173.4 x 10.2 cm)

Executed in 2007.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



**Provenance**

Lisson Gallery, New York

Acquired from the above by the present owner

**Exhibited**

Kunstverein Kreis Gütersloh E. V.; Goslar, Mönchehaus Museum für Moderne Kunst; Salzburg, Galerie Thaddeus Ropac, *Jason Martin: For God's Sake*, November 22, 2007–April 19, 2008, n.p. (illustrated)





241

**Alex Becerra**

*Tell Me About It*

signed, titled and dated "Alex Becerra 2013-2014 "Tell Me About It"" on the reverse

oil on canvas

72 1/4 x 65 in. (183.5 x 165.1 cm)

Painted in 2013-2014.

**Estimate**

\$5,000 — 7,000

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241

Alex Becerra

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**Provenance**

Artist Curated Projects, Los Angeles

Acquired from the above by the present owner



242

**Mary Weatherford**

*Wicca*

signed, inscribed and dated "MK Weatherford 2003  
L.A." on the reverse

acrylic and Flashe on canvas

28 x 16 1/8 in. (71.1 x 41 cm)

Executed in 2003.

**Estimate**

\$8,000 — 12,000

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**Provenance**

Acquired directly from the artist by the present owner



243

**Fernando Canovas**

*Untitled from the series Scaffolds*

signed and dated "CANOVAS. 06" lower right; signed  
"CANOVAS" on the stretcher

acrylic on canvas

63 x 78 5/8 in. (160 x 199.7 cm)

Painted in 2006, this work is accompanied by a  
certificate of authenticity signed by the artist.

**Estimate**

\$8,000 — 10,000

[Go to Lot](#)



**Provenance**

Daniel Maman Fine Art, Buenos Aires

Acquired from the above by the present owner

**Exhibited**

Buenos Aires, Daniel Maman Fine Art, *Fernando Canovas: Urban Archaeologies*, May–June 2007, pp. 36–37 (illustrated, p. 37)

**Literature**

Jorge Glusberg, "Canovas inicia serie de muestras en el país," *Ámbito*, May 15, 2007, online (illustrated)

Cecilia Fiel, "The Moebius Strip, or The Boundaries of Painting: Parque de España Cultural Center," *ArtNexus*, vol. 7, no. 68, March–May 2008, p. 154 (illustrated)

New Now

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244

**Gabriel Orozco**

*Spiral Pi Pi*

signed, titled, numbered and dated "1/5 SPIRAL PI PI  
GABRIEL OROZCO 2005" on the reverse

chromogenic print

16 x 20 in. (40.6 x 50.8 cm)

Executed in 2005, this work is number 1 from an  
edition of 5.

**Estimate**

\$6,000 — 8,000

[Go to Lot](#)



**Provenance**

Marian Goodman Gallery, New York

Acquired from the above by the present owner

**Exhibited**

New York, 601Artspace, *Every day is another day*, September 14–December 1, 2019 (another example exhibited, erroneously titled *Spiral Pee Pee*)



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245

**Enoc Perez**

*Don Q*

signed, titled and dated "Enoc Perez Don Q September 2007" on the reverse

oil on paper

60 x 41 1/4 in. (152.4 x 104.8 cm)

Painted in 2007.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



245

**Enoc Perez**

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**Provenance**

Mitchell-Innes & Nash, New York

Acquired from the above by the present owner



246

**Yoan Capote**

*Rational*

incised with the artist's monogram, date and number

"08 3/3" on the figure's proper left leg

aluminum with marble base

aluminum 24 1/2 x 11 7/8 x 7 1/2 in. (62.2 x 30.2 x 19.1 cm)

marble 4 x 9 x 7 7/8 in. (10.2 x 22.9 x 20 cm)

overall 28 1/2 x 11 7/8 x 7 1/2 in. (72.4 x 30.2 x 19.1 cm)

Executed in 2008, this work is number 3 from an edition of 3.

**Estimate**

\$10,000 — 15,000

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246

Yoan Capote

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**Provenance**

Galería Habana, Havana

Acquired from the above by the present owner

New Now

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247

**Ernesto Neto**

*O encontro que nos une*

polyamide stockings and fabric, polypropylene and  
glass beads

installation dimensions 137 3/4 x 102 3/8 in. (349.9 x  
260 cm)

Executed in 2006.

**Estimate**

\$30,000 — 40,000

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247

Ernesto Neto

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**Provenance**

Galeria Fortes Vilaça, São Paulo

Acquired from the above by the present owner



248

**Abraham Cruzvillegas**

*Totem & Taboo*

acrylic, hemp cord and nylon on cardboard packing for beer, in 6 parts

smallest 11 1/2 x 11 1/4 in. (29.2 x 28.6 cm)

largest 18 7/8 x 14 5/8 in. (47.9 x 37.1 cm)

installation dimensions variable

Executed in 2006, this work is accompanied by a certificate of authenticity signed by the artist.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

kurimanzutto, Mexico City

Acquired from the above by the present owner

**Literature**

Tom Morton, "Found and Lost," *Frieze*, no. 102, October 2006, pp. 214, 217 (illustrated, p. 214)





249

**Adriano Costa**

*Fantasmas*

stitched flannels, in 3 parts

left 27 1/2 x 26 3/8

center 28 x 26 5/8

right 23 1/2 x 23 1/8

installation dimensions variable

Executed in 2012.

**Estimate**

\$3,000 — 4,000

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**Provenance**

Mendes Wood DM, São Paulo

Acquired from the above by the present owner

**Exhibited**

Seattle Art Museum, *Everyday Poetics*, November 18, 2017–June 17, 2018

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250

**Haim Steinbach**

*Untitled (strainer, soap dispenser) 2A*

plastic laminated wood shelf, enamel and steel strainer  
and plastic and resin soap dispenser

28 1/2 x 24 3/4 x 15 1/4 in. (72.4 x 62.9 x 38.7 cm)

Executed in 2009.

**Estimate**

\$12,000 — 18,000

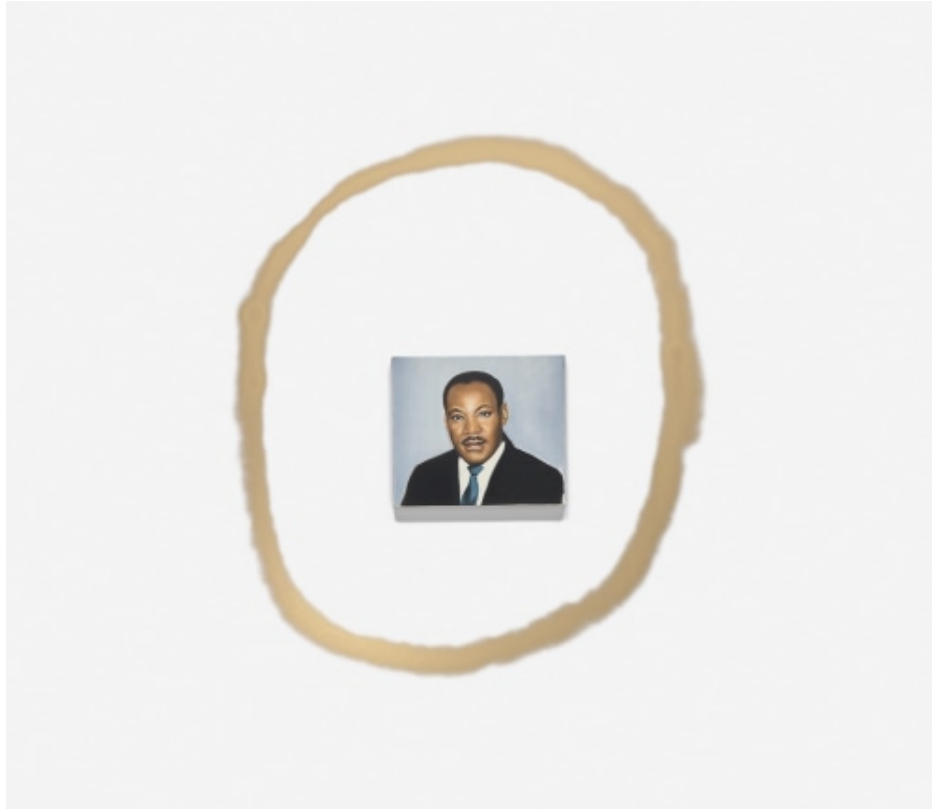
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**Provenance**

Tanya Bonakdar Gallery, New York

Acquired from the above by the present owner



251

**Rashid Johnson, Robert Davis and  
Michael Langlois**

*Martin*

signed, titled and dated "ROB DAVIS Mike Langlois  
2005 MARTIN" on the overlap of the canvas  
Rust-Oleum Specialty Metallic Brass spray enamel on  
wall with oil on canvas  
canvas 13 x 15 1/4 in. (33 x 38.7 cm)  
installation dimensions variable, approximately 48 x  
48 in. (121.9 x 121.9 cm)  
Executed in 2005.

**Estimate**

\$6,000 — 8,000

[Go to Lot](#)



**Provenance**

Courtesy of the Artist and Monique Meloche Gallery, Chicago

Acquired from the above by the present owner

**Exhibited**

Chicago, Monique Meloche Gallery, *Things Fall Apart: Curated by Franklin Sirmans*, March 18–April 23, 2005

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252

**Rashid Johnson**

*bLAX*

steel and stained wood

axe 31 x 9 1/2 x 1 1/2 in. (78.7 x 24.1 x 3.8 cm)

installation dimensions variable, approximately 29 x 9  
1/2 x 1 1/2 in. (73.7 x 24.1 x 3.8 cm)

Executed in 2005.

**Estimate**

\$7,000 — 10,000

[Go to Lot](#)



**Provenance**

Courtesy of the Artist and Monique Meloche Gallery, Chicago

Acquired from the above by the present owner

**Exhibited**

Chicago, Monique Meloche Gallery, *Things Fall Apart: Curated by Franklin Sirmans*, March 18–April 23, 2005



## New Now

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253

### Erin Shirreff

*Catalogue, 16 parts*

Hydro-Stone, pigment, graphite and steel, in 17 parts  
overall 26 1/4 x 60 x 20 in. (66.7 x 152.4 x 50.8 cm)  
Executed in 2013, this work is unique.

#### Estimate

\$4,000 — 6,000

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**Provenance**

Lisa Cooley, New York

Acquired from the above by the present owner

## New Now

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254

**Kaari Upson**

*Untitled*

loveseat, charcoal, Aqua-Resin and fiberglass

29 1/2 x 54 7/8 x 30 1/2 in. (74.9 x 139.4 x 77.5 cm)

Executed in 2012.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Massimo De Carlo, London

Acquired from the above by the present owner

**Exhibited**

London, Massimo De Carlo, *Kaari Upson: Baby Please Come Home*, June 25–July 30, 2012



255

**Igor Mitoraj**

*Porta Italica*

incised with the artist's signature and numbered  
"MITORAJ E/A" center right

bronze

25 5/8 x 14 x 16 in. (65.1 x 35.6 x 40.6 cm)

Executed in 1998, this work is an artist's proof from an  
edition of 8 plus 4 unnumbered artist's proofs.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)



**Provenance**

Miriam Shiell Fine Art, Toronto (acquired directly from the artist)

Evelyn Aimis Fine Art, Miami

Acquired from the above by the present owner in 2008

**Literature**

Germano Celant, ed., *Un folle amore: La Collezione Luigi e Peppino Agrati*, Milan, 2002, no. 353, p. 399 (another example illustrated, erroneously dated 1995)



256

**John De Andrea**

*Tiny Dancer*

synthetic hair on polychromed bronze with granite  
base

sculpture 66 5/8 x 28 x 28 in. (169.2 x 71.1 x 71.1 cm)

base 2 x 20 x 20 in. (5.1 x 50.8 x 50.8 cm)

overall 68 5/8 x 28 x 28 in. (174.3 x 71.1 x 71.1 cm)

Executed in 2016.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

Courtesy of the Artist

Art for Sale: Vernon Filley Art Museum Fundraiser

Private Collection, New York

Acquired from the above by the present owner

**Exhibited**

Pratt, Vernon Filley Art Museum, *John De Andrea & Ariel DeAndrea*, April 22–August 12, 2016





257

**Russell Young**

*Marilyn Suicide*

signed, titled, inscribed and dated "Russell Young 2014  
Marilyn Suicide GX2014" on the reverse  
screenprint and diamond dust on linen  
35 1/2 x 27 5/8 in. (90.2 x 70.2 cm)  
Executed in 2014.

**Estimate**

\$7,000 — 10,000

[Go to Lot](#)



Provenance

212GALLERY, Aspen

Acquired from the above by the present owner



258

**Russell Young**

*Al Capone*

signed, numbered and dated "Russell Young 2002 5/5" on the reverse

screenprint on canvas

63 1/2 x 49 in. (161.3 x 124.5 cm)

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

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)



258

**Russell Young**

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**Provenance**

212GALLERY, Aspen

Acquired from the above by the present owner



259

**Russell Young**

*Elvis Presley*

signed and numbered "Russell Young 2/10" on the reverse

screenprint on canvas

35 3/4 x 27 3/4 in. (90.8 x 70.5 cm)

Executed in 2007, this work is number 2 from an edition of 10.

**Estimate**

\$3,000 — 5,000

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Provenance

212GALLERY, Aspen

Acquired from the above by the present owner

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260

### Guerrilla Girls

*Do Women Have to Be Naked To Get Into the Met. Museum?*

screenprint on paper

11 x 27 7/8 in. (27.9 x 70.8 cm)

Executed circa 1989, this work is from an unnumbered edition.

Other examples from this edition are housed in the permanent collections of The Metropolitan Museum of Art, New York, the National Gallery of Art, Washington, D.C. and Tate, London.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



**Provenance**

Anonymous Guerrilla Girl, New York

Chisholm Larsson Gallery, New York

Acquired from the above by the present owner