

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST

Sale Interest: 154 Lots



瀏覽拍賣



業務規定



PHILLIPS

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST

Sale Interest: 154 Lots

拍賣及預展地點

2021年11月18日 2pm 東部時間
紐約公園大道432號

預展

2021年11月8至17日
星期一至六 10am-6pm
星期日 12pm-6pm

精選巡展

南安普敦

2021年10月9至31日
星期二至日 11am-6pm
星期一-5月31日 11am-6pm
漢普頓路1號
Southampton@Phillips.com

拍賣註明

在發送書面投標或進行詢問時，請將此次拍賣
稱為 NY010921 或 20th Century &
Contemporary Art Day Sale - Afternoon
Session。

書面及電話投標

tel +1 212 940 1228
bidsnewyork@phillips.com

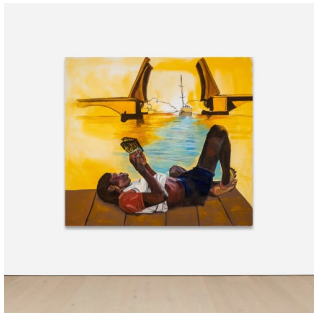
當代藝術部

Rebekah Bowling
紐約日間拍賣主管（下午部分）暨資深專家
+1 212 940 1250
rbowling@phillips.com

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Sale Interest: 154 Lots



301
謝路·傑布斯
《自頂向下》
估價 \$25,000 — 35,000



302
麗貝卡·尼斯
《我看你》
估價 \$40,000 — 60,000



303
阿曼尼·路易斯
《進山谷，男孩行走（詩篇 23:4...）》
估價 \$30,000 — 50,000



304
辛格·桑松
《利索街 II》
估價 \$40,000 — 60,000



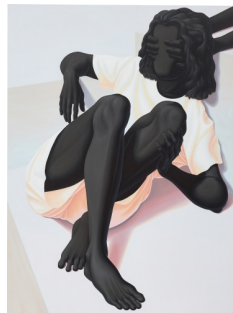
305
泰勒·巴隆
《瑪麗與基督》
估價 \$20,000 — 30,000



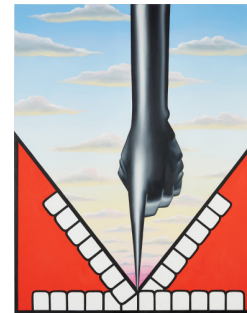
306
波西亞·茲瓦瓦赫拉
《原諒我老公》
估價 \$50,000 — 70,000



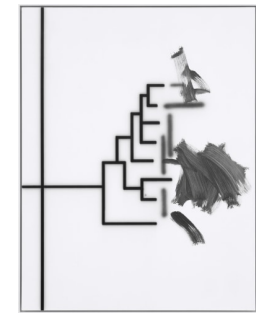
307
莎拉·休斯
《建立聯繫》
估價 \$150,000 — 200,000



308
亞歷克斯·加德納
《設計師太陽眼鏡》
估價 \$40,000 — 60,000



309
艾米莉·梅·史密斯
《僅夠糊口》
估價 \$40,000 — 60,000



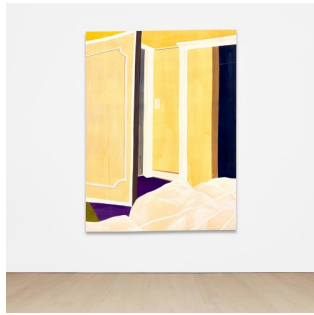
310
艾利·辛格
《無題 (AS/M 16-36/U)》
估價 \$100,000 — 150,000

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311
賈米安·朱利亞諾—...
《最後計策》
估價 \$50,000 — 70,000



312
柳熙珍
《朝南的家見到更多陽光》
估價 \$15,000 — 20,000



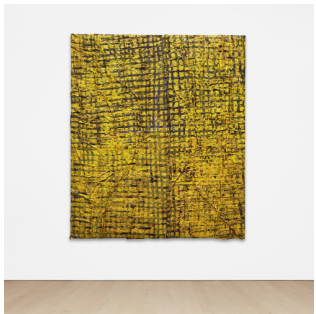
313
斯坦利·惠特尼
《留曲21》
估價 \$80,000 — 120,000



314
艾莉森·祖克曼
《三思之後》
估價 \$30,000 — 40,000



315
沃恩·斯班
《黃金法則》
估價 \$60,000 — 80,000



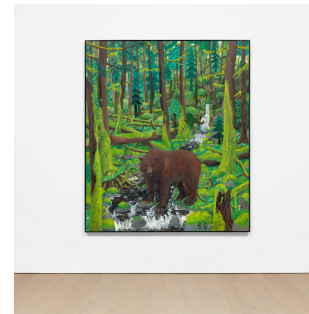
316
安祖·奧特羅
《我喜歡這樣離開你》
估價 \$60,000 — 80,000



317
德里克·福德約
《啦啦隊長：下來》
估價 \$100,000 — 150,000



318
瓦哈卜·薩希德
《真正女王》
估價 \$5,000 — 7,000



319
賓·斯萊森斯
《深山的熊》
估價 \$30,000 — 40,000



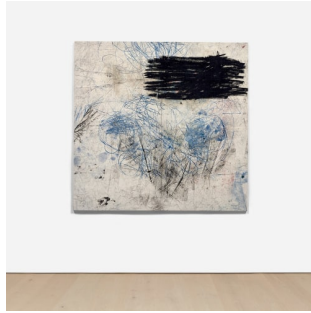
320
莎拉·休斯
《搶先看》
估價 \$20,000 — 30,000

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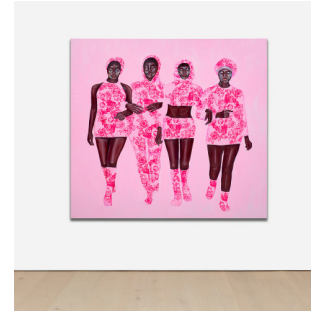
321
莎拉·克勞納
《旋轉拉伸根莖，已裁》
估價 \$60,000 — 80,000



322
奧斯卡·穆里略
《無題》
估價 \$70,000 — 100,000



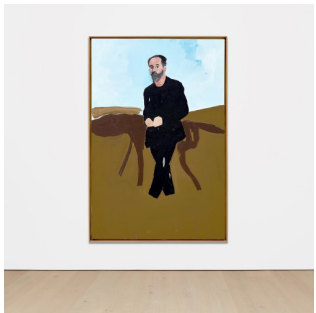
323
羅伯特·拿瓦
《無題》
估價 \$40,000 — 60,000



324
伊曼紐爾·塔庫
《粉色姊妹》
估價 \$25,000 — 35,000



325
米路·馬修
《憂愁星期一》
估價 \$20,000 — 30,000



326
亨利·泰勒
《走過渾水，布魯斯，塞杜拉？》
估價 \$100,000 — 150,000



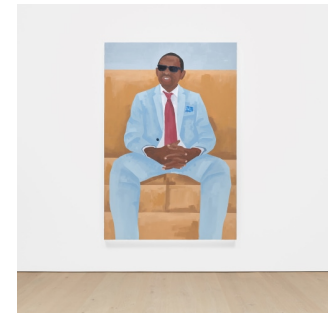
327
利奈特·伊阿德姆—...
《個案工作》
估價 \$80,000 — 120,000



328
喬納森·林登·蔡斯
《浴缸男人》
估價 \$25,000 — 35,000



329
克里斯蒂娜·弗勒
《裙子女士》
估價 \$25,000 — 35,000



330
索馬杜·阿里·易卜...
《放鬆！寫筆記》
估價 \$12,000 — 18,000

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331
法利·阿吉拉
《搖椅》
估價 \$12,000 — 18,000



332
阿布迪亞
《如果它沒有壞就不要修理它。》
估價 \$40,000 — 60,000



333
約翰·馬杜
《抗爭戀人》
估價 \$10,000 — 15,000



334
傑夫·森豪斯
《無題 (棕色臉白面具)》
估價 \$20,000 — 30,000



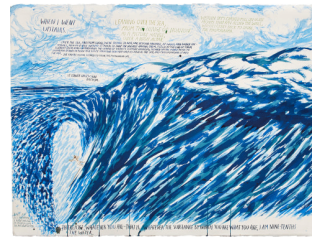
335
弗羅倫·狄摩斯梯尼
《...但我需要》
估價 \$12,000 — 18,000



336
斐耶麗·巴耶茲
《無題》
估價 \$20,000 — 30,000



337
朱莉·梅赫雷圖
《無題》
估價 \$200,000 — 300,000



338
雷蒙德·帕迪伯恩
《無題 (當我去)》
估價 \$300,000 — 400,000



339
雷蒙德·帕迪伯恩
《無題 (斷路器外景色)》
估價 \$300,000 — 400,000



340
達明安·赫斯特
《詩篇 69：給我安慰。》
估價 \$80,000 — 120,000

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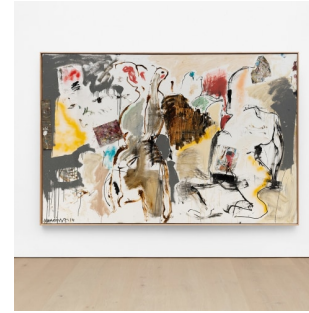
341
羅娜·辛普森
《三個靈魂部分》
估價 \$80,000 — 120,000



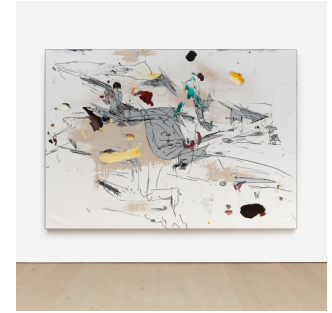
342
卡密爾·亨羅特
《無題 (愛的熱帶系列)》
估價 \$18,000 — 22,000



343
喬許·史密斯
《海龜》
估價 \$50,000 — 70,000



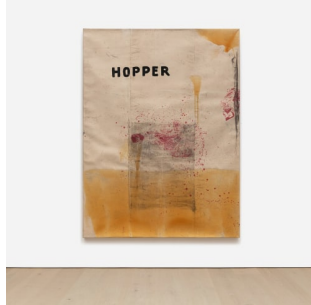
344
艾迪·馬汀尼茲
《游牧民族》
估價 \$120,000 — 180,000



345
塞昆迪諾·赫南德斯
《無題》
估價 \$60,000 — 80,000



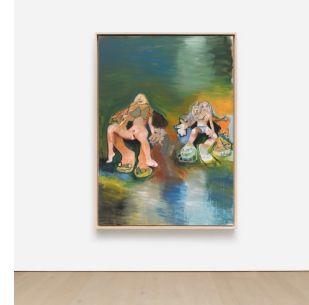
346
朱利安·施納貝爾
《DES + 珍娜》
估價 \$60,000 — 80,000



347
朱利安·施納貝爾
《荷巴》
估價 \$70,000 — 100,000



348
喬治·康多
《微笑的年輕女子》
估價 \$450,000 — 650,000



349
李察德·佩利斯
《無題 (德庫寧)》
估價 \$350,000 — 450,000



350
約翰·巴爾代薩里
《兩個人像 (紅色) 和兩個人像...》
估價 \$300,000 — 500,000

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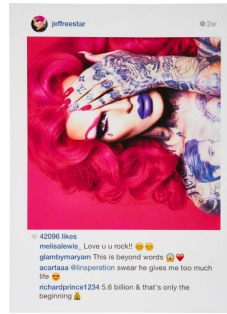
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351
約翰·巴爾代薩里
《第五州：溫柔蝴蝶/草地》
估價 \$30,000 — 50,000



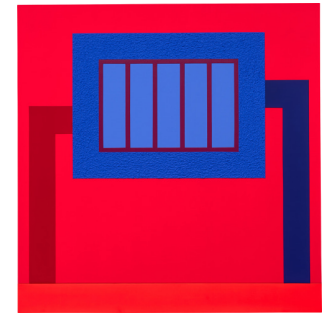
352
辛迪·舍曼
《無題 #462》
估價 \$180,000 — 250,000



353
李察德·佩利斯
《無題 (肖像)》
估價 \$60,000 — 80,000



354
亞歷克斯·伊斯雷
《無題 (平面)》
估價 \$90,000 — 120,000



355
彼得·哈雷
《統治》
估價 \$70,000 — 100,000



356
岡瑟·弗格
《無題》
估價 \$200,000 — 300,000



357
琳達·賓格里斯
《紅棒 T.T.L.》
估價 \$50,000 — 70,000



358
羅尼·霍恩
《鍵與提示 第983號 理想是仙油...》
估價 \$40,000 — 60,000



359
阿德里安娜·瓦雷哈
《單色青瓷圓形》
估價 \$200,000 — 300,000



360
雪莉·勒文
《管子：1》
估價 \$20,000 — 30,000

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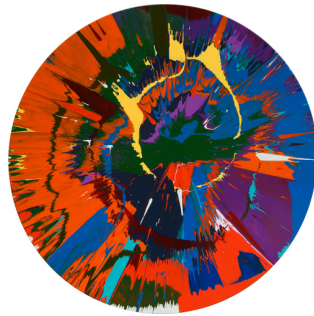
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361
薩拉·盧卡斯
《世界新聞》
估價 \$80,000 — 120,000



362
達明安·赫斯特
《洛哌丁胺》
估價 \$350,000 — 450,000



363
達明安·赫斯特
《美麗夢幻的哇塞 你只是膨脹繪...》
估價 \$180,000 — 250,000



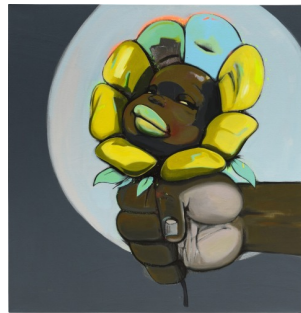
364
托尼·克拉格
《跑手》
估價 \$300,000 — 400,000



365
托尼·克拉格
《兩種心情》
估價 \$60,000 — 80,000



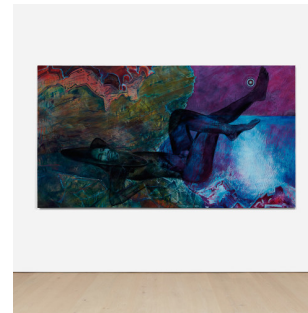
366
村上隆
《未命名 (EN-SO 花與骷髏藍色)...》
估價 \$150,000 — 250,000



367
赫布魯·布蘭特利
《懷疑論者 (擺脫壞消息的憂鬱...》
估價 \$30,000 — 40,000



368
伊斯沙克·伊斯梅
《自己 20》
估價 \$20,000 — 30,000



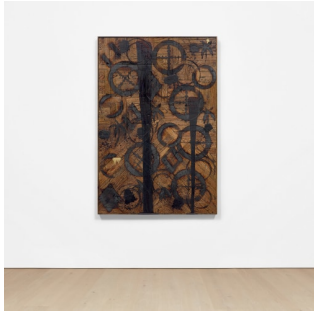
369
賽·加文
《無題》
估價 \$50,000 — 70,000



370
沙爾·桑頓
《遮蓋人造自畫像》
估價 \$40,000 — 60,000

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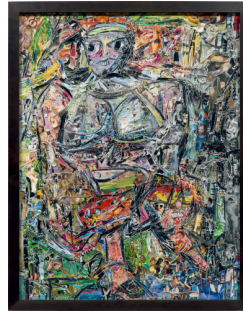
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371
拉希德·約翰遜
《當春天再臨》
估價 \$80,000 — 120,000



372
亞當·彭德爾頓
《無題 (美國民主受害者)》
估價 \$100,000 — 150,000



373
維克·穆尼斯
《女人I, 追隨在德庫寧之後-來...》
估價 \$30,000 — 40,000



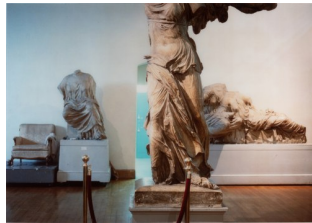
374
博·鄧恩
六件作品: (i-vi) 《華麗芭比 [#1-6...》
估價 \$70,000 — 100,000



375
米卡琳·托馬斯
《卡蓮娜》
估價 \$10,000 — 15,000



376
游擊隊女生
《女性必須裸體才能進入大都會...》
估價 \$3,000 — 5,000



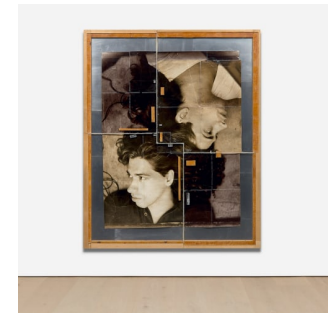
377
路易絲·勞勒
《A.C.A.D.E.M.Y.》
估價 \$18,000 — 22,000



378
李察德·佩利斯
《無題 (宣傳)》
估價 \$20,000 — 30,000



379
安妮·科利爾
《1974年1月/1981年1月》
估價 \$15,000 — 20,000



380
德·史丹與米克·史丹
《自畫像與玻璃及木》
估價 \$12,000 — 18,000

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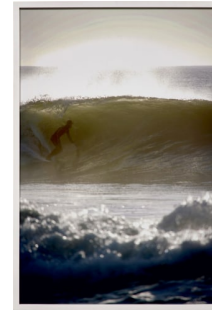
381
馬修·戴·傑克遜
《身體壓力》
估價 \$20,000 — 30,000



382
希琳·奈沙特
《熱情系列（後面人群，特寫）》
估價 \$18,000 — 22,000



383
弗洛里安·邁爾-艾臣
《無題（雲）》
估價 \$7,000 — 10,000



384
羅伊·埃斯里奇
《洛克威（第九十街）》
估價 \$4,000 — 6,000



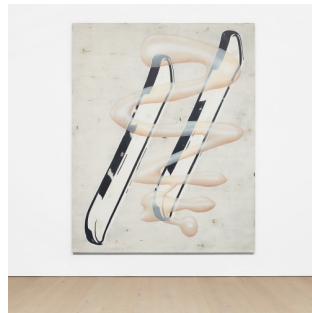
385
喬恩·拉夫曼
《墨西哥錫那羅亞州托波羅班波》
估價 \$10,000 — 15,000



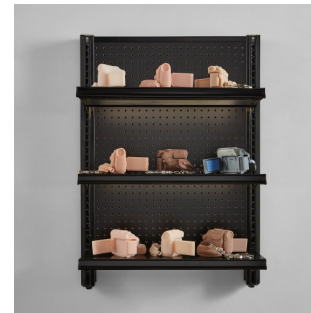
386
丹尼爾·阿瑟姆
《漸變藍色背包》
估價 \$20,000 — 30,000



387
戴亞民·斯廷治里
《赫戈特（紅色）》
估價 \$5,000 — 7,000



388
安妮·紐甘
《轉向》
估價 \$12,000 — 18,000



389
祖殊·克連
《故事》
估價 \$18,000 — 25,000



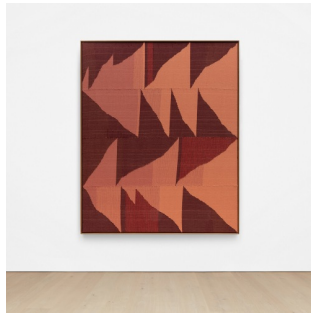
390
凱特琳·基奧
《名字是一條絲帶》
估價 \$15,000 — 20,000

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391
卡羅·博夫
《無題》
估價 \$30,000 — 50,000



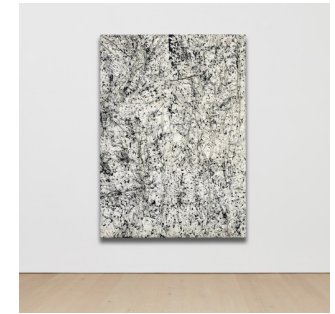
392
布倫特·華登
《對齊 #33》
估價 \$30,000 — 50,000



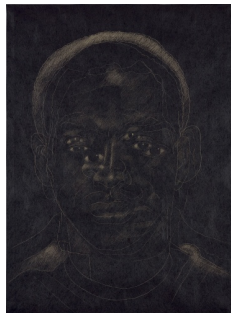
393
露絲瑪莉·特洛柯
《像我這樣白 2》
估價 \$40,000 — 60,000



394
查卡婭·布克
《垂直飛行》
估價 \$50,000 — 70,000



395
安祖·奧特羅
《無題 (SK-LW)》
估價 \$40,000 — 60,000



396
泰特斯·卡帕爾
《謝萊美計劃 (瀝青和粉筆) VII...》
估價 \$50,000 — 70,000



397
查爾斯·雷
《無題》
估價 \$100,000 — 150,000



398
伊麗莎白·佩頓
《黑茶壺，海葵，我們》
估價 \$30,000 — 50,000



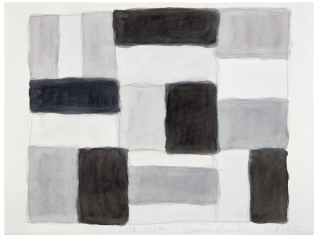
399
珍妮花·巴特利特
《上午五點，紅色頭帶》
估價 \$10,000 — 15,000



400
斯坦利·惠特尼
《無題》
估價 \$25,000 — 35,000

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401
肖恩·斯庫利
《穆納 11/8/02》
估價 \$25,000 — 35,000



402
羅尼·霍恩
《無題》
估價 \$12,000 — 18,000



403
妮歌·艾森曼
《圖騰繪畫》
估價 \$18,000 — 22,000



404
安娜·韋揚特
《無題》
估價 \$6,000 — 8,000



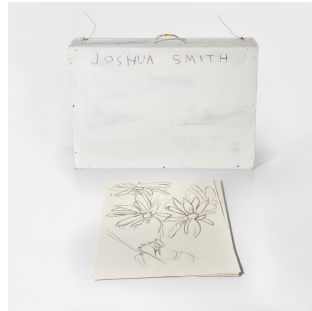
405
馬克·萊登
《巡視》
估價 \$18,000 — 22,000



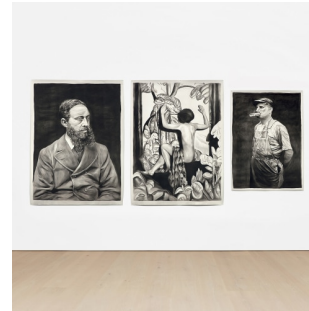
406
喬納斯·伍德
《籃球植物》
估價 \$6,000 — 8,000



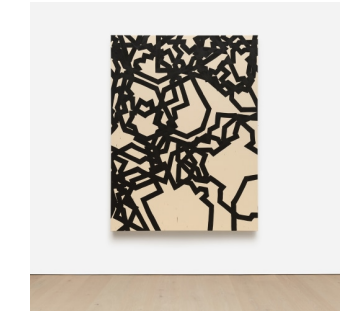
407
丹·科倫
《#8》
估價 \$10,000 — 15,000



408
喬許·史密斯
《手提箱繪畫與七幅花卉繪畫》
估價 \$10,000 — 15,000



409
瑞納斯·凡·德·維...
《三聯問題: (i) 總監; (ii) 模特兒; ...》
估價 \$18,000 — 22,000



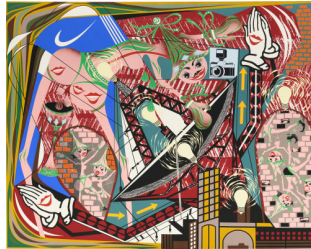
410
拉蒂法·埃查赫奇
《衍生 44》
估價 \$30,000 — 50,000

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



411
希拉里·哈亮尼斯
《深滾潛水》
估價 \$50,000 — 70,000



412
拉里·皮特曼
《像你一樣，表白卻痛悔，卻想...》
估價 \$25,000 — 35,000



413
羅絲·布萊克納
《無萬壽菊》
估價 \$20,000 — 30,000



414
喬治·康多
《無題（大型景觀）》
估價 \$40,000 — 60,000



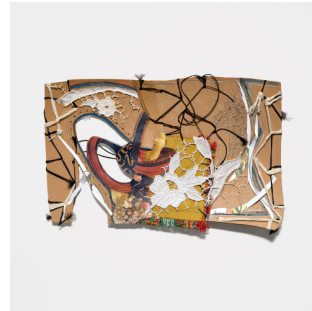
415
喬治·康多
《抽象圖》
估價 \$20,000 — 30,000



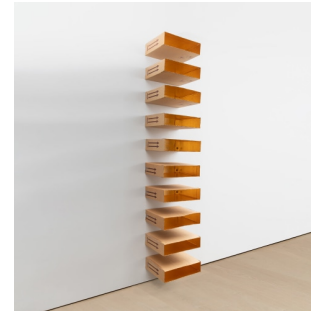
416
朱利安·施納貝爾
《盧修斯·穆米烏斯 X》
估價 \$100,000 — 150,000



417
古雷莫·奎特卡
《房屋設計圖與血流》
估價 \$40,000 — 60,000



418
索尼亞·戈麥斯
《無題》
估價 \$20,000 — 30,000



419
何西·達維拉
《無題》
估價 \$20,000 — 30,000



420
吉姆·霍奇斯
《花卉日記（關閉）》
估價 \$25,000 — 35,000

20th Century & Contemporary Art Day Sale - Afternoon Session

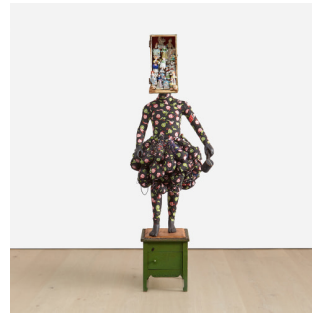
New York Auction / 18 November 2021 / 2pm EST



421
傑克·皮爾森
《普羅維登斯》
估價 \$50,000 — 70,000



422
托尼·奧斯勒
《公路電影》
估價 \$20,000 — 30,000



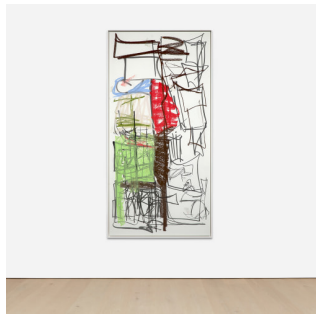
423
凡妮莎·謝民
《在她的豐富軀體遭到強姦後，...》
估價 \$12,000 — 18,000



424
丹尼爾·克魯斯-丘布
《狂野之血（藍色）》
估價 \$18,000 — 22,000



425
伊戈·莫里斯
《艾瑪畫山》
估價 \$10,000 — 15,000



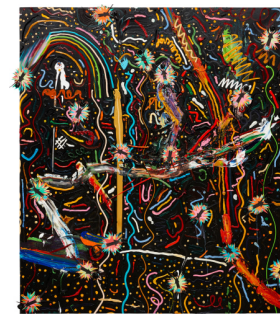
426
阿隆·嘉伯爾—麥科...
《無題》
估價 \$18,000 — 22,000



427
阿隆·嘉伯爾—麥科...
《無題》
估價 \$15,000 — 20,000



428
沃恩·斯班
《下劃線》
估價 \$25,000 — 35,000



429
德文·特洛伊·斯特...
《「女孩，你對太空之流了解多...》
估價 \$8,000 — 12,000



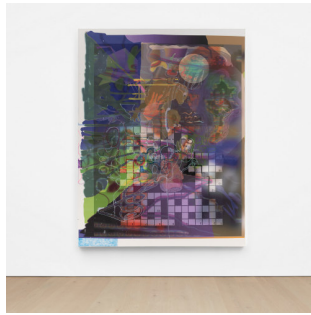
430
凱瑟琳·伯恩哈特
《烤棉花糖，營地》
估價 \$10,000 — 15,000

20th Century & Contemporary Art Day Sale - Afternoon Session

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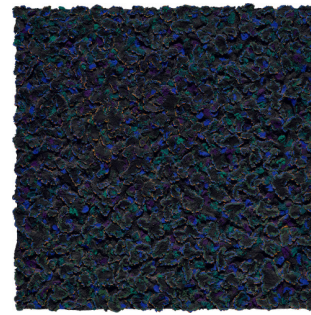
431
比雅妮·梅爾加德
《杜麗莎聽到廚房水槽的聲音》
估價 \$10,000 — 15,000



432
米高·威廉斯
《直到第40組你可登機》
估價 \$30,000 — 40,000



433
安傑·史密夫
《嘗試魔術》
估價 \$10,000 — 15,000



434
納比爾·納哈斯
《只有你的空間》
估價 \$30,000 — 40,000



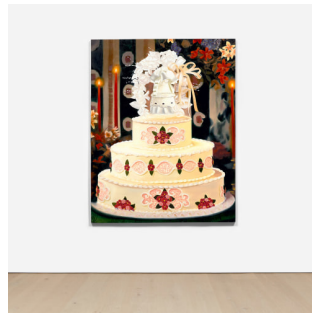
435
安東尼奧·桑廷
《規則是為布魯克林制定》
估價 \$30,000 — 50,000



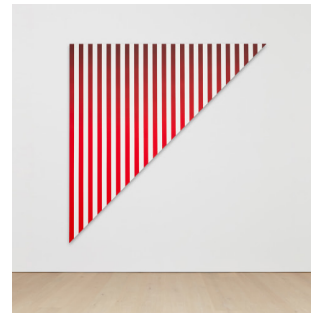
436
威廉·杜特勒
《眼神接觸》
估價 \$10,000 — 15,000



437
佐特·博多尼
《圖魯爾之劍》
估價 \$5,000 — 7,000



438
法哈德·莫西瑞
《三支蠟燭》
估價 \$10,000 — 15,000



439
菲臘·德克勞扎特
《慢動作 #2》
估價 \$12,000 — 18,000



440
謝爾蓋·贊臣
《最後布幕》
估價 \$18,000 — 22,000

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441
懷特·卡恩
《空白圖畫》
估價 \$10,000 — 15,000



442
西斯特·蓋茨
《白色繪畫 (Ngrwr 0002)》
估價 \$10,000 — 15,000



443
日下翅央
《(雨水 11)》
估價 \$6,000 — 8,000



444
安娜莉亞·薩班
《偏移：雙管（一根朝上，一根...）》
估價 \$8,000 — 12,000



445
露絲·斯塔爾
《噁心》
估價 \$10,000 — 15,000



446
卡雷爾·芬克
《無題 #32》
估價 \$15,000 — 20,000



447
法蘭切斯克·維佐利
《維魯舒卡預計會在這裡》
估價 \$18,000 — 25,000



448
亞歷克斯·貝塞拉
《靜物與香煙》
估價 \$4,000 — 6,000



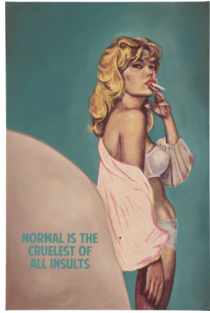
449
泰勒·洛夫蒂斯
《圖盧姆水果》
估價 \$15,000 — 20,000



450
大衛·里德
《#481》
估價 \$40,000 — 60,000

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451
康納兄弟
《正常是最殘酷的侮辱》
估價 \$7,000 — 10,000



452
康納兄弟
兩件作品: (i) 《不聽壞話，不說...
估價 \$10,000 — 15,000



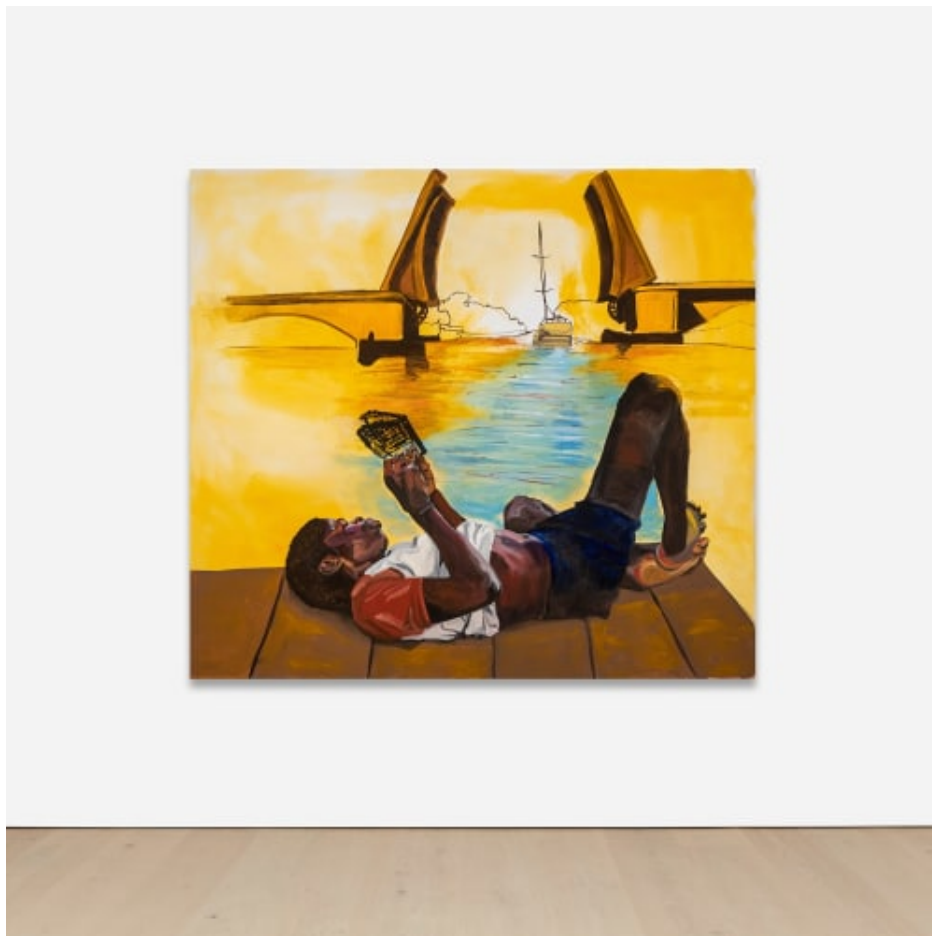
453
RISK
《面對你的恐懼》
估價 \$50,000 — 70,000



454
RISK
《72"滾石樂隊舌頭霓虹燈》
估價 \$20,000 — 30,000

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301

謝路·傑布斯

《自頂向下》

款識：藝術家簽名（畫背）

油棒 油彩畫布

79 1/2 x 71 1/2 英吋 (201.9 x 181.6 公分)

2019年作

估價

\$25,000 — 35,000

瀏覽拍品



301

謝路·傑布斯

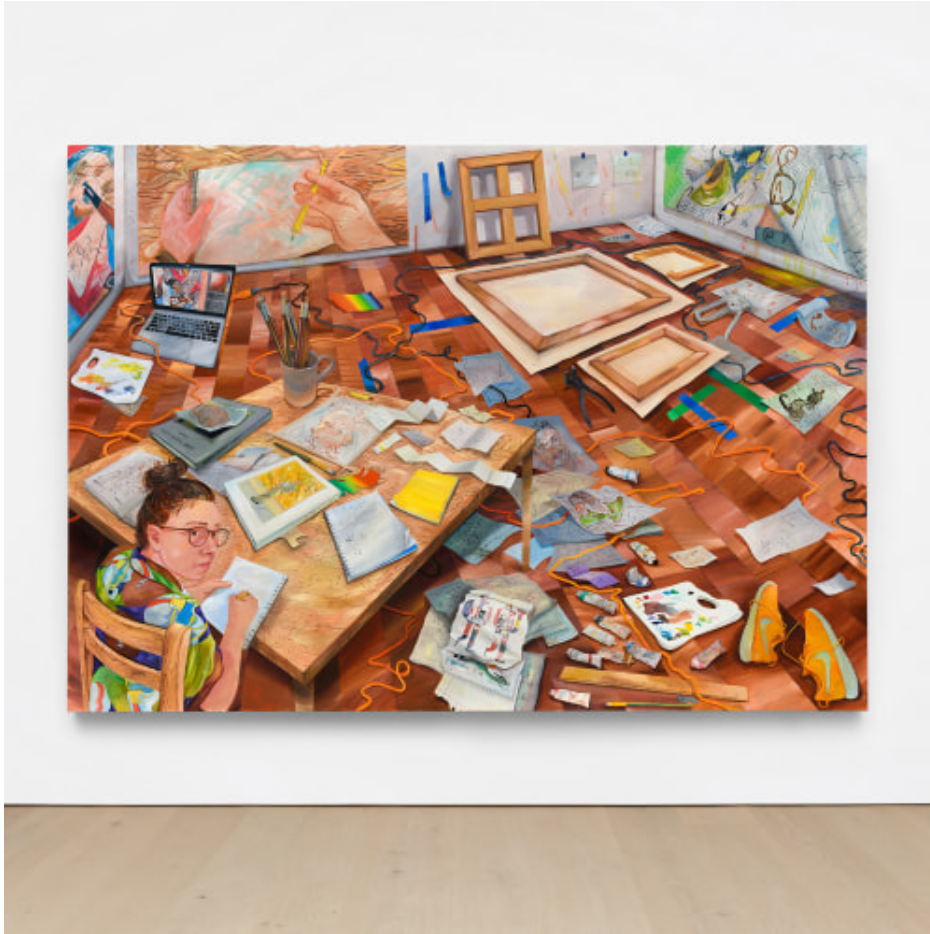
來源

芝加哥 Mariane Ibrahim 畫廊

現藏者購自上述來源

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302

麗貝卡·尼斯

《我看你》

款識：Rebecca Ness 2020 "I see you" (畫背)

油彩 彩色鉛筆 麻布

85 x 120 英吋 (215.9 x 304.8 公分)

2020年作

估價

\$40,000 — 60,000

瀏覽拍品



來源

洛杉磯 Nino Mier 畫廊
現藏者購自上述來源

過往展覽

Los Angeles, Nino Mier Gallery, *Rebecca Ness: Pieces of Mind*, July 10–August 31, 2020

出版

Sasha Bogojev, "Pieces of Mind: Rebecca Ness' Detailed Stunners @ Nino Mier, Los Angeles," *Juxtapoz*, July 10, 2020, online (installation view illustrated)



303

阿曼尼·路易斯

《進山谷，男孩行走（詩篇 23:4）》

壓克力 粉彩 閃粉 紡織品 數碼拼貼 畫布

68 1/4 x 55 英吋 (173.4 x 139.7 公分)

2020年作

估價

\$30,000 — 50,000

瀏覽拍品



303

阿曼尼·路易斯

來源

現藏者直接購自藝術家本人

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304

辛格·桑松

《利索街 II》

款識：CINGA SAMSON 2016（畫背）

油彩畫布

31 5/8 x 23 7/8 英寸 (80.3 x 60.6 公分)

2016 年作

估價

\$40,000 — 60,000

瀏覽拍品



Executed in 2016, *Hliso Street II* belongs to Cinga Samson's compelling five-part series of the same name and is a stunning example of the surreal mystery and absorbing narrative power that defines his portraits. Incorporating elements taken from his upbringing in rural South Africa and his studies of art historical precedents, the self-taught artist explores masculinity, community, spirituality, and the tensions between tradition and modernity. A tribute to his late mother, the works in the *Hliso Street* series are united by recurring accents of gold, ethereal floating flowers, and cut stems held by a solitary figure possessing the milky opalescence that distinguish his recent self-portraits. A haunting example among the five *Hliso Street* paintings, *Hliso Street II* connects Samson's earlier vanitas and still-life paintings with the dominant motifs of his more recent *Safari Fantasy* and *Ivory* series.



Andrew Wyeth, *Grape Wine*, 1966. Metropolitan Museum of Art, New York, Image: © The Metropolitan Museum of Art / Art Resource, NY, Artwork: © 2021 Andrew Wyeth / Artists Rights Society (ARS), New York

Looking to the work of Egon Schiele and Andrew Wyeth, among others, Samson typically uses himself or his brother as model in his lush, figurative paintings. Staging his settings with found décor to situate his work in foreign and mysterious environments, these portraits fuse themes of spirituality and superstition drawn from his upbringing in the South African village of Ethembeni with those of aspiration and identity. While Samson has noted the deep influence of Western artists on his work, including Alberto Giacometti, Paul Gauguin, Francis Bacon, and Louise Bourgeois, what ultimately foregrounds his practice is preserving the dignity of his heritage. As he cheekily expressed, “It’s that Serena Williams excellence, which, if you deny it, you know you’re just evil.”¹

¹ Meara Sharma, “An Artist Who Doesn’t Want to Feed Western Fantasies About Africa,” *The New York Times Style Magazine*, February 21, 2020, [online](#).

來源

開普敦 blank projects 畫廊

現藏者購自上述來源

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拍賣收益撥捐赫遜谷當代藝術中心

305 ∞

泰勒·巴隆

《瑪麗與基督》

款識："Mary and Christ" Tyler D Ballon 2017 (畫背)

壓克力噴漆 畫布

60 x 48 英吋 (152.4 x 121.9 公分)

2017年作

估價

\$20,000 — 30,000

瀏覽拍品



Buyers of lots indicated with a [∞] symbol may be entitled to claim a charitable contribution deduction for the hammer price, but such deduction will be limited to the excess of the hammer price paid for the lot over its fair market value. In accordance with applicable IRS regulations, Phillips has provided a good faith estimate of the fair market value for each lot, which is the mean of the pre-sale estimates relating to that lot. Buyers will have until January 31, 2022, inclusively, to indicate to HUDSON VALLEY MOCA in writing, their wish to benefit from this charitable contribution deduction by sending an email to info@HudsonValleyMoca.org. Bidders are advised to consult with their own tax advisors to determine the application of the tax law to their own specific circumstances and whether a charitable contribution deduction is available.

來源

私人收藏（直接購自藝術家本人）

現藏者繼承自上述藏家

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306

波西亞·茲瓦瓦赫拉

《原諒我老公》

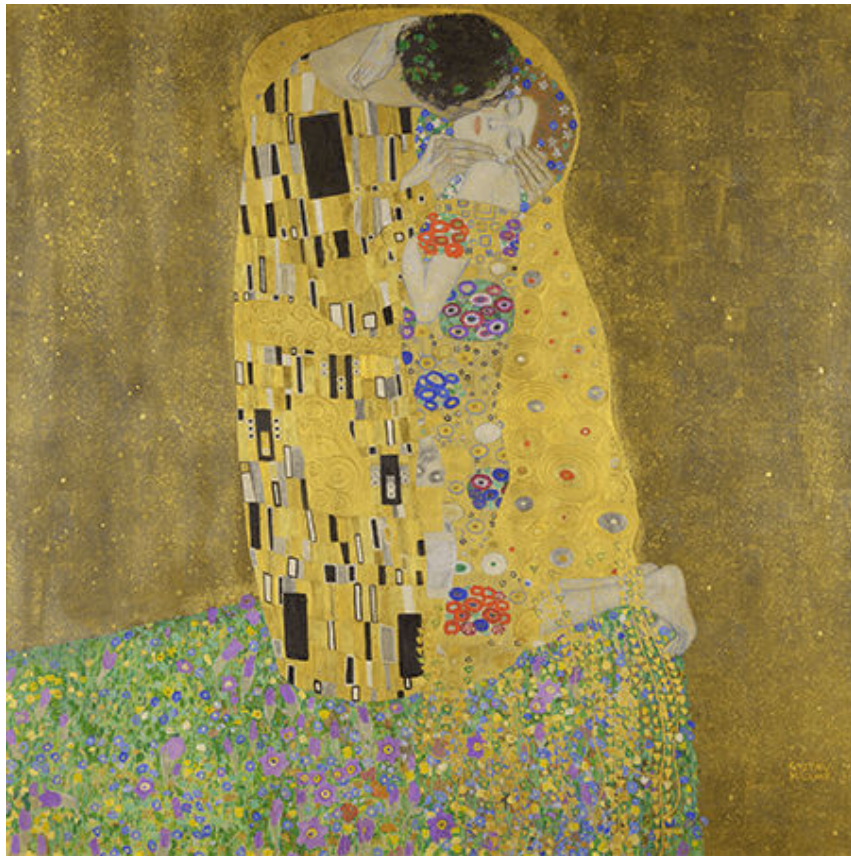
油性印墨 油條 畫布 裱於木板
60 x 38 3/4 英吋 (152.4 x 98.4 公分)
2014年作

估價
\$50,000 — 70,000

瀏覽拍品



Characteristic of Portia Zvavahera's otherworldly aesthetic, *Ndiregererewo Murume Wangu*, 2014, evokes the transcendental realm of dreams, where the artist's subconscious reveals itself through complex layers of painting. The present composition embodies the artist's preoccupation with the spiritual, materialized in compelling portraits of pain and pleasure, isolation and connection, love and loss. Rather than painting subjects from life, Zvavahera engages with archetypes of experience; moving beyond literal autobiography and self-portraiture, the figures she depicts become expressions of feminine experiences of faith and motherhood.



Gustav Klimt, *The Kiss*, 1907–08, oil on canvas, Österreichische Galerie Belvedere, Vienna

references to contemporary Zimbabwe in her uniquely surreal compositions. The language of dreams and mysticism Zvavahera articulates with idiosyncratically palimpsestic surfaces shares a somnambulist quality with the ethereal compositions of Gustav Klimt; enclosing her painted protagonists in weblike ornamentations that exude lush shades of crimson, purple and blue, she transforms them into lingering visions, akin to textured poetry.

來源

約翰內斯堡 STEVENSON 畫廊
現藏者購自上述來源

過往展覽

Johannesburg, STEVENSON, *Portia Zvavahera: Wayfinding*, July 3–August 1, 2014, p. 37
(illustrated)

Born in 1985 in Juru, and currently living and working in Harare, Zvavahera tessellates visual

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307

莎拉·休斯

《建立聯繫》

款識：SHARA HUGHES 2015 "Making Connections" (畫背)

油彩 壓克力 閃粉 填縫劑 噴槍 噴漆 拼貼於原始畫布
59 x 55 英吋 (149.9 x 139.7 公分)

2015年作

估價

\$150,000 — 200,000

瀏覽拍品



"Shara Hughes isn't a landscape painter per se. These paintings are less concerned with depicting nature than they are with creating intimate, imaginary, and emotionally charged spaces." —Mia Locks

Shara Hughes's *Making Connections*, 2015, fantastically encompasses the artist's unique take on landscapes. Hughes thrusts Landscape painting into the 21st century by creating surrealist works that are mesmerizingly complex and vibrant. She approaches the genre as a frame, or pool, for which to release the act of painting. Testing compositional strategies, techniques and materials, the final pieces represent Hughes's artistic process itself, propelling landscapes beyond their representational history.

Before embarking on landscapes in 2014, Hughes's practice centered on elaborate interiors, beginning them with a phrase, idea, or preconceived title. When she moved to exteriors, her methodology for painting shifted as her landscapes do not represent a place, real or imagined. Hughes starts by making spontaneous marks on a blank canvas, a technique made evident by the palpable energy in *Making Connections*. Her paintings are "more about painting than about nature or something in the real world...the landscape becomes an access point for the viewer, a lot of times."¹

At first glance, *Making Connections* appears to be an abstract composition, but slowly reveals itself as a tumultuous snapshot of nature. As if pulling back a curtain of rich purple landscape, abstracted tree branches frame an eerily rendered strike of lightening above a whirlpool of turquoise. A window into this private scene, the work is at once inviting and alarming.

"I think that nature reflects emotions in so many ways. Beauty, pain, peace, sadness can all be seen in one day with the passing of time or with a weather pattern. Nature is constantly changing...this is very reflective of humans and psychology." —Shara Hughes

Hughes's gestural imagery belies the psychological depth and historical connection her work achieves; the bulbous trees nod to Van Gogh's cypresses, the vibrant colors reminiscent of Henri Matisse and the compounded imagery recall that of David Hockney. Offered concurrently with the artist's first major institutional solo show at the Contemporary Art Museum in St. Louis, *Making Connections*, is an immersive invitation into Hughes's idiosyncratic practice.

¹ Shara Hughes quoted in, "Shara Hughes in Conversation with Ian Alteveer," New York, 2019, p. 15

來源
紐約 Marlborough 畫廊
現藏者購自上述來源

出版
Michelle Dugan, ed., *Shara Hughes: Landscapes*, New York, 2019, p. 29 (illustrated)



308

亞歷克斯·加德納

《設計師太陽眼鏡》

款識：ALEX GARDNER 2017（畫布邊緣）

壓克力 麻布

48 x 36 英吋 (121.9 x 91.4 公分)

2017年作

估價

\$40,000 — 60,000

[瀏覽拍品](#)



來源

洛杉磯 New Image Art 畫廊

現藏者購自上述來源



309

艾米莉·梅·史密斯

《僅夠糊口》

款識：Emily Mae Smith 2017（畫背）

油彩 麻布

38 x 30 英寸 (96.5 x 76.2 公分)

2017年作

估價

\$40,000 — 60,000

瀏覽拍品



309

艾米莉·梅·史密斯

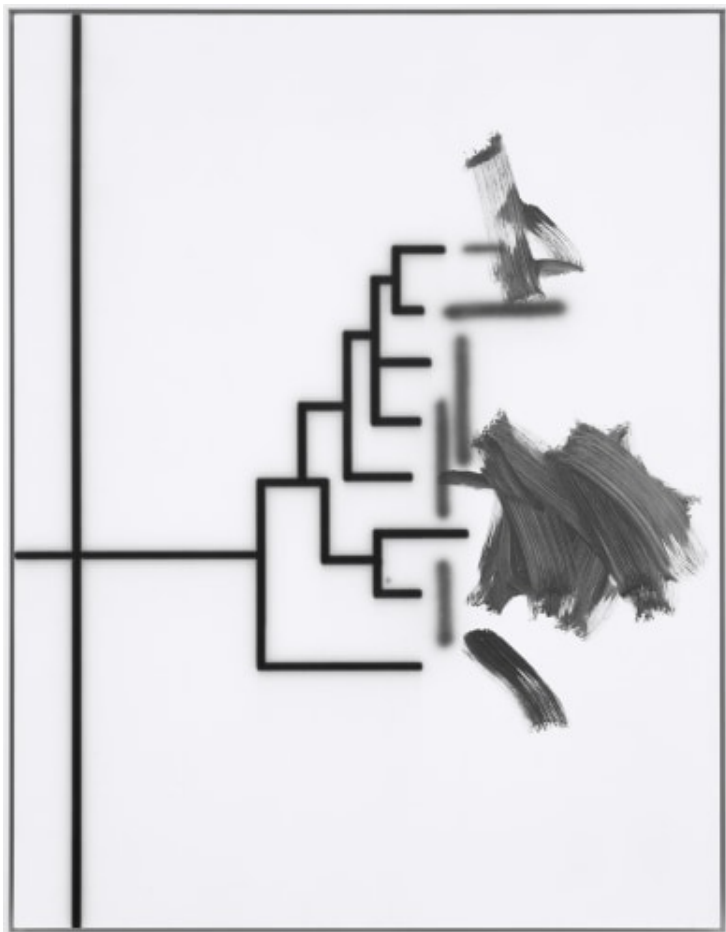
來源

布魯塞爾 rodolphe janssen 畫廊

紐約私人收藏（購自上述來源）

紐約，富藝斯，2018年9月26日，拍品編號2

現藏者購自上述拍賣



310

艾利·辛格

《無題 (AS/M 16-36/U)》

款識：AVERY SINGER 2016 (畫背)

壓克力 纖維板

39 3/8 x 30 1/8 英吋 (100 x 76.5 公分)

2016年作

估價

\$100,000 — 150,000

[瀏覽拍品](#)



One of the most celebrated contemporary artists working today, Avery Singer has received both critical and popular attention for her signature painting style, creating images that are both digital and analog with the help of the 3D-modeling software, Google SketchUp, and acrylic paint applied with an air brush.

Though the artist's conceptual considerations are deeply rooted in art history, Singer said in 2019, "I want to make work that explores something that I haven't seen in painting. I guess it's really a question of being generational—making art that belongs to your generation in some way."¹

Untitled (AS/M 16-36/U), 2016, illustrates the artist's desire to forge an experimental style while paying homage to the history of modernism. With a structure reminiscent of Piet Mondrian's signature grid, Singer's composition simultaneously evokes vintage computer aesthetics. The incorporation of gestural strokes reveals a further nod to the history of painting, achieving a complex and layered pictorial language at the intersection of tradition and technology.

By employing virtual fictional characters and symbols pulled from art history or the current world, Singer's experiments in reimagining the future of painting turn the expected on its head. Often reimagining the subject of painting as the act of image-making as itself, Singer eschews romanticized views around the medium of painting and, in doing so, has developed her own way of seeing.

¹ Avery Singer quoted in, Taylor Dafoe, "At 31, the Painter Avery Singer Is a Bona Fide Art Start. She's Trying Very Hard Not to Let That Get in Her Way," *Artnet News*, May 20, 2019, online

來源

柏林 Kraupa-Tuskany Zeidler 畫廊

現藏者購自上述來源

過往展覽

Berlin, Kraupa-Tuskany Zeidler, *Rites De Passage*, December 8, 2016–January 27, 2017



311

賈米安·朱利亞諾-維拉尼

《最後計策》

款識：JAMIAN JULIANO-VILLANI 2014（內框）

壓克力 綜合媒材 畫布

60 x 60 英吋 (152.4 x 152.4 公分)

2014年作

估價

\$50,000 — 70,000

瀏覽拍品



來源

紐約雕塑中心

私人收藏（購自上述來源）

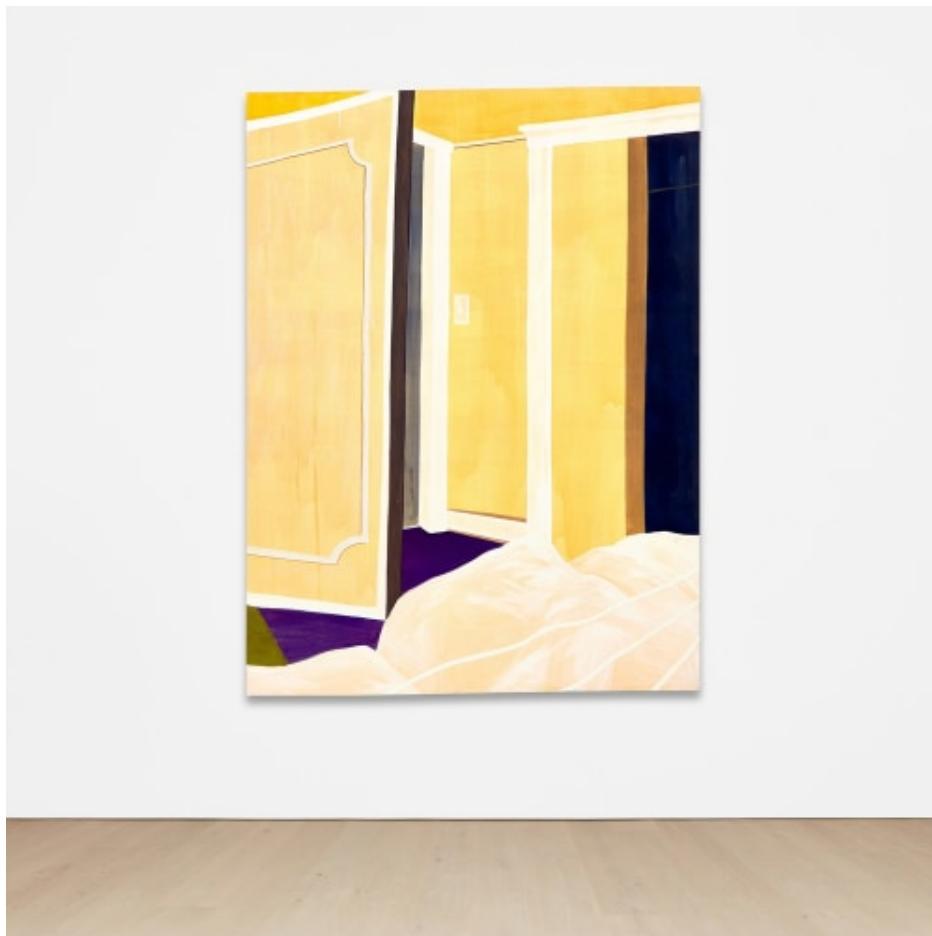
現藏者購自上述來源

過往展覽

New York, SculptureCenter, *Puddle, Pothole, Portal*, October 2, 2014–January 5, 2015

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



312

柳熙珍

《朝南的家見到更多陽光》

款識：Hiejin Yoo FALL 2017 Hiejin Yoo FALL 2017 (畫背)
Hiejin Yoo Hiejin Yoo Hiejin Yoo (內框)

閃粉 油彩 畫布

80 x 60 英吋 (203.2 x 152.4 公分)

2017年作

估價

\$15,000 — 20,000

瀏覽拍品



來源

洛杉磯 Itd 畫廊

現藏者於2017年7月購自上述來源

過往展覽

University of California, Los Angeles, New Wight Gallery, *UCLA MFA Thesis Show: Alex Anderson*

Kamaria Sheperd and Hiejin Yoo, March 8–23, 2018

Itd Los Angeles, *Everyday Muse*, June 3–August 3, 2018

20th Century & Contemporary Art Day Sale - Afternoon Session

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313

斯坦利·惠特尼

《留曲21》

款識：2018 Stay Song #21 Stanley Whitney (畫背)

油彩 麻布

40 x 40 英吋 (101.6 x 101.6 公分)

2018年作

估價

\$80,000 — 120,000

瀏覽拍品



313

斯坦利·惠特尼

來源

紐約里森畫廊

現藏者購自上述來源

20th Century & Contemporary Art Day Sale - Afternoon Session

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314

艾莉森·祖克曼

《三思之後》

款識：Allison Zuckerman 2018（畫布邊緣）

壓克力 數位CMYK油墨 畫布

60 x 50 英吋 (152.4 x 127 公分)

2018年作

估價

\$30,000 — 40,000

瀏覽拍品



來源

紐約 Kravets/Wehby 畫廊

現藏者購自上述來源

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315

沃恩·斯班

《黃金法則》

款識：Vaughn Spann "THE GOLDEN Rule" 2018 (畫背)

紙本閃粉膠帶粘土浮雕 畫布
60 x 60 英吋 (152.4 x 152.4 公分)
2018年作

估價

\$60,000 — 80,000

瀏覽拍品



The inability to neatly categorize Vaughn Spann's work is central to the artist's practice. From surreal portraiture of two-headed figures to geometric compositions and highly textured canvases of pop-like symbols reminiscent of Jasper Johns, he evades classification as a portraitist, abstractionist, or sculptor. *The Golden Rule*, 2018 belongs to one of his sculptural paintings of various symbols—a sub-category of his work anchored in memory, but which stretches beyond the bounds of specificity. The first painting of its scale from the ongoing *Marked Man* series to come to auction, *The Golden Rule* is a superb example of Spann's "X" paintings. Other works from the series are held in the permanent collections of the Perez Art Museum, Miami and the Albright-Knox Museum, Buffalo.

"[The series] came from an interest in assigning new meaning to an extremely recognizable form. How can I take an X, allow it to be my muse for painting, invite conversations of color, line, form, yet allow it to open deeper conversations?"
—Vaughn Spann

The "X" is an important motif for Spann. Universally, the symbol wields connotations of power, exclusion, and surveillance. For the artist, the "X" most notably signifies being "marked." During his time as a student at Rutgers University, Spann was racially profiled by a group of policemen. "They put me against a gate, and my hands are up, split. That same gesture echoes the 'X,'" he said, "and, for me, that's such a symbolic form, and so powerful to this contemporary moment, that I formally needed to figure out the components of that."^[1] In depicting an "X" in a relief made of paper, tape, and clay and encrusted in layers of black, yellow, and tarnished gold, *The Golden Rule* almost seems to assert that this "golden rule" is itself tarnished; an ethic of reciprocity that has become fundamentally annihilated by implicit bias and systemic racism.

The Golden Rule is a prime example of Spann's idiosyncratic method rigorously employed in his symbol-centered works. At the precipice of this practice is a symbol that recalls a memory, which Spann then probes both formally and allegorically in a series. Such is the case with his single-star American flag canvases, rainbow works, and Dalmatian paintings—symbols that are imbued with memories from his childhood that often comment on America's race epidemic. In the end, Spann creates works that turn a recognizable symbol into one that eventually gives way to feeling.

Though Spann's *Marked Man* series refers to being stopped and frisked--of his body literally taking on an "X" shape--the idea of being "marked" also gives the series a more malleable and ironically "universal" interpretation. What is both a reconciliation of the artist's experience is also an invitation for anyone "marked"—anyone racialized, oppressed, or Othered—to feel recognized and visible.

^[1] Vaughn Spann quoted in Elliot Sang, "How Vaughn Spann Became the Art World's New Favorite

Painter," *High Snobiety*, 2019, online.

來源

洛杉磯 Itd 畫廊

現藏者購自上述來源

過往展覽

Itd los angeles, *If I go there, I won't stay there*, September 22–November 10, 2018

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316

安祖·奧特羅

《我喜歡這樣離開你》

款識："I Love to Leave You Like This..." Angel Otero

2011 (畫背)

油彩 油漆皮 畫布

84 x 72 英吋 (213.4 x 182.9 公分)

2011年作

估價

\$60,000 — 80,000

瀏覽拍品



來源

芝加哥 Kavi Gupta 畫廊

現藏者於2011年5月購自上述來源

20th Century & Contemporary Art Day Sale - Afternoon Session

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317

德里克·福德約

《啦啦隊長：下來》

綜合媒材 炭筆 報紙

60 x 44 英吋 (152.4 x 111.8 公分)

2014年作

估價

\$100,000 — 150,000

瀏覽拍品



317

德里克·福德約

來源

現藏者直接購自藝術家本人

過往展覽

Los Angeles, Papillion, *Open*, February 15–April 13, 2014

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318

瓦哈卜·薩希德

《真正女王》

款識：WAHAB SAHEED 2020（右下方）

壓克力 炭筆 粉筆 油粉彩 畫布

42 1/4 x 30 英吋 (107.3 x 76.2 公分)

2020年作

估價

\$5,000 — 7,000

瀏覽拍品

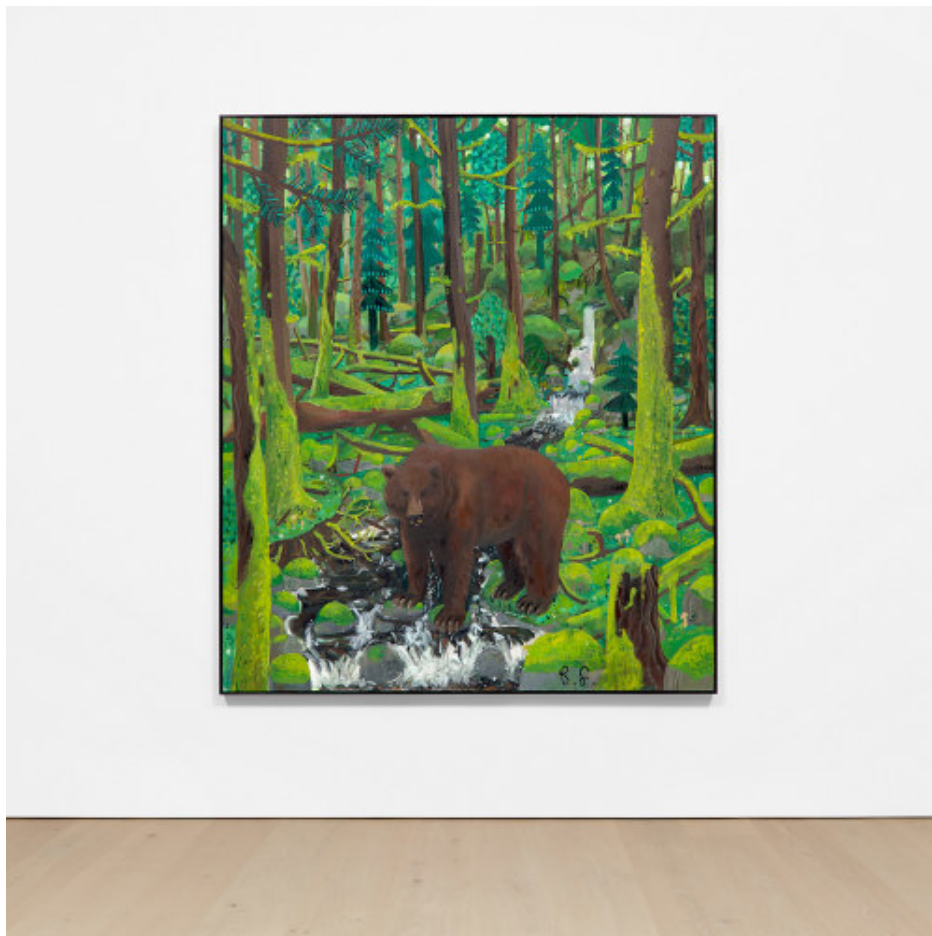


來源

現藏者直接購自藝術家本人

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319

賓·斯萊森斯

《深山的熊》

款識：B.S. (右下方) BEN SLEDSSENS 2018 2019 (畫背)

油彩 壓克力 畫布

82 1/2 x 70 3/4 英吋 (209.6 x 179.7 公分)

2018-2019年作

估價

\$30,000 — 40,000

瀏覽拍品



來源

科隆 Nino Mier 畫廊

現藏者購自上述來源

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320

莎拉·休斯

《搶先看》

款識：SHARA HUGHES 2013 "Sneak Peek" Fishers Island (畫背)

油彩 壓克力 畫布

20 x 18 英寸 (50.8 x 45.7 公分)

2013年作

估價

\$20,000 — 30,000

瀏覽拍品



320

莎拉·休斯

來源

米蘭 Brand New 畫廊

現藏者於2016年3月購自上述來源

過往展覽

Milan, Brand New Gallery, *Imagine*, March 2–April 2, 2016

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321

莎拉·克勞納

《旋轉拉伸根莖，已裁》

款識：Sarah Crowner 2016（內框）

壓克力 原始畫布縫於畫布

97 x 84 英寸 (246.4 x 213.4 公分)

2016年作

估價

\$60,000 — 80,000

瀏覽拍品



321

莎拉·克勞納

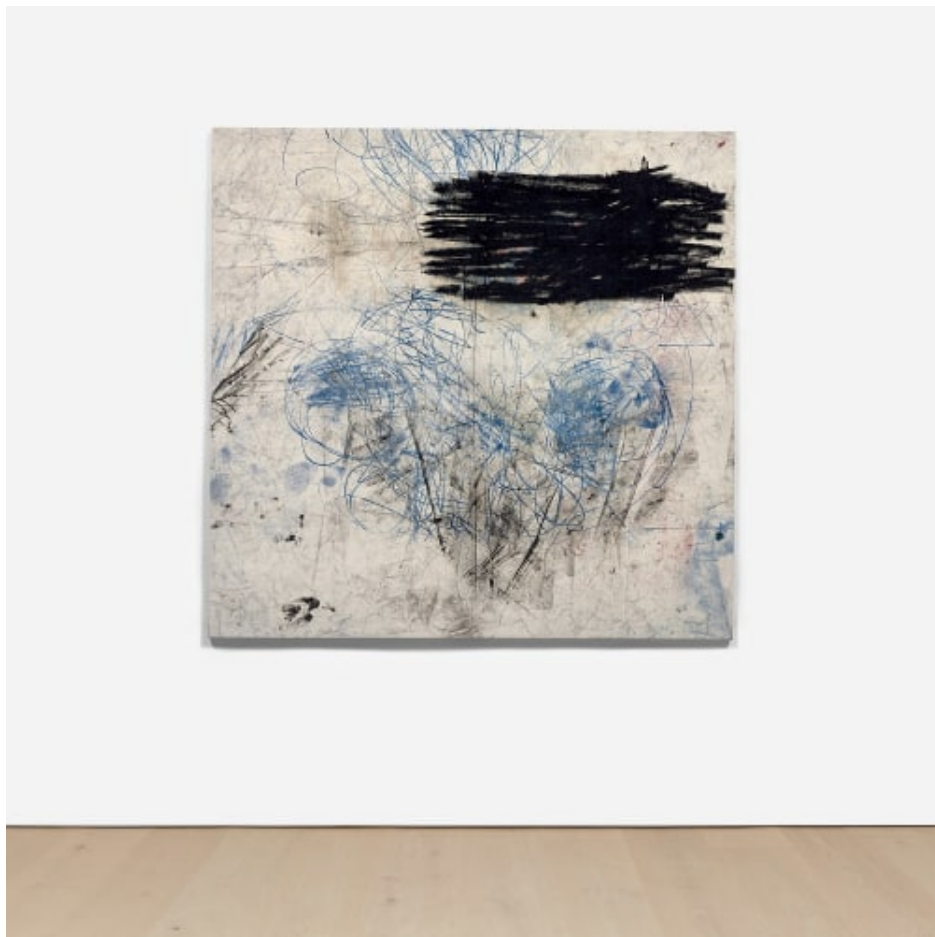
來源

紐約 Casey Kaplan 畫廊

現藏者購自上述來源

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322

奧斯卡·穆里略

《無題》

款識：OWOZ 2011（畫背）

油棒 油彩 畫布 麻布

67 x 69 1/8 英寸 (170.2 x 175.6 公分)

2011年作

估價

\$70,000 — 100,000

[瀏覽拍品](#)



來源

洛杉磯 François Ghebaly 畫廊
現藏者於2011年購自上述來源



323

羅伯特·拿瓦

《無題》

款識：Nava 17 (畫背)

油棒噴漆畫布

48 x 36 英寸 (121.9 x 91.4 公分)

2017年作

估價

\$40,000 — 60,000

[瀏覽拍品](#)



323

羅伯特·拿瓦

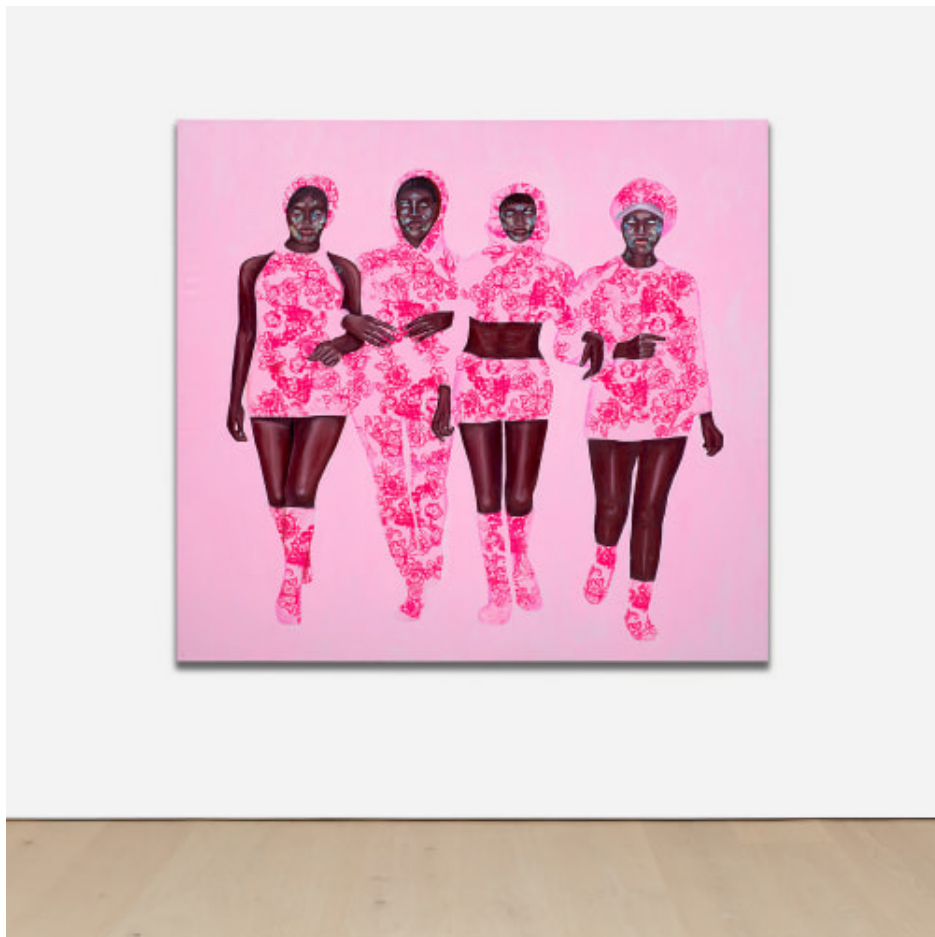
Video: <https://vimeo.com/240032342>

來源

現藏者直接購自藝術家本人

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324

伊曼紐爾·塔庫

《粉色姊妹》

款識：Taku 2021（畫背）

壓克力 紙本拼貼 畫布

71 1/2 x 78 1/4 英寸 (181.6 x 198.8 公分)

2021年作

估價

\$25,000 — 35,000

[瀏覽拍品](#)



來源

洛杉磯私人收藏（直接購自藝術家本人）

現藏者購自上述來源

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325

米路·馬修

《憂愁星期一》

款識：藝術家花押字、BLUE MONDAY 2021 Milo
Matthieu NY, NY (畫背)

油彩 綜合媒材 畫布

60 x 48 英吋 (152.4 x 121.9 公分)

2021年作

估價

\$20,000 — 30,000

瀏覽拍品



325

米路·馬修

來源

紐約 Kravets Wehby 畫廊

私人收藏

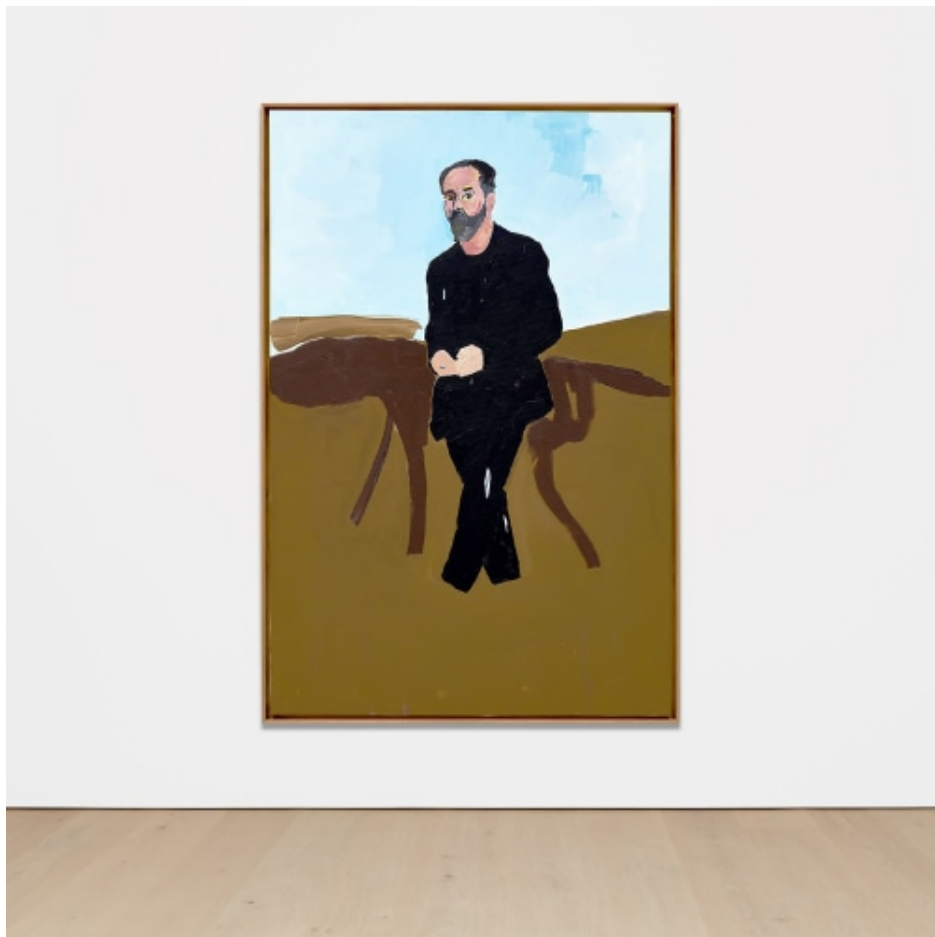
現藏者購自上述來源

過往展覽

New York, Kravets Wehby Gallery, *Milo Mattieu: Silenced, yet Celebrated*, April 10–May 8, 2021

20th Century & Contemporary Art Day Sale - Afternoon Session

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326

亨利·泰勒

《走過渾水·布魯斯·塞杜拉?》

壓克力 畫布

72 x 47 3/4 英寸 (182.9 x 121.3 公分)

2015年作

估價

\$100,000 — 150,000

瀏覽拍品



"I love other people, I love to meet them, and the fact I can just paint them."

—Henry Taylor

來源

洛杉磯 Blum & Poe 畫廊

現藏者購自上述來源

過往展覽

Los Angeles, Blum & Poe, *Henry Taylor With a New Film by Kahlil Joseph*, September 10–November 5, 2016



327

利奈特·伊阿德姆—博阿基耶

《個案工作》

款識：LYB 2011 Casework (畫背)

油彩畫布

17 7/8 x 16 英吋 (45.4 x 40.6 公分)

2011年作

估價

\$80,000 — 120,000

瀏覽拍品



Painted in 2011, just two years before Lynette Yiadom-Boakye's nomination for the Turner Prize, *Casework* highlights the artist's masterful approach to portraiture. By placing her subjects in dark, nondescript spaces, Yiadom-Boakye centers the focus on the painting's highest point of contrast: where the eyes of the subject meet the viewers'. The themes of looking and watching are central to the artist's work and contribute to her status as a forerunner in contemporary portraiture.

The figure in *Casework* is depicted straight-on, gracefully accepting the gaze of the viewer, and is consumed by a gestural black backdrop. "Black women watching, without necessarily intervening, possibly out of detachment, possibly with judgment—keeping their own counsel, as is their right." Yiadom-Boakye comments, "to be all-seeing and all-knowing and yet elsewhere altogether. Much like the divine."¹ By distilling images found in publications and her own imagination, Yiadom-Boakye portrays fictitious subjects, amplified by the dream-like quality of anonymous settings. However, there is an undeniable nostalgia in the artist's work, as if the figure is a familiar face.

"Maybe I think more about black thought than black bodies. When people ask about the aspect of race in the work, they are looking for very simple or easy answers. Part of it is when you think other people are so different than yourself, you imagine that their thoughts aren't the same. When I think about thought, I think about how much there is that is common." —Lynette Yiadom-Boakye

As the first Black woman to have been nominated for the Turner prize and to have the solo exhibition at the Tate Modern, Yiadom-Boakye has solidified her standing as one of the most important creators today. Often stylistically compared to Caspar David Friedrich and other Romantic painters, Yiadom-Boakye ultimately centers the individual in her work. Her ability to portray figures with passion and familiarity recalls the emotion and imagination of Romanticism. However, Yiadom-Boakye's removal of any narrative between the character and their surroundings reveals how distinct her body of work is from that of her predecessors. The subtle aura surrounding the figure in *Casework* adds to the painting's divine quality, walking the line between surreal and real.

¹ Lynette Yiadom-Boakye, quoted in "Nightwatch: A Conversation with Lynette Yiadom-Boakye," *Artforum*, May 17, 2021, online.

過往展覽

New York, New Museum, *The Ungovernables: New Museum Triennial*, February 15–April 22, 2012

來源

紐約 Jack Shainman 畫廊

現藏者購自上述來源

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紐約私人收藏

328

喬納森·林登·蔡斯

《浴缸男人》

款識：Jonathan L. Chase 2015（內框）

壓克力 箱頭筆 閃粉 棉布

18 x 24 英寸 (45.7 x 61 公分)

2015年作

估價

\$25,000 — 35,000

瀏覽拍品



來源

費城 Lord Ludd 畫廊

私人收藏

現藏者購自上述來源

過往展覽

Philadelphia, Lord Ludd, *Jonathan Lyndon Chase: Rosebud*, March 19–April 17, 2016

出版

Stan Mir, "Dissections of Desire: Jonathan Lyndon Chase's 'Rosebud'," *Hyperallergic*, April 9, 2016, online (installation view illustrated)

Victoria L. Valentine, "Spring Shows: 32 New Exhibitions Feature Innovative Works by Black Artists," *Culture Type*, April 16, 2016, online (illustrated)

Didier William, "A Curious Proposition: The Paintings of Jonathan Lyndon Chase," *artcritical*, June 8, 2016, online (illustrated)

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329

克里斯蒂娜·弗勒

《裙子女士》

羊毛 棉布 麻布 絲綢

66 1/2 x 48 1/4 英吋 (168.9 x 122.6 公分)

2016年作

估價

\$25,000 — 35,000

瀏覽拍品



來源

洛杉磯 Grice Bench 畫廊

現藏者購自上述來源

過往展覽

Los Angeles, Grice Bench, *Christina Forrer*, November 5–December 10, 2016

出版

Leah Ollman, "Christina Forrer," *Art in America*, January 27, 2017, online

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330

索馬杜·阿里·易卜拉欣

《放鬆！寫筆記》

款識："Relax and take notes" Dec. 2020 Soimadou Ibrahim (畫背)

壓克力 畫布

70 7/8 x 47 3/8 英寸 (180 x 120.3 公分)

2020年作

估價

\$12,000 — 18,000

瀏覽拍品



330

索馬杜·阿里·易卜拉欣

來源

現藏者直接購自藝術家本人

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331

法利·阿吉拉

《搖椅》

款識：F.A. 17（右下方、畫布邊緣）

油彩畫布

74 1/2 x 96 英寸 (189.2 x 243.8 公分)

2017年作

估價

\$12,000 — 18,000

瀏覽拍品



331

法利·阿吉拉

來源

紐約 Lyles & King 畫廊

現藏者購自上述來源

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332

阿布迪亞

《如果它沒有壞就不要修理它。》

壓克力 油粉彩 紙本拼貼 畫布
46 1/8 x 65 3/4 英吋 (117.2 x 167 公分)
約2014年作

估價
\$40,000 — 60,000

瀏覽拍品



332

阿布迪亞

來源

現藏者直接購自藝術家本人



333

約翰·馬杜

《抗爭戀人》

款識：John Madu 2020（右中方）

壓克力 水墨 畫布

59 x 47 英吋 (149.9 x 119.4 公分)

2020年作

估價

\$10,000 — 15,000

瀏覽拍品



333

約翰·馬杜

來源

現藏者直接購自藝術家本人



334

傑夫·森豪斯

《無題（棕色臉白面具）》

款識：Jeff Sonhouse 2001（畫背）

油彩火柴 畫布

24 x 21 1/4 英吋 (61 x 54 公分)

2001年作

估價

\$20,000 — 30,000

瀏覽拍品



334

傑夫·森豪斯

來源

現藏者直接購自藝術家本人



335

弗羅倫·狄摩斯梯尼

《...但我需要》

款識：M. Florine Démosthène 2019（右紙本畫背）

紙本 水墨 聚酯樹脂 閃粉 紙本（雙聯作）

整體：44 x 60 英寸 (111.8 x 152.4 公分)

2019年作

估價

\$12,000 — 18,000

瀏覽拍品



來源

芝加哥 Mariane Ibrahim 畫廊

現藏者購自上述來源

過往展覽

Chicago, Mariane Ibrahim, *Florine Démosthène: Between Possibility and Actuality*, November 2-December 21, 2019

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336

斐耶麗·巴耶茲

《無題》

款識：藝術家花押字、Firelei Báez (畫背標籤)

水墨 水粉 紙本

44 5/8 x 73 5/8 英吋 (113.3 x 187 公分)

2013年作

估價

\$20,000 — 30,000

[瀏覽拍品](#)



336

斐耶麗·巴耶茲

來源

紐約 Morgan Lehman 畫廊

現藏者購自上述來源

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337

朱莉·梅赫雷圖

《無題》

款識：Julie Mehretu 2005（畫背）

彩色鉛筆 石墨 水墨 紙本

26 x 40 英吋 (66 x 101.6 公分)

2005 年作

估價

\$200,000 — 300,000

瀏覽拍品



Coming to auction on the heels of Julie Mehretu's highly acclaimed mid-career survey co-organized by the Los Angeles County Museum of Art and Whitney Museum of American Art, New York, *Untitled* is a remarkable work that powerfully exemplifies the distinct visual idiom that has cemented Mehretu as one of the most unique voices of her generation. As in major paintings such as *Rise of the New Suprematists*, 2001, *Transcending: The New International*, 2003, held in the Collection of the Walker Art Center, Minneapolis, and *The Seven Acts of Mercy*, 2004, this large-scale work on paper features a whirlwind of calligraphic lines and crisp, precise lines that pulsate with palpable immediacy—here further heightened by a yellow dash piercing through the space like lightening.



Detail of the present lot

Executed in 2005, *Untitled* exemplifies the central role of drawing in Mehretu's practice. Drawing, as Mehretu has indeed stated, is "the most fundamental and primary element of my work."¹ Mehretu's residency at the Museum of Fine Arts in Houston between 1997-1999 was notably an early turning point in her artistic practice as it was there where she first incorporated precise architectural drawings and blueprints into her art. More than just a preliminary tool for painting, drawings figure as the very basis of her practice—allowing her to compress time and space into multilayered compositions teeming with a rich panoply of references.

"I find myself more and more interested in the idea that drawing can be an activist gesture. That drawing...offers something radical." —Julie Mehretu

Mehretu has referred to drawing as "an informed, intuitive process, a process that is representative of individual agency and cultures, a very personal process."² Mehretu, who was born in Ethiopia and fled to the United States during a time of political turmoil at age seven in 1977, draws upon her own personal biography in her practice—exploring systems of power, geopolitics and notions of social and cultural identity. While hinting at representational origins, Mehretu's work remains resolutely abstract—brilliantly fusing disparate influences ranging from architecture, cartography, Renaissance and Old Master paintings, to the sites and symbols of human

civilization.

Untitled exemplifies the radical shifts in Mehretu's practice in the early 2000s, resulting in a new visual language characterized by more fractured, heavily layered, and dynamic compositions. As Christine Y. Kim observed, "A radical spatiality emerged from the early 2000s in works informed by imaginary construction and an element of time. Signs of representation are dismantled; the viewer is directed instead towards a vertigo of spatiotemporal perception."³



Leonardo da Vinci, *Deluge*, circa 1517, Image: © World History Archive. Artwork: © Alamy Stock Photo

Reimagining the illusionary space of European painting, Mehretu creates spaces in which calligraphic lines and plumes of ink twist and torque with an energy that recalls Leonardo da Vinci's cataclysmic deluge drawings. As Peter Eeley observed, in Mehretu's "omniscient space...a fractious environment swirling around a static, intact subject...viewers [are] posed in the calm eye of the storm."⁴ Depictions of meteorological events and natural catastrophes feature frequently in this period; as Richard Schiff has pointed out, this can be seen as a sort of metaphoric force paralleling social, political, and economic power structures.

Untitled was created at a time in which Mehretu was particularly interested in the ideas advanced by Wassily Kandinsky in “The Great Utopia,” a seminal essay that explored the possibilities of abstraction to challenge aesthetic and nationalistic barriers. Mehretu has noted in particular Kandinsky’s discussion of “the inevitable implosion and/or explosion of our constructed spaces out of the sheer necessity of agency,” pointing out how, “...it is in these same spaces that you can feel the undercurrents of complete chaos, violence, and disorder. Like going to see fireworks—you feel the crowd at the same time as you feel the explosions.”⁵

Collector’s Digest

- *Julie Mehretu* the highly acclaimed mid-career survey co-organized by the Los Angeles County Museum of Art and the Whitney Museum of American Art, New York, is currently on view at the Walker Art Center in Minneapolis until March 6, 2022, having previously also travelled to the High Museum of Art in Atlanta.

- *Untitled*, 2005, is closely related to *Rise of the New Suprematists*, 2001, which sold for \$4,820,000 at auction in 2019, making it the second highest auction record for the artist.

- Mehretu was awarded a MacArthur Foundation “Genius Grant” (2005) and a U.S. State Department Medal of Arts (2015).

- Works by the artist are included in notable private and public collections, including the Museum of Modern Art, New York; Crystal Bridges Museum of American Art, Bentonville; Walker Art Center, Minneapolis; Carnegie Museum of Art, Pittsburgh; Guggenheim Abu Dhabi; High Museum of Art, Atlanta; Tate London; The Museum of Fine Arts, Houston; and The Broad Art Foundation, Los Angeles, among others.

¹ Julie Mehretu, quoted in Catherine de Zegher et al, *Drawing (as) Center: 25th Anniversary Benefit Selections Exhibition*, New York, 2002, p. 13.

² Julie Mehretu, quoted in Douglas Fogle and Olukemi Ilesanmi, *Julie Mehretu: Drawing into Painting*, exh. cat., Walker Art Center, Minneapolis, 2003, p. 11.

³ Christine Y. Kim, “Julie Mehretu (A Chronology in Four Parts)”, *Julie Mehretu*, exh. cat., Whitney Museum of American Art, New York, 2020, p. 61

⁴ Peter Eleey, “Julie Mehretu’s ‘Perfect’ Pictures”, *Afterall: A Journal of Art, Context and Enquiry*, Autumn-Winter 2006, p. 101

⁵ Julie Mehretu, quoted in ‘Looking Back: Email Interview Between Julie Mehretu and Olukemi Ilesanmi, April 2003’, in *Julie Mehretu: Drawing into Painting*, exh. cat., Walker Art Center, Minneapolis, 2003, pp. 13-14.

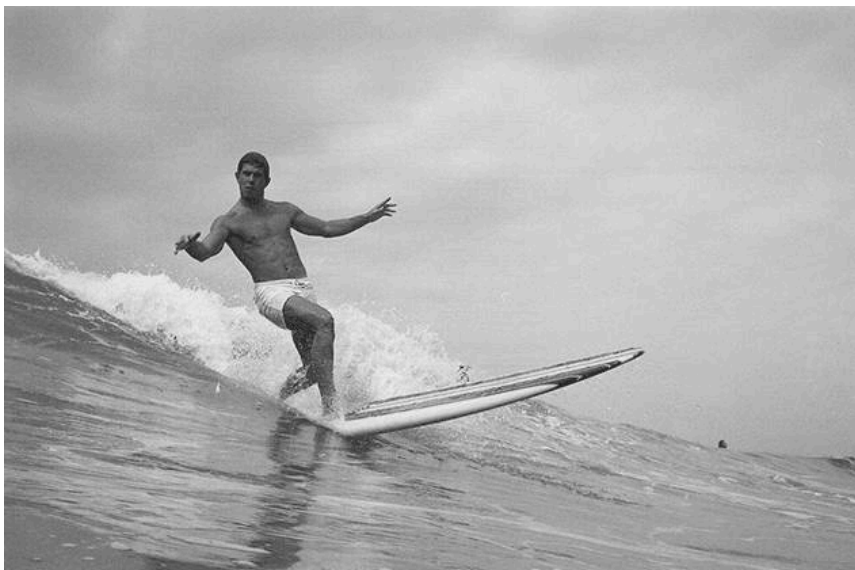
來源

鳴謝藝術家提供

《BOMB 雜誌》福利拍賣（2005年）

現藏者購自上述拍賣

Raymond Pettibon is widely recognized as one of America's most inventive representational artists, known for his ink wash drawings combined with text. Pettibon grew up in Hermosa Beach, California, a location implicit to the subject matter of his work its enduring themes. Growing up at the pinnacle of the counter-culture and late punk-rock movements, his upbringing would become indelible to his work. He was only 12 years old during 1969, which marked a true turning point in pop culture. The changing Hollywood landscape of this time undoubtedly inspired his early work, such as album covers for bands like Black Flag and Sonic Youth. Eventually, he began culling from every corner of American popular and underground culture for his drawings: comics, film noir, baseball, organized religion, figures of rock and roll, Ronald Reagan, Charles Manson, and more. But Pettibon didn't just passively observe—these subject matters spoke to him because of what they revealed about society. Instead of glorifying these themes, he critiqued them.



Leroy Grannis

This outlook is no more apparent than in Pettibon's drawings of surfers, a trademark motif in the artist's oeuvre. When the novelist-critic Denis Cooper asked Pettibon what draws him towards the surfers, Pettibon answered, "Sometimes it is a visual interest, but it can also be the way something like surfing describes a society, and the people in it. I've done a lot of large drawings and prints of that imagery. It has that epic nature, that sublime nature that almost asks you to reproduce it full sized on the wall."¹ *Untitled (The view from beyond the breakers)*, 1988-1994, and *No Title (When I went)*, 2001, each depict turbulent waves rendered in soft, fluid brushstrokes varying in thickness

and in hue. The works show a lone surfer taking on the ocean, the two differing drastically in how the wave unfurls—breaking into white caps in *The view from beyond the breakers* and rolling calmly amidst a blue sky dotted with clouds in *When I went*.

In the mid to late 1980s, the textual aspect of Pettibon's compositions grew. The artist is a somewhat inconsistent but razor-sharp linguist in tone and source. These sources include statements, digressions, musings, exclamations, and cut-and-paste appropriations gleaned from a panoply of authors, journalists, mystics, and his own poetry or remembrances. In some cases, the text is acutely relative, while in others, it seems entirely non-sequitur.

"... Therefore whatever you are—that is, whatever the substance by which you are what you are, I am nine-tenths the water..."

In *When I went*, Pettibon punctuates the sheet with even more text, featuring a lengthy paragraph in pulled from "Seascape, with Frieze of Girls," a chapter from Marcel Proust's *Albertine*. In the bottom left corner is a quote from an essay by John Dryden, a 17th-century English poet: "Like an ill swimmer, I have willingly stayed long in my own depth." The collection of references employed in this work suggest that the surfer, or swimmer, has succumbed to the power of the crashing wave, choosing not to fight against the current. Here Pettibon's text is poetic, pointed, and somewhat perverse, calling the viewer to think about their unique position to society. As Robert Storr wrote, "Pettibon has thus distilled a unique, instantly recognizable style equally capable conveying of impudence, spleen and rapture."²

¹ Denis Cooper, "Interview: Dennis Cooper in conversation with *Raymond Pettibon*," in *Raymond Pettibon*, New York, 2001, p. 25

² Robert Storr, "'You Are What you Read': Words and Pictures by *Raymond Pettibon*," in *Raymond Pettibon*, New York, 2001, p. 60.

來源

洛杉磯 Regen Projects 畫廊

現藏者購自上述來源

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美國衝浪：雷蒙德·帕迪伯恩作品收藏系列

339

雷蒙德·帕迪伯恩

《無題（斷路器外景色）》

款識：Raymond Pettibon（畫背）

油彩畫布

24 x 30 英吋 (61 x 76.2 公分)

1988-1994 年作

估價

\$300,000 — 400,000

瀏覽拍品



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"...all the fountains of the great deep broken up, and the windows of heaven were opened..."

This poetic license is impeccably visible in *The view from beyond the breakers*. The title, written in the top left corner, is pulled from the 1958 American film version of the crime television series of the same name that ran on CBS radio, *The Lineup*. In the upper right corner, Pettibon outlines the Merriam-Webster definition of natural: "being in accordance with, or determined by nature." At the bottom of the work is a line from the Book of Genesis, recounting the day the floodgates were opened and Noah began sailing his ark. These two quotes offer a potent juxtaposition, begging the question of whether humans have the power to defy nature, or if we are powerless against our surroundings. Text and image work together to make a comment on nature's destructiveness, or specifically in reference to a surfer, the will of the wave.

¹ Denis Cooper, "Interview: Dennis Cooper in conversation with *Raymond Pettibon*," in *Raymond Pettibon*, New York, 2001, p. 25

² Robert Storr, "'You Are What you Read': Words and Pictures by *Raymond Pettibon*," in *Raymond Pettibon*, New York, 2001, p. 60.

來源

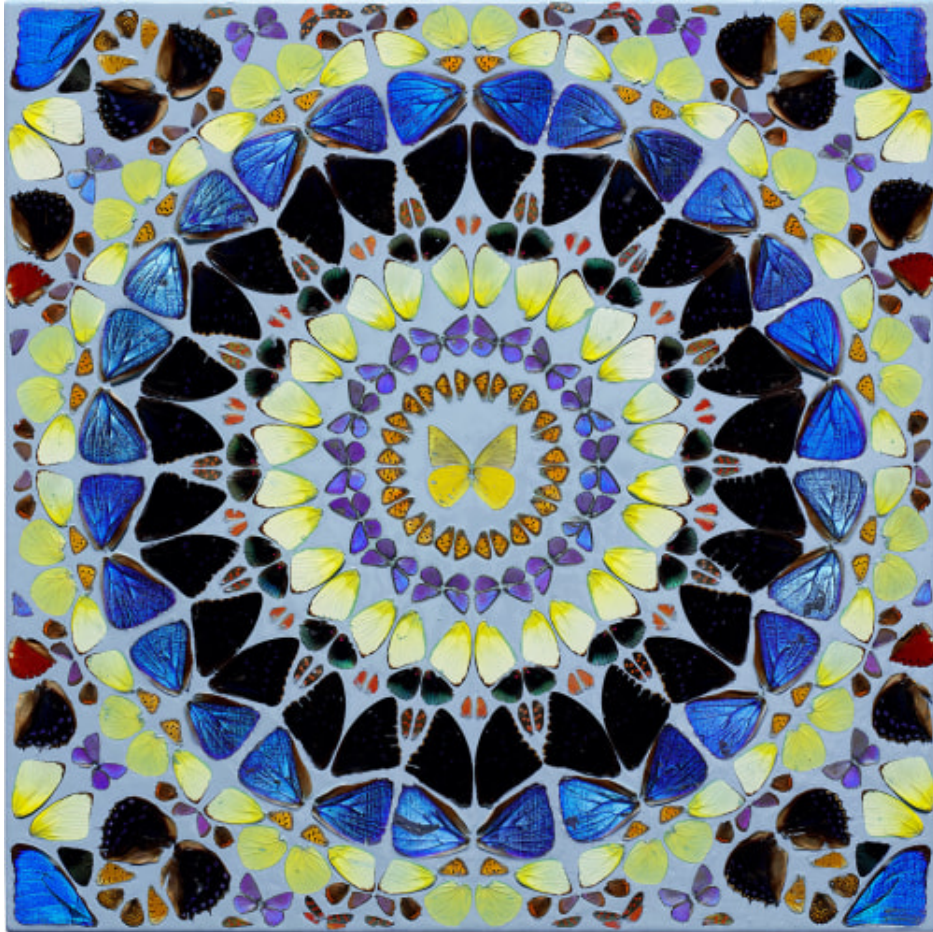
歐洲私人收藏

倫敦，富藝斯，2012年2月16日，拍品編號27

現藏者購自上述拍賣

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



拍賣收益撥捐ONE DROP基金會

340 ∞

達明安·赫斯特

《詩篇 69：給我安慰。》

款識：'PSALM 69 Salvum me Fac' Damien Hirst

2008（畫背）

蝴蝶 家用亮光漆 畫布

18 x 18 英吋 (45.7 x 45.7 公分)

2008年作

估價

\$80,000 — 120,000

瀏覽拍品



Buyers of lots indicated with a [∞] symbol may be entitled to claim a charitable contribution deduction for the hammer price, but such deduction will be limited to the excess of the hammer price paid for the lot over its fair market value. In accordance with applicable IRS regulations, Phillips has provided a good faith estimate of the fair market value for each lot, which is the mean of the pre-sale estimates relating to that lot. Buyers will have until January 31, 2022, inclusively, to indicate to One Drop in writing, their wish to benefit from this charitable contribution deduction by sending an email to Tara Maritzer, Advisor, Donor Relations and Corporate Development at One Drop Foundation: Tara.Maritzer@onedrop.org. Bidders are advised to consult with their own tax advisors to determine the application of the tax law to their own specific circumstances and whether a charitable contribution deduction is available.

All net proceeds generated by the sale of this lot will be dedicated to the One Drop Foundation's vital mission of ensuring sustainable access to safe water, sanitation and hygiene services to some of the world's most vulnerable communities. The past year has shown how access to water and the adoption of healthy behaviours like handwashing are essential to control the spread of COVID-19.

The One Drop Foundation™ is an international philanthropic organization created by Cirque du Soleil and Lune Rouge founder Guy Laliberté with the vision of a better world, where all have access to living conditions that allow empowerment and development. With Cirque du Soleil as its founding partner, One Drop is imbued with boundless creativity and an artistic mindset. By using art as a tool to foster behaviour change, the One Drop Foundation developed the *Social Art for Behaviour Change*™ (SABC) approach, which builds a profound sense of involvement, ownership, and empowerment within communities. From empowering hundreds of leaders of change and entrepreneurs in Latin America, to installing mobile handwashing stations in high-traffic areas in Burkina Faso, to training health care workers in Malawi and to supporting some of the most marginalized populations in India, the One Drop Foundation is celebrating 14 years of turning water into action, with projects that will soon have improved the living conditions of over 2.3 million people around the world. Discover the [One Drop Foundation's 2020 impact report](#). Thanks to its fruitful collaboration with Phillips since 2018, One Drop has been able to raise over \$11 million for its vital mission.

來源

鳴謝倫敦和香港白立方畫廊提供
紐約，富藝斯，2018年9月21日，拍品編號30
現藏者購自上述拍賣

過往展覽

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

出版

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

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



拍賣收益撥捐ONE DROP基金會

341 ∞

羅娜·辛普森

《三個靈魂部分》

(i, ii) 款識：3 PART SOUL (畫背)

(iii) 款識：3 PART SOUL Lorna Simpson 2016 (畫背)

水墨 絲網印刷 粘土板 (共三組)

每組：24 x 36 英吋 (61 x 91.4 公分)

整體：72 x 36 英吋 (182.9 x 91.4 公分)

2016年作

估價

\$80,000 — 120,000

瀏覽拍品



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來源

鳴謝藝術家和豪瑟沃斯畫廊提供

紐約，富藝斯，2018年9月21日，拍品編號 16

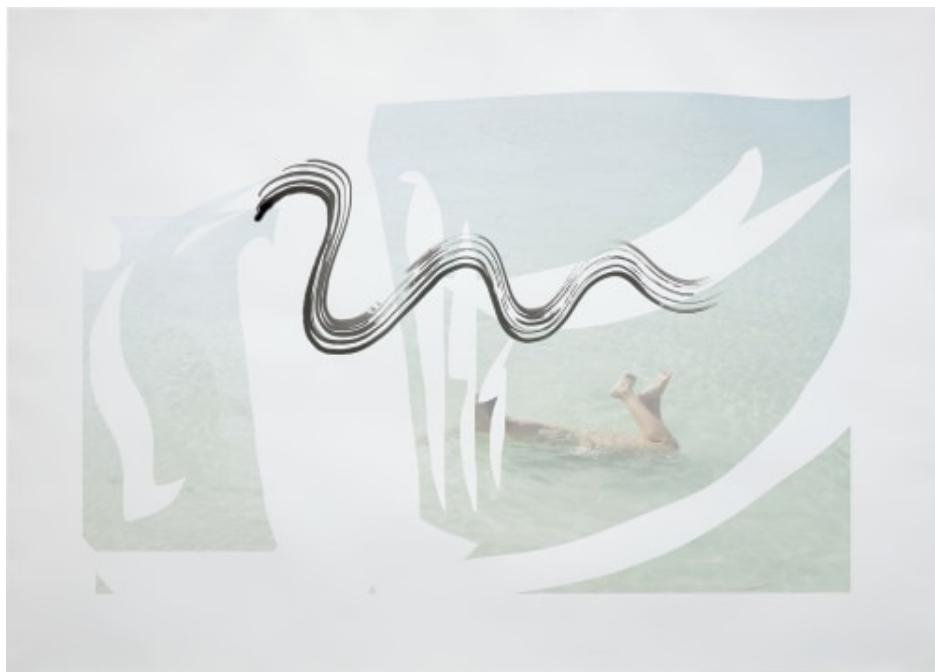
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過往展覽

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

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New York Auction / 18 November 2021 / 2pm EST



拍賣收益撥捐ONE DROP基金會

342

卡密爾·亨羅特

《無題（愛的熱帶系列）》

款識：CH（右下方）

中國水墨 噴墨打印

49 x 69 英寸 (124.5 x 175.3 公分)

2015年作

估價

\$18,000 — 22,000

[瀏覽拍品](#)



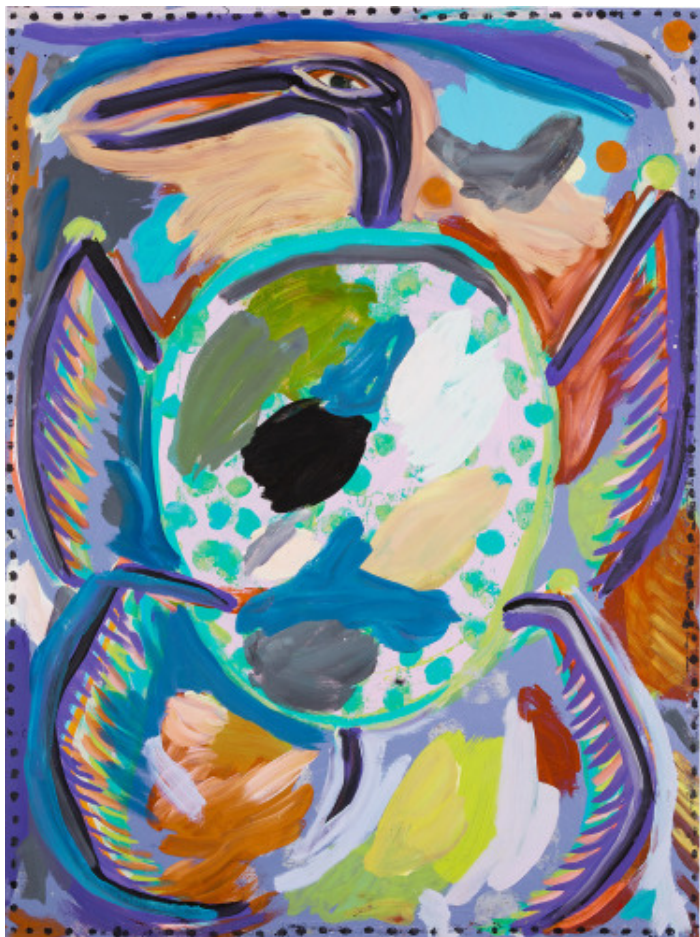
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來源

鳴謝藝術家和巴黎 Kamel Mennour 畫廊提供
紐約，富藝斯，2018年9月21日，拍品3
現藏者購自上述拍賣



343

喬許·史密斯

《海龜》

款識：JOSH SMITH 2019 JSP19130 (畫背)

油彩 木板

48 x 36 英寸 (121.9 x 91.4 公分)

2019年作

估價

\$50,000 — 70,000

瀏覽拍品



343

喬許·史密斯

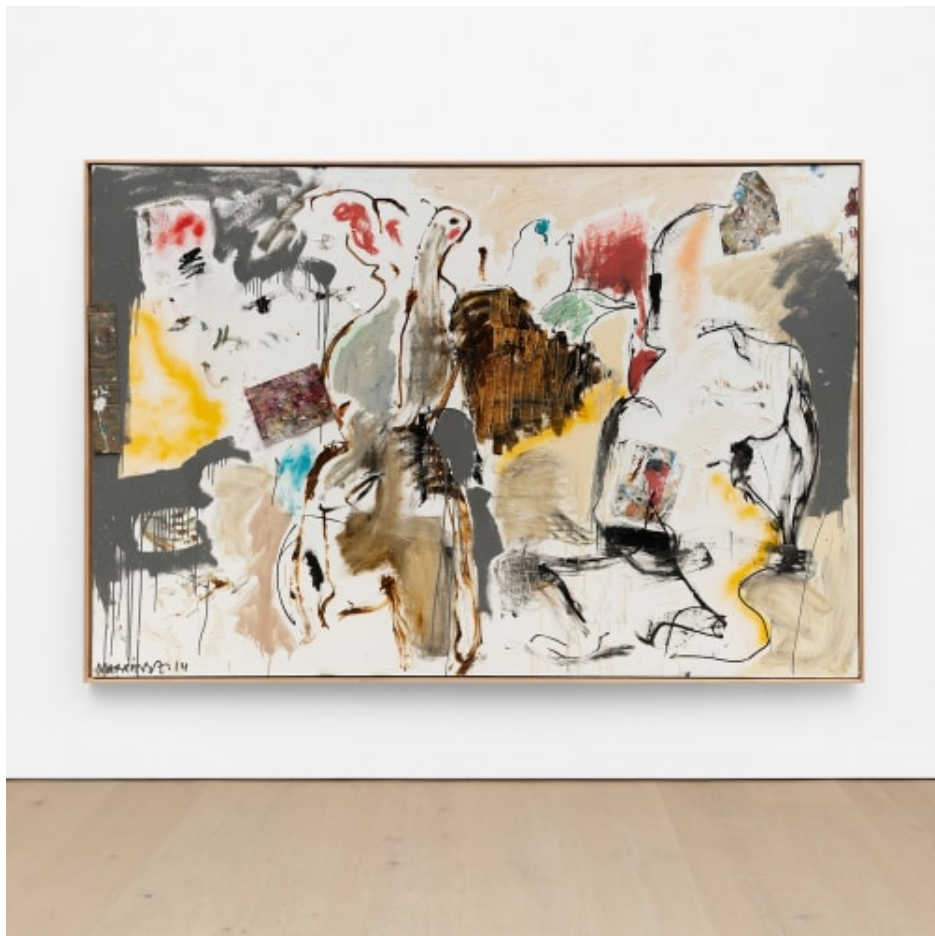
來源

紐約卓納畫廊

現藏者購自上述來源

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344

艾迪·馬汀尼茲

《游牧民族》

款識：MARTINEZ 14（左下方）
油彩 瓷漆 噴漆 電腦紙本拼貼 畫布
72 x 108 英寸 (182.9 x 274.3 公分)
2014年作

估價

\$120,000 — 180,000

瀏覽拍品



344

艾迪·馬汀尼茲

來源

洛杉磯 Kohn 畫廊

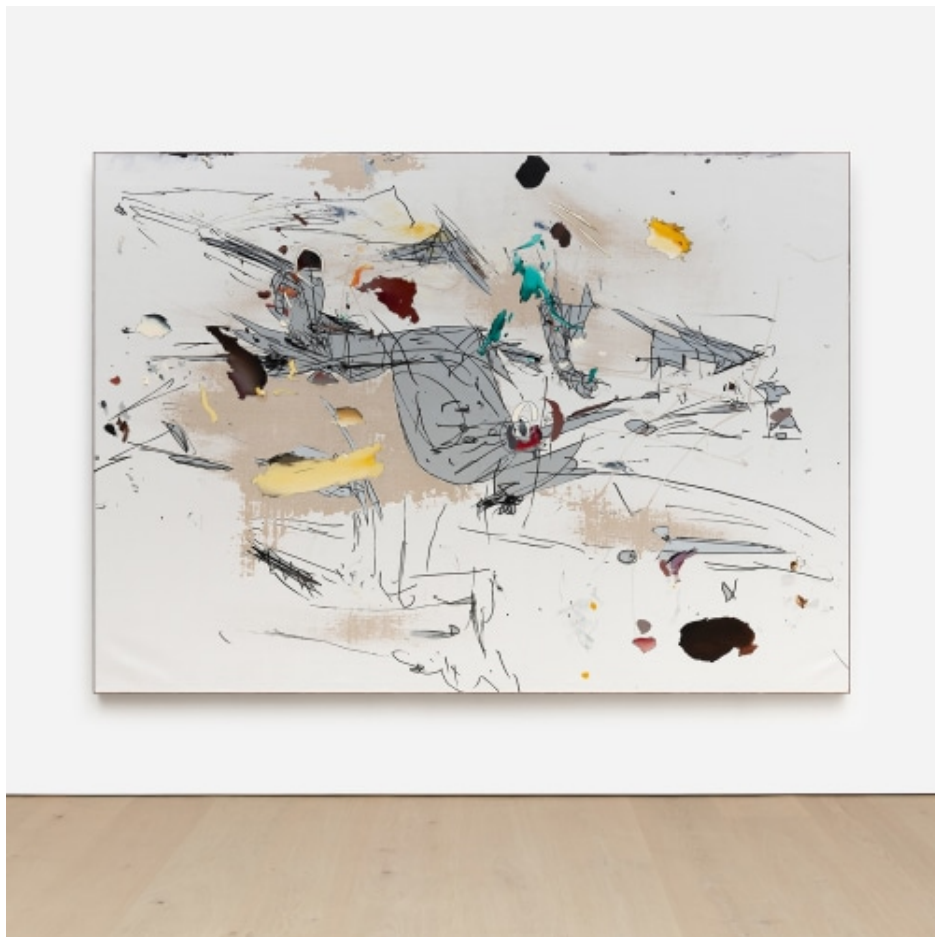
現藏者購自上述來源

過往展覽

Los Angeles, Kohn Gallery, *Eddie Martinez: Nomader*, September 12–October 25, 2014

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345

塞昆迪諾·赫南德斯

《無題》

款識：SH, 14 (畫背)

水粉 壓克力 油彩 醇酸 畫布

79 1/2 x 110 5/8 英寸 (201.9 x 281 公分)

2014年作

估價

\$60,000 — 80,000

[瀏覽拍品](#)



345

塞昆迪諾·赫南德斯

來源

倫敦 Victoria Miro 畫廊

現藏者購自上述來源

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346

朱利安·施納貝爾

《DES + 珍娜》

款識：J.S.'94（畫背）

油彩畫布

84 1/4 x 60 1/4 英吋 (214 x 153 公分)

1994年作

估價

\$60,000 — 80,000

瀏覽拍品



來源

蘇黎世 Bruno Bischofberger 畫廊

私人收藏（購自上述來源）

紐約，蘇富比，1998 年 11 月 18 日，拍品編號 178A

米蘭私人收藏（購自上述拍賣）

倫敦，富藝斯，2018 年 6 月 26 日，拍品編號 208

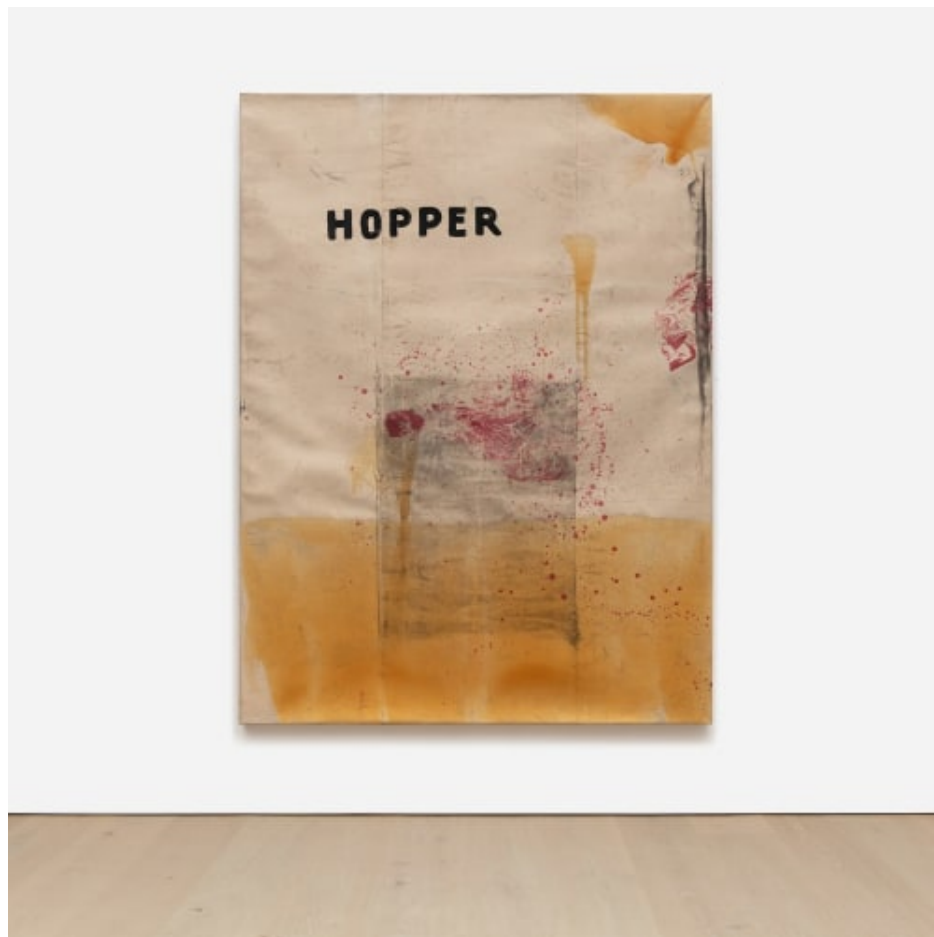
現藏者購自上述拍賣

過往展覽

Paris, Galerie Templon, *Julian Schnabel: DES + Gina*, March 25–April 22, 1995

20th Century & Contemporary Art Day Sale - Afternoon Session

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丹尼斯·荷巴珍藏系列

347

朱利安·施納貝爾

《荷巴》

油彩 環氧樹脂 樹脂 防水油布
95 x 72 英吋 (241.3 x 182.9 公分)
1991年作

估價

\$70,000 — 100,000

瀏覽拍品



來源

丹尼斯·荷巴收藏（直接購自藝術家本人）

現藏者繼承自上述藏家

過往展覽

Paris, Centre National de la Cinématographie; Melbourne, Australian Centre for the Moving Image,
Dennis Hopper and the New Hollywood, November 12–April 26, 2010, p. 45 (illustrated)



348 ♦♦

喬治·康多

《微笑的年輕女子》

款識：Condo 08（左上方）Condo 08（畫背）

油彩畫布

39 7/8 x 36 英吋 (101.3 x 91.4 公分)

2008年作

估價

\$450,000 — 650,000

瀏覽拍品



*"The most dramatic aspect of Condo's work lies precisely in this search for a profundity that invariably withholds itself and turns into superficiality."
—Massimiliano Gioni*

George Condo's ability to create subjects who are simultaneously regal and repulsive has heavily impacted contemporary portraiture. As Holland Cotter wrote in a 2011 exhibition review of the artist's work, Condo's work is "tasty, erudite stuff, freaky but classy, a Mixmaster version of old master, with a big glob of Pop tossed in."¹ The multitude of themes that make up Condo's style has brought his body of work to several permanent collections, including the Centre Georges Pompidou, Paris, the Museum of Modern Art, New York and many others.

High Drama

As Massimiliano Gioni describes, the "dramatic" element of Condo's work is precisely tied to this paradoxical relationship between the beautiful and unsightly². With the artist's characteristic features—a bulbous nose, crooked teeth, and a phallic chin—the figure in this work is both terrifying and inviting. Her portrait creates both a comedic and hostile spectacle for the viewer, one akin to the function of dramatic theater. Through their presentation of humans as both good and evil, it is as if Condo's portraits are holding a "mirror up to nature."³ Not only is there "drama" in the way in which these figures are presented, there is also a certain spectacular element to the realization of how self-referential the portraits are. Such is the goal of Condo's "psychological cubism," or his interest in conveying different interpretations of the same surface simultaneously.



Rembrandt van Rijn, *Portrait of a Woman, probably a Member of the Van Beresteyn Family*, 1632, The Metropolitan Museum of Art, New York

History Portraits, Redefined

In *Smiling Young Woman*, the figure does not make direct eye contact with the viewer, instead gazing slightly off the composition. The background's gray-to-black gradient creates a stronger contrast between the figure and its environment, and allows her features to stand out, as if the *Smiling Young Woman* is spot lit. The characters in George Condo's portraits are often dressed in conservative garments, as is the case here. Their "ruff collars and sartorial decorum stand in sharp contrast to their distorted features and absurd countenances," according to David Means on the

occasion of the artist's famed exhibition, *George Condo: Mental States*, which traveled from the Hayward Gallery, London to the New Museum, New York.⁴ "These paintings seemed to recall the past through a disconcertingly subjective memory."⁵

It is clear that history impacts Condo's work, and the artist makes such influences obvious to his audience. Works such as *Memories of Rembrandt* (1994) and *The Insane Queen* (2006) have more overt references to history and its patrons, while *Smiling Young Woman* is more of a subtle nod to commoner, female portraits of the past. "The irreconcilable distortions provoke memories not only of Condo's work but of the ludicrous conventions of eighteenth- and nineteenth-century country house portraiture: no example of which will ever again be allowed to settle quietly into the dusty corners of mansions and museums without being haunted by the ghost of a Condo."⁶

¹ Holland Cotter, "A Mind Where Picasso Meets Looney Tunes," *The New York Times*, January 27, 2011 (online)

² Massimiliano Gioni, *ibid.*

³ William Shakespeare, *Hamlet*, E.P. Dutton & Company, New York: 1905, 70.

⁴ David Means et al, *George Condo: Mental States*, Hayward Gallery: 2015, 11.

⁵ David Means et al, *George Condo: Mental States*, Hayward Gallery: 2015, *ibid.*

來源

紐約 Luhring Augustine 畫廊

私人收藏

倫敦，富藝斯，2015年2月13日，拍品編號 149

紐約 Skarstedt 畫廊（購自上述拍賣）

現藏者購自上述來源

過往展覽

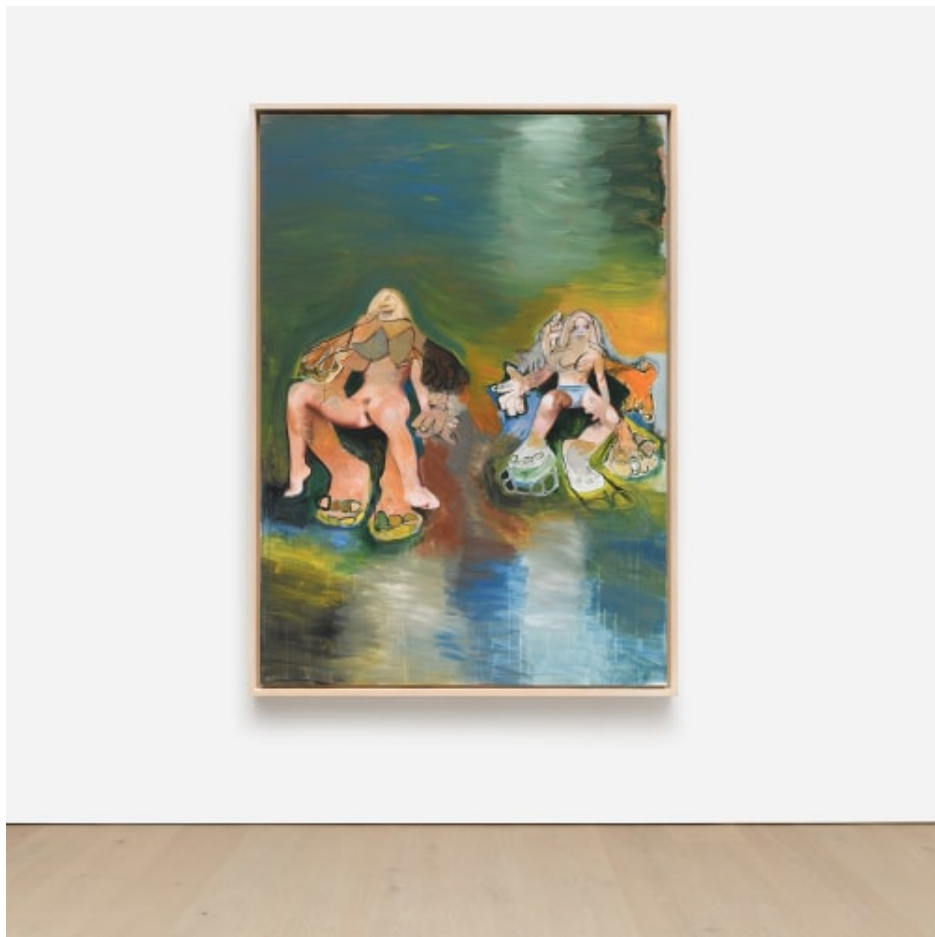
New York, Friedman Benda, *Comfort*, January 9–February 15, 2020

出版

Leilah Stone, "A New Show at Friedman Benda Challenges Viewers to Redefine the Meaning of Comfort," *Metropolis*, January 13, 2020, online (installation view illustrated)

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349

李察德·佩利斯

《無題（德庫寧）》

款識：R. Prince 2006（畫背）

壓克力噴墨 畫布

73 x 52 英吋 (185.4 x 132.1 公分)

2006年作

估價

\$350,000 — 450,000

瀏覽拍品



"I have always liked de Kooning's Women paintings. It started off with a book of his, And I just started drawing on it... after I did the books, I started to make collages. So, it'd be like one of his women on the left, and one of my men on the right... You know, it's just kind of a new way of dealing with the figure, this idea of the photographic part and the drawing part fused together." —Richard Prince

來源

紐約 Barbara Gladstone 畫廊

Douglas S. Cramer 收藏（購自上述來源）

紐約，佳士得，2012年11月14日，拍品編號51

現藏者購自上述拍賣中

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重要紐約遺產管理委員會珍藏

350

約翰·巴爾代薩里

《兩個人像（紅色）和兩個人像（綠色）在不同環境（食物）》

彩色照片 壓克力 乙烯基塑料 裱於藝術家相框（共兩組）

上方：43 3/8 x 64 1/4 英吋 (110.2 x 163.2 公分)

下方：47 1/4 x 61 1/4 英吋 (120 x 155.6 公分)

安裝尺寸：85 3/4 x 106 3/4 英吋 (217.8 x 271.1 公分)

1990年作

估價

\$300,000 — 500,000

瀏覽拍品



"During the 1980s, his fascination with the power of the cut became central, as photographs were cut up and into compulsively. These cuts included reframing the photograph, decapitating the figures in the photo, reducing the figures to silhouettes, flat outlines, or areas of color, and recontextualizing each image in relation to other images, slicing at its specificity until narrative fell away. His work demonstrates the ways in which the ideas derived from this exploration of photography—that meaning is generated through breaks and sutures, cuts and contiguities—extend to include all images, and indeed, thought itself." —Leslie Dick

來源

紐約 Sonnabend 畫廊

現藏者購自上述來源

過往展覽

New York, Sonnabend Gallery, *John Baldessari*, September 22–October 13, 1990

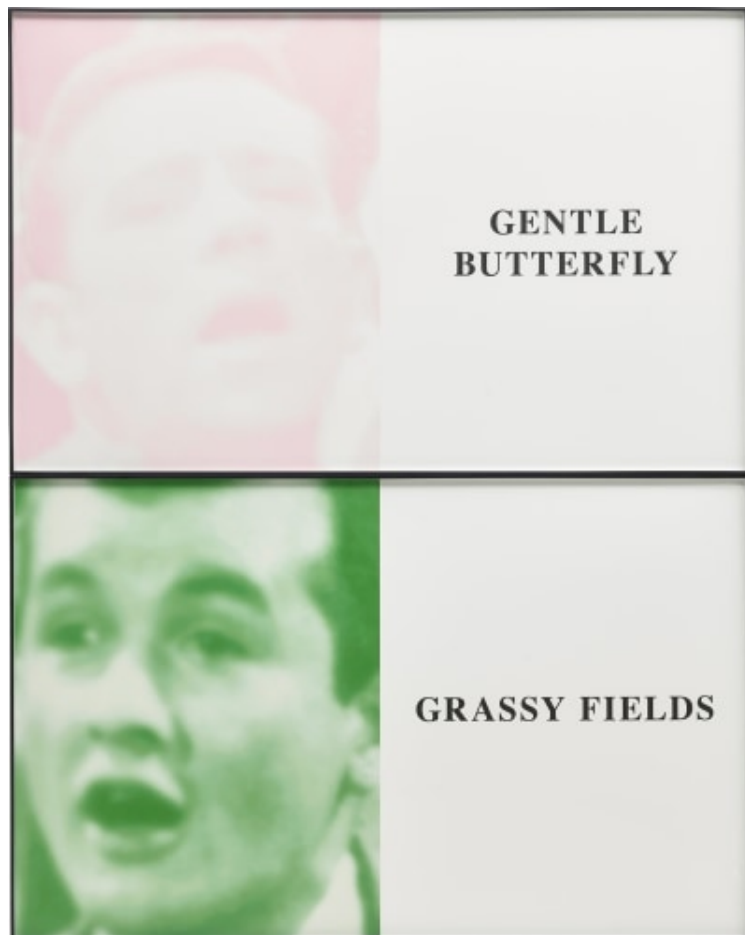
Roslyn Harbor, Nassau County Museum of Art, *Image Makers*, October 3, 1993–January 2, 1994, pp. 25, 59 (illustrated, p. 25)

出版

Patrick Pardo and Robert Dean, eds., *John Baldessari Catalogue Raisonné Volume Three: 1987–1993*, New Haven, 2015, no. 1990.51, p. 236 (illustrated)

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351

約翰·巴爾代薩里

《第五州：溫柔蝴蝶/草地》

噴墨打印 裱於木板 裱於藝術家相框（共兩組）

每組：30 x 48 英吋 (76.2 x 121.9 公分)

安裝尺寸：60 x 48 英吋 (152.4 x 121.9 公分)

2006年作

估價

\$30,000 — 50,000

瀏覽拍品



來源

科隆 Sprüth Magers 畫廊

比利時私人收藏

倫敦，蘇富比，2018年11月20日，拍品編號13

現藏者購自上述拍賣

過往展覽

Deurle, Museum Dhondt-Dhaenens, *John Baldessari: The Prima Facie Series*, September 17–December 3, 2006, n.p. (illustrated)

出版

Patrick Pardo and Robert Dean, eds., *John Baldessari Catalogue Raisonné Volume Five: 2005–2010*, New Haven, 2018, no. 2006.5, p. 91 (illustrated)

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352

辛迪·舍曼

《無題 #462》

款識：Cindy Sherman 6/6 2007/8（後板背標籤）

彩色沖印

照片：62 3/8 x 70 英寸 (158.4 x 177.8 公分)

相框：63 1/2 x 71 1/4 英寸 161.3 x 181 公分

2007-2008年作，共有6版與1版藝術家試作版，此作為第6版。

估價

\$180,000 — 250,000

瀏覽拍品



Video: <https://www.youtube.com/watch?v=MtATCPC8b8>

來源

紐約 Metro Pictures 畫廊

現藏者於2009年8月購自上述來源

過往展覽

New York, Balenciaga flagship, *Cindy Sherman: Untitled (Balenciaga)*, September 10, 2010

(another example exhibited)

Venice, Punta della Dogana, *Mapping the Studio: Artist's from the François Pinault Collection*, June 6, 2009–October 4, 2011, p. 180 (another example exhibited and illustrated)

New York, International Center of Photography, *Dress Codes: The Third ICP Triennial of Photography and Video*, October 2, 2009–January 17, 2010, pp. 157, 206 (another example exhibited and illustrated, p. 157)

Vienna, Verbund Collection, *Cindy Sherman: That's me—That's not me. Early work 1975–1977*, January 26–September 26, 2012 (another example exhibited)

The Queensland Art Gallery | Gallery of Modern Art, *Cindy Sherman*, May 28–October 3, 2016, n.p. (another example exhibited and illustrated)

Paris, Fondation Louis Vuitton, *Cindy Sherman at the Fondation*, September 23, 2020–January 3, 2021 (another example exhibited)

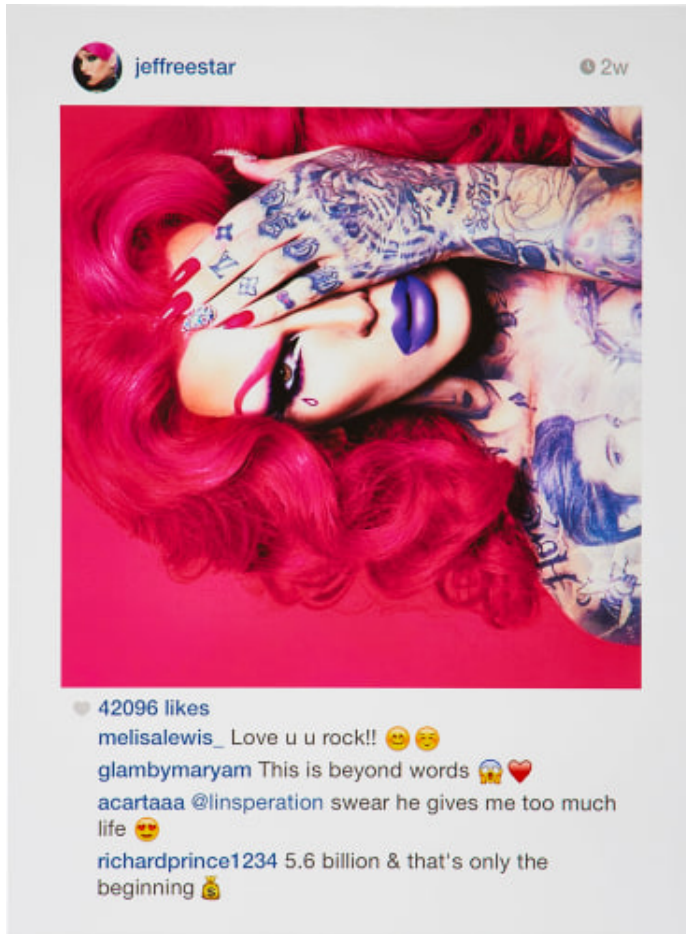
出版

Pia Catton, "Fashion Gets a Deserved Night Out," *The Wall Street Journal*, August 16, 2010, online (another example illustrated)

Caroline Palmer, "FNO Highlight of the Day: Balenciaga Boasts Cindy Sherman and Karen Elson," *Vogue*, August 27, 2010, online (another example illustrated)

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353

李察德·佩利斯

《無題（肖像）》

款識：Richard Prince 2014

鈴印：藝術家工作室（畫布邊緣）

噴墨打印 畫布

65 3/4 x 48 3/4 英吋 (167 x 123.8 公分)

2014年作

估價

\$60,000 — 80,000

瀏覽拍品



353

李察德·佩利斯

來源

紐約高古軒畫廊

現藏者購自上述來源

過往展覽

New York, Gagosian Gallery, *Richard Prince: New Portraits*, September 19–October 24, 2014

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354

亞歷克斯·伊斯雷

《無題（平面）》

款識：Alex Israel '11

鈐印：MADE AT WARNER BROS STUDIOS BURBANK,
CA.（畫背）

壓克力 灰泥 木 鋁框

78 x 48 英吋 (198.1 x 121.9 公分)

2011年作

估價

\$90,000 — 120,000

瀏覽拍品



354

亞歷克斯·伊斯雷

來源

私人收藏

柏林 Peres Projects 畫廊

現藏者購自上述來源

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355

彼得·哈雷

《統治》

款識：Peter Halley 2013（畫背）

壓克力 熒光壓克力 Roll-a-Tex 毗鄰畫布

53 x 52 英吋 (134.6 x 132.1 公分)

2013年作

估價

\$70,000 — 100,000

瀏覽拍品



355

彼得·哈雷

來源

赫爾辛基 Forsblom 畫廊

紐約私人收藏

現藏者購自上述來源

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356

岡瑟·弗格

《無題》

款識：Förg 90（畫背）

壓克力 畫布

104 1/2 x 69 英吋 (265.4 x 175.3 公分)

1990年作，此作品並登錄在岡瑟弗格之文獻庫，編號
WVF.90.B.0312。

鳴謝岡瑟弗格遺產管理委員會 Michael Neff 先生為此作
提供資料。

估價

\$200,000 — 300,000

瀏覽拍品



"Fundamentally, as soon as we engage with painting, we have the same problems that faced those at the beginning of the century or even before: problems around color, form, composition." — Günther Förg

來源

瑞士岡瑟弗格遺產管理委員會珍藏
紐約豪瑟沃斯畫廊
現藏者於2019年2月購自上述來源

過往展覽

New York, Hauser & Wirth, *Günther Förg: Works from 1986–2007*, January 24–April 6, 2019

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重要策展人珍藏

357

琳達·賓格里斯

《紅棒 T.T.L.》

款識：L Benglis 9394 "Baton Rouge" (TTL) (畫背)

淨化色素蜂蠟 達瑪樹脂 木石膏

42 1/2 x 4 1/2 英吋 (108 x 11.4 公分)

1993-1994年作

估價

\$50,000 — 70,000

瀏覽拍品



來源

私人收藏（1995年直接購自藝術家本人）

現藏者於2014年12月購自上述來源

過往展覽

New York, Paula Cooper Gallery, *Lynda Benglis: Wax Paintings*, February 4-26, 1994

New York, Paul Kasmin Gallery, *Bloodflames Revisited, Curated by Phong Bui*, June 26-August 15, 2014, p. 23 (illustrated)

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358

羅尼·霍恩

《鍵與提示 第983號 理想是仙油》

鈴印：983（底部）

實心鋁 手工打磨塑料

49 1/4 x 2 x 2 英吋 (125.1 x 5.1 x 5.1 公分)

1994年作，共有3版與1版藝術家試作版，此作為第1版，附藝術家所發之保證書。

估價

\$40,000 — 60,000

瀏覽拍品



358

羅尼·霍恩

來源

現藏者直接購自藝術家本人



359

阿德里安娜·瓦雷哈

《單色青瓷圓形》

款識：Monocromo Celadon Redondo 2015 A.

Varejão. (畫背)

油彩 石膏 畫布

直徑：39 3/8 英寸(100 公分)

2015年作

估價

\$200,000 — 300,000

瀏覽拍品



"The craquelure, which was at first considered an 'accident' in the production of ceramics, came to be purposefully incorporated into [my] work. The craquelure occurs according to nature's innate intelligence. The forms suggest rays, lighting roots, branches, veins on leaves, veins in our body. All part of the same natural and organic intelligence. The canvas cracks to find this balance. Thus, the craquelure."
—Adriana Varejão

來源

香港立木畫廊

現藏者購自上述來源

過往展覽Hong Kong, Lehmann Maupin, *Adriana Varejão*, October 10–November 21, 2015

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洛杉磯 BLAKE BYRNE 珍藏系列

360

雪莉·勒文

《管子：1》

鑄銅

2 1/2 x 5 1/4 x 1 1/2 英寸 (6.4 x 13.3 x 3.8 公分)

2001年作，共有12版，此作為第1版。

另一版本為洛杉磯縣立美術館永久藏品。

估價

\$20,000 — 30,000

瀏覽拍品



來源

洛杉磯 Margo Leavin 畫廊

現藏者於2001年3月購自上述來源

過往展覽

Los Angeles, Margo Leavin Gallery, *Sherrie Levine: CeÇi n'est pas une pipe*, April 24–May 26, 2001
(another example exhibited)

Los Angeles County Museum of Art, *Magritte and Contemporary Art: The Treachery of Images*,
November 19, 2006–March 4, 2007, p. 183 (another example exhibited and illustrated)

Durham, Nasher Museum of Art, Duke University; Columbus, The Ohio State University Urban Arts
Space; New York, Miriam and Ira D. Wallach Art Gallery, Columbia University; Portland, Ronna and
Eric Hoffman Gallery of Contemporary Art, Lewis & Clark College, *Open This End: Contemporary
Art from the Collection of Blake Byrne*, February 19, 2015–December 11, 2016, pl. 9, pp. 19, 116
(illustrated, p. 19)

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重要紐約私人收藏

361

薩拉·盧卡斯

《世界新聞》

鞋子 草帽 香煙 混凝土

草帽：7 1/2 x 16 1/2 x 16 1/2 英吋 (19.1 x 41.9 x 41.9 公分)

每隻鞋：8 x 12 x 4 英吋 (20.3 x 30.5 x 10.2 公分)

混凝土：4 x 8 1/4 x 8 1/2 英吋 (10.2 x 21 x 21.6 公分)

2006年作

估價

\$80,000 — 120,000

瀏覽拍品



來源

倫敦賽迪 HQ 畫廊

現藏者購自上述來源

過往展覽

London, Simon Lee Gallery, *Family Guy: Organized by Kenny Schachter*, October 3–20, 2018

出版

Angus Cook, Angus Fairhurst and Sarah Lucas, eds., *Sarah Lucas: After 2005, Before 2012*, London, 2012, p. 17 (illustrated)

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362

達明安·赫斯特

《洛哌丁胺》

家用亮光漆 畫布

63 x 45 英吋 (160 x 114.3 公分)

2005年作

估價

\$350,000 — 450,000

[瀏覽拍品](#)



"I once said that the spot paintings could be what art looks like viewed through an imaginary microscope." —Damien Hirst

Executed in 2005, *Loperamide* belongs to Damien Hirst's *Pharmaceutical* paintings, the first and most acclaimed group of the thirteen sub-series within the artist's renowned Spot Paintings. Among his most recognizable and prolific bodies of works, the Spot Paintings comprise over 1,300 paintings created between 1986 and 2011. Minimalistic yet simultaneously rich with abstraction, depth, and conceptual detail, each painting contains rows of identically sized and brightly colored circles that appear in stark contrast to a white or cream background. Oscillating between art and science, creation and mechanization, *Loperamide* encapsulates Hirst's notorious practice of defying categorization in the midst of creating a singular artistic vocabulary with universal and timeless appeal.

Hirst's Endless Series

Remarking that "the Spot Paintings were an endless series" Hirst found infinite artistic possibilities within the colorful grid-like structures of spots. In 1986 Hirst painted his first dots on board. By 1988, the dots were the subject of Hirst's exhibition *Freeze*. The series enthralled the art world and Hirst captured international attention for his bold new style of artmaking, a departure from his former reliance on painting and collage techniques. Hirst yearned to erase all traces of the human hand with the Spot Paintings, creating a universal style that did not rely on already established forms in art. Hirst never tired of the Spot Paintings, continuing the series for over fifteen years before displaying 300 of the works simultaneously in several Gagosian Gallery locations around the world. The never-ending series continued with Hirst leaving the door open for future iterations of the Spot Paintings.



Joseph Cornell, *Untitled (Pharmacy)*, 1952-53. Image: © The Metropolitan Museum of Art. Image source: Art Resource, NY, Artwork: © VAGA at ARS, NY

"The random and infinite color series within the 'Pharmaceutical' paintings is integral to the works." Hirst explains that, "mathematically, with the spot paintings, I probably discovered the most fundamentally important thing in any kind of art. Which is the harmony of where color can exist on its own, interacting with other colors in a perfect format." —Damien Hirst

Fusing Art and Science

Named after a prescription drug and over-the-counter medicine, *Loperamide* consists of eighty-eight uniformly sized circles arranged in an eleven by eight grid. For Hirst, the Spot Paintings constitute “a scientific approach to painting in a similar way to the drug companies’ scientific approach to life.”¹ Hirst constructs each work mechanically, ensuring that the spots within a single painting are the same size and shape. The size of the gaps in the painting must also be equal to the diameter of the spots. Hirst notably uses household gloss to paint the spots, as its pure, sterile complexion recalls a medicinal workplace. The work’s repetitive nature at once suggests automated production and mesmerizes the viewer. His clinical method to the painting process emphasizes the strong intersection of art and science within the *Pharmaceutical* series works, similarly seen in Joseph Cornell’s *Pharmacies*, 1943-1953, which explored the use of medicine within spiritual and creative belief systems.

"I love color. I feel it inside me. It gives me a buzz." —Damien Hirst

An Infinite Harmony of Color

Like all of Hirst’s Spot Paintings, *Loperamide* captivates the viewer through its unique presentation of color. Hirst explains of the series, “I want people to look at it and look at the colors and think ‘Wow – what a great object.’ And I really don’t want them to think about anything else”.² No color repeats within a single Spot Painting. The colors are explicitly linked yet also distinct from one another, with harmony and balance central to the composition. Hirst’s explorations with color recall the grand Color Charts of Gerhard Richter and the numerous studies by Josef Albers, though Hirst asserts that the similarities to these works extend only to form, not meaning or comprehension. Hirst’s work, by contrast, is devoid of a singular interpretation. British writer and novelist Michael Bracewell describes works such as *Loperamide* to be “untethered to any sense of painterly ‘meaning’”.³ Hirst agrees, declaring of the Spot Paintings, “they are what they are. Perfectly dumb paintings which feel absolutely right.”⁴

¹ Gordon Burn, *Morgan Stuart and Damien Hirst, Damien Hirst: I Want to Spend the Rest of My Life with Everyone, One to One, Always, Forever, Now*, New York, 2010, 246. this book, w

² Gordon Burn and Damien Hirst, *On the Way to Work*, New York, 2001, p. 83

³ Michael Bracewell, “Art Without the Angst,” *The Complete Spot Paintings. 1986-2011. Damien Hirst*, London, 2014, Ww.

⁴ D. Hirst, *I want to spent the rest of my life everywhere, with everyone, one to one, always forever now*. London 1997, p. 246

來源

倫敦白立方畫廊

現藏者購自上述來源

出版

Jason Beard and Millicent Wilner, eds., *The Complete Spot Paintings, 1986-2011, Damien Hirst*, London, 2013, pp. 338, 845 (illustrated, p. 338)



363

達明安·赫斯特

《美麗夢幻的哇塞 你只是膨脹繪畫》

款識：2007 Damien Hirst (畫背) 2007 Damien Hirst (內框)

鈴印：藝術家工作室 (畫背) 藝術家工作室 (內框)
家用亮光漆 畫布

直徑：48 英寸 (121.9 公分)

2007 年作

估價

\$180,000 — 250,000

瀏覽拍品



363

達明安·赫斯特

來源

紐約高古軒畫廊

現藏者於2007年購自上述來源

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364

托尼·克拉格

《跑手》

鈐印：Anthony Cragg · Schmake Düsseldorf 鑄造廠標
記（下方邊緣）

銅雕

61 3/8 x 45 1/4 x 31 1/2 英吋 (155.9 x 114.9 x 80 公分)

2011年作，此作為獨版。

估價

\$300,000 — 400,000

瀏覽拍品



來源

薩爾茨堡 Thaddeus Ropac 畫廊
現藏者購自上述來源

出版

Cora Faßbender, ed., *Volume IV: Anthony Cragg Sculpture 2001-2017*, Cologne, 2019, pp. 306-307,
562 (illustrated, pp. 306-307)

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重要私人收藏

365

托尼·克拉格

《兩種心情》

鈐印：Kayser & Klippel, Düsseldorf 鑄造廠、2002 T.C.
5/6 (下方邊緣)

銅雕

25 x 14 x 13 1/2 英吋 (63.5 x 35.6 x 34.3 公分)

2002年作，共有6版，此作為第5版。

估價

\$60,000 — 80,000

瀏覽拍品



來源

紐約 Marian Goodman 畫廊

辛辛那提 Carl Solway 畫廊

現藏者於2006年7月購自上述來源

過往展覽

London, Royal Academy of Arts, *The 234th Summer Exhibition 2002*, June 11–August 19, 2002, p. 154 (another example illustrated)

Cora Faßbender, ed., *Volume IV: Anthony Cragg Sculpture 2001–2017*, Cologne, 2019, pp. 126–127, 561 (another example illustrated, pp. 126–127)

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366

村上隆

《未命名 (EN-SO 花與骷髏藍色)》

款識：TAKASHI 2015 (畫布邊緣)

壓克力 畫布

39 3/8 x 39 3/8 英寸 (100 x 100 公分)

2015年作

估價

\$150,000 — 250,000

瀏覽拍品



366

村上隆

來源

倫敦高古軒畫廊

現藏者購自上述來源



367

赫布魯·布蘭特利

《懷疑論者（擺脫壞消息的憂鬱）》

款識：SKEPTIC (A BREAK FROM THE BLUES OF BAD NEWS ©) 2019-2020 Hebru Brantley HEBRU

BRANTLEY (畫背)

壓克力 水墨 噴漆 畫布

42 x 44 英吋 (106.7 x 111.8 公分)

2019-2020年作

估價

\$30,000 — 40,000

瀏覽拍品



Hebru Brantley's *Skeptic (A Break from the Blues of Bad News)*, 2019, is being offered concurrently with the artist's installation of *The Great Debate* at The Battery in New York. *The Great Debate* is a 16-foot sculpture that will be publicly displayed for a year beginning on November 14, 2021. This monumental piece features Brantley's signature character, Flyboy, representative of the American spirit.

"This piece was born out of the past couple of years where the country [USA] has been at a political and socioeconomic boiling point... The statue was made to reflect the positive side of this strained period we have been traversing—that as Americans, no matter if we agree or disagree, the most beautiful thing is that we have the freedom to do so." — Hebru Brantley

來源

現藏者直接購自藝術家本人

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



重要私人收藏

368

伊斯沙克·伊斯梅

《自己 20》

款識：Isshaq（左下方）Isshaq Ismail "Self 20"

Isshaq（畫背）

壓克力 畫布

59 x 50 英吋 (149.9 x 127 公分)

2020 年作

估價

\$20,000 — 30,000

瀏覽拍品



368

伊斯沙克·伊斯梅

來源

現藏者直接購自藝術家本人

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369

賽·加文

《無題》

壓克力 水墨 粉筆 牛仔布

57 1/2 x 105 英吋 (146.1 x 266.7 公分)

2016年作

估價

\$50,000 — 70,000

瀏覽拍品



369

賽·加文

來源

紐約 Sargent's Daughters 畫廊

現藏者購自上述來源

20th Century & Contemporary Art Day Sale - Afternoon Session

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紐約私人收藏

370

沙爾·桑頓

《遮蓋人造自畫像》

款識："COVERED FAUX SELF PORTRAIT" 2013 Torey
Thornton (畫背)

壓克力噴漆 膠水 油粉彩 粉筆 拼貼 木板

64 x 58 英吋 (162.6 x 147.3 公分)

2013年作

估價

\$40,000 — 60,000

瀏覽拍品



370

沙爾·桑頓

來源

洛杉磯 OHWOW 畫廊

現藏者購自上述來源

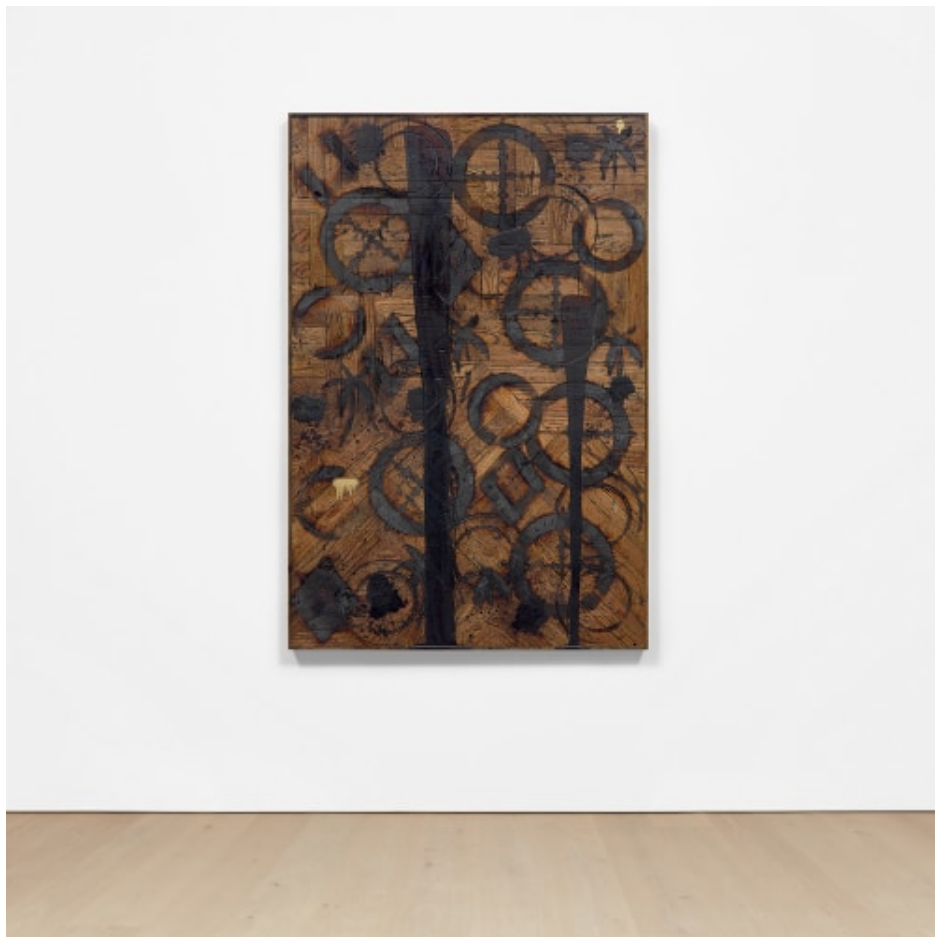
過往展覽

Los Angeles, OHWOW Gallery, *Torey Thornton: Some Narrow Sleeping*, September 6–October 18,

2014

20th Century & Contemporary Art Day Sale - Afternoon Session

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371

拉希德·約翰遜

《當春天再臨》

款識：Rashid Johnson（畫背）

黑色肥皂蠟噴瓷漆 品牌紅色地板 裱於藝術家畫框

71 7/8 x 47 7/8 英吋 (182.6 x 121.6 公分)

2012年作

估價

\$80,000 — 120,000

瀏覽拍品



371

拉希德·約翰遜

來源

米蘭 Massimo De Carlo 畫廊

現藏者於2012年7月購自上述來源

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紐約私人收藏

372

亞當·彭德爾頓

《無題（美國民主受害者）》

絲印油墨 噴漆 畫布

96 x 69 英吋 (243.8 x 175.3 公分)

2018年作

估價

\$100,000 — 150,000

瀏覽拍品



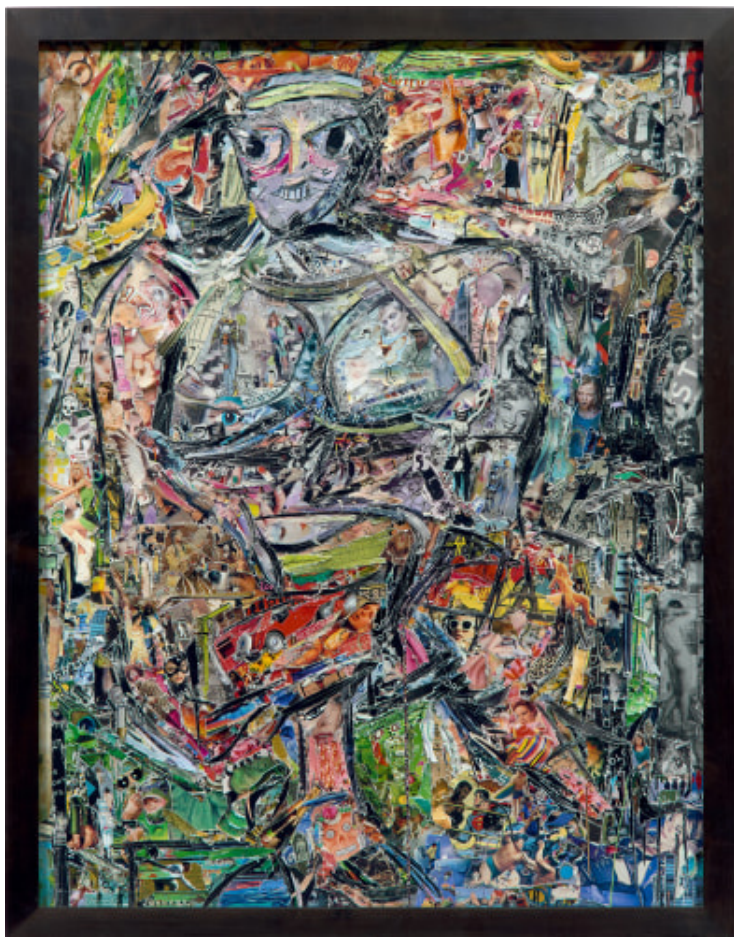
來源

倫敦佩斯畫廊

現藏者於2018年10月購自上述來源

過往展覽

London, Pace Gallery, *Adam Pendleton: Our Ideas*, October 2–November 9, 2018, no. 5 pp. 7, 17, 140, 155, 160 (illustrated, p. 17)



373

維克·穆尼斯

《女人I，追隨在德庫寧之後-來自「雜誌圖片系列2」》

款識：Vik Muniz 2013（畫背標籤）

彩色沖印

52 x 40 英吋 (132.1 x 101.6 公分)

2013年作，共有6版與4版藝術家試作版，此作為第3版。

估價

\$30,000 — 40,000

瀏覽拍品



來源

紐約 Sikkema Jenkins & Co., 畫廊
現藏者購自上述來源

出版

Perdro Corrêa do Lago, ed., *Vik Muniz: Catalogue Raisonné 1987-2015: Everything So Far (Tudo Até Agora)*, Rio de Janeiro, 2015, p. 792 (another example illustrated)

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374

博·鄧恩

六件作品: (i-vi) 《華麗芭比 [#1-6]》

款識: Beau Dunn AP1 (每組畫背)

彩色沖印 施華洛世奇水晶 木板 (共六組)

每組: 25 1/4 x 25 1/4 英寸 (64.1 x 64.1 公分)

2017年構思, 2021年作, 共有4版與2版藝術家試作版,
此作為第1版藝術家試作版, 附藝術家所發之保證書。

估價

\$70,000 — 100,000

瀏覽拍品



374

博·鄧恩

來源

現藏者直接購自藝術家本人

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375

米卡琳·托馬斯

《卡蓮娜》

款識：17/20 "Kalena" M. Thomas 2010（紙本下方邊緣）

數位噴墨打印紙拼貼 手繪應用 紙本

圖像：10 x 12 英吋 (25.4 x 30.5 公分)

紙本：13 1/2 x 15 1/4 英吋 (34.3 x 38.7 公分)

2010年作，共有20版，此作為第17版。

估價

\$10,000 — 15,000

瀏覽拍品



375

米卡琳·托馬斯

來源

紐約 The Laundromat Project 畫廊

現藏者購自上述來源

出版

Akiva Steinmetz-Silber, "Interview with Mickalene Thomas," *The Laundromat Project*, January 24, 2013, online (another example illustrated)

20th Century & Contemporary Art Day Sale - Afternoon Session

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376

無底價拍品

游擊隊女生

《女性必須裸體才能進入大都會美術館嗎？》

絲印 紙本

11 x 27 7/8 英寸 (27.9 x 70.8 公分)

1989年作，尚有其他無編號版。

其他版本被多個機構納入永久收藏，包括：紐約大都會美術館、華盛頓特區國家美術館、倫敦泰特美術館。

估價

\$3,000 — 5,000 •

瀏覽拍品



376

游擊隊女生

來源

紐約匿名游擊隊女生收藏

紐約 Chisholm Larsson 畫廊

現藏者購自上述來源

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377

路易絲·勞勒

《A.C.A.D.E.M.Y.》

款識：Louise A. Lawler 4/5 1987（畫背標籤）

彩色沖印

29 x 39 1/2 英寸 (73.7 x 100.3 公分)

1987年作，共有5版，此作為第4版。

估價

\$18,000 — 22,000

瀏覽拍品



來源

紐約 Metro Pictures 畫廊

現藏者購自上述來源

過往展覽

Rome, Villa Medici, *Le grand tour: La Collection Lambert à la Villa Médicis*, May 7, 2008–July 15, 2008, n.p. (another example exhibited and illustrated)

出版

Simon Reader, *Notework: Victorian Literature and Nonlinear Style*, Stanford, 2021, p. 170

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378

李察德·佩利斯

《無題（宣傳）》

款識：JERRY LEWIS real CURT [sic] COBAIN real
JENNIFER-LOVE HEWITT real ROBERT DENIRO
ROBERT DENIRO PLANET OF THE APES Richard
Prince 1999（後板背）

水墨 宣傳照片 裱於藝術家相框

每組照片：10 x 8 英吋 (25.4 x 20.3 公分)

藝術家相框：41 x 33 英吋 (104.1 x 83.8 公分)

1999年作，此作為獨版。

估價

\$20,000 — 30,000

瀏覽拍品



來源

科隆 Jablonka 畫廊

紐約 Barbara Gladstone 畫廊

紐約 Tony Shafrazi 畫廊

私人收藏

過往展覽

New York, Tony Shafrazi Gallery, *The Other Side #2—Radical Pursuits: Delights in the subversive and sublime*, November 11, 2006–February 2, 2007

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379

安妮·科利爾

《1974年1月/1981年1月》

款識：Anne Collier（後板背標籤）

彩色沖印

圖像：30 x 40 3/4 英寸 (76.2 x 103.5 公分)

紙本：32 1/2 x 43 1/4 英寸 (82.6 x 109.9 公分)

2006年作，共有5版與2版藝術家試作版，此作為第3版。

估價

\$15,000 — 20,000

瀏覽拍品



來源

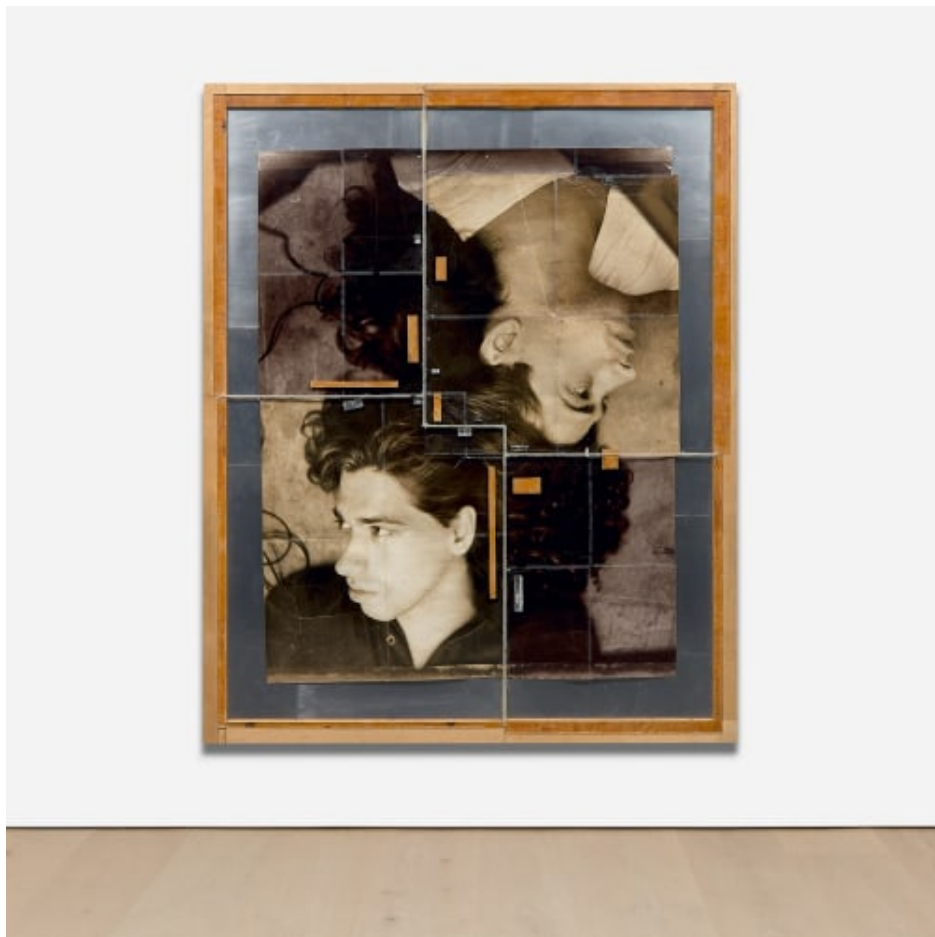
倫敦 Covi Mora 畫廊
現藏者購自上述來源

過往展覽

Berlin, Esther Schipper, *The Droste Effect*, July 6–September 15, 2007 (another example exhibited)

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重要美國中西部私人收藏

380

德·史丹與米克·史丹

《自畫像與玻璃及木》

調色銀鹽照片 膠帶 金屬 有機玻璃 木
85 1/2 x 69 1/4 英吋 (217.2 x 175.9 公分)
1987年作

估價

\$12,000 — 18,000

瀏覽拍品



來源

私人收藏

過往展覽

Baltimore Museum of Art; Miami, Center for the Fine Arts; The University of Houston, Blaffer Gallery; Cincinnati, The Contemporary Arts Center, The Akron Museum of Art, *Mike and Doug Starn: Selected Works 1985-1987*, September 7, 1990–December 15, 1991, no. 269, pp. 97, 142 (illustrated on the front cover and p. 97)



381

馬修·戴·傑克遜

《身體壓力》

膠木 銅 身體印記 現成衛星圖片 布魯斯·紐曼《身體壓力》木（共七組）

安裝尺寸：99 1/4 x 140 1/2 x 97 1/2 英吋 (252.1 x 356.9 x 247.7 公分)

2008年作

估價

\$20,000 — 30,000

瀏覽拍品



來源

紐約 Nicole Klagsbrun 畫廊

倫敦豪瑟沃斯畫廊

歐洲私人收藏

現藏者購自上述來源

過往展覽

New York, Nicole Klagsbrun, *Matthew Day Jackson: Drawings From Tlön*, September 13–October 18, 2008

出版

Melissa Ragona, "Reviews: Matthew Day Jackson," *Frieze*, March 12, 2009, online (illustrated)

20th Century & Contemporary Art Day Sale - Afternoon Session

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382

希琳·奈沙特

《熱情系列（後面人群，特寫）》

款識：Shirin Neshat "Fervor" series 2000 6/10（畫背）

銀鹽照片

圖像：18 x 22 3/8 英寸 (45.7 x 56.8 公分)

紙本：20 x 24 英寸 (50.8 x 61 公分)

2000年作，共有10版與2版藝術家試作版，此作為第6版。

估價

\$18,000 — 22,000

瀏覽拍品



382

希琳·奈沙特

來源

紐約 Gladstone 畫廊

現藏者購自上述來源



383

弗洛里安·邁爾-艾臣

《無題（雲）》

彩色沖印

48 1/2 x 67 1/2 英寸 (123.2 x 171.5 公分)

2001年作，共有6版與2版藝術家試作版，此作為第1版
藝術家試作版。

估價

\$7,000 — 10,000

瀏覽拍品



來源

洛杉磯 Blum & Poe 畫廊

私人收藏（購自上述來源）

紐約，蘇富比·2010年5月13日，拍品編號 314

現藏者購自上述拍賣

過往展覽

Los Angeles, Blum & Poe, *Jennifer Bornstein, Mark Grotjahn, Dave Muller, Florian Maier-Aichen*, October 5–November 10, 2001 (another example exhibited)

University of Houston, Blaffer Art Museum; New York University, Grey Art Gallery; Southampton, Parrish Art Museum, *Damaged Romanticism: A Mirror of Modern Emotion*, August 22, 2008–April 11, 2009, fig. 107, p. 96 (another example exhibited and illustrated)

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紐約私人收藏

384

羅伊·埃斯里奇

《洛克威（第九十街）》

款識：Roe Ethridge（後板背標籤）

彩色沖印

60 x 40 英吋 (152.4 x 101.6 公分)

2008年作，共有5版與2版藝術家試作版，此作為第4版。

估價

\$4,000 — 6,000

瀏覽拍品



來源

紐約 Andrew Kreps 畫廊
現藏者購自上述來源

過往展覽

New York, Andrew Kreps Gallery, *Roe Ethridge: Rockaway Redux*, September 4–October 4, 2008,
n.p. (another example exhibited and illustrated)

出版

Roe Ethridge, "Vice Fashion: Dawn Patrol," *Vice*, February 1, 2008, online (another example
illustrated)

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385

喬恩·拉夫曼

《墨西哥錫那羅亞州托波羅班波》

數位沖印

40 x 63 3/4 英寸 (101.6 x 161.9 公分)

2012年作，共有1版與1版藝術家試作版，此作為第1版。

估價

\$10,000 — 15,000

瀏覽拍品



385

喬恩·拉夫曼

來源

現藏者於2012年直接購自藝術家本人

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386

丹尼爾·阿瑟姆

《漸變藍色背包》

油漆 透明石膏

24 x 8 1/2 x 12 1/2 英寸 (61 x 21.6 x 31.8 公分)

2017年作

估價

\$20,000 — 30,000

瀏覽拍品



386

丹尼爾·阿瑟姆

來源

紐約貝浩登畫廊

現藏者於2017年購自上述來源



387

戴亞民·斯廷治里

《赫戈特（紅色）》

棉 填充料 鎂光燈

16 x 12 1/4 x 2 3/4 英寸 (40.6 x 31.1 x 7 公分)

2018年作

估價

\$5,000 — 7,000

瀏覽拍品



來源

洛杉磯 Freedman Fitzpatrick 畫廊

私人收藏（購自上述來源）

現藏者購自上述來源

過往展覽

Paris, Freedman Fitzpatrick, *Diamond Stingily: For the People of [_____]*, October

18–November 24, 2018

出版

"Diamond Stingily "For The People of [_____]" at Freedman Fitzpatrick, Paris," *Mousse*,
November 13, 2018, online (installation view illustrated)



388

安妮·紐甘

《轉向》

款識："SWERVE" A. Neukamp 2013 (畫背)

油彩 壓克力 蛋彩 畫布

94 1/2 x 74 3/4 英寸 (240 x 189.9 公分)

2013年作

估價

\$12,000 — 18,000

[瀏覽拍品](#)



388

安妮·紐甘

來源

紐約 Marlborough Contemporary 畫廊

私人收藏

現藏者購自上述來源

過往展覽

New York, Marlborough Contemporary, *Anne Neukamp: The Familiar Object*, May 25–June 24,

2017

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389

祖殊·克連

《故事》

鑄造矽膠相機 金屬手鐐 立體打印石膏相機 噴墨油墨 氰基丙烯酸酯 附LED燈和電線的商業擱架

每組相機：3 1/4 x 7 1/4 x 5 英吋 (8.3 x 18.4 x 12.7 公分)

每組手鐐：1/8 x 9 x 3 3/4 英吋 (.3 x 22.9 x 9.5 公分)

安裝尺寸：36 1/4 x 26 1/4 x 13 1/4 英吋 (92.1 x 66.7 x 33.7 公分)

2016年作，共有3版與2版藝術家試作版，此作為第3版。

估價

\$18,000 — 25,000

瀏覽拍品



389

祖殊·克連

來源

倫敦 Modern Art 畫廊
現藏者購自上述來源

過往展覽

London, Modern Art, *Josh Kline: Civil War*, October 4–November 11, 2017 (another example exhibited)

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390

凱特琳·基奧

《名字是一條絲帶》

款識：A NAME IS A RIBBON 2018 Caitlin Keogh (畫背)

壓克力 畫布

84 x 63 英吋 (213.4 x 160 公分)

2018年作

估價

\$15,000 — 20,000

[瀏覽拍品](#)



來源

倫敦 The approach 畫廊

現藏者購自上述來源

過往展覽

London, The approach, *Caitlin Keogh: Alphabet and Daggers*, October 1–November 11, 2018

出版

Sherman Sam, "Caitlin Keogh, The approach," *Artforum*, January 2019, p. 200

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391

卡羅·博夫

《無題》

孔雀羽毛 麻布 裝於有機玻璃箱

38 3/4 x 24 1/2 x 5 英吋 (98.4 x 62.2 x 12.7 公分)

2011年作

估價

\$30,000 — 50,000

瀏覽拍品



391

卡羅·博夫

來源

紐約 Maccarone 畫廊

現藏者購自上述來源

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392

布倫特·華登

《對齊 #33》

款識：ALIGNMENT #33 Brent Wadden 2013（畫布邊緣）

手工編織纖維 羊毛 棉 壓克力 畫布
88 x 72 1/4 英吋 (223.5 x 183.5 公分)
2013年作

估價

\$30,000 — 50,000

瀏覽拍品



來源

洛杉磯 Peres Projects 畫廊

現藏者購自上述來源

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393

露絲瑪莉·特洛柯

《像我這樣白 2》

款識：R Trockel 2006（畫背）

窯燒陶瓷

16 3/4 x 34 3/4 x 1 7/8 英吋 (42.5 x 88.3 x 4.8 公分)

2006年作，此作為獨版。

估價

\$40,000 — 60,000

瀏覽拍品



來源

布魯塞爾格萊斯頓畫廊

私人收藏（2009年購自上述來源）

紐約，佳士得，2018年11月16日，拍品編號 849

現藏者購自上述拍賣



394

查卡婭·布克

《垂直飛行》

橡膠輪胎切件 膠管 鋼螺釘 木

雕塑：46 x 31 x 35 英吋 (116.8 x 78.7 x 88.9 公分)

底座：46 x 16 x 18 英吋 (116.8 x 40.6 x 45.7 公分)

整體：92 x 31 x 35 英吋 (233.7 x 78.7 x 88.9 公分)

約2003年作

估價

\$50,000 — 70,000

瀏覽拍品



394

查卡婭·布克

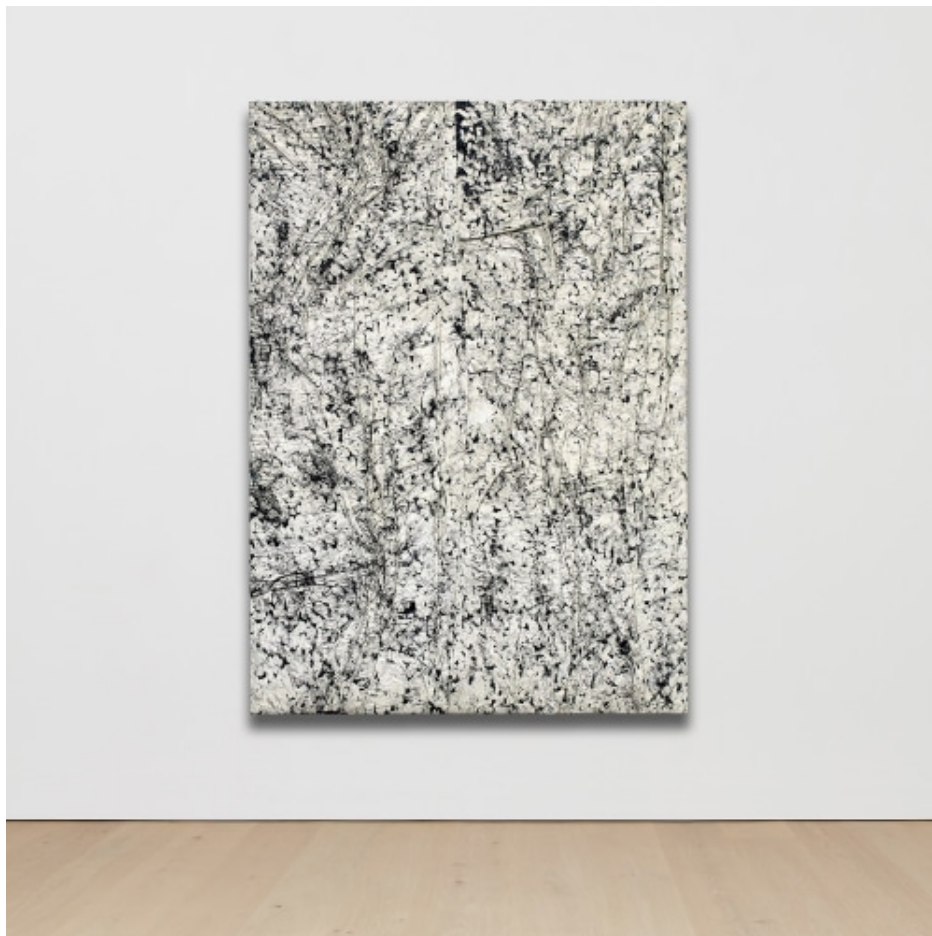
來源

紐約 Marlborough 畫廊

現藏者購自上述來源

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



395

安祖·奧特羅

《無題 (SK-LW)》

款識：Angel Otero (SK-LW)2013（畫背）

油彩 油漆皮 畫布

84 x 60 英吋 (213.4 x 152.4 公分)

2013年作

估價

\$40,000 — 60,000

瀏覽拍品



395

安祖·奧特羅

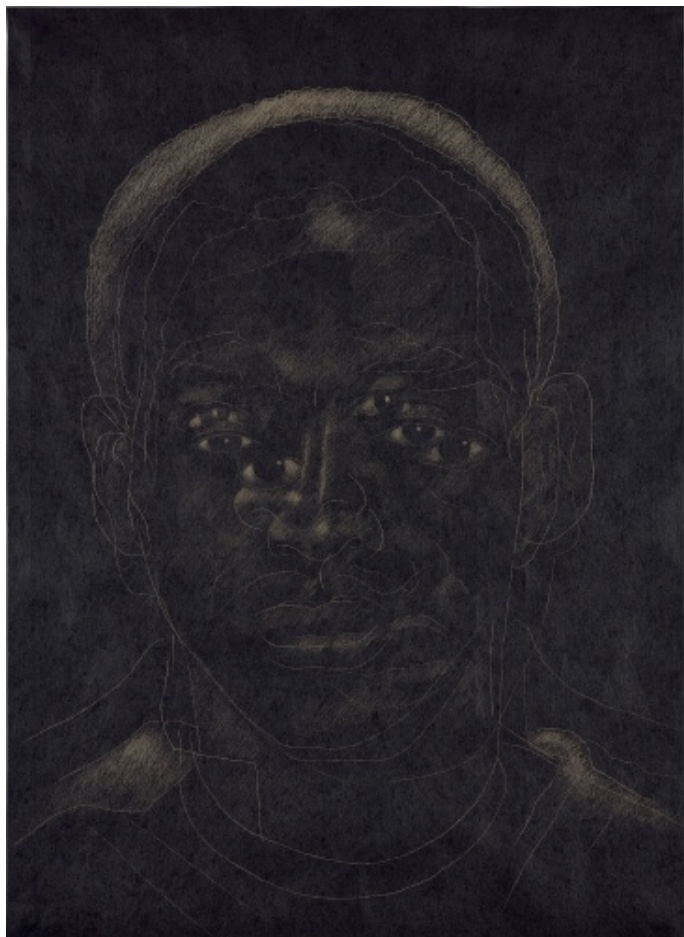
來源

紐約立木畫廊

現藏者購自上述來源

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



396

泰特斯·卡帕爾

《謝萊美計劃（瀝青和粉筆）VIII》

粉筆 瀝青紙本

49 x 35 1/4 英寸 (124.5 x 89.5 公分)

2014年作

估價

\$50,000 — 70,000

[瀏覽拍品](#)



396

泰特斯·卡帕爾

來源

紐約 Jack Shainman 畫廊

現藏者購自上述來源

20th Century & Contemporary Art Day Sale - Afternoon Session

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397

查爾斯·雷

《無題》

水墨 紙本

40 3/4 x 26 英寸 (103.5 x 66 公分)

2005年作

估價

\$100,000 — 150,000

[瀏覽拍品](#)



397

查爾斯·雷

來源

紐約 Matthew Marks 畫廊

現藏者於2006年6月購自上述來源



398

伊麗莎白·佩頓

《黑茶壺，海葵，我們》

水彩 紙本

18 1/8 x 12 1/4 英寸 (46 x 31.1 公分)

2015年作

估價

\$30,000 — 50,000

[瀏覽拍品](#)



來源

倫敦賽迪 HQ 畫廊

現藏者購自上述來源

過往展覽

London, Sadie Coles HQ, *Elizabeth Peyton*, January 14–February 20, 2016

出版

Nicholas Cullinan, "Interview with Elizabeth Peyton," *The White Review*, December 2019, online (illustrated)

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



重要私人收藏

399

珍妮花·巴特利特

《上午五點·紅色頭帶》

粉彩 絲印 Saunders紙本
42 x 60 英寸 (106.7 x 152.4 公分)
1992-1993 年作

估價
\$10,000 — 15,000

瀏覽拍品



來源

紐約 Paula Cooper 畫廊

芝加哥 Richard Gray 畫廊

現藏者於1993年購自上述來源

過往展覽

Chicago, Richard Gray Gallery, *Jennifer Bartlett: 24 Hours: Elegy*, March 26–May 6, 1993, no. 17

(illustrated in color, n.p.)

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



紐約私人收藏

400

斯坦利·惠特尼

《無題》

款識：2016 Stanley Whitney (畫背)

水粉 紙本

22 x 30 英吋 (55.9 x 76.2 公分)

2016年作

估價

\$25,000 — 35,000

瀏覽拍品



400

斯坦利·惠特尼

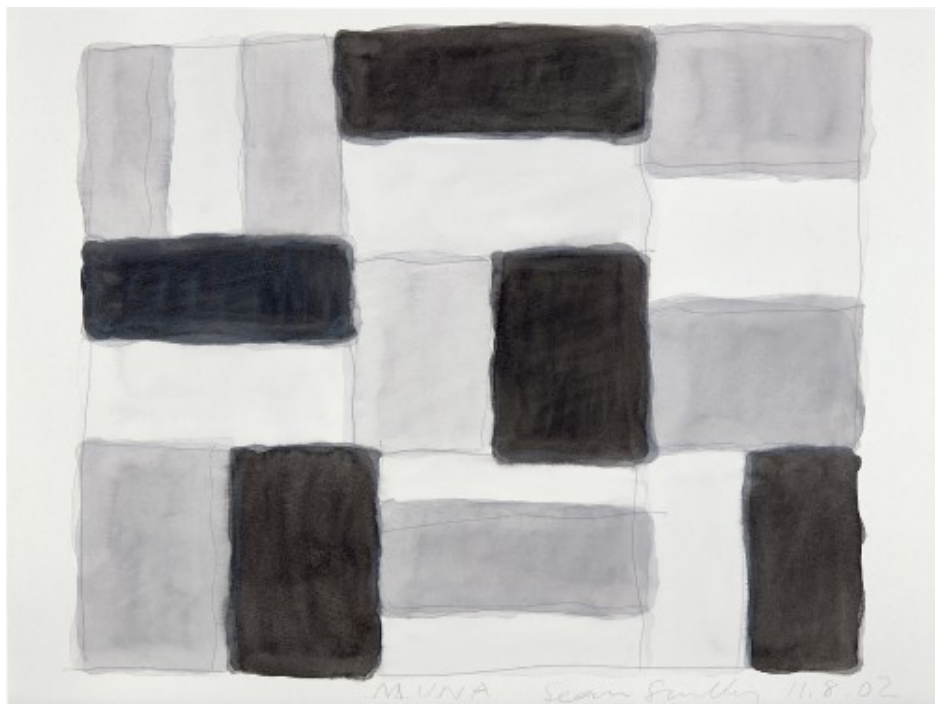
來源

柏林 Nordenhake 畫廊

現藏者購自上述來源

20th Century & Contemporary Art Day Sale - Afternoon Session

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401

肖恩·斯庫利

《穆納 11/8/02》

款識：“MUNA” Sean Scully 11.8.02（下方邊緣）

水彩紙本

15 x 19 7/8 英寸 (38.1 x 50.5 公分)

2002年作

估價

\$25,000 — 35,000

瀏覽拍品



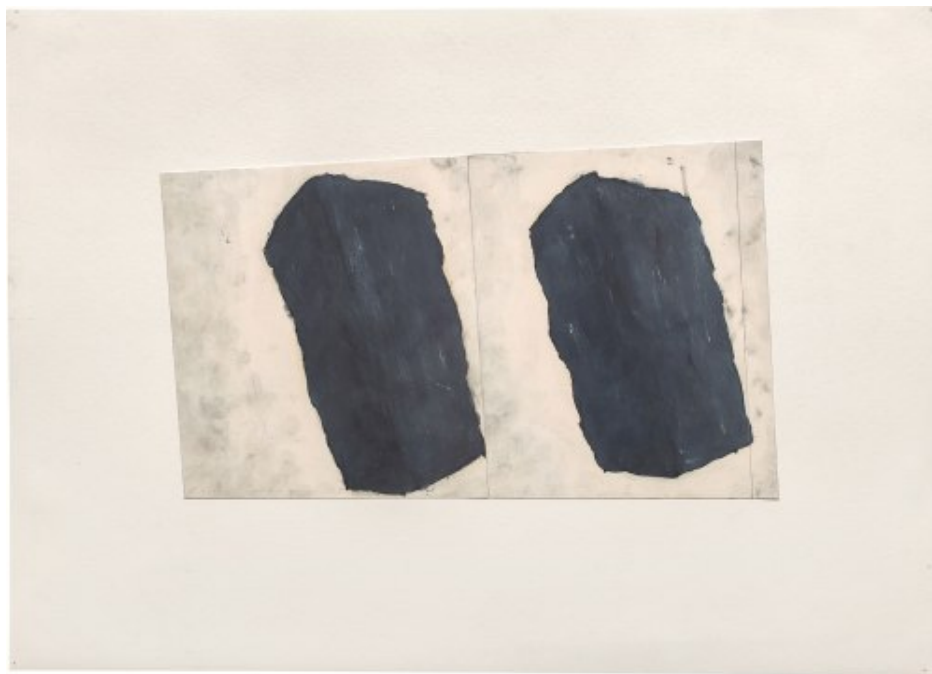
"The nature of watercolor - fluid, free-flowing and translucent - allowed [Scully] not only to create personal, minimal gestures, but also to see through them to the white paper ground. These watercolors are far from illustrations, but rather are liquidy, post-and-lintel-like brushstroke reductions that leak lights from between and underneath the brushstrokes." —Michael Auping

來源

現藏者直接購自藝術家本人

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重要策展人珍藏

402

羅尼·霍恩

《無題》

款識：Roni Horn F5 (圖像左下方)

粉彩 粉狀顏料 清漆 紙本拼貼 紙本

圖像：6 7/8 x 12 1/2 英寸 (17.5 x 31.8 公分)

紙本：14 x 19 1/2 英寸 (35.6 x 49.5 公分)

1985年作

估價

\$12,000 — 18,000

瀏覽拍品



來源

紐約 Maeght Lelong 畫廊

伯明翰 Susanne Hilberry 畫廊

紐約 Matthew Marks 畫廊

私人收藏

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403

妮歌·艾森曼

《圖騰繪畫》

印度水墨 紙本

30 1/4 x 34 1/4 英寸 (76.8 x 87 公分)

1993年作

估價

\$18,000 — 22,000

[瀏覽拍品](#)



403

妮歌·艾森曼

來源

洛杉磯 Shoshana Wayne 畫廊
現藏者於1993年購自上述來源

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404

安娜·韋揚特

《無題》

款識：Anna Weyant 2019（畫背）

石墨 紙本

11 x 15 英吋 (27.9 x 38.1 公分)

2019年作

估價

\$6,000 — 8,000

[瀏覽拍品](#)



404

安娜·韋揚特

來源

現藏者由藝術家直接送贈



405

馬克·萊登

《巡視》

款識：RYDEN 2014（右下方）MARK RYDEN

PERAMBULATION 2014（窗墊下方邊緣）

石墨 裱於藝術家畫框

紙本：17 x 22 英吋 (43.2 x 55.9 公分)

藝術家畫框：25 1/2 x 30 5/8 英吋 (64.8 x 77.8 公分)

2014年作

估價

\$18,000 — 22,000

瀏覽拍品



405

馬克·萊登

來源

紐約 Paul Kasmin 畫廊

現藏者購自上述來源

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406

喬納斯·伍德

《籃球植物》

款識：B BALL PLANT JBRW 2016（畫背）

彩色鉛筆 紙本

6 1/2 x 4 1/2 英寸 (16.5 x 11.4 公分)

2016年作

估價

\$6,000 — 8,000

瀏覽拍品



406

喬納斯·伍德

來源

紐約 Anton Kern 畫廊

現藏者於2017年8月購自上述來源

20th Century & Contemporary Art Day Sale - Afternoon Session

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407

丹·科倫

《#8》

款識：Daniel Colen（後板背）8（紙背）

M&Ms朱古力 紙本 裱於藝術家畫框

紙本：30 x 39 7/8 英寸 (76.2 x 101.3 公分)

畫框：33 1/2 x 43 5/8 英寸 (85.1 x 110.8 公分)

2012年作

估價

\$10,000 — 15,000

瀏覽拍品



407

丹·科倫

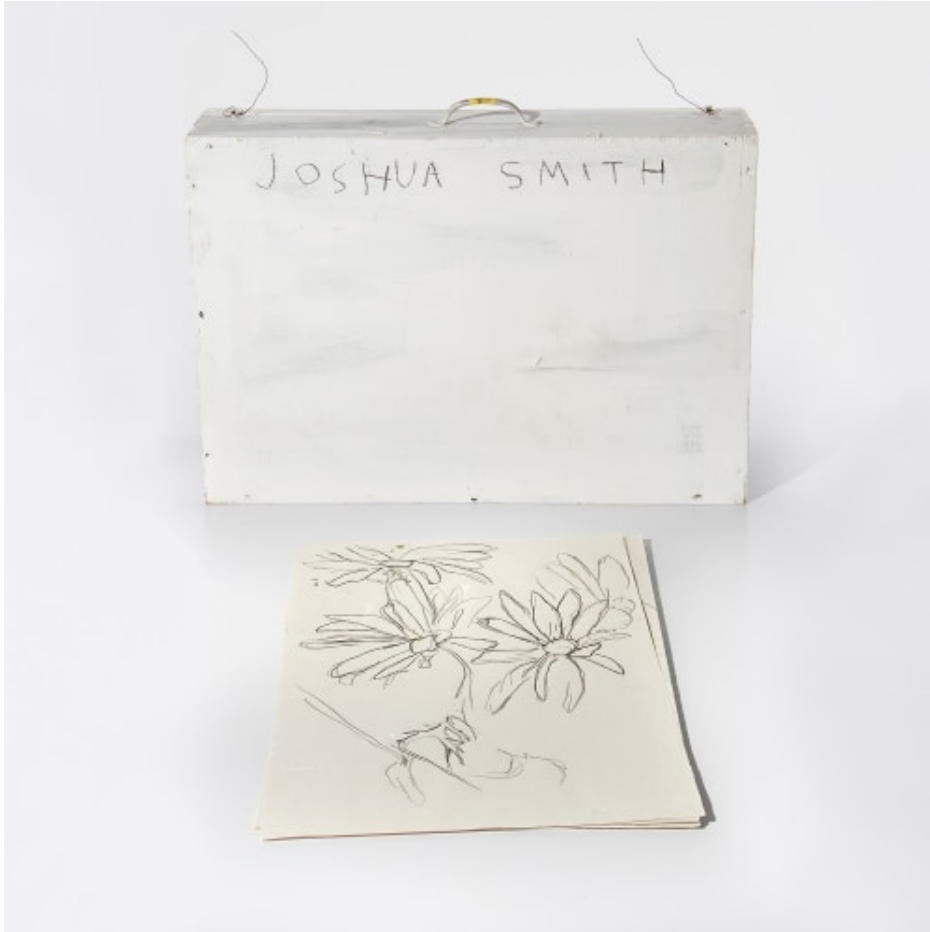
來源

紐約高古軒畫廊

現藏者購自上述來源

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SAM 及 HELGA FELDMAN 夫婦遺產管理委員會珍藏系列，收益撥捐 FELDMAN 基金會，受惠多個重要慈善機構

408

無底價拍品

喬許·史密斯

《手提箱繪畫與七幅花卉繪畫》

款識：JOSHUA SMITH 1998 (每組畫背) JOSHUA SMITH (手提箱頂部及底部)

水墨 石墨 紙本 (共七組) 裱於藝術家木框

每組紙本：19 3/4 x 13 3/4 英吋 (50.2 x 34.9 公分)

藝術家木框：51/8 x 24 x 16 3/8 英吋 (13 x 61 x 41.6 公分)

1998年作

如標題所示，賣方打算將拍賣收益捐贈慈善機構，但並不會為拍品買家提供任何稅收優惠。

估價

\$10,000 — 15,000 •

瀏覽拍品



408

喬許·史密斯

來源

現藏者直接購自藝術家本人



409

瑞納斯·凡·德·維爾德

《三聯問題: (i) 總監; (ii) 模特兒; (iii) 藝術家》

款識：Rinus Van de Velde 2011（每組畫背）

炭筆 紙本

(i; ii) 106 1/8 x 78 3/4 英寸 (269.6 x 200 公分)

(iii) 83 1/2 x 59 5/8 英寸 (212.1 x 151.4 公分)

2011年作

估價

\$18,000 — 22,000

瀏覽拍品



409

瑞納斯·凡·德·維爾德

來源

洛杉磯 Patrick Painter Inc. 畫廊

現藏者購自上述來源

過往展覽

Los Angeles, Patrick Painter Inc., *Gallery Show of New Artists*, April 27-June 8, 2013

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410

拉蒂法·埃查赫奇

《衍生 44》

款識：Latifa Echakhch DERIVE 44, 2015 (畫布邊緣)

壓克力 畫布

78 3/4 x 59 英吋 (200 x 149.9 公分)

2015年作

估價

\$30,000 — 50,000

瀏覽拍品



來源

蘇黎世 Eva Presenhuber 畫廊

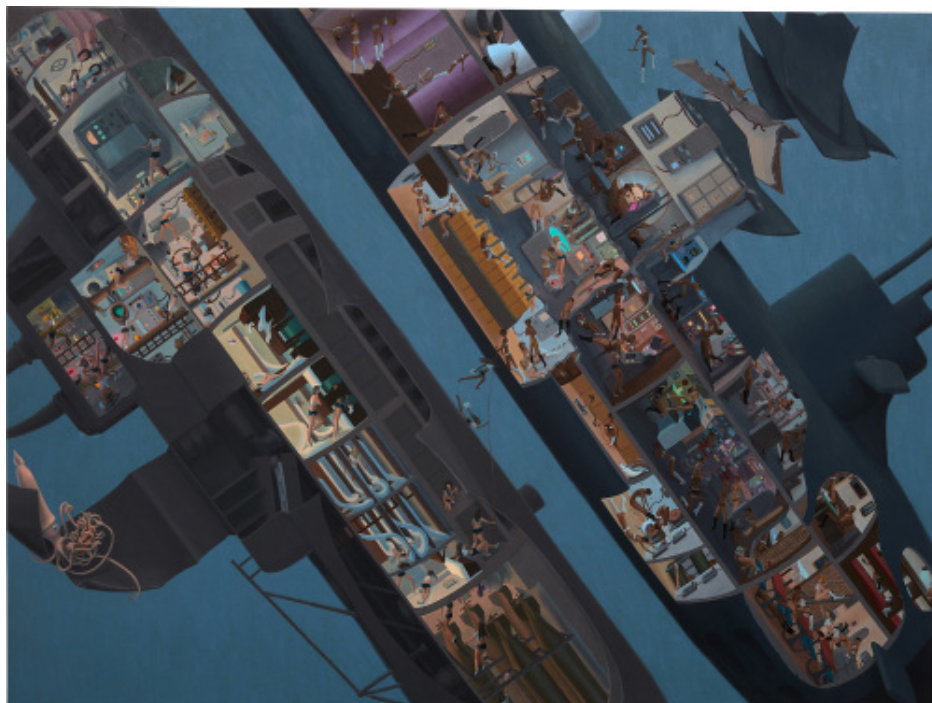
現藏者購自上述來源

過往展覽

Linz, Lentos Kunstmuseum, *Latifa Echakhch: Restart*, March 13–May 31, 2015

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411

希拉里·哈亮尼斯

《深滾潛水》

油彩 木板

27 x 36 英寸 (68.6 x 91.4 公分)

2002年作

估價

\$50,000 — 70,000

瀏覽拍品



來源

紐約 Bill Maynes 畫廊

洛杉磯 Daniel Weinberg 畫廊

私人收藏

現藏者購自上述來源

過往展覽

Los Angeles, Daniel Weinberg Gallery, *Hilary Harkness*, 2002 (illustrated on exhibition announcement card)

New York, The Flag Art Foundation, *Hilary Harkness*, February 8–May 18, 2013



412

拉里·皮特曼

《像你一樣，表白卻痛悔，卻想被親吻》

款識：LIKE YOU DECLARATIVE BUT CONTRITE BUT
WANTING TO BE KISSED 1995 Lari Pittman (畫背)

壓克力 瓷漆 桃花心木

48 x 60 英吋 (121.9 x 152.4 公分)

1995年作

估價

\$25,000 — 35,000

瀏覽拍品



來源

紐約 Jay Gorney Modern Art 畫廊

洛杉磯 Clyde Beswick 收藏

現藏者購自上述來源

過往展覽

Exeter, Spacex; Manchester, Cornerhouse; London Institute of Contemporary Arts; Geneva, Centre d'Art Contemporain, *Lari Pittman: Paintings 1992-1998*, April 4, 1998-January 10, 1999, no. 19, n.p. (illustrated)

出版

Wayne Koestenbaum, Helen Molesworth, Lisa Phillips and Robert Storr, *Lari Pittman*, New York, 2011, pp. 136-137 (illustrated)



413

羅絲·布萊克納

《無萬壽菊》

款識：Ross Bleckner 1997 No Marigold (畫背)

油彩 麻布

36 x 72 英吋 (91.4 x 182.9 公分)

1997年作

估價

\$20,000 — 30,000

[瀏覽拍品](#)



來源

紐約 Mary Boone 畫廊

現藏者於2006年購自上述來源

20th Century & Contemporary Art Day Sale - Afternoon Session

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洛杉磯 MATT DIKE 珍藏系列

414

喬治·康多

《無題（大型景觀）》

油彩畫布

36 x 48 英吋 (91.4 x 121.9 公分)

約1983年作

估價

\$40,000 — 60,000

瀏覽拍品



來源

洛杉磯 MATT DIKE 珍藏系列（直接購自藝術家本人）

現藏者繼承自上述藏家



415

喬治·康多

《抽象圖》

款識：Condo 83.3.31 (右下方)

油彩 未伸展畫布

29 1/2 x 24 1/2 英寸 (74.9 x 62.2 公分)

1983年作

估價

\$20,000 — 30,000

瀏覽拍品



415

喬治·康多

來源

私人收藏

20th Century & Contemporary Art Day Sale - Afternoon Session

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重要美國中西部私人收藏

416

朱利安·施納貝爾

《盧修斯·穆米烏斯 X》

油彩 噴瓷漆 石膏 造型膏 防水布
135 x 146 英寸 (342.9 x 370.8 公分)
約1987年作

估價

\$100,000 — 150,000

瀏覽拍品



來源

現藏者直接購自藝術家本人

過往展覽

Los Angeles, HaffmanBorman, November 7–December 12, 1987

出版

Amei Wallach, "The Artist Critics Love to Hate," *Newsday*, September 6, 1987, pp. 4–5 (illustrated, p. 4)

Anna Kisselgoff, "Dance; Four City Ballet Premieres, One by Martins," *The New York Times*, May 7, 1988, p. 15

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417

古雷莫·奎特卡

《房屋設計圖與血流》

款識："HOUSE PLAN WITH BLOOD FLOW" Kuitca

1990 (畫背)

壓克力 畫布

61 1/4 x 36 1/2 英吋 (155.6 x 92.7 公分)

1990年作

估價

\$40,000 — 60,000

瀏覽拍品



417

古雷莫·奎特卡

來源

阿姆斯特丹 Barbara Farber 畫廊

西班牙私人收藏

紐約 Sperone Westwater 畫廊

現藏者於1997年9月購自上述來源



418

索妮亞·戈麥斯

《無題》

款識：Sonia Gomes 2006（右下方）

石墨 粉彩 繩 布料 紙本拼貼 紙板

10 1/2 x 15 3/4 英寸 (26.7 x 40 公分)

2006年作

估價

\$20,000 — 30,000

瀏覽拍品



來源

貝洛奧里藏特 Sandra & Márcio 畫廊

現藏者購自上述來源

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419

何西·達維拉

《無題》

金箔 紙箱 瓶蓋

安裝尺寸：134 x 24 x 21 3/4 英寸 (340.4 x 61 x 55.2 公分)

2015年作，此作為獨版，附墨西哥城 OMR 畫廊所發之保證書。

估價

\$20,000 — 30,000

瀏覽拍品



來源

墨西哥城 OMR 畫廊
現藏者購自上述來源

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420

吉姆·霍奇斯

《花卉日記（關閉）》

款識：A DIARY OF FLOWERS CLOSE Jim Hodges
1993（組件64背部）"A DIARY OF FLOWERS CLOSE"
1993 Jim Hodges（模板右下方）每件垂直部分以1-64
連續編碼

水墨 餐巾紙 別針（共64組）

安裝尺寸：49 x 63 英寸 (124.5 x 160 公分)

1993年作

估價

\$25,000 — 35,000

[瀏覽拍品](#)



420

吉姆·霍奇斯

來源

紐約 CRG Art Incorporated 畫廊

現藏者購自上述來源

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421

傑克·皮爾森

《普羅維登斯》

款識：PROVIDENCE 2007 NYC Jack Pierson（第二個E字底部）

鋼木鏡黃銅（共十組）

安裝尺寸：24 x 129 x 6 英吋 (61 x 327.7 x 15.2 公分)

2007年作

估價

\$50,000 — 70,000

[瀏覽拍品](#)



421

傑克·皮爾森

來源

洛杉磯 Regen Projects 畫廊

現藏者購自上述來源

過往展覽

Los Angeles, Regen Projects, *Jack Pierson*, April 13–May 11, 2007

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SAM 及 HELGA FELDMAN 夫婦遺產管理委員會珍藏系列，收益撥捐 FELDMAN 基金會，受惠多個重要慈善機構

422

無底價拍品

托尼·奧斯勒

《公路電影》

款識：Tony Oursler (Road Movie) 93 (人像頭背)

投影儀 裱於VCR VHS磁帶 玩偶 安全別針

70 x 18 x 14 英吋 (177.8 x 45.7 x 35.6 公分)

1993年作

如標題所示，賣方打算將拍賣收益捐贈慈善機構，但並不會為拍品買家提供任何稅收優惠。

估價

\$20,000 — 30,000 •

瀏覽拍品



422

托尼·奧斯勒

來源

現藏者於1993年5月直接購自藝術家本人

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423

凡妮莎·謝民

《在她的豐富軀體遭到強姦後，這是肥胖黑人雕塑家因你的仁慈而製的驚人譴責（凡·謝民）》

綜合媒材

74 1/2 x 24 1/4 x 21 英寸 (189.2 x 61.6 x 53.3 公分)

2013年作

估價

\$12,000 — 18,000

瀏覽拍品



來源

紐約 Pavel Zoubok 畫廊

現藏者購自上述來源

過往展覽

New York, Pavel Zoubok Gallery, *Vanessa German: I am Armed. I am an Army*, October

20–November 30, 2016



424

丹尼爾·克魯斯-丘布

《狂野之血（藍色）》

款識：Wild Blood (Blue) 2015. D. Crews-Chubb D.
Crews-Chubb 2015（畫背）

油彩 沙噴漆 炭筆 粉彩 拼貼 畫布

60 x 44 英吋 (152.4 x 111.8 公分)

2015年作

估價

\$18,000 — 22,000

瀏覽拍品



424

丹尼爾·克魯斯-丘布

來源

倫敦 Vigo 畫廊

現藏者於2017年6月購自上述來源

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425

伊戈·莫里斯

《艾瑪畫山》

款識：IgoR 2020（右下方）

油彩 麻布

36 x 23 1/2 英寸 (91.4 x 59.7 公分)

2020年作

估價

\$10,000 — 15,000

瀏覽拍品



425

伊戈·莫里斯

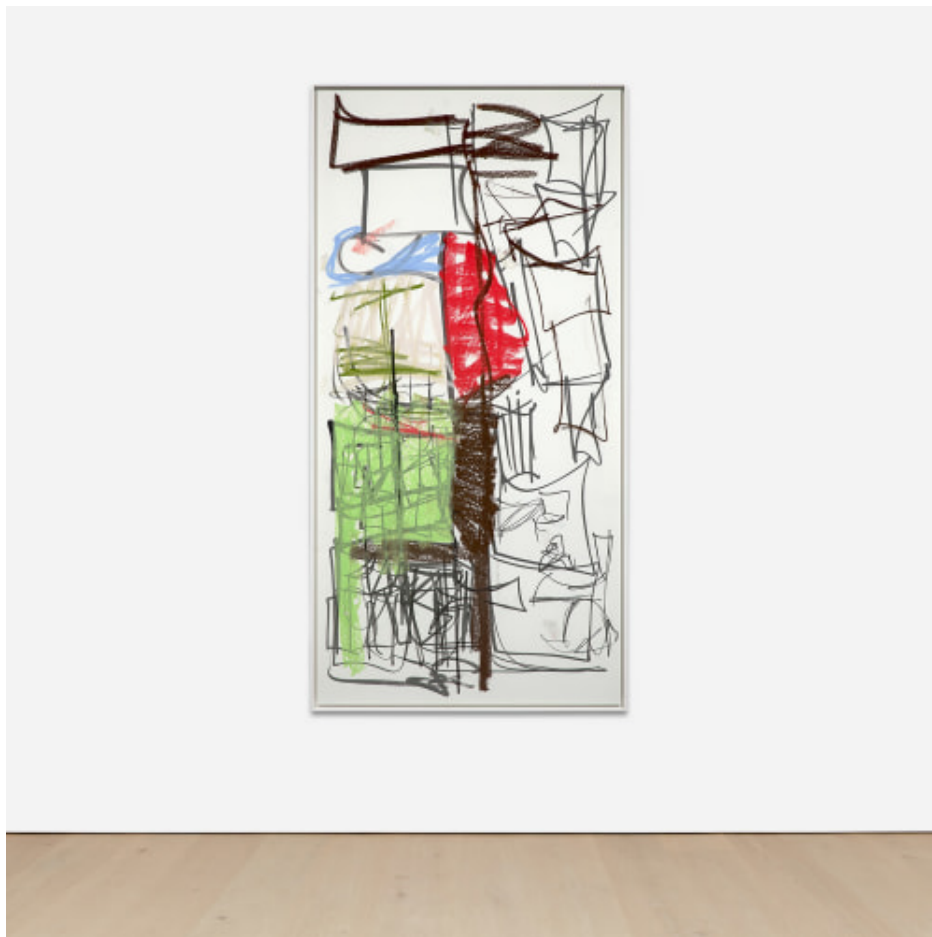
來源

巴黎 Nil 畫廊

現藏者購自上述來源

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426

阿隆·嘉伯爾—麥科夫斯卡

《無題》

水墨 粉彩 數位鱷魚板 裱於藝術家畫框

96 7/8 x 48 7/8 英吋 (246.1 x 124.1 公分)

2014年作

估價

\$18,000 — 22,000

[瀏覽拍品](#)



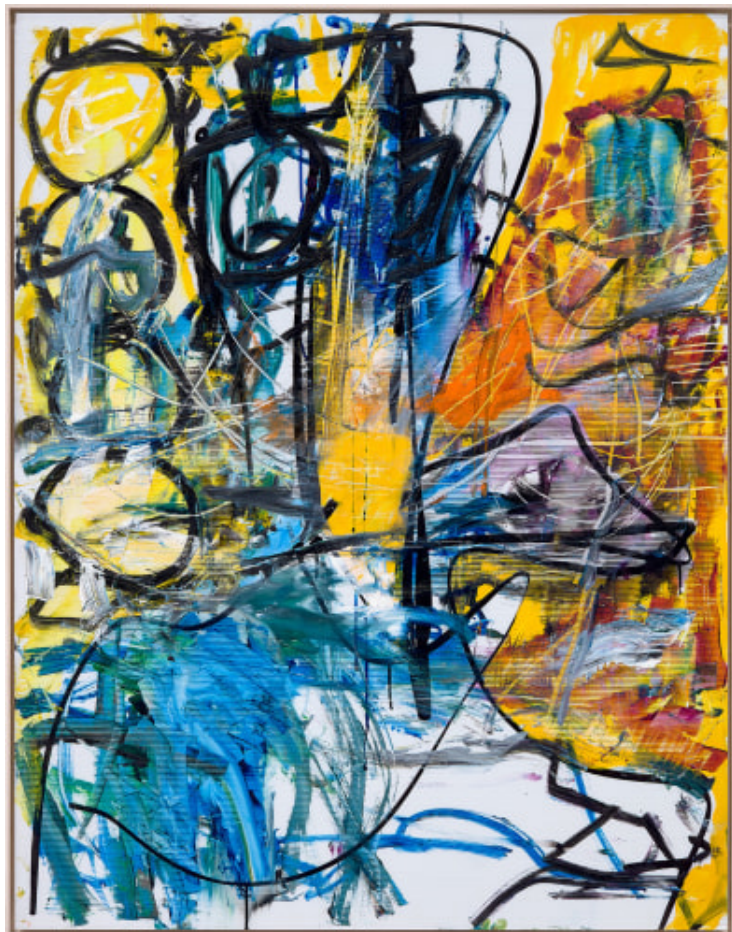
來源

洛杉磯 Greene Exhibitions 畫廊

現藏者購自上述來源

20th Century & Contemporary Art Day Sale - Afternoon Session

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427

阿隆·嘉伯爾—麥科夫斯卡

《無題》

水墨 油彩 凹槽塑料板 裱於藝術家畫框

48 1/2 x 38 英吋 (123.2 x 96.5 公分)

2019年作

估價

\$15,000 — 20,000

瀏覽拍品



427

阿隆·嘉伯爾—麥科夫斯卡

來源

洛杉磯 Nino Mier 畫廊

現藏者於2019年7月購自上述來源

20th Century & Contemporary Art Day Sale - Afternoon Session

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428

沃恩·斯班

《下劃線》

款識："UNDERScore" Vaughn Spann 2018 (畫布邊緣)

粘土 合成樹脂顏料 紗線 畫布
54 x 44 英吋 (137.2 x 111.8公分)

2018年作

估價

\$25,000 — 35,000

瀏覽拍品



來源

紐約 Jenkins Johnson Projects 畫廊

現藏者購自上述來源

過往展覽

Kansas City, Kemper Museum of Contemporary Art, *Vaughn Spann: Open Onto*, March 19–August

22, 2021

20th Century & Contemporary Art Day Sale - Afternoon Session

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429

德文·特洛伊·斯特羅瑟

《「女孩，你對太空之流了解多少？」琪琪對樹樹說》

款識：Devin. S 2012（畫背）

綜合媒材 紙本拼貼 畫布

51 x 58 英吋 (129.5 x 147.3 公分)

2012年作

估價

\$8,000 — 12,000

瀏覽拍品



來源

紐約 Monya Rowe 畫廊

現藏者於2012年4月購自上述來源

過往展覽

New York, Monya Rowe Gallery, *Jacoby Satterwhite & Devin Troy Strother at the Hieronymous Bosch & Beyonce Giselle Knowles Carter Foundation*, June 22–July 27, 2012

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紐約私人收藏

430

凱瑟琳·伯恩哈特

《烤棉花糖，營地》

款識：Katherine Bernhardt 2003 "Roasting Marshmallows [sic], campside" (畫布邊緣)

壓克力 畫布

40 x 30 英吋 (101.6 x 76.2 公分)

2003年作

估價

\$10,000 — 15,000

瀏覽拍品



430

凱瑟琳·伯恩哈特

來源

現藏者直接購自藝術家本人

20th Century & Contemporary Art Day Sale - Afternoon Session

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紐約私人收藏

431

比雅妮·梅爾加德

《杜麗莎聽到廚房水槽的聲音》

油彩畫布

47 1/2 x 40 1/4 英吋 (120.7 x 102.2 公分)

2013年作

估價

\$10,000 — 15,000

瀏覽拍品



431

比雅妮·梅爾加德

來源

紐約 Gavin Brown's enterprise 畫廊

現藏者購自上述來源

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432

米高·威廉斯

《直到第40組你可登機》

款識：You're Not Boarding Till Group 40 Michael Williams 2015 (畫背)

噴墨 噴槍 畫布

104 x 80 英吋 (264.2 x 203.2 公分)

2015年作

估價

\$30,000 — 40,000

瀏覽拍品



432

米高·威廉斯

來源

蘇黎世 Eva Presenhuber 畫廊

現藏者購自上述來源



433

安傑·史密夫

《嘗試魔術》

款識：Anj Smith 2010（畫布邊緣）

油彩畫布

12 1/4 x 16 7/8 英寸 (31.1 x 42.9 公分)

2010年作

估價

\$10,000 — 15,000

瀏覽拍品



433

安傑·史密夫

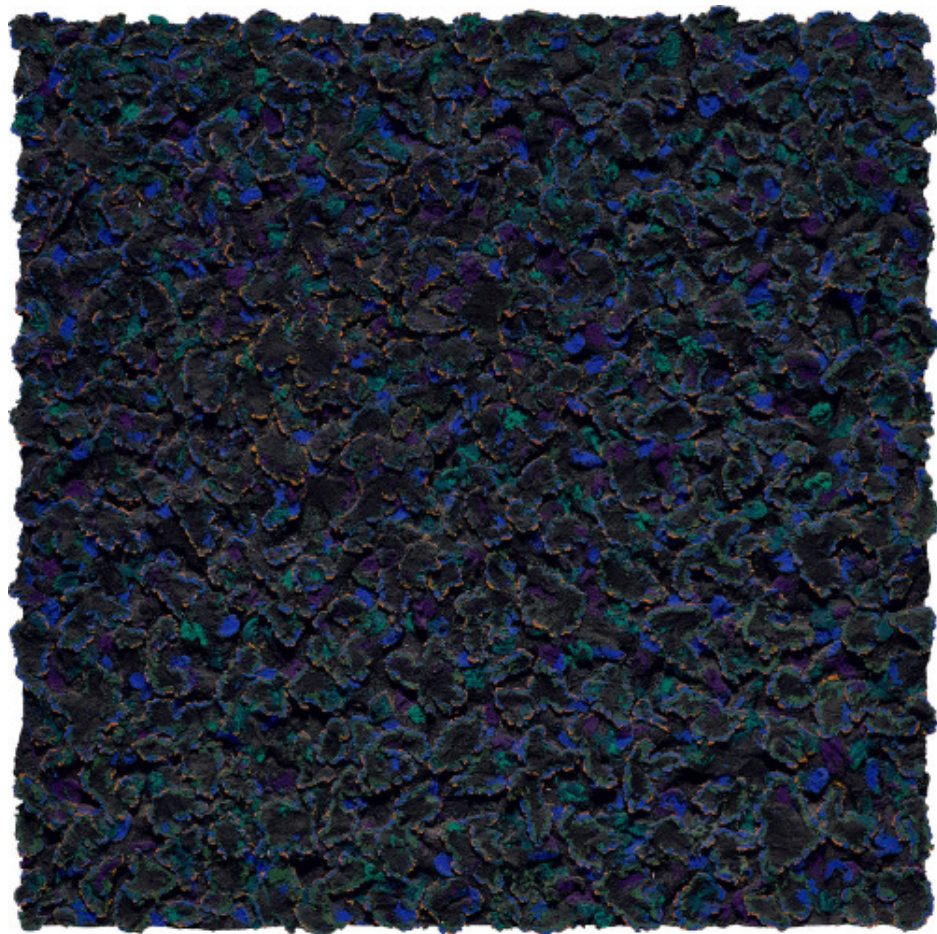
來源

洛杉磯 Ibid 畫廊

現藏者購自上述來源

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434

納比爾·納哈斯

《只有你的空間》

款識：Nabil Nahas 1998 "there's only room for you" (畫背)

壓克力 浮石 畫布

49 x 49 英寸 (124.5 x 124.5 公分)

1998年作

估價

\$30,000 — 40,000

瀏覽拍品



434

納比爾·納哈斯

來源

巴黎 Xippas 畫廊

現藏者購自上述來源

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



拍賣收益撥捐赫遜谷當代藝術中心

435 ∞

安東尼奧·桑廷

《規則是為布魯克林制定》

款識： "Rules were made to be Brooklyn" Madrid 2019

SANTIN (畫背)

油彩 畫布

63 x 86 1/2 英吋 (160 x 219.7 公分)

2019年作

估價

\$30,000 — 50,000

瀏覽拍品



Buyers of lots indicated with a [∞] symbol may be entitled to claim a charitable contribution deduction for the hammer price, but such deduction will be limited to the excess of the hammer price paid for the lot over its fair market value. In accordance with applicable IRS regulations, Phillips has provided a good faith estimate of the fair market value for each lot, which is the mean of the pre-sale estimates relating to that lot. Buyers will have until January 31, 2022, inclusively, to indicate to HUDSON VALLEY MOCA in writing, their wish to benefit from this charitable contribution deduction by sending an email to info@HudsonValleyMoca.org. Bidders are advised to consult with their own tax advisors to determine the application of the tax law to their own specific circumstances and whether a charitable contribution deduction is available.

來源

私人收藏（直接購自藝術家本人）

現藏者由上述來源送贈

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



拍賣收益撥捐赫遜谷當代藝術中心

436 ∞

威廉·杜特勒

《眼神接觸》

款識：William S. Dutterer 1984 (畫背)

油彩畫布

63 x 79 7/8 英寸 (160 x 202.9 公分)

1984年作

估價

\$10,000 — 15,000

瀏覽拍品



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來源

私人收藏（直接購自藝術家本人）

現藏者由上述來源送贈

過往展覽

New York, 1 Penn Plaza, *Animal Life*, 1987

出版

"Critics' Choices: Art," *The New York Times*, December 13, 1987, p. 294

20th Century & Contemporary Art Day Sale - Afternoon Session

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拍賣收益撥捐赫遜谷當代藝術中心

437 ∞

佐特·博多尼

《圖魯爾之劍》

款識：ZSOLT BODONI 2009 Zsolt Bodoni (畫背)

壓克力 油彩 畫布

54 x 78 英吋 (137.2 x 198.1 公分)

2009年作

估價

\$5,000 — 7,000

瀏覽拍品



Buyers of lots indicated with a [∞] symbol may be entitled to claim a charitable contribution deduction for the hammer price, but such deduction will be limited to the excess of the hammer price paid for the lot over its fair market value. In accordance with applicable IRS regulations, Phillips has provided a good faith estimate of the fair market value for each lot, which is the mean of the pre-sale estimates relating to that lot. Buyers will have until January 31, 2022, inclusively, to indicate to HUDSON VALLEY MOCA in writing, their wish to benefit from this charitable contribution deduction by sending an email to info@HudsonValleyMoca.org. Bidders are advised to consult with their own tax advisors to determine the application of the tax law to their own specific circumstances and whether a charitable contribution deduction is available.

來源

私人收藏（直接購自藝術家本人）

現藏者由上述來源送贈



438

無底價拍品

法哈德·莫西瑞

《三支蠟燭》

款識：Farhad Moshiri 2007 3 candles [波斯語]（畫背）

油彩 畫布

74 1/4 x 59 1/2 英吋 (188.6 x 151.1 公分)

2007年作

估價

\$10,000 — 15,000 •

瀏覽拍品



來源

加州私人收藏

過往展覽

Dubai, The Third Line, *Farhad Moshiri: The Candy Store*, 2007

出版

Oliver Wick and Jérôme Sans, eds., *Farhad Moshiri*, exh. cat., Galerie Rodolphe Janssen, Brussels, 2010, p. 23 (installation view illustrated)

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439

菲臘·德克勞扎特

《慢動作 #2》

壓克力 畫布

84 3/4 x 84 3/4 英吋 (215.3 x 215.3 公分)

2008年作

估價

\$12,000 — 18,000

瀏覽拍品



來源

紐約 Elizabeth Dee 畫廊

現藏者於2012年6月購自上述來源

過往展覽

New York, Elizabeth Dee, *Philippe Decrauzat*, February 28–April 4, 2009

出版

"Philippe Decrauzat: For the Birds," *Interview*, March 6, 2009, online (installation view illustrated)

Fionn Meade, "Philippe Decrauzat: Elizabeth Dee," *Artforum*, May 2009, p. 237 (installation view illustrated)

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440

謝爾蓋·贊臣

《最後布幕》

款識：Sergej Jensen Last Curtain 2006 Sergej
Jensen (畫布邊緣)

麻布 麻

55 x 55 1/8 英寸 (139.7 x 140 公分)

2006年作

估價

\$18,000 — 22,000

瀏覽拍品



來源

倫敦白立方畫廊

現藏者購自上述來源

過往展覽

London, White Cube, *Sergej Jensen: La chambre de la peinture*, December 14, 2006–January 27, 2007, n.p. (illustrated)

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441

懷特·卡恩

《空白圖畫》

款識：Wyatt Kahn 2011（畫背）

有形畫布 木板

50 x 40 1/2 英寸 (127 x 102.9 公分)

2011年作

估價

\$10,000 — 15,000

瀏覽拍品



441

懷特·卡恩

來源

洛杉磯私人收藏

紐約私人收藏

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442

西斯特·蓋茨

《白色繪畫 (Nggrwr 0002)》

瓷器 複合金木

21 1/2 x 30 x 4 英寸 (54.6 x 76.2 x 10.2 公分)

2010年作

估價

\$10,000 — 15,000

瀏覽拍品



442

西斯特·蓋茨

來源

芝加哥 Kavi Gupta 畫廊

現藏者購自上述來源

20th Century & Contemporary Art Day Sale - Afternoon Session

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443

日下翹央

《(雨水 11)》

款識：藝術家花押字（底部）

瓷器

9 x 7 x 8 1/4 英吋 (22.9 x 17.8 x 21 公分)

2014年作

估價

\$6,000 — 8,000

瀏覽拍品



443

日下翅央

來源

洛杉磯 Blum & Poe 畫廊

現藏者於2014年購自上述來源

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444

安娜莉亞·薩班

《偏移：雙管（一根朝上，一根朝下）》

激光切割壓克力 壓克力 未拉伸畫布

畫布：65 x 46 英吋 (165.1 x 116.8 公分)

框架：69 1/8 x 56 1/2 英吋 (175.6 x 143.5 公分)

2010年作

估價

\$8,000 — 12,000

瀏覽拍品



444

安娜莉亞·薩班

來源

倫敦 Josh Lilley 畫廊

現藏者於2010年12月購自上述來源

過往展覽

London, Josh Lilley, *Analia Saban: Information Leaks*, June 11-July 17, 2010

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THIS LOT IS BEING OFFERED FOR SALE WITH A RESERVE

445

露絲·斯塔爾

《噁心》

數位噴墨打印 UV-Lack 聚氨酯
65 3/4 x 47 1/4 英寸 (167 x 120 公分)
2012年作

估價
\$10,000 — 15,000

瀏覽拍品



445

露絲·斯塔爾

來源

布魯塞爾 dépendance 畫廊

現藏者購自上述來源

過往展覽

Brussels, dépendance, *Lucie Stahl: Waste*, June 3–25, 2012

San Francisco, Jessica Silverman Gallery, *Digital Infinity*, June 28–August 3, 2013

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446

卡雷爾·芬克

《無題 #32》

款識：Untitled #32 2008 Karel Funk © (畫背)

壓克力木板

59 x 40 英吋 (149.9 x 101.6 公分)

2008年作

估價

\$15,000 — 20,000

瀏覽拍品



來源

紐約 303 畫廊

現藏者購自上述來源

過往展覽

Rochester Art Center, *Karel Funk*, May 8–August 30, 2009, n.p. (illustrated)

The Winnipeg Art Gallery, *Karel Funk*, June 11–October 2, 2016, no. 11, pp. 8–9, 86 (illustrated, p. 8)

出版

Calvy Click, "Coolest Artists We've Seen All Day: Karel Funk's Paintings of NYC Subway Riders," *Complex*, March 4, 2011, online (illustrated)

Andria Hickey, "Critic's Picks: Karel Funk," *Artforum*, July 24, 2013, online



447

法蘭切斯克·維佐利

《維魯舒卡預計會在這裡》

彩色激光打印 畫布 金屬刺繡 裱於藝術家畫框

22 x 16 英吋 (55.9 x 40.6 公分)

2001年作

估價

\$18,000 — 25,000

[瀏覽拍品](#)



447

法蘭切斯克·維佐利

來源

紐約 Marianne Boesky 畫廊

日內瓦私人收藏

倫敦，蘇富比，2010年2月11日，拍品編號 191

現藏者購自上述拍賣

過往展覽

New York, Marianne Boesky Gallery, *PENETRATION*, June 6–August 15, 2002



448

亞歷克斯·貝塞拉

《靜物與香煙》

款識：2014 Alex Becerra Still Life with Cigarette (畫背)

壓克力 畫布

60 x 49 英吋 (152.4 x 124.5 公分)

2014年作

估價

\$4,000 — 6,000

瀏覽拍品



448

亞歷克斯·貝塞拉

來源

洛杉磯 Artist Curated Projects 畫廊

現藏者購自上述來源



449

泰勒·洛夫蒂斯

《圖盧姆水果》

款識：Tyler Loftis 2020 (畫背)

油彩畫布

11 3/4 x 15 3/4 英寸 (29.8 x 40 公分)

2020年作

估價

\$15,000 — 20,000

瀏覽拍品



449

泰勒·洛夫蒂斯

來源

現藏者直接購自藝術家本人

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450

大衛·里德

《#481》

款識：DAVID REED 481 2001-2002 (畫布邊緣)

油彩 醇酸 麻布

32 1/4 x 144 英吋 (81.9 x 365.8 公分)

2001-2002年作

估價

\$40,000 — 60,000

瀏覽拍品



450

大衛·里德

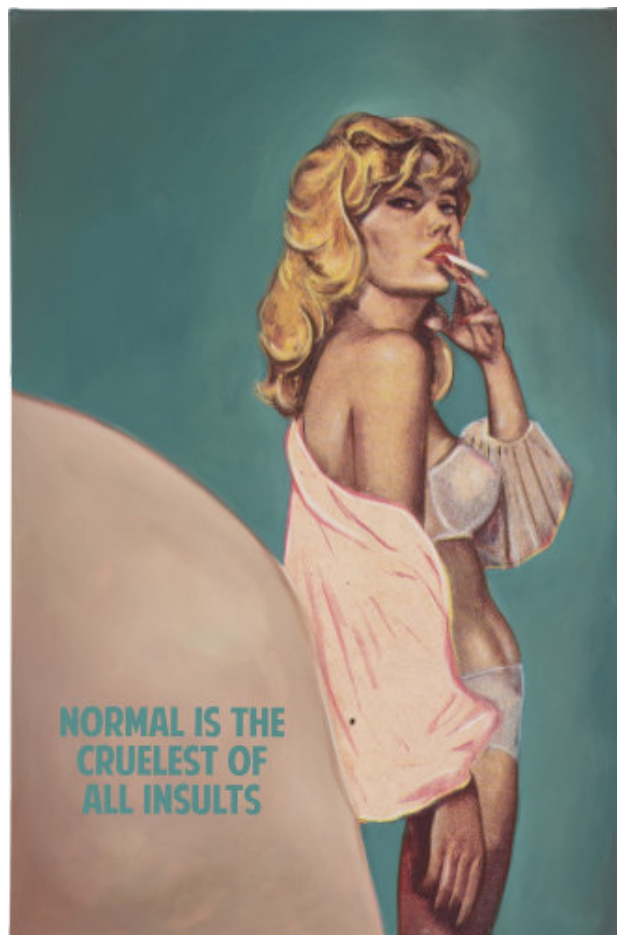
來源

紐約 Max Protetch 收藏

現藏者購自上述來源

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451

康納兄弟

《正常是最殘酷的侮辱》

款識：Connor Brothers 21（畫背）

數位版畫印刷 絲網印刷 壓克力 油彩 清漆 畫布

35 1/2 x 23 1/4 英吋 (90.2 x 59.1 公分)

2021年作

估價

\$7,000 — 10,000

瀏覽拍品



451

康納兄弟

來源

現藏者直接購自藝術家本人

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452

康納兄弟

兩件作品: (i) 《不聽壞話，不說壞話—永遠不被邀請參加聚會》；(ii) 《做你自己 其他人並非單身》

(i) 款識：The Connor Brothers 2020（邊緣右下方）

(ii) 款識：The Connor Brothers 2021（邊緣右下方）

數位版畫印刷 絲網印刷 壓克力 油彩 清漆 紙本

每組：58 x 36 1/2 英吋 (147.3 x 92.7 公分)

(i) 2020年作

(ii) 2021年作

估價

\$10,000 — 15,000

瀏覽拍品



452

康納兄弟

來源

現藏者直接購自藝術家本人



453

RISK

《面對你的恐懼》

現成金屬物件

72 x 24 x 42 英吋 (182.9 x 61 x 106.7 公分)

2019年作

請注意，此作品可在其金屬框架中，抑或懸掛在天花板上展示。金屬框架將隨拍品一起轉讓給拍品買家。

估價

\$50,000 — 70,000

瀏覽拍品



453

RISK

來源

現藏者直接購自藝術家本人

過往展覽

Los Angeles, *Beyond the Streets*, June 21–September 29, 2019



454

RISK

《72"滾石樂隊舌頭霓虹燈》

款識：RISKY（右下方）

氣霧劑 康提車漆 車牌 樹脂 霓虹燈

直徑：72 英寸 (182.9 公分)

2021年作，此作為獨版。

估價

\$20,000 — 30,000

瀏覽拍品



454

RISK

來源

現藏者直接購自藝術家本人