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20th Century & Contemporary Art Day Sale, Afternoon Session
New York, 16 May 2018

Auction & Viewing Location
450 Park Avenue New York 10022

Auction
Wednesday, 16 May 2018, 2pm

Viewing
4 – 15 May
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation
When sending in written bids or making enquiries please refer to this sale as NY010218 or 20th Century & Contemporary Art Day Sale, Afternoon Session.

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301. Sam McKinniss  b. 1985

*Lil’ Kim (Crush on You)*
signed, titled and dated “*Lil’ Kim (crush on you)*” 2016
Sam McKinniss on the reverse
oil and acrylic on canvas
20 x 16 in. (50.8 x 40.6 cm.)
Painted in 2016.

**Estimate**
$8,000-12,000

**Provenance**
Courtesy of Artist and Team Gallery
MTV RE:DEFINE, March 2017
Private Collection
302. **Shara Hughes**  b. 1981

*Vanity*

signed, inscribed and dated “SHARA HUGHES Shara Hughes 2007 Georgia” on the reverse

oil, glitter and enamel on canvas

46 x 48¼ in. (116.8 x 122.2 cm.)

Executed in 2007.

**Estimate**

$10,000-15,000

**Provenance**

Galerie Mikael Andersen, Copenhagen

Acquired from the above by the present owner

**Exhibited**

Copenhagen, Galerie Mikael Andersen,

*Shara Hughes: I'll Just Have to Work with This*,

August 7 – September 13, 2008
303. **Petra Cortright** b. 1986

*iolo ex*
digital painting on aluminum
58⅝ x 78⅛ in. (149.5 x 199.1 cm.)
Executed in 2014.

**Estimate**
$25,000-35,000

**Provenance**
Simcor LLC, Los Angeles
Acquired from the above by the present owner
Emily Mae Smith  b. 1979

The Studio (Memphis)
signed and dated “Emily Mae Smith 2014” on the reverse
prepared ground, acrylic and oil on linen
38 x 27 in. (96.5 x 68.6 cm.)
Executed in 2014.

Estimate
$8,000-12,000

Provenance
Laurel Gitlen, New York
Acquired from the above by the present owner
305. **Lesley Vance** b. 1977

*Untitled*

Signed and dated “Lesley Vance 2009” on the reverse

Oil on linen

18¼ x 15 in. (47.6 x 38.1 cm.)

Painted in 2009.

**Estimate**

$30,000 - 40,000

**Provenance**

Artist Pension Trust, New York

Acquired from the above by the present owner
306. **Harmony Korine**  b. 1973

*Starburst Wooly*
signed, titled and dated “Harmony Korine Starburst WOOLY 2014” on the reverse
ink on canvas
102 x 84 in. (259.1 x 213.4 cm.)
Executed in 2014

**Estimate**
$40,000-60,000

**Provenance**
Private Collection
307. **Brent Wadden** b. 1979

*Big Red*

signed, titled and dated "Brent Wadden 2014 "BIG RED""

on the reverse

hand-woven fibers, wool, cotton and acrylic on canvas, in artist’s frame

101\(\frac{1}{2}\) x 78 in. (257.8 x 198.1 cm.)

Executed in 2014.

**Estimate**  
$60,000–80,000

**Provenance**

Almine Rech Gallery, Brussels.  
Acquired from the above by the present owner in 2014.
308. Yoan Capote  b. 1977

Palangre (muro de mar I)
oil, nails and fish hooks on linen, mounted on panel
40 x 60¼ in. (101.6 x 154.4 cm.)
Executed in 2016.

**Estimate**
$30,000-40,000

**Provenance**
Galeria Mário Sequeira, Braga
Acquired from the above by the present owner

**Exhibited**
Braga, Galeria Mário Sequeira, KALEI2COPIO HAVANA,
February 11 - March 27, 2017
309. **Titus Kaphar** b. 1976

*Nah! Momma, She Ain’t White, She Just Real Light Skinnedded*

Signed and dated “Kaphar 06” on the upper turnover edge

Oil and thread on canvas

24 x 18 in. (61 x 45.7 cm.)

Executed in 2006.

**Estimate**

$8,000-12,000

**Provenance**

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner
310. **Jim Thorell** b. 1981

**FREAK FARM**
signed and dated "Jim Thorell 2015" on the reverse
acrylic on canvas
82½ x 59 in. (209.6 x 149.9 cm.)
Painted in 2015.

**Estimate**
$4,000-6,000

**Provenance**
S|2 Gallery, New York
Acquired from the above by the present owner

**Exhibited**
New York, S|2 Gallery, Jim Thorell: 7 Paintings,
June 25 - August 5, 2015
311. André Butzer  b. 1973

*Untitled*

signed “A. Butzer” lower right; further signed and dated
“A. Butzer ‘07-’08” on the reverse
oil on canvas
102½ x 133¼ in. (260.4 x 340 cm.)
Painted in 2007.

**Estimate**
$40,000-60,000

**Provenance**
Metro Pictures, New York
Acquired from the above by the present owner in 2008
Secundino Hernández b. 1975

*Untitled*
signed and dated “Secundino Hernández 14”
on the reverse
gouache, acrylic, alkyd and oil on canvas
20 x 117¼ in. (50.8 x 299.1 cm.)
Executed in 2014.

**Estimate**
$30,000-40,000

**Provenance**
Galerie Krinzinger, Vienna
Private Collection, Switzerland
Private Collection, New York
313. **Josh Smith** b. 1976

*Untitled*

signed and dated “JOSH SMITH
JOSH SMITH 2012 JOSH SMITH,
2012” on the overlap
oil on canvas
60 x 48 in. (152.4 x 121.9 cm.)
Painted in 2012.

**Estimate**
$30,000-50,000

**Provenance**
Luhring Augustine, New York
Acquavella Galleries, New York
Private Collection (acquired from the above)
Christie’s, New York, September 23, 2014, lot 208
Acquired at the above sale by the present owner

**Exhibited**
New York, Acquavella Galleries, White Collar Crimes, February 21 - March 27, 2013, p. 94 (illustrated)
314. Ruby Neri  b. 1970

Untitled
ceramic with glaze
15¾ x 8 x 10½ in. (40 x 20.3 x 26.7 cm.)
Executed in 2007.

Estimate
$10,000–15,000

Provenance
David Kordansky Gallery, Los Angeles
Private Collection, Greece
Private Collection, New York
315. **Huma Bhabha** b. 1962

*Ghost*
wood, Styrofoam, metal stud, acrylic, clay and wire
82 1/2 x 28 3/4 x 14 1/4 in. (209.6 x 71.8 x 36.2 cm.)

**Estimate**
$25,000-35,000

**Provenance**
Salon 94, New York
Acquired from the above by the present owner in 2010
316. **Jonas Wood**  b. 1977

*Special Cactus*
signed and titled “JONAS WOOD JBRW SPECIAL CACTUS” on the reverse
oil on canvas
22 x 18 in. (55.9 x 45.7 cm.)
Painted in 2007.

**Estimate**
$90,000-120,000

**Provenance**
Anton Kern Gallery, New York
Private Collection (acquired from the above in 2007)
Sotheby’s, New York, November 14, 2013, lot 435
Acquired at the above sale by the present owner

Painted in 2007, Jonas Woods’ *Special Cactus* is a captivating study in perspective rendered in intimate scale. Reminiscent of the colorful Henri Matisse cutouts that the artist grew up admiring, the present lot draws upon the legacy of Cubism, as Wood paradoxically transforms a pedestrian scene into a complex composition by distilling each element to simple shapes rendered in flat color. The potted cactus resting atop a floral tablecloth belies the traditional notion of still life, presenting the observer with a synthesized view from multiple viewpoints in space. The circle of deep brown surrounded by lighter rings becomes the pot’s saucer in aerial view, while a vertical band of darker yellow placed below this shape illustrates a shadow on the table cloth, suggesting a view from an alternate vantage point. Wood further oscillates between abstraction and figuration in the tablecloth, as overlays of color create recognizable floral patterns, while the uniform application of blue flattens the surface of the work.

To achieve the distortion of space that is essential to his oeuvre, Wood photographs his subjects from multiple angles, collaging these images together and employing drawing to “work out the kinks and...locate what [feels] right.” (Jonas Wood, quoted in Amanda Law, “Q & A with Artist Jonas Wood”, *Hammer Museum*, February 16, 2010, online). *Special Cactus* is a quintessential early example of Wood’s singular style and use of domestic subject matter. As he surmised of his preference for still life, “Of all the possible things I could paint, the thing that interests me is something that I can get close enough to in order to paint it honestly.” (Jonas Wood, quoted in “Ana Vejzovic Sharp in Conversation with Jonas Wood” Dan Nadel, ed., *Jonas Wood: Interiors*, exh. cat., Anton Kern Gallery, New York, 2011, p. 56)
317. **KAWS**  b. 1974

*Permanent Thirty-Three*
painted bronze
11 x 6¼ x 9½ in. (27.9 x 15.9 x 24.1 cm.)
Executed in 2008, this work is from a series of 33 unique color variants.

**Estimate**
$20,000-30,000

**Provenance**
Hon. Fraser Gallery, Los Angeles
Private Collection
Private Collection

**Exhibited**
New York, Gering & López Gallery, KAWS, November 6 - December 23, 2008
Los Angeles, Honor Fraser Gallery, KAWS: The Long Way Home, February 21 - April 4, 2009
318. **Kehinde Wiley**  b. 1977

*Passing/Posing #1*

oil on canvas, in artist’s frame

75¼ x 75¼ in. (191.1 x 191.1 cm.)

Painted in 2002.

**Estimate**

$50,000-70,000

**Provenance**

Rhona Hoffman Gallery, Chicago

Simon Watson, New York

Acquired from the above by the present owner

**Exhibited**


**Literature**

319. **Stanley Whitney**  b. 1946

*Manet’s Light*
signed and dated “2007 Stanley Whitney” on the reverse
oil on linen
72 x 72 in. (182.9 x 182.9 cm.)
Painted in 2007.

**Estimate**
$80,000-120,000

**Provenance**
Christine König Galerie, Vienna
Acquired from the above by the present owner

“I don’t have a theory about color. I don’t want to go on the signs of color. Some people ask me what the color means, or the color does this, the color does that. Whatever the color does is fine. I don’t want to have control over the color”

Stanley Whitney

Stanley Whitney’s color grids, recently the subject of the artist’s renowned solo exhibition at The Studio Museum in Harlem in 2015 called *Dance the Orange*, are both arresting and comforting in their subtleties. The present lot, painted in 2007, engulfs the viewer in a sea of geometric pigments, each border hand-drawn with unpredictable juxtaposition of color. To begin these compositions, Whitney paints a single rectangular block of color in the upper left part of the composition, working row by row to generate interesting dialogues—warm meets cool, while primary meets secondary, and neutral meets vibrant. In the present composition, Whitney creates these relationships not only in the larger building blocks of the composition, but also in the thin bands separating each row, where he runs his brush perpendicularly to produce a balanced and harmonious image. Whitney’s expert application of color in his paintings is informed by his appreciation for the artists who came before him and specifically, how painting has evolved over time, as made evident by the present lot’s title, *Manet’s Light*, named after the Impressionist master Édouard Manet.

As Lauren Haynes describes, “Whitney’s work interrogates the connections among colors, how they lead to and away from one another, what memories they are associated with...Whitney’s colors take on lives of their own. They evoke memory and nostalgia. This orange takes you back to your favorite childhood t-shirt; that blue reminds you of your grandmother’s kitchen. Whitney’s paintings remind us, on a universal scale, of the ability of color to trigger feelings and sensations.” (Lauren Haynes, “Orange That Blue”, *Stanley Whitney: Dance the Orange*, The Studio Museum in Harlem, New York, 2015, p. 28) The emotional effects of Whitney’s paintings are palpable, and becoming even more central to the discourse of abstract painting in the contemporary era. At age 72, the African American artist has only recently received the critical acclaim he deserves. After moving to New York from Philadelphia at the age of 22, Whitney aligned himself with the Color Field painters, yet sat largely in the background of his contemporaries including Frank Stella and Kenneth Noland. Throughout the decades that followed, however, the artist soon established himself as a key player in 20th century abstraction, traveling the world and gaining recognition not only in the studio, but also in the classroom, where he has taught Painting and Drawing at the Tyler School of Art for over 30 years. As such, Whitney’s influence extends to a crop of new artists exploring the formal tenants of painting today.
“I do start with familiar things, and that’s primarily to make the work more approachable for people – it’s an entry point.”

KAWS

320. **KAWS** b. 1974

*Untitled*

signed and dated “KAWS .14” on the reverse

acrylic on canvas

35 1/4 x 23 in. (89.5 x 58.4 cm.)

Painted in 2014.

**Estimate**

$120,000-180,000

**Provenance**

Acquired directly from the artist by the present owner
The present two lots exemplify New York-based artist KAWS’s continuously vibrant incorporations of diverse commercial and artistic references in pursuit of portraying relatable emotion. Inspired by animation DVDs in the early part of his career, KAWS would watch cartoons and pause them periodically to take close-up screenshots of characters, their caricatures on visceral display. These two paintings, executed in 2014, epitomize the artist’s complex creative process that then followed. Combining a range of visual elements drawn from characters including SpongeBob SquarePants, the Smurfs, and a doughy Michelin Man, KAWS reworks recognizable imagery to fit his own abstract depictions of tangible expressions like excitement and surprise. At once theatrical and minimal, KAWS’s vivid colors in the present lots are enclosed in geometrically graphic curves and straight lines, adding power to enlarged realizations of human emotion. In lot 320, rendered with sensational chromatic breadth, a soft hand gently touches the artist’s signature “X” eye, whereas in the more closely cropped lot 321, a striking red tongue bends over a deep brown mouth as if in dramatic motion. With symbolic weight, KAWS pieces together these real, physical attributes to animate newly crafted personalities. In a 2016 interview, KAWS explained the drive behind this process: “I do start with familiar things, and that’s primarily to make the work more approachable for people – it’s an entry point” (KAWS, quoted in Leslie Murrell and Christopher Howard, eds., Where the End Starts: KAWS, exh. cat., Modern Art Museum of Fort Worth, Fort Worth, 2017, p. 80).
In abstractly translating commercially cherished characters, or in directly imprinting them with his mark, KAWS creates his own distinct cartoon universe, filled with characters that are at once familiar, and arresting in their heightened portrayal of human emotion. This effect is uniquely evident in the present lot where the artist depicts the face of Charlie Brown in black and white. Describing his interest in the cartoon’s creator Charles M. Schulz, KAWS states “I’m into Schulz as an artist, a company, an icon; I got into his stuff just because I liked the looseness of the line work, and I thought that it was just sort of a nice thing to bring into my paintings” (KAWS, quoted in Steff Yotka, “Inside KAWS’s Studio With the Artist—And His Snoopy for Uniqlo Toys”, Vogue, April 27, 2017, online). The present painting is distinctly emblematic of this motivation for KAWS to infuse his strokes with Schulz’s designs, while also maintaining gestural strength and tonal solidity in bold black line. With Charlie Brown as a vehicle to express the iconic joy of American cartoon culture, the present lot interprets the tradition of Pop Art on a singularly contemporary scale.
323. **Peter Saul** b. 1934

Two Napoleons Crossing the Alps
signed and dated "SAUL '15" lower left
acrylic on canvas
80 x 70 in. (203.2 x 177.8 cm.)
Painted in 2015.

**Provenance**
Mary Boone Gallery, New York
Acquired from the above by the present owner

**Exhibited**
New York, Mary Boone Gallery, Peter Saul: Six Classics, November 7 - December 18, 2015

**Estimate**
$50,000-70,000
324. **Mike Kelley** 1954-2012

*Lenticular 10*

lenticular panel, light box and electrical system 51⅞ x 45⅜ x 3⅛ in. (129.9 x 116.2 x 8.9 cm.)  
Executed in 2007, this work is number 5 from an edition of 5 plus 2 artist’s proofs.

**Estimate**  
$70,000-90,000

**Provenance**  
Gagosian Gallery, Los Angeles  
Acquired from the above by the present owner in 2011

**Exhibited**  
Los Angeles, Gagosian Gallery, *Mike Kelley: Kandor 10/Extracurricular Activity Projective Reconstruction #34 | Kandor 12/Extracurricular Activity Projective Reconstruction #35*, January 11 - February 17, 2011, p. 30 (another example exhibited and illustrated)  
325. **George Condo** b. 1957

*Marc Jacobs*
signed and dated “Condo 07” on the reverse
oil on canvas
43 x 35 in. (109.2 x 88.9 cm.)
Painted in 2007.

**Estimate**
$500,000-700,000

**Provenance**
Galerie Andrea Caratsch, Zurich
Spruth Magers, Berlin
Acquired from the above by the present owner
In this dynamic portrait of American fashion icon Marc Jacobs painted in 2007, George Condo captures a climactic period of the designer’s creativity that mirrored the artist’s own. In the months immediately preceding and during the year 2007, Jacobs’ force in fashion had never been more publically palpable. It was in this year that a documentary feature recording the inside of Jacobs’ studios titled Marc Jacobs & Louis Vuitton was released, showcasing the depth of his engagement with art and culture. Fascinated by the world of Condo and his contemporaries like Elizabeth Peyton, Ed Ruscha and Richard Prince, Jacobs was connected to the art world at this moment with unparalleled energy – in fact, Jacobs would later come to acquire two of Condo’s paintings for his own collection.

George Condo’s choice to depict Marc Jacobs in 2007 reflected the artist’s newfound goals in painting. Critics coined Condo’s mid-2000s practices with phrases such as “artificial realism” and “figurative abstraction”, while the artist himself described his process in portraiture as aiming to break into “everyday consciousness”, and imbue his subjects with intense emotional presence by way of dramatic abstraction. This work brilliantly epitomizes these objectives with bold color and form. In its composition, Condo applies techniques storied in the art historical tradition like analytical cubism to present Jacobs with beaming psychological power. The designer’s trademark long hair flows wildly against a fading blue backdrop as an exclamatory cubist open mouth, swirling patterned shirt and sharp, graphic bowtie set forward the upper register of his vividly lit face. With bright eyes wide open and cheeks coated with flushed red, Jacobs’ rich identity is portrayed as sleeplessly devoted to the fierce pace of the fashion industry.

Around the time the present lot was made, Condo explained that he considers all of his portraits “to be feelings or the inside of [a] person’s private life being visible on the outside” (George Condo, quoted in Ralph Rugoff, George Condo: Existential Portraits, exh. cat., Luhring Augustine, New York, 2006, p. 10). In his portrait of Jacobs, Condo achieved this purpose in earnest, making manifest Jacobs’ radiant persona though his characteristic use of color and composition.
326. **Jeff Koons** b. 1955

*Flower Drawing (Green)*  
signed, numbered and dated “Jeff Koons ‘11 1/13” on the reverse  
mirror-polished stainless steel with transparent color coating  
29¾ x 29¾ in. (75.6 x 75.6 cm.)  
Executed in 2011, this work is number 1 from an edition of 13 plus 2 artist’s proofs in each color.

**Provenance**  
The Foundation Beyeler’s Summer Night’s Gala-Benefit Auction, Basel, September 15, 2012  
Private Collection  
Christie’s, London, February 14, 2013, lot 246  
Private Collection  
Casterline|Goodman Gallery, Aspen  
Acquired from the above by the present owner

**Exhibited**  
London, Newport Street Gallery, Jeff Koons: Now, May 18 - October 16, 2016, p. 63 (another example exhibited and illustrated)

**Estimate**  
$80,000-120,000
327. **Yoshitomo Nara**  b. 1959

*Be Crushed to Death*

signed, titled and dated “Be Crushed to Death [in Japanese] Yoshitomo Nara ’93” on the reverse
acrylic on canvas
21¾ x 22¼ in. (54.9 x 56.2 cm.)
Painted in 1993.

**Estimate**

$80,000-120,000

**Provenance**

Galerie Tokyo Humanité, Tokyo
Acquired from the above by the present owner

**Exhibited**

Galerie Nagoya Humanité; Galerie Tokyo Humanité, *Be Happy*, October 12 - December 18, 1993

**Literature**

328. **Jeff Koons**  
  
*b. 1955*

*Monkey (Yellow)*

signed and dated “Jeff Koons 2004-2009” on the reverse

mirror-polished stainless steel with transparent color coating

59 1/2 x 70 3/4 in. (151.1 x 179.7 cm.)

Executed in 2004-2009, this work is 1 of 5 unique variants.

**Estimate**

$350,000-450,000

**Provenance**

Sonnabend Gallery, New York  
Private Collection (acquired from the above)

Christie’s, New York, May 11, 2016, lot 513

Acquired at the above sale by the present owner

“**When we look into the animal-shaped mirrors, we see ourselves and the rest of the world passing by their flat surfaces. The shapes are about the combination of the baroque and the modern. The outline of the animals are both symmetrical and asymmetrical. Different polarities are all coming into play.”**

Jeff Koons

Beginning in the 1980s with his celebrated *Banality* series, and continuing to this day, Jeff Koons’ ever-alluring practice explores universal ideas such as desire, beauty, and pleasure. In *Monkey (Yellow)*, executed between 2004-2009, Koons invites the viewer inside his playful world. The smooth, reflective surface of the work is highly sensual, yet the innocent, convivial form of the monkey recalls childhood memory, encouraging the viewer to embrace the temptation and pleasure of looking.

The monkey occupies a unique position in the canon of art history, a fact that Koons is not oblivious to. During the Renaissance, the monkey served as a symbol of evil, yet over time in Western culture, it evolved into a symbol of comic relief. The monkey is a recurring motif in the artist’s oeuvre, from his monumentally scaled, inflatable balloon animals, to his renowned sculpture of Michael Jackson with his pet chimpanzee, to his hanging inflatable monkeys from the *Popeye* series. In the present lot, Koons melds this motif with his interest in reflective surfaces, another defining feature of many of the artist’s most recognizable works. In discussing the importance of surface in his practice, Koons notes, “In a reflective surface, your existence is being affirmed. When you move, your abstracted reflection changes. The experience is dependent upon you; it lets you know that art is happening inside of you.” (Jeff Koons, quoted in Jeff Koons, “What Inspires Me Is Feeling”, *Art In America*, June 18, 2014, online)

The approachable playfulness and seductive surface featured in the present lot exemplify Koons’ unique ability to both invite the viewer in active participation and challenge the traditional notions of how one should engage with high art.
329. **Haim Steinbach** b. 1944

*El Lissitzky II-3*
plastic laminated wood shelf with rubber dog toy and 2 toy trucks
each truck 2 1/2 x 5 x 2 1/2 in. (6.4 x 12.7 x 6.4 cm.)
dog toy 6 x 4 x 4 in. (15.2 x 10.2 x 10.2 cm.)
shelf 11 1/2 x 27 1/2 x 10 in. (29.2 x 69.9 x 25.4 cm.)
overall installed 17 1/2 x 27 1/2 x 10 in. (44.5 x 69.9 x 25.4 cm.)
Executed in 2012.

**Estimate**
$25,000-35,000

**Provenance**
Galleria Lia Rumma, Milan
Acquired from the above by the present owner
330. **Sherrie Levine** b. 1947

*Cadeau*
polished bronze, in 2 parts
dog 5¾ x 4½ x 2½ in. (14.6 x 11.4 x 6.4 cm.)
iron 5¾ x 3¾ x 3¾ in. (14.6 x 9.5 x 8.9 cm.)
Executed in 2006, this work is number 5 from an edition of 12.

**Estimate**
$70,000-100,000

**Provenance**
Paula Cooper Gallery, New York
Acquired from the above by the present owner

**Exhibited**
New York, Paula Cooper Gallery, *Men, Women and Dogs*, March 25 – April 29, 2006 (another example exhibited)
Kunstmuseum Krefeld, Museum Haus Lange, *Sherrie Levine: Pairs and Posses*, October 10, 2010 - February 6, 2011, no. 9, pp. 35, 37, 43, 62 (another example exhibited and illustrated, p. 63)
331. Jim Hodges  b. 1957

Untitled (Black Door I)
left panel signed, titled and dated “Jim Hodges 2010
Untitled (Black Door I)” on the reverse
black mirror on canvas on board, in 2 parts
left panel 70⅛ x 44 in. (179.1 x 111.8 cm.)
right panel 82¼ x 60 in. (208.9 x 152.4 cm.)
overall installed 94½ x 45¼ x 61½ in. (240 x 116.5 x
156.5 cm.)
Executed in 2010.

Estimate
$300,000-500,000

Provenance
Stephen Friedman Gallery, London
Acquired from the above by the present owner

Exhibited
London, Stephen Friedman Gallery, Tasters’ Choice, June
12 - July 17, 2010
London, Stephen Friedman Gallery, Galerie de l’Epoque,
May 1 - 30, 2015

“I love spatial relationships and dimensionality. I’m interested in theatrical moments and choreographing experiences in space. I think as a drawer and make as a sculptor.”

Jim Hodges
Executed in 2010, the present lot reflects the hallmarks of Jim Hodges’ practice in both scope and effect. Installed on a corner wall, the black mirrored surface distorts its surroundings, picking up on the movement of passersby and their shadows. Exhibited in uniquely curated environments at Stephen Friedman Gallery in London the year of its creation in 2010 and again in 2015, Untitled (Black Door I) is a stellar example of the transformative sculpture which characterizes Hodges’ oeuvre.

Aesthetically, this large-scale object serves as a case study in both the capabilities and restrictions of the color black. In the early part of his career after graduating from the Pratt Institute, Hodges stopped painting and began working almost exclusively in black and white, creating numerous drawings and soon after, the mixed media installations for which he has become known. The prevalence of black in Hodges’ work during this time period was perhaps symbolic of the lost lives in Hodges’ inner circle of loved ones to the AIDS epidemic of the 1980s. In the early 1990s, Hodges returned to color in sculpture, thus making the present lot a unique re-exploration almost 20 years later. By utilizing the color black in a sculptural, reflective surface, Hodges challenges the traditional limitations of the color, allowing it to reflect the pigments around it. As Hodges recalls of the importance of redefining color in his practice, “Growing up a Catholic kid out in Spokane, I recall the power of black and white and growing up with certain ideas of blue and pink in that irritating binary in which we were reared. These are things I thought about when I was first starting to make art: thinking about the conventions of color, embracing some of those conventions, and also playing with them, challenging them in myself, and denying them too.” (Jim Hodges, quoted in Olga Viso, “Choreographing Experiences in Space: Olga Viso Interviews Jim Hodges”, Sightlines, Walker Art Center, Minneapolis, February 14, 2014, online)

In addition to the color Hodges chose for Untitled (Black Door I), the artist also relies on texture and shape to instill the object with transformative power. With a tiled surface split into two separate elements and thin cracks to the glass, Hodges highlights the importance of destruction in his oeuvre. Of his sculptural practice, he said, “I came to realize that I’m a destroyer as much as I’m a maker. I find the disassembly...of something as important in my practice as constructing things. It’s been almost my default mode, to destroy. I have a soft, destructive nature.” (Jim Hodges, quoted in Olga Viso, “Choreographing Experiences in Space: Olga Viso Interviews Jim Hodges”, Sightlines, Walker Art Center, Minneapolis, February 14, 2014, online) While essential to the materiality of his sculptural practice, destruction is also paramount in the emotional undertones of Hodges’ work. Untitled (Black Door I) simultaneously reminds us of the fragility of life, heightened by the distortions created in the passing viewers’ black reflections in the mirror. As such, the present lot is a poignant study in temporality, exploring the fleeting moments which characterize human existence.
Property from a Distinguished Private Collection

332. **Gary Hume**  b. 1962

*Pollen and Coffee*
gloss paint on aluminum
diameter 71½ in. (181.6 cm.)
Executed in 2002.

**Estimate**
$50,000-70,000

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

**Exhibited**
London, White Cube, *Gary Hume*, September 27 -
October 26, 2002, n.p. (illustrated)
333. **Rob Pruitt**  b. 1964

*Summer Love (Pandas)*
signed, titled and dated “Rob Pruitt 2016 “Summer Love”” on the stretcher
acrylic, enamel and glitter on linen, in artist’s frame
98¼ x 74¼ in. (250.5 x 189.5 cm.)
Executed in 2016.

**Estimate**
$50,000-70,000

**Provenance**
Massimo De Carlo, Hong Kong
Acquired from the above by the present owner

**Exhibited**
Hong Kong, Massimo De Carlo, *Hong Kong Panda*,
September 8 - October 31, 2016
334. Olivier Mosset  b. 1944

*Untitled (F.)*
acrylic on canvas
72 x 48 in. (182.9 x 121.9 cm.)
Painted in 1989.

**Estimate**
$20,000-30,000

**Provenance**
Dart Gallery, Chicago
Acquired from the above by the present owner
335. **Mel Bochner** b. 1940

*Measurement: 48" (Black/Red)*

(i) titled and inscribed “MEASUREMENT: 48" (BLACK/RED) PANEL #1 OF 2” on the reverse

(ii) signed, titled, inscribed and dated “MEASUREMENT: 48" (BLACK/RED) MEL BOCHNER 1998 PANEL #2 OF 2” on the reverse

oil and acrylic on canvas, in 2 parts

(i) 19 7/8 x 24 in. (50.5 x 61 cm.)

(ii) 36 x 24 in. (91.4 x 61 cm.)

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

Painted in 1998.

**Estimate**

$50,000-70,000

**Provenance**

Sonnabend Gallery, New York

Acquired from the above by the present owner

**Exhibited**


336. **Robert Longo** b. 1953

*Millions of Bodies*
(iii) signed “Robert Longo” on the reverse of the backing board
silkscreen on aluminum, wood, and charcoal and graphite on dyed paper, triptych
(i) 35 x 29 ¾ in. (88.9 x 75.6 cm.)
(ii) 20 x 32 x 12 in. (50.8 x 81.3 x 30.5 cm.)
(iii) 20 ¾ x 30 ¾ in. (51.8 x 77.8 cm.)
overall installed 71 x 32 x 12 in. (180.3 x 81.3 x 30.5 cm.)
Executed in 1984.

**Estimate**
$20,000-30,000

**Provenance**
Metro Pictures, New York
Private Collection, California
Private Collection, Hawaii (acquired at the above sale)
Phillips de Pury & Company, New York, March 8, 2011, lot 93
Acquired at the above sale by the present owner
337. **David Salle** b. 1952

*Untitled*

acrylic and oil on canvas
42¼ x 60¼ in. (107 x 152.7 cm.)
Painted in 1983.

**Estimate**

$30,000–50,000

**Provenance**

Mary Boone Gallery, New York
Private Collection
Christie’s, New York, September 13, 2006, lot 137
Yoshii Gallery, New York
Private Collection
For the past two decades, Wade Guyton’s “U” paintings have become synonymous with contemporary art in a post-digital world. In the present lot, three “U” motifs rendered in peachy pink occupy the center right of the composition, overlaid with black, orange, pink and green geometric bands and rectangles running perpendicular to each other. The resulting image is a harmonious composition which is almost perfect if not for two areas of splattered black ink in the lower half of the canvas. In producing these works, Guyton relies on an imperfect technological technique in which he feeds the linen surface through a digital Epson printer, embracing every error, jam and smudge. As such, the artist uses his unique method of production to record the instability of the printer, and in turn, the imperfections found within the final composition. As curator Scott Rothkopf explained the year after the present lot’s execution, “We’re not really sure what the Us are doing…apart from serving as the hapless subjects on which Guyton can exact his painterly experiments.” (Scott Rothkopf, “Modern Pictures” in Color, Power & Style, exh. cat., Kunstverein Hamburg, Hamburg, 2006, p. 77) Of the letter U’s importance in his practice, Guyton has described the motif as “sufficiently abstract... It felt like it could slip out of being a letter.” (Wade Guyton, quoted in Donna De Salvo, Wade Guyton OS, exh. cat., Whitney Museum of American Art, New York, 2012, p. 204) In Untitled, the three U forms are the only rounded shapes found in the composition, thus standing out within the grid that Guyton has imposed on top of and around them. In its unique sense of balance, the present lot is thus reminiscent of the Minimalist aesthetic that Guyton was influenced by during his time as a guard at the Dia Art Foundation in Chelsea, surrounded by the works of Donald Judd, Dan Graham and Dan Flavin. And yet in his manipulation of found imagery and use of the digital process, Guyton’s masterwork simultaneously references the mechanical reproduction akin to Pop artists like Andy Warhol and his contemporary, Christopher Wool. It is precisely this combination of controlled and accidental process that makes Guyton’s inkjets at once both graphic and abstract, establishing their special place in the canon of contemporary art.
339. **Daniel Lefcourt** b. 1975

*Controlling Interest*

signed and dated “Daniel Lefcourt 07” on the reverse
acrylic on board
77 x 93½ in. (195.6 x 237.5 cm.)
Executed in 2007.

**Estimate**

$10,000-15,000

**Provenance**

Taxter & Spengemann, New York
Acquired from the above by the present owner in 2007
340. **Oscar Murillo** b. 1986

_Everyday activity #11_

signed and dated "Oscar Murillo '13" on the reverse

oil and oilstick on canvas

80 1/2 x 84 5/8 in. (204.5 x 214.9 cm.)

Executed in 2013, this work is accompanied by a
certificate of authenticity signed by the artist.

**Estimate**

$70,000-90,000

**Provenance**

Galerie Isabella Bortolozzi, Berlin

Acquired from the above by the present owner in 2013
Richard Prince  b. 1949

**Untitled (cartoon)**
signed and dated “Richard Prince 2015” and stamped by the artist’s studio on the overlap
inkjet and silkscreen on canvas
71 7/8 x 53 1/2 in. (182.6 x 135.9 cm.)
Executed in 2015.

**Estimate**
$350,000-450,000

**Provenance**
Gagosian Gallery, New York
Acquired from the above by the present owner in May 2016

In 1984, Richard Prince began his celebrated *Cartoon* series, a body of work from which the present lot originates, whereby the artist re-photographed illustrations from The New Yorker and Playboy Magazine, combining pre-existing images with his own overlaid drawings. Executed in 2015, *Untitled (cartoon)* is a wry and provocative example from this series, in which the artist superimposes his own frenzied, graffiti-like scrawls rendered in silkscreen on top of a bawdy Playboy cartoon. Here, a nude couple sits perched atop a brick wall, unapologetically in brazen nakedness and absorbed in conversation, seemingly unaware of the second couple sitting inside the building. Juxtaposed against this racy imagery are Prince’s screened black and red scribbles, textured with the pooling ink from the screen that at once intentionally obscure and reveal elements of the picture beneath. Below the cartoon reads a one-line gag – “My philosophy, Mr. Mathews, is to love everyone – not make love to everyone” – a cheeky quip that adds a narrative element to the work. This deadpan humor is characteristic of Prince’s oeuvre, and reveals the artist’s own attitudes towards contemporary society which are visually manifested in the work at hand.

In blowing up the original cartoon and representing it in large-scale format, Prince does not shy away from the notion of re-appropriation, but instead confronts it head on. Rather than obscuring the original cartoonist John Dempsey’s signature, Prince includes this, along with the magazine page number, in the lower right corner of his composition. Dempsey was a well-known Playboy illustrator whose cartoons lampooning American subculture were a staple of the magazine for over five decades. In re-contextualizing these notorious images and caustic one-liners, Prince develops his own dark and humorous commentary. As such, *Untitled (cartoon)* stands as a striking example of Prince’s hallmark style, masterfully combining conceptual rigor and humor – the cornerstones on which the artist’s ever-provocative career was founded.
“My philosophy, Mr. Mathews, is to love everyone—not make love to everyone.”
342. **Klara Lidén**  b. 1979

*Untitled (Poster Painting)*  
found posters, blank poster paper and wheat paste  
33½ x 23¼ x 4¼ in. (85.1 x 59.1 x 10.5 cm.)  

**Estimate**  
$40,000-60,000

**Provenance**  
Reena Spaulings Fine Art, New York  
Acquired from the above by the present owner
343.  **David Ostrowski**  b. 1981

*F (Don’t Honk)*  
signed and dated “David Ostrowski 14” on the overlap  
lacquer on burlap, in artist’s frame  
95 x 75¼ in. (241.3 x 191.1 cm.)  
Executed in 2014.

**Estimate**  
$20,000–30,000

**Provenance**  
Luxembourg & Dayan, New York  
Acquired from the above by the present owner
344. **Sterling Ruby**  b. 1972

*Alabaster Centrifugal #1*

acrylic, in artist's frame

49¼ x 49¼ in. (124.8 x 124.8 cm.)

Executed in 2007.

**Estimate**

$60,000-80,000

**Provenance**

Marc Foxx Gallery, Los Angeles

Acquired from the above by the present owner in 2008
345. **Thomas Houseago**  b. 1972

*S-Bend Dancer (for AC)*
Tuf-Cal, hemp, iron rebar, redwood, oilbar, charcoal and graphite
98 x 65 x 28 in. (248.9 x 165.1 x 711 cm.)
Executed in 2009.

**Estimate**
$70,000-100,000

**Provenance**
Hauser & Wirth, New York
Acquired from the above by the present owner

**Exhibited**

**Literature**
Elke Buhr, “Close Encounters in the Third Dimension: Thomas Houseago and Aaron Curry”, *Monopol*, November 2009, p. 70 (illustrated, online)
Rachel Rosenfield Lafo, “A Conversation with Thomas Houseago”, *Sculpture*, vol. 29, no. 9, November 2010, p. 29 (illustrated)
Kara Walker Tome, “Thomas Houseago: Artist to Watch”, *The Art Economist*, vol. 1, no. 4, May 2011, p. 63 (illustrated, online)
**346. Marlene Dumas** b. 1953

*Birth Marks*
signed, titled and dated “Birth MARKS 1991 M DUMAS”
on the reverse
oil on canvas
15¼ x 11¾ in. (40 x 30.2 cm.)

**Estimate**
$150,000-200,000

**Provenance**
Galerie Paul Andriesse, Amsterdam

Acquired from the above by the present owner

**Exhibited**
Amsterdam, Galerie Paul Andriesse, The Origin of Species, May 7 - June 8, 1991
Eindhoven, Stedelijk Van Abbemuseum, Marlene Dumas: Miss Interpreted, March 15 - May 3, 1992, p. 72 (illustrated)
Breda, De Beyerd, *iets wat zoveel kost, is alles waard*, 10 Nederlandse privé-collecties, April 7 - May 26, 2002
Amsterdam, Wetering Galerie, Releasers, November 18 - December 23, 2006

**Literature**
Richard Cork, “Carelines and growing pains”, *The Times*, London, August 27, 1993, p. 27 (illustrated)
Henny de Lange, “Blikvangers uit tjokvolle kunsthuizen”, *Trouw, de Verdieping*, April 25, 2002 (De Beyerd, Breda, 2002 installation view illustrated, online)

“No painting can exist without the tension of what it figures and what it concretely consists of. The pleasure of what it could mean and the pain of what it’s not.”

Marlene Dumas
347. **Ron Mueck**  b. 1958

*Untitled (Baby)*
signed and numbered “Ron Mueck 7/10” on the reverse

cast dental plaster

10 x 5 x 2 in. (25.4 x 12.7 x 5.1 cm.)

Executed in 2001, this work is number 7 from an edition of 10.

**Estimate**

$30,000–50,000

**Provenance**

James Cohan Gallery, New York

Acquired from the above by the present owner
348. Will Ryman  b. 1969

*Fresh*
Magic Sculpt, foam, paint, steel and wire
69½ x 30 x 28½ in. (176.5 x 76.2 x 72.4 cm.)
Executed in 2010.

**Estimate**
$18,000-22,000

**Provenance**
Private Collection (acquired directly from the artist)
Private Collection
Priv
ate Collection, California

349. **Stephan Balkenhol** b. 1957

*Man Standing on His Head*
wawa wood and paint
65 1/2 x 13 1/2 x 9 5/8 in. (166.4 x 34.3 x 24.4 cm.)
Executed in 2002.

**Estimate**
$30,000-$40,000

**Provenance**
Regen Projects, Los Angeles
Acquired from the above by the present owner

**Exhibited**
Los Angeles, Regen Projects, Stephan Balkenhol: New Sculpture, March 2 - 30, 2002
Los Angeles Municipal Art Gallery at Barnsdall Art Park, LOST (in LA), December 1, 2012 - January 27, 2013
350. **Magdalena Abakanowicz** b. 1930

*Pink Small Figure I*
burlap, resin and iron rods, in 2 parts
figure 33 x 11 x 22 in. (83.8 x 27.9 x 55.9 cm.)
base 39¼ x 11¼ x 8 in. (99.7 x 28.6 x 20.3 cm.)
overall 57¼ x 11¼ x 22 in. (145.4 x 28.6 x 55.9 cm.)
Executed in 1993.

**Estimate**
$30,000-$40,000

**Provenance**
Marlborough Gallery, New York
Acquired from the above by the present owner in 1999
351. **Paul McCarthy** b. 1945

*Gold Butter Dog I, Guggenheim Crown, Silicon*  
gold silicon rubber  
35½ x 27 x 32 in. (90.2 x 68.6 x 81.3 cm.)  
Executed in 2003, this work is number 1 from an  
edition of 6 plus 2 artist’s proofs and is accompanied  
by a certificate of authenticity signed by the artist.

**Estimate**  
$150,000-200,000

**Provenance**  
Luhring Augustine, New York  
Collection of Anita Reiner (acquired from the above  
in 2003)  
The Estate of Anita Reiner (acquired thence by  
descent from the above)  
Christie’s, New York, May 14, 2014, lot 535  
Acquired at the above sale by the present owner

**Exhibited**  
New York, Luhring Augustine, TWENTY FIVE, May 8 -  
June 19, 2010 (another example exhibited)

**Literature**  
Sophie von Olfers, Philippe Pirotte, Fabian Schöneich,  
eds., *Mike Bouchet & Paul McCarthy: Powered A-Hole*  
*Spanish Donkey Sport Dick Drink* *Donkey Dong Dongs*  
example illustrated)

“Much of my work is about the initiation from innocence to culture.  
It’s generational, meaning that blame cannot be specific. It’s passed  
down. Where does the perception or action come from? It becomes  
you. You are it. Culturalized into absurdity. I’m in it, too.”

Paul McCarthy
352. **Juan Uslé**  b. 1954

*Deslenguado*

signed, titled, inscribed and dated “N.Y. Uslé 97 ‘deslenguado’” and stamped by the artist’s studio on the reverse

vinyl, dispersion and dry pigment on canvas, mounted on panel

22 x 16 in. (55.9 x 40.6 cm.)

Executed in 1997.

**Estimate**

$10,000-15,000

**Provenance**

Cheim & Read, New York

Acquired from the above by the present owner
353. **Etel Adnan** b. 1925

*Untitled*

signed and dated "Adnan 14" on the reverse

oil on canvas

9¾ x 12 in. (23.5 x 30.5 cm.)

Painted in 2014.

**Estimate**

$25,000-35,000

**Provenance**

Yvon Lambert, Paris

Acquired from the above by the present owner

**Exhibited**

354. **Jonathan Lasker** b. 1948

*Where Things Can Be*

signed, titled and dated ""WHERE THINGS CAN BE" - J. Lasker 1996" on the reverse

oil on linen

24½ x 30¼ in. (61.3 x 76.5 cm.)

Painted in 1996.

**Estimate**

$15,000-20,000

**Provenance**

Sperone Westwater Gallery, New York

Acquired from the above by the present owner
355. **Heimo Zobernig** b. 1958

*Untitled*
signed, inscribed and dated “Heimo Zobernig 2013 HZ 2013-103” on the overlap
acrylic on canvas
78¼ x 78¼ in. (199.1 x 199.1 cm.)
Painted in 2013.

**Estimate**
$40,000-60,000

**Provenance**
Galerie Nagel Draxler, Berlin
Acquired from the above by the present owner in 2014
356. **Sue Williams** b. 1954

*Tighter Flocky with Green Yellow*
signed, titled and dated "Tighter Flocky w/ green yellow"
Sue Williams 1997” on the reverse
oil and acrylic on canvas
72 x 84 in. (182.9 x 213.4 cm.)
Painted in 1997.

**Estimate**
$40,000-60,000

**Provenance**
303 Gallery, New York
Private Collection
Christie’s, New York, May 9, 2012, lot 560
Private Collection
Acquired from the above by the present owner
357. **Marilyn Minter** b. 1948

12 works from 100 Food Porn
each titled, consecutively numbered and dated “[1-12] “FOOD PORN” 1990” on the reverse
(xii) signed and dated “M. MINTER 1990” on the reverse
enamel on metal, in artist’s metal frame
each 24 x 30 in. (61 x 76.2 cm.)
Executed in 1990.

**Estimate**
$60,000-80,000

**Provenance**
Max Protetch, New York
Acquired from the above by the present owner in 1990
Property from a Distinguished Private Collection

358. **Tracey Emin** b. 1963

*Red, White and Fucking Blue*
red, white and blue neon
19¾ x 66⅞ in. (49.8 x 169.9 cm.)
Executed in 2002, this work is number 1 from an edition of 3, and is accompanied by a certificate of authenticity signed by the artist.

**Estimate**
$50,000-70,000

**Provenance**
White Cube, London
Acquired from the above by the present owner in 2003

**Literature**
Arlène Bonnant, *CAP Collection, Dublin*, 2005, p. 97
(another example illustrated)
Honey Luard and Peter Miles, eds., *Tracey Emin, Works 1963-2006*, New York, 2006, p. 68 (another example illustrated)
359. **Iván Navarro** b. 1972

*Red Ladder (Backstage)*
fluorescent lights, color sleeves, metal fixtures and electric energy
installed 96 x 29 x 15 in. (243.8 x 73.7 x 38.1 cm.)
Executed in 2005, this work is number 1 from an edition of 3 plus 1 artist’s proof, and is accompanied by a certificate of authenticity signed by the artist.

**Estimate**
$20,000-30,000

**Provenance**
Roebling Hall, New York
Acquired from the above by the present owner

**Exhibited**
Santiago, Centro de las Artes 660 / CA660, *Iván Navarro: Una guerra silenciosa e imposible*, August 7 - October 15, 2015 (another example exhibited)

**Literature**
360. Zbigniew Rogalski  b. 1974

_How She Sees the Moon_
signed and dated “Rogalski 2007” on the overlap
oil on canvas
63 x 64 in. (160 x 162.6 cm.)
Painted in 2007.

**Estimate**
$8,000-12,000

**Provenance**
Raster Gallery, Warsaw
Acquired from the above by the present owner

**Exhibited**
361. **Magnus Plessen** b. 1965

*Spiel (Play)*

signed, titled and dated “Spiel Plessen, 2009” on the overlap

oil on canvas

75⅜ x 87¼ in. (192.1 x 221.6 cm.)

Painted in 2009.

**Estimate**

$25,000-35,000

**Provenance**

Gladstone Gallery, New York

Acquired from the above by the present owner

**Exhibited**

New York, Gladstone Gallery, *Magnus Plessen*,

September 10 - October 24, 2009
362. **Jules de Balincourt** b. 1972

*Close Out Sale*

signed and dated “Jules de Balincourt 2003” on the reverse

oil, enamel and pen on panel

39⅜ x 47⅛ in. (100 x 119.7 cm.)

Executed in 2003.

**Estimate**

$25,000-35,000

**Provenance**

LFL Gallery, New York
Acquired from the above by the present owner
363. Hernan Bas  b. 1978

The Hero Centaur
signed with the artist’s initials and dated “HB 05” lower left; further signed with the artist’s initials, titled and dated “THE HERO CENTAUR HB 05” on the reverse
oil on panel
36 x 48 in. (91.4 x 121.9 cm.)
Painted in 2005.

Estimate
$30,000-40,000

Provenance
Victoria Miro Gallery, London
Saatchi Gallery, London
Acquired from the above by the present owner

Exhibited
364. **Os Gêmeos** b. 1974

*Untitled*
acrylic, spray paint and sequins on wood
78½ x 78¼ in. (199.4 x 200 cm.)
Executed in 2008, this work is accompanied by a certificate of authenticity signed by the artist.

**Estimate**
$100,000-150,000

**Provenance**
Galería Parra & Romero, Madrid
Acquired from the above by the present owner

“The characters and atmospheres which we create in our paintings are, on one hand, related to people which move about our world and, on the other hand, the world of fantasy. Throughout the years, our painting has lead us to search for our roots, the culture which we came from, that which we live in, and that which surrounds us.”

*Os Gêmeos*
365. **Olga de Amaral** b. 1932

*Alquimia 80*
signed, titled, inscribed, numbered and dated
“598 Alquimia 80 Olga de Amaral 1989 Olga de
Amaral” on a label affixed to the reverse
gesso, acrylic and silver leaf on canvas
74 1/2 x 74 1/2 in. (189.2 x 189.2 cm.)
Executed in 1989, this work is registered in
the artist’s archives under reference number
OA0598 and is accompanied by a certificate of
authenticity signed by the artist.

**Estimate**
$80,000-120,000

**Provenance**
Estate of the Artist
Private Collection, Caracas (acquired directly
from the above)
Acquired thence by descent from the above

Born in Bogotá, Colombia, Olga de Amaral
studied fabric design at the prestigious
Cranbrook Academy in Michigan. Her in-depth
knowledge of textiles and weaving techniques
from around the world provided a foundation
for her complex artistic practice that
transcends fixed genres and artistic discipline.
In this ravishing work, *Alquimia 80*, 1989,
not only is de Amaral’s manual dexterity with
conventional weaving techniques apparent,
but the work is also a powerful example of her
mastery of fine art principles like formalism
and abstraction.

De Amaral’s distinctive sculptural textiles, like
the one in the present lot, feature a meticulous
layering of textured linen, coated with paint
and gold leaf, resulting in intricate geometric
compositions. While the arduous nature of
her process is evident throughout, her chosen
method of display—hanging these panels with
separation from the wall—imparts movement
and emphasizes the impact of light, instilling
the works with an otherworldly quality.

The present lot embodies both the universality
and timelessness of the artist’s practice,
qualities that have made her one of Colombia’s
most renowned visual artists and solidified her
place in major, international institutions.
366. **Carol Bove**  b. 1971

*Untitled*
peacock feathers on linen in Plexiglas frame
96 x 48 x 5 in. (243.8 x 121.9 x 12.7 cm.)

**Estimate**
$120,000-180,000

**Provenance**
Mitchell-Innes & Nash, New York
Acquired from the above by the present owner in 2010

**Exhibited**
New York, Mitchell-Innes & Nash, ITEM, June 30 - August 13, 2010
367. **Carol Bove** b. 1971

*Coralized Rock Sculpture*
stone and brass, in 3 parts
6¼ x 5⅞ x 12 in. (15.9 x 14.9 x 30.5 cm.)
Executed in 2008, this work is unique.

**Estimate**
$12,000-18,000

**Provenance**
Galerie Dennis Kimmerich, Dusseldorf
Private Collection, Germany (acquired from the above in 2008)
Kimmerich Gallery, New York
Acquired from the above by the present owner in 2012

**Exhibited**
Dusseldorf, Galerie Dennis Kimmerich, Carol Bove: 
*Bronze Peanut*, 2008
368. Paola Pivi  b. 1971

*Untitled (Pearls)*
beads mounted on panel
24 x 23 x 9 in. (61 x 58.4 x 22.9 cm.)
Executed in 2003.

**Estimate**
$10,000-15,000

**Provenance**
Galerie Emmanuel Perrotin, Paris
Acquired from the above by the present owner

**Exhibited**
Boston, Sandra and David Bakalar Gallery,
Massachusetts College of Art, Crofty, September 5 - October 14, 2006, pp. 48-49 (illustrated)
369. Josiah McElheny  b. 1966

*Historical Renaissance, Mirrored and Reflected (Decorated)*

20 blown glass objects, chrome metal display, glass and mirror
smallest glass object 2½ x 1¼ x 1½ in. (7.3 x 3.8 x 3.8 cm.)
largest glass object 10½ x 5 x 5 in. (26.7 x 12.7 x 12.7 cm.)
overall installed 20 x 60¼ x 11¼ in. (50.8 x 153 x 29.8 cm.)
Executed in 2003.

**Estimate**
$80,000-120,000

**Provenance**
Brent Sikkema Gallery, New York
Acquired from the above by the present owner

**Exhibited**

**Literature**
Roberta Smith, “ART REVIEW; Multiple Realities Clash in a World of Shimmering Reflections”, *The New York Times*, April 11, 2003, online
Ilya Kabakov  

**Landscape with a Pioneers Camp, 1973**

Signed, titled and dated "I. Kabakov 2002 "Landscape with Camp 2002 [in Cyrillic]" on the reverse.

Oil on canvas, in artist’s frame.

64 x 99 1/2 in. (164.1 x 252.7 cm.)

Painted in 2002.

**Estimate**

$180,000-220,000

**Provenance**

Galerie Michael Kewenig, Cologne

Collection Harrie van der Moesdijk, The Netherlands

Private Collection, Europe

Dorotheum, Vienna, June 10, 2015, lot 728

Acquired at the above sale by the present owner

Painted in 2002, Ilya Kabakov’s *Landscape with a Pioneers Camp, 1973* is a stellar example of the artist’s highly cerebral conceptual art practice. Since his emigration to the United States in the late 1980s, Kabakov has established himself as the foremost Russian artist of the contemporary era with his meticulously crafted *Total Installations*—museum spaces in which the viewer enters a world of paintings, photographs, texts and sounds, built upon fictional scenarios designed by Kabakov himself. *Landscape with a Pioneers Camp, 1973* was painted specifically for Kabakov’s seminal retrospective, culminating in 2008 at the Garage Center for Contemporary Culture in Moscow with Kabakov’s *Total Installation* titled *An Alternative History of Art: Rosenthal, Kabakov, Spivak*, with works attributed to three fictional artists, Charles Rosenthal, the eponymous Ilya Kabakov, and Igor Spivak. Kabakov transformed the contemporary interior of the Garage Center into a replica of the Metropolitan Museum of Art in New York, his most ambitious installation to date.

According to Kabakov’s invented art historical narrative, Charles Rosenthal was a Russian painter living and working during the Russian Revolution, making works that referenced both the emergence of modernism and the prescribed Soviet Realism. Meanwhile, Kabakov’s creation of the fictional painter Igor Spivak makes fragmented canvases that speak to Kabakov’s notion of ambivalence in present-day Russia.

Of this creative endeavor, Kabakov has said, “If I were a novelist, no one would question my doing this. After all, novelists quite commonly create all kinds of different people and have those characters voice their own ideas.” (Ilya Kabakov, quoted in Thomas Kellein and Björn Egging, eds., *An Alternative History of Art: Rosenthal, Kabakov, Spivak*, Bielefeld, 2005, p. 136)

The present lot’s presence in this *Total Installation* represents both a fascinating rumination on the ramifications of the failed Soviet experiment, and also through its placement in the Garage Center, the limitations of traditional notions of museum retrospectives. Thus, *Landscape with a Pioneers Camp, 1973* embodies Kabakov’s overarching goal: to push the boundaries of how we define the role of contemporary artist and of contemporary art.
“Sculptures are often and at their best not just a result of an artist taking a material...but rather the result of a dialogue between the material and the artist.”

Tony Cragg

371. **Tony Cragg**  b. 1949

*Round the Block*

incised with the artist’s signature, number and foundry mark “Tony Cragg 1/5 SCHMAKEDUSSELDORF” on the lower side

bronzes and tin

55 1/2 x 90 x 58 1/2 in. (141 x 228.6 x 148.6 cm.)

Executed in 2003, this work is number 1 from an edition of 5 plus 1 artist’s proof.

**Estimate**

$180,000-220,000

**Provenance**

Marian Goodman Gallery, New York

Private Collection, United States

Phillips, New York, May 15, 2015, lot 139

Acquired at the above sale by the present owner

**Exhibited**

372. **Jaume Plensa** b. 1955

*Kneeled Shadow*
welded pressed steel and boulder
92 x 59 x 87 in. (233.7 x 149.9 x 221 cm.)

**Estimate**
$200,000-300,000

**Provenance**
Richard Gray Gallery, Chicago
Acquired from the above by the present owner in 2008
Barcelona native Jaume Plensa is renowned for his monumental sculptures and public installations, which are widely exhibited across the globe. Plensa’s works examine the complexities of human existence, drawing upon connections between spirituality, the human figure, and language as three guiding principles. His sculptures investigate dualities, both in their physicality and in the intellectual themes they probe – exploring notions of inside versus outside, light versus darkness, and nature versus creation. Standing over seven feet tall and composed of stainless steel letters woven together in fluid form, *Kneeled Shadow*, 2008, is an elegant personification of these core ideas. The present lot is an autoportrait cast from the artist’s own body, a recurring motif in Plensa’s oeuvre. In this work, a kneeled figure sits with his hands placed on his thighs, resting atop a large boulder grounded in the surrounding environment. The sculpture exudes a sense of tranquility and peace, as the kneeling pose symbolizes a position of rest, according to the artist.

Plensa’s sculptures are unique in their remarkable ability to transform the environments which they embody. The present lot invites a dialogue between the sculpture itself and the surrounding landscape as the environment is readily visible through the interlaced, mesh-like letters that comprise the figure. Rather than acting as an obstacle within its setting, the sculpture exists within and transforms the space around it, most notably in the way in which the open and closed form of the letters modulate light and shadow in the surrounding area. Apart from form, the significance of language in *Kneeled Shadow* cannot be overlooked; as the artist notes, “I dreamed about transforming letters into something physical. In my works, words and letters are lent weight and volume” (Jaume Plensa, quoted in Roberta Kremer, “We, 2008”, *Vancouver Biennale Education: Big Ideas*, 2010, online). Rather than physical weight, Plensa’s words materialize in a physical form with lightness and ephemerality, made possible by the lattice-like configuration of the letters themselves. *Kneeled Shadow* is a stunning microcosm of the major themes which guide Plensa’s overall practice in which the artist aims to explore dualities both in his work and in human existence at large.

“In my work, the letters come out of the earth to construct the human body...Indeed, letters and text are already like a kind of portrait of the human being.”
Jaume Plensa
Christian Marclay  b. 1955

Untitled (Songs)
signed and dated “Christian Marclay 2007” on
the reverse
cyanotype on paper
21 x 28½ in. (53.3 x 72.4 cm.)
Executed in 2007.

Estimate
$40,000-60,000

Provenance
Paula Cooper Gallery, New York
Acquired from the above by the present owner
Christian Boltanski  b. 1944

Untitled from the Monument Odessa
gelatin silver prints, metal biscuit tins, electric lightbulbs,
sockets and electric wires
overall 104 x 118 x 8½ in. (264.2 x 299.7 x 21.9 cm.)
Executed in 1989, this work is accompanied by a
certificate of authenticity signed by the artist.

Estimate
$50,000-70,000

Provenance
Galerie Ghislaine Hussenot, Paris
Acquired from the above by the present owner in 1989
375.  **Roni Horn**  b. 1955

*Cloud and Cloun (Gray)*

Cloud #1: signed, titled and numbered “Cloud Cloun (Gray) ed. 4/6 Roni Horn” on a label affixed to the reverse of the backing board

32 chromogenic prints

16 Clouns 27 x 27 in. (68.6 x 68.6 cm.)
16 Clouds 27 x 35 in. (68.6 x 88.9 cm.)

Executed in 2000-2001, this work is number 4 from an edition of 6.

**Estimate**

$180,000-220,000
Provenance
Xavier Hufkens, Brussels
Galleria Raffaella Cortese, Milan
Acquired from the above by the present owner

Exhibited
New York, Dia Center for the Arts, Roni Horn: Part I: Blah, blah, blah..., October 17, 2001 – February 17, 2002 (another example exhibited)
Brussels, Xavier Hufkens, Roni Horn, November 8, 2001 – January 6, 2002 (another example exhibited)
Zurich, Galerie Hauser & Wirth & Presenhuber, Cloud and Clown (Gray), March 22 - May 3, 2003 (another example exhibited)
Hamburg, Hamburger Kunsthalle, Roni Horn: Photographic Works, April 15 – August 14, 2011, pp. 58-59 (another example exhibited and illustrated)

Literature
Katie Stone, “Roni Horn”, The Brooklyn Rail, July 1, 2002 (online)
Urs Stahel, ed., If on a Winter’s Night...Roni Horn..., exh. cat., Fotomuseum Winterthur, Winterthur, 2003, p. 91
Christopher Williams  b. 1956

Tokuyo Yamada, Hair Designer, Shinbiyo Shuppan Co., Ltd., Minami-Aoyama, Tokyo, April 14, 1993 (R) signed, inscribed and dated “T.Y. ... 1997 C. Williams” on the reverse dye transfer print image 13⅜ x 21⅜ in. (35.2 x 53.7 cm.) sheet 18⅝ x 22⅜ in. (47.9 x 56.8 cm.) Executed in 1997, this work is number 2 from an edition of 5.

Estimate $8,000-12,000

Provenance Patrick Painter Editions, Los Angeles Private Collection, London Phillips, New York, November 12, 2013, lot 261 Acquired at the above sale by the present owner
377. **Anne Collier** b. 1970

*Woman With A Camera (Cheryl Tiegs/Olympus 2)*
signed “Anne Collier” on a label affixed to the
reverse of the backing board
chromogenic print
26¼ x 46½ in. (66.7 x 118.1 cm.)
Executed in 2008, this work is number 5 from an
edition of 5.

**Estimate**
$20,000-30,000

**Provenance**
Anton Kern Gallery, New York
Acquired from the above by the present owner

**Exhibited**
San Francisco, de Young Museum, *Real to Real: Photographs from the Traina Collection*, June 9 - September 16, 2012 (another example exhibited)
378.  **Louise Lawler**  b. 1947

`BOUGHT IN PARIS, NEW YORK, SWITZERLAND, OR TOKYO Stella / Brass (detail) Les Indes Galantes IV... purchased from a banker, now located on the Blvd. Victor Hugo, 1966/1986 signed, numbered and dated "Louise A. Lawler 1986 2/5" and stamped by the artist’s studio on the reverse Cibachrome print 23 x 15½ in. (58.4 x 39.4 cm.) Executed in 1986, this work is number 2 from an edition of 5.``

**Estimate**
$15,000-20,000

**Provenance**
Metro Pictures, New York
Acquired from the above by the present owner
379. Christopher Williams  b. 1956

Velosolex 2200 Nr. 2 (Front, Side, and Back), Serial Number 3128819, Moteur antiparasité, Date of Production 1964, (From the collection of Hanh Dam), Photography by the Douglas M. Parker Studio, Los Angeles, California. August 15, 2005 each signed, titled, consecutively inscribed, numbered and dated “VELOSOLEX...05’ #[1-3] AP C. Williams” on the reverse gelatin silver print, triptych each 16 x 20 in. (40.6 x 50.8 cm.)
Executed in 2005, this work is an artist’s proof from an edition of 10 plus 4 artist’s proofs.

Estimate $30,000-40,000

Provenance
Acquired directly from the artist by the present owner

Exhibited
Vienna Succession, Jeroen de Rijke / Willem de Rooij & Christopher Williams, November 25, 2005 - January 15, 2006, nos. 33-35, pp. 33-35 (another example exhibited and illustrated)
New York, David Zwirner, Christopher Williams: For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 4), January 11 - February 25, 2006 (another example exhibited)
Kunsthalle Zurich, Christopher Williams, August 25 - October 28, 2007, no. 5, n.p. (another example exhibited and illustrated)
Los Angeles, China Art Objects, Christopher Williams, Wolod Beshity, Kelley Walker, January 24 - February 28, 2008 (another example exhibited)
Tokyo, Wako Works of Art, Wako Works of Art: 15 Years / Part III, January 26 - February 26, 2008 (another example exhibited)

Literature
Mark Godfrey, “Cameras, Corn, Christopher Williams, and the Cold War”, October Magazine, no. 126, Fall 2008, pp. 129, 133, 137
Christopher Williams, Christopher Williams: Printed in Germany (Green, Red and Yellow Editions), Cologne, 2015, n.p. (other examples illustrated)
380. **Ana Mendieta** 1948-1985

*Untitled: Silueta Series*

stamped “Ana Mendieta Raquel Mendieta Harrington Administratrix of The Estate” on the reverse

lifetime chromogenic print

8 x 10 in. (20.3 x 25.4 cm.)

Executed in 1978, this work is unique.

**Estimate**

$25,000-35,000

**Provenance**

Galerie Lelong, New York

DPM Gallery, Guayaquil, Ecuador

Acquired from the above by the present owner
381. **Cindy Sherman** b. 1954

*Untitled #354*
signed, numbered and dated “Cindy Sherman 2/6 2000” on the reverse of the backing board
cromogenic print
36 x 24 in. (91.4 x 61 cm.)
Executed in 2000, this work is number 2 from an edition of 6.

**Estimate**
$30,000-40,000

**Provenance**
Metro Pictures, New York
Acquired from the above by the present owner in 2000

**Exhibited**
New York, Metro Pictures, Cindy Sherman, November 11, 2000 - January 6, 2001 (another example exhibited)
Greenwich, Bruce Museum, Cindy Sherman: Works from Friends of the Bruce Museum, January 29 - April 24, 2011, p. 38 (another example exhibited and illustrated)
Brisbane, Queensland Art Gallery, Cindy Sherman, May 28 - October 3, 2016, p. 64 (another example exhibited and illustrated)
Los Angeles, The Broad, Cindy Sherman: Imitation of Life, June 11 - October 2, 2016, p. 113 (another example exhibited and illustrated)
Silkeborg, Museum Jorn, Cindy Sherman, September 23 - December 10, 2017 (another example exhibited)

**Literature**
382. **Cindy Sherman** b. 1954

*Untitled #226*
signed, numbered and dated “Cindy Sherman 5/6 1990” on a label affixed to the reverse of the backing board
chromogenic print
sheet 47 1/4 x 29 1/2 in. (120 x 74.9 cm.)
frame 56 x 36 in. (142.2 x 91.4 cm.)
Executed in 1990, this work is number 5 from an edition of 6.

**Estimate**
$250,000-350,000

**Provenance**
Metro Pictures, New York
Acquired from the above by the present owner

**Exhibited**

**Literature**
Christa Schneider, Cindy Sherman: History Portraits, Munich, 1995, no. 51, p. 27 (another example illustrated)

“Even when I was doing those history pictures, I was living in Rome but never went to the churches and museums there. I worked out of books, with reproductions. It’s an aspect of photography I appreciate, conceptually: the idea that images can be reproduced and seen anytime, anywhere, by anyone.”

Cindy Sherman
383. **Wolfgang Tillmans** b. 1968

*Studio*

signed, titled, inscribed, numbered and dated "Studio p. 91 pr. WT '00 Wolfgang Tillmans 1/3+1 91-50-1/3" on the reverse

chromogenic print

24 x 20 in. (61 x 50.8 cm.)

Photographed in 1991 and printed in 2000, this work is number 1 from an edition of 3 plus 1 artist’s proof.

**Estimate**

$7,000-10,000

**Provenance**

Galerie Rudiger Schottle, Munich

Private Collection, Europe

**Exhibited**

London, Royal Academy of Arts, Apocalypse: Beauty and Horror in Contemporary Art, September 23 - December 15, 2000, p. 143 (large example exhibited and illustrated)

Basel, Fondation Beyeler, *Wolfgang Tillmans*, May 28 - October 1, 2017, p. 200 (another example exhibited and illustrated)

**Literature**


384. **Wolfgang Tillmans**  b. 1968

*Still life, Tel Aviv*
signed, titled, numbered and dated “Still life, Tel Aviv 1999 1/1 +1 Wolfgang Tillmans” on the reverse
chromogenic print, in artist’s frame
58⅛ x 87⅛ in. (147.6 x 221.6 cm.)
Executed in 1999, this work is number 1 from an edition of 1 plus 1 artist’s proof.

**Estimate**
$50,000-70,000

**Provenance**
Galerie Rudiger Schottle, Munich
Private Collection, Europe

**Exhibited**

**Literature**
385. **Doug Aitken** b. 1968

*2 second separation*

Each signed and numbered “2/5 Doug Aitken” on the reverse chromogenic print flush-mounted to Plexiglas, diptych each 48 x 59¼ in. (121.9 x 150.5 cm.)

Executed in 2000, this work is number 2 from an edition of 5.

**Provenance**

303 Gallery, New York

Acquired from the above by the present owner in 2000

**Literature**


Estimate

$15,000-20,000
386. **Gregory Crewdson**  b. 1962

*Untitled from Twilight*
signed “Gregory Crewdson” on a label affixed to the reverse of the backing board
chromogenic print
48 x 60 in. (121.9 x 152.4 cm.)
Executed in 1999, this work is number 10 from an edition of 10 plus 2 artist’s proofs.

**Estimate**
$10,000-15,000

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

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

**Literature**
Property from the Triton Collection Foundation

387. **Pieter Hugo** b. 1976

*John Mark. Asaba, Nigeria from Nollywood series*
signed “Pieter Hugo” on a label affixed to the reverse of the backing board
chromogenic print
image 60 x 60 in. (152.4 x 152.4 cm.)
Executed in 2008, this work is number 1 from an edition of 5 plus 2 artist’s proofs, and is accompanied by a certificate of authenticity signed by the artist.

**Provenance**
Michael Stevenson Fine Art CC, Cape Town
Acquired from the above by the present owner

**Exhibited**
Cape Town, Michael Stevenson Fine Art CC, Pieter Hugo: Nollywood, January 15 - February 21, 2009 (another example exhibited)

**Estimate**
$10,000-15,000
388. Shirin Neshat  b. 1957

Rapture
signed, titled, numbered and dated “Shirin Neshat “Rapture” series, 1999 4/10” on the reverse
Cibachrome print
image 16 x 23½ in. (40.6 x 59.4 cm.)
sheet 20 x 24 in. (50.8 x 61 cm.)
Executed in 1999, this work is number 4 from an edition of 10.

Estimate
$6,000-8,000

Provenance
Barbara Gladstone Gallery, New York
Acquired from the above by the present owner in 1999
389. **Marilyn Minter** b. 1948

*Wangechi Gold 6*
signed “Marilyn Minter” on a label affixed to the reverse
cromogenic print
45 x 60 in. (114.3 x 152.4 cm.)
Executed in 2009, this work is number 3 from an edition
of 5 plus 2 artist’s proofs.

**Estimate**
$18,000-22,000

**Provenance**
Salon 94, New York
Acquired from the above by the present owner in 2010

**Literature**
390.  **Marilyn Minter**  b. 1948

**Gold Tip**
signed “Marilyn Minter” on a label affixed to the reverse chromogenic print
45 x 60 in. (114.3 x 152.4 cm.)
Executed in 2009, this work is number 1 from an edition of 5 plus 2 artist’s proofs.

**Estimate**
$18,000-22,000

**Provenance**
Salon 94, New York
Acquired from the above by the present owner in 2010

**Literature**
Johanna Burton and Sonia Campagnola, Marilyn Minter, New York, 2010, pp. 108, 223 (another example illustrated)
391. **Candida Höfer**  b. 1944

*Beinecke Rare Book and Manuscript Library New Haven CT*
signed “Candida Höfer” on a label affixed to the reverse of the backing board
chormogenic print
image 50¼ x 41¼ in. (127.3 x 104.8 cm.)
Executed in 2002, this work is number 6 from an edition of 6.

**Estimate**
$20,000-30,000

**Provenance**
Sonnabend Gallery, New York
Acquired from the above by the present owner in June 2004

**Literature**
392. **Massimo Vitali** b. 1944

*Untitled (#2014)*
chromogenic print face-mounted to Diasec, flush-mounted to aluminum
70 ¼ x 86 ¾ in. (180 x 220 cm.)
Executed in 2013, this work is number 3 from an edition of 6.

**Estimate**
$15,000-20,000

**Provenance**
Galerie Ernst Hilger, Vienna
Acquired from the above by the present owner
Alex Prager  b. 1979

Two works from the series Compulsion: (i) 4:29pm, Van Nuys; (ii) Eye #8 (Electric Tower)
(i) signed, titled, numbered and dated "4:29pm, Van Nuys" 6/9 Alex Prager 2012" on a label affixed to the reverse
(ii) signed, titled, numbered and dated "Eye #8 (Electric Tower)" 6/9 Alex Prager 2012" on a label affixed to the reverse
(i) chromogenic print
(ii) archival pigment print
(i) 36 x 36½ in. (91.4 x 92.7 cm.)
(ii) 16¼ x 18¾ in. (41.3 x 47.6 cm.)
Executed in 2012, each of these works is number 6 from an edition of 9.

Estimate
$10,000-15,000

Provenance
Yancey Richardson Gallery, New York
Acquired from the above by the present owner in 2012

Exhibited
New York, Yancey Richardson Gallery, Alex Prager: Compulsion, April 5 - May 19, 2012 (another example exhibited)
394. **Ryan McGinley** b. 1977

*Untitled (Morrissey 3)*
chromogenic print flush-mounted to board
47¼ x 67¼ in. (121.3 x 170.8 cm.)
Executed in 2004-2006, this work is number 3 from an edition of 3.

**Estimate**
$5,000-7,000

**Provenance**
Team Gallery, New York
Acquired from the above by the present owner in 2007
395. **David LaChapelle** b. 1963

*Dolly Parton: Prize Doll*
signed “David LaChapelle” on a label affixed to the reverse of the backing board
cromogenic print flush-mounted to Plexiglas
59% × 43% in. (151.4 x 110.8 cm.)
Executed in 1997, this work is number 2 from an edition of 3.

**Estimate**
$15,000-20,000

**Provenance**
Tony Shafrazi Gallery, New York
Acquired from the above by the present owner
396. **David LaChapelle** b. 1963

*Sarah Jessica Parker: Sex and the Subway*
signed “David LaChapelle” on a label affixed to the reverse of the backing board
chromogenic print flush-mounted to Plexiglas
35⅓ x 59⅓ in. (90.2 x 151.1 cm.)
Executed in 1999, this work is number 1 from an edition of 3.

**Estimate**
$15,000-20,000

**Provenance**
Tony Shafrazi Gallery, New York
Acquired from the above by the present owner
397. **Mel Bochner**  b. 1940

_Nasty_
signed and dated “BOCHNER 2010” lower center
monoprint with collage, engraving and embossment on
hand-dyed Twinrocker handmade paper
63¾ x 47¾ in. (161.6 x 120.3 cm.)
Executed in 2010, this work was published by Two Palms Press, New York.

**Estimate**
$35,000-45,000

**Provenance**
Two Palms Press, New York
Private Collection (acquired from the above)
398. Raymond Pettibon b. 1957

Superneck
ink and watercolor on cut paper collage
39 1/4 x 26 1/4 in. (101 x 66.7 cm.)
Executed in 1993.

Estimate
$25,000-35,000

Provenance
Brooklyn Academy of Music Art Auction, March 2, 1994
(donated by Feature Inc., New York)
Acquired at the above sale by the present owner
399. **Torey Thornton**  b. 1990

*My Architectural Digest is Tetris*

acrylic, ink and nail polish on paper

21⅛ x 27¾ in. (55.6 x 70.5 cm.)

Executed in 2015.

**Estimate**

$7,000-9,000

**Provenance**

Shane Campbell Gallery, Chicago

Private Collection

Acquired from the above by the present owner

**Exhibited**

400. **Calvin Marcus**  b. 1988

*Untitled: Face Etchings*
6 hard ground line etchings with Chine-collé
each sheet 10 ¼ x 9 ¼ in. (27.3 x 24.8 cm.)
each frame 12 x 11 in. (30.5 x 27.9 cm.)
Executed in 2015, these works are number 4 from an edition of 5 plus 2 artist’s proofs.

**Estimate**
$12,000-18,000

**Provenance**
David Kordansky Gallery, Los Angeles
Acquired from the above by the present owner
401. **Imi Knoebel** b. 1940

*Anima Mundi 54-5 Ed. II*

Each titled, numbered and dated “ANIMA MUNDI 54-5 II 2012 2/3” on the reverse.

Acrylic on plastic film, in 5 parts.

Each 14 5/8 x 11 3/8 in. (37.1 x 28.9 cm.)

Executed in 2012, this work is number 2 from an edition of 3.

**Estimate**

$18,000-22,000

**Provenance**

Galerie Christian Lethert, Cologne

Acquired from the above by the present owner.
402. **Yoshitomo Nara** b. 1959

*Dogg*

signed and dated “Yoshitomo Nara ‘99” lower center

ink on paper

8 7/8 x 8 7/8 in. (22.5 x 22.5 cm.)

Executed in 1999.

**Estimate**

$8,000-12,000

**Provenance**

Galerie Tokyo Humanité, Tokyo

Acquired from the above by the present owner
403. **Amy Sillman** b. 1966

*Untitled* (#21)
signed with the artist’s initials, inscribed and dated
“working proof - AS 07” lower right
gouache and colored pencil on etching on paper
33⅓ x 28 in. (85.7 x 71.1 cm.)
Executed in 2007.

**Estimate**
$10,000-15,000

**Provenance**
Susanne Vielmetter Los Angeles Projects
Acquired from the above by the present owner

**Exhibited**
Susanne Vielmetter Los Angeles Projects, Amy Sillman, November 6 - December 13, 2008
404. **Dana Schutz**  b. 1976

*Untitled*

signed, titled, inscribed and dated “Dana Schutz 2003 ACRIA 10” on the reverse
gouache on paper
12¼ x 9 in. (30.8 x 22.9 cm.)
Executed in 2003.

**Estimate**
$8,000-12,000

**Provenance**
LFL Gallery, New York
Acquired from the above by the present owner
405. **Nayland Blake** b. 1960

*Untitled*

signed and dated “Nayland Blake ‘00” on the reverse charcoal on paper

48 3/4 x 38 1/4 in. (123.8 x 97.2 cm.)

Executed in 2000.

**Estimate**

$10,000-15,000

**Provenance**

Matthew Marks Gallery, New York

Acquired from the above by the present owner in July 2008

**Exhibited**

New York, Gladstone Gallery, 00, June - September 2000

Provincetown, Fine Arts Workshop, July - August 2002

Portland, Institute of Contemporary Art, Maine College of Art, Skowhegan Faculty Exhibition, June 21 - September 28, 2003


**Literature**

406. **Jim Nutt** b. 1938

*Untitled*

signed, titled and dated “Jim Nutt © 11/4/06” on the reverse

graphite on paper

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

Executed in 2006.

**Estimate**

$25,000-35,000

**Provenance**

David Nolan Gallery, New York

Acquired from the above by the present owner in 2006
407. **Elizabeth Peyton**  b. 1965

_Silver Tony_
signed, titled and dated “silver tony 2000 Elizabeth Peyton” on the reverse
watercolor and glitter on paper
29¾ x 22¼ in. (75.9 x 56.5 cm.)
Executed in 2000.

**Estimate**
$60,000-80,000

**Provenance**
neugerriemschneider, Berlin
Private Collection, New York
Phillips de Pury & Company, New York, November 17, 2006, lot 132
Acquired at the above sale by the present owner

By the turn of the century, American artist Elizabeth Peyton had already established herself as one of the most important portrait painters of the contemporary era. Between 1998 and 2000, the year in which the present lot was created, Peyton had 13 solo exhibitions and participated in 23 group exhibitions around the world. As Laura Hoptman recalled of her unique effect during this time period, “More than a phenomenon, her work had attained popularity, in the sense that it had penetrated the precincts of the same popular culture that she was using as a primary inspiration for her subject matter.” (Laura Hoptman, “Fin de Siècle” in Laura Hoptman, _Live Forever: Elizabeth Peyton_, exh. cat., New Museum, New York, 2008, p. 231)

While many of Peyton’s notable portraits are inspired by both famous, contemporary musicians and artists as well as prominent historical figures like Napoleon, some of the artist’s most celebrated works are the ones inspired by her own friends and loved ones. _Silver Tony_ belongs to this personal category, which depicts Peyton’s longtime boyfriend Tony Just. After meeting Just at a party in the late 1990s, Peyton immediately began painting and drawing him, portraying him in a variety of intimate settings. As she recalled in an interview in 2005, “It really felt like I’d waited my entire life to meet Tony. He was magnetic. I wanted to look at him all the time.” (Elizabeth Peyton, quoted in Steve Lafraniere, “A Conversation with the Artist” in Matthew Higgs, et. al., _Elizabeth Peyton_, New York, 2005, p. 252) Peyton explained that she was drawn to Tony for his looks, which instantly reminded her of Napoleon, one of her favorite portrait subjects. In fact, shortly after they started dating the couple took a trip to France where Peyton had Tony pose in front of Fontainbleau, the last place Napoleon lived before he was exiled, and took photographs of him, which then served as the inspiration behind a series of portraits of Tony, created during the late 1990s and early 2000s. In the present lot, Peyton uses varying densities of watercolor to depict Tony’s Napoleon-inspired locks of hair, hanging in front of his eyes as he looks down in profile. Bathed in a glittery, metallic silver background painted over the entire sheet, Peyton renders Tony in an almost deity-like manner. Unlike some of the other drawings and paintings Peyton did of Tony, this work lacks any sort of indication of place, as if Peyton is depicting instead the special space that Tony occupied in her heart. As such, _Silver Tony_ is a uniquely intimate portrait from an important period of both Peyton’s career and personal life.
408. **Mark Ryden** b. 1963

*Ein Gutes Stück Fleisch aus Berlin*

Signed “RYDEN” lower left, further stamped with the artist’s name, title and date “MARK RYDEN EIN GUTES STUCK FLEISCH AUS BERLIN 2011” on the artist’s mat oil on paper, in artist’s frame

Sheet 11¼ x 8¼ in. (29.8 x 22.2 cm.)

Frame 19¼ x 15¼ in. (50.5 x 38.4 cm.)

Executed in 2011.

**Estimate**

$6,000-8,000

**Provenance**

Michael Kohn Gallery, Los Angeles

Acquired from the above by the present owner.
409. **David Salle** b. 1952

*Untitled*
signed and dated “David Salle 1980” lower right
acrylic on paper
25 7/8 x 39 7/8 in. (65.7 x 101.3 cm.)
Executed in 1980.

**Estimate**
$10,000-15,000

**Provenance**
Paula Cooper Gallery, New York
Acquired from the above by the present owner
Property from the Collection of Kippy Stroud

410. **John Currin** b. 1962

*Besmirched*

signed and dated “Currin 92” on the reverse

graphite and acrylic on paper

11 1/2 x 7 7/8 in. (29.2 x 20 cm.)


**Estimate**

$7,000-10,000

**Provenance**

Andrea Rosen Gallery, New York

Private Collection, Belgium

Phillips de Pury & Company, New York, November 13, 2003, lot 218

Acquired at the above sale by the present owner
Property from the Collection of Kippy Stroud

411. John Currin  b. 1962

Untitled
signed and dedicated “To Kippy John Currin” lower edge
gouache, watercolor and pencil on paper
13⅜ x 9⅜ in. (34 x 23.8 cm.)
Executed in 2000.

Estimate
$20,000-30,000

Provenance
Gifted by the artist to the present owner
412.  **Dash Snow**  1981-2009

Six works: (i-vi) *Untitled*
    (i-iii, v-vi) collage on paper
    (iv) collage on paper, mounted to board
    (i-iii, vi) 10¾ x 7¾ in. (27.6 x 20 cm.)
    (iv) 11 x 8 in. (27.9 x 20.3 cm.)
    (v) 9¾ x 8 in. (25.1 x 20.3 cm.)

overall 22 x 24¹/₂ in. (55.9 x 62.2 cm.)

Executed in 2006.

**Provenance**
Rivington Arms, New York
Acquired from the above by the present owner in 2006

**Exhibited**

**Estimate**
$15,000-20,000
413. **Steven Parrino** 1958-2005

*Blood Rite*

titled “Blood Rite” lower left; further stamped by the artist, signed and dated “Steven Parrino 2004” lower right

graphite on vellum paper

18 1/8 x 16 3/8 in. (47.9 x 41.6 cm.)

Executed in 2004.

**Estimate**

$15,000-20,000

**Provenance**

Gagosian Gallery, New York

Acquired from the above by the present owner

**Exhibited**

414. **Christopher Wool** b. 1955

*2004 Drawings of Beer on the Wall #21*

enamel on paper

11 x 8½ in. (27.9 x 21.6 cm.)

Executed in 2004, this work is accompanied by a limited edition artist's book signed by the artist, which is number 21 from an edition of 44.

**Estimate**

$7,000-10,000

**Provenance**

Luhring Augustine, New York

Acquired from the above by the present owner
415. **Rita Ackermann** b. 1968

*Fire by Days Blues X*
signed “Rita Ackermann” lower left; further titled “FBD blues x” lower right
oil and pigment on paper
44 x 30¼ in. (111.8 x 76.8 cm.)
Executed in 2012.

**Estimate**
$10,000-15,000

**Provenance**
Hauser & Wirth, New York
Private Collection, New York
In 1989, South African artist William Kentridge embarked on one of the most ambitious projects in his career, combining his interests in the visual arts and in theater. After having studied theater in Paris in the early 1980s, and turning back to drawing upon his return to his hometown of Johannesburg in 1985, Kentridge began a series of drawings telling a cinematic story, animated into a cycle of nine films. Each of the films feature characters meant to symbolize the conflicts the artist witnessed throughout his life in apartheid-era South Africa. The present lot is a drawing made for the fourth film in Kentridge’s 9 Drawings for Projection in 1991, featuring the main character of Kentridge’s story, Soho Eckstein in bed with his cat. Aptly titled Sobriety, Obesity & Growing Old, this fourth film installment revolves around a love triangle between Soho, his wife, and his wife’s love interest, Felix Teitlebaum. In the earlier films, Kentridge portrays Soho as a materialistic and ambitious industrialist who takes for granted his life; after losing his wife to Felix, however, Soho’s demeanor shifts, now left alone with his cat as his only companion. In the present lot, Kentridge highlights Soho’s demise, seen here with eyes closed, covering his pinstripe suit with a blanket. His downfall symbolizes, more broadly, the upcoming end of apartheid two years later, spearheaded by greedy white males like Soho.

For Kentridge, the drawings made for these nine films are not meant to be considered studies, but rather independent works in their own right. Beginning in 1989 with the first of the 9 Drawings for Projection films, Kentridge showed his animations mostly at film festivals without the accompanying drawings. It was not until an important exhibition at Goodman Gallery in Johannesburg, in which the present lot was shown, that the artist revealed these drawings to the public. As Neal Benezra explains of this pivotal moment in Kentridge’s career, “The realization that the drawings possessed an independent life beyond the films proved crucial for the artist, for it liberated him to expand further the potential of drawing within the larger body of his work...it is drawing that provides the connective tissue linking the parts of Kentridge’s body of work.” (Neal Benezra, “William Kentridge: Drawings for Projection” in William Kentridge, exh. cat., Museum of Contemporary Art, Chicago, 2001, p. 21) In its active line work and stark contrasts of light and dark, the present lot thus reminds us of the central pillar in Kentridge’s practice. As the artist himself said of the medium, “Drawing is the primary element or at least the foundation of almost everything I do...You may not agree, but I think drawing is the first step of almost all imaging.” (William Kentridge, quoted in Michael Auping, “Doubline Lines: A “Stereo” Interview about Drawing with William Kentridge” in William Kentridge: Five Themes, exh. cat., San Francisco Museum of Modern Art, San Francisco, pp. 241, 244)
417. **Los Carpinteros** b. 1969, b. 1971

*Bsagras como un poblado*
signed, titled, inscribed and dated ""bsagras como un poblado" Los Carpinteros, La Hab 2003" lower right
watercolor and water soluble pencil on paper
29½ x 41¼ in. (74.9 x 106 cm.)
Executed in 2003.

**Estimate**
$12,000-18,000

**Provenance**
Barbara Mathes Gallery, New York
Acquired from the above by the present owner
418. **Los Carpinteros** b. 1969, b. 1971

*El pueblo*
signed, titled, inscribed and dated “el pueblo.” Los Carpinteros La Hab 2004" lower center
watercolor and graphite on paper
45 x 94 3/4 in. (114.3 x 240.7 cm.)
Executed in 2004.

**Estimate**
$30,000-50,000

**Provenance**
Anthony Grant, Inc., New York
Acquired from the above by the present owner
Jennifer Steinkamp  b. 1958

Dance Hall Girl #3 (daisies)
computer generated animation
15 x 15 in. (38.1 x 38.1 cm.)
Executed in 2004, this work is number 6 from an edition of 6 and is accompanied by a certificate of authenticity signed by the artist.

**Estimate**
$8,000-12,000

**Provenance**
Lehmann Maupin, New York
Acquired from the above by the present owner

**Exhibited**
The Columbus Museum, *Magnetic Landscape*, March 14 - June 7, 2009 (another example exhibited)
NSU Art Museum Fort Lauderdale, *Belief + Doubt: Selections from the Francie Bishop Good and David Horvitz Collection*, August 26, 2016 - January 22, 2017 (another example exhibited)
420. **Francis Alÿs** b. 1959

*Camgun (gun number 52)*

(i) signed, titled, inscribed, numbered and dated “#52 Francis Alÿs Mexico, D.F. 2006-7” lower left; further numbered “# 52” upper right

(ii) inscribed “Repetir Rifle carrete vertical corto” on labels affixed to the center of the sculpture

(i) graphite on vellum

(ii) wood, metal, plastic, film reels and film

(i) 23 7/8 x 35 3/4 in. (60.6 x 90.8 cm.)

(ii) 17 1/2 x 30 5/8 x 2 3/4 in. (44.5 x 77.8 x 7 cm.)


**Estimate**

$15,000-20,000

**Provenance**

David Zwirner, New York
Private Collection, New York
Lisson Gallery, London
Acquired from the above by the present owner

**Exhibited**

421. **Josh Smith** b. 1976

*Untitled*

signed and dated “JOSH SMITH 2012” on the overlap

oil on canvas

24 x 18 in. (61 x 45.7 cm.)

Painted in 2012.

**Estimate**

$5,000-7,000

**Provenance**

Luhring Augustine, New York

Acquavella Galleries, New York

Acquired from the above by the present owner

**Exhibited**


February 21 - March 27, 2013, p. 87 (illustrated)
422. **Dan Colen** b. 1979

*Burn the House Down*

Signed, titled, inscribed and dated “DC. 0894 “BURN THE HOUSE DOWN” Daniel Colen 2012” on the overlap flowers on linen

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

Executed in 2012.

**Estimate**

$20,000-30,000

**Provenance**

Massimo De Carlo, Milan

Private Collection
423. Despina Stokou  b. 1978

Google Search Collage II (terms: Madonna-Whore Split,
Freud, Luise Grimm, Tracey Emin)
signed and dated “2011 D Stokou” on the reverse
mixed media on canvas
78¼ x 57 in. (200 x 144.8 cm.)
Executed in 2011.

Estimate
$8,000-12,000

Provenance
Galerie Kröbath, Berlin
Acquired from the above by the present owner in 2012
424. Christian Rosa  b. 1982

Untitled
signed and dated “Christian Rosa 2014” on the overlap
oil, charcoal, pencil and oilstick on canvas
70 7/8 x 98 3/8 in. (180 x 249.9 cm.)
Executed in 2014.

Estimate
$15,000-20,000

Provenance
Contemporary Fine Arts, Berlin
Acquired from the above by the present owner in 2014
425. **Joana Vasconcelos** b. 1971

Jacqueline
signed, titled and dated “Jacqueline 2012 Joana Vasconcelos” on the underside
handmade wool crochet over Rafael Bordalo Pinheiro faience painted with ceramic glaze
5¼ x 15¼ x 12¾ in. (13.3 x 38.4 x 32.7 cm.)
Executed in 2012, this work is unique.

**Estimate**
$7,000-10,000

**Provenance**
Haunch of Venison, London
Acquired from the above by the present owner
426. **Darío Escobar** b. 1971

*Untitled*

signed, dated and numbered “Darío Escobar 1998 9/10” on the underside
cardboard, plastic, goldleaf and gold pigments
6¼ x 5½ x 5¾ in. (17.1 x 14.9 x 14.9 cm.)

Executed in 1998, this work is number 9 from an edition of 10.

**Estimate**

$4,000-$6,000

**Provenance**

Acquired directly from the artist by the present owner

**Exhibited**


**Literature**

Eddie Arroyo, “the one percent and everyone else”, *Art is About*, September 13, 2014 (illustrated, online)
Property from a Distinguished Private Collection

427. **Ugo Rondinone** b. 1964

*Small Blue, Green and Pink Mountain*
signed, titled and dated “small blue green pink mountain ugo rondinone 2017” on the underside of the base
painted stone on concrete base, in 2 parts
stone 14 x 5¼ x 4¼ in. (35.6 x 14.6 x 10.8 cm.)
base ¾ x 7¼ x 7¼ in. (1.9 x 18.4 x 18.4 cm.)
overall 14¼ x 7¼ x 7¼ in. (37.5 x 18.4 x 18.4 cm.)
Executed in 2017, this work is unique.

**Estimate**
$15,000-20,000

**Provenance**
Courtesy of the Artist
Public Art Fund 2017 Spring Benefit, April 20, 2017, lot 43
Acquired at the above sale by the present owner
428. **Ugo Rondinone** b. 1964

*Seven Small Mountains*

each signed with the artist's initials, titled respectively and dated “small [color] mountain u.r. 2016” on the underside of the base painted stone on concrete base, in 14 parts smallest 3⅓ x 5½ x 3⅓ in. (8.9 x 14 x 8.6 cm.) largest 5⅓ x 4 x 4 in. (14 x 10.2 x 10.2 cm.) base each 1⅛ x 5⅛ x 5½ in. (2.9 x 14 x 14 cm.)

Executed in 2016, these works are unique.

**Estimate**

$20,000-30,000

**Provenance**

Art Production Fund, New York

Acquired from the above by the present owner
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**Front cover** Stanley Whitney, *Manet’s Light*, lot 319
© Stanley Whitney

**Back cover** Jim Hodges, *Untitled (Black Door I)*, lot 331
319. Stanley Whitney
George Condo
Black Standing Figures (detail)
oil, acrylic, oilstick and chalk on canvas
152.1 x 254 cm.
Executed in 2000.
Estimate
HK$6,500,000-8,500,000
US$833,000-1,090,000

20th Century & Contemporary
Art & Design Evening Sale
Hong Kong, 27 May 2018

Mandarin Oriental Hong Kong
5 Connaught Road, Central

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

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