

# PHILLIPS

PRESS RELEASE

## Phillips' New Now Sale Kicks Off Fall Auction Season in New York with 20th Century & Contemporary Masters

Auction on 27 September to Feature Works by Ed Clark, Pam Evelyn, and Jeffrey Gibson, Among Others



**Ed Clark**  
*Gray Force*  
83 x 111 in. (210.8 x 281.9 cm)  
Painted in 1972  
Estimate: \$400,000 - 600,000

NEW YORK – 11 SEPTEMBER 2023 – Phillips is pleased to announce highlights from the upcoming New Now auction on 27 September at 432 Park Avenue, the first live auction of the season in New York. With over 250 lots that span more than a century, the sale will be led by the likes of 20th century masters **Ed Clark** and **Anish Kapoor**, whose works will be offered alongside more emerging names, including auction newcomer **Samantha Joy Groff**.

**Avery Semjen, Associate Specialist, Head of New Now Sale**, said, “It is truly a privilege to kick off the live auction season in New York with such a remarkable New Now sale. From time-tested artists such as Ed Clark and Norman Lewis to contemporary makers like Pam Evelyn and Jeffrey Gibson, we are proud to present a sale that offers something for collectors of all levels and interests, showcasing the strength and depth of the middle market.”

Executed in 1972, the same year that **Ed Clark** received the highest honor of his career, the prestigious Painting Award from the National Endowment for the Arts, *Gray Force* exemplifies the formal and technical innovations that defined Clark’s practice. The work is a powerful example of two of Clark’s signature techniques, the use of the push broom to create bold, energetic movements that go beyond the standard paintbrush, and the elliptical canvas. The remarkable result is the sensation that the work moves beyond the restraints of its physical boundaries.

This is further emphasized by the incredibly immersive nine-foot canvas, which allows the viewer to see the energy behind Clark's wide sweeping motions. *Gray Force* comes to auction simultaneously with Clark's solo exhibition at Hauser & Wirth in New York. The work comes from the same esteemed collection as two important works on paper by **Norman Lewis** – *Untitled* and *Blue Cloud* – which, together, speak to the necessity of viewing Black artists' work as integral to the narrative of art history.



**Laura Owens**  
*Untitled (LO 441)*, 2011  
 Estimate: \$150,000 - 200,000

*(LO 441)* is one point in a career's worth of dialogue with the history of art, displaying the ever-shifting painterly language and visual vocabulary.

On the heels of two **Anish Kapoor** mirror sculptures sold this past spring comes one of the artist's iconic concave mirror pieces, *Untitled*. Using one of the most frequented materials throughout his oeuvre, *Untitled* continues to explore the relationship between the onlooker and the work itself, imploring interaction and further investigation from the viewer.

Another top lot in the sale is **Laura Owens' *Untitled (LO 441)***, 2011, which is a celebration of her iconic and idiosyncratic painterly style. Owens engages with the fine arts and the everyday in equal measure and, in the case of this work, evokes Picasso with the features of the woman's face reminiscent of that artist's finest portraits of Marie-Thérèse Walter. Owens' working method, which combines traditional draftsmanship and digital tools like Photoshop, introduces an element of translation, weaving techniques of older artistic styles into the 21st century. *Untitled*



**Anish Kapoor**  
*Untitled*, 2011  
 Estimate: \$300,000 - 400,000

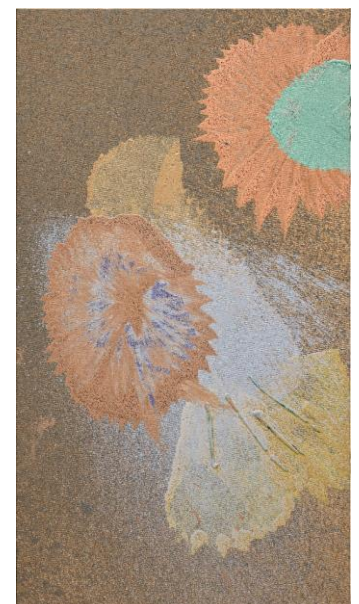


**Samantha Joy Groff**  
*Horse Play*, 2022  
 Estimate: \$10,000 - 15,000

Phillips is also pleased to present the highly anticipated auction debut of **Samantha Joy Groff** with her *Horse Play*. Groff's influence comes from her upbringing in a small Pennsylvania Dutch community, which is seen through her frequent use of animals, plants, and often a female subject that highlight the conservative values of the group. However, these subjects are juxtaposed by the contemporary ideals of wealth, family, and desire as seen through the female experience, bringing a fresh take to the motifs.

In a cascading medley of amorphic forms and color, **Peter Bradley's *Cassini's Division #3*** is a prime example of his exceptional use of acrylic gel paint to create a uniquely textured work that lends itself to a deeper, metaphoric engagement with the viewer. Executed in 1981 and titled after the astronomical region, Cassini Division, the work's distinctive palette and

motion allows the viewer to disassociate, displaying a deliberate lack of directionality that feeds into the idea of the limitless canvas.



**Peter Bradley**  
*Cassini's Division #3*, 1981  
 Estimate: \$150,000 - 200,000

## ADDITIONAL HIGHLIGHTS



**Jeffrey Gibson**  
*Shield, number 3, 2012*  
Estimate: \$40,000 - 60,000



**Jeffrey Gibson**  
*Turn it up, 2012*  
Estimate: \$18,000 - 25,000



**Damien Hirst**  
*Kill Monster, 2008*  
Estimate: \$100,000 - 150,000



**Scout Zabinski**  
*Full Bloom, 2022*  
Estimate: \$7,000 - 10,000



**Pam Evelyn**  
*Anchor, 2021*  
Estimate: \$10,000 - 15,000



**Norman Lewis**  
*Blue Cloud, 1964*  
Estimate: \$20,000-30,000



**Norman Lewis**  
*Untitled, 1952*  
Estimate: \$20,000-30,000

**Auction:** 27 September 2023 10am EDT

**Auction viewing:** 18 – 26 September

**Location:** 432 Park Avenue, New York, NY, United States, 10022

**Click here for more information:** <https://www.phillips.com/auctions/auction/NY010623>

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