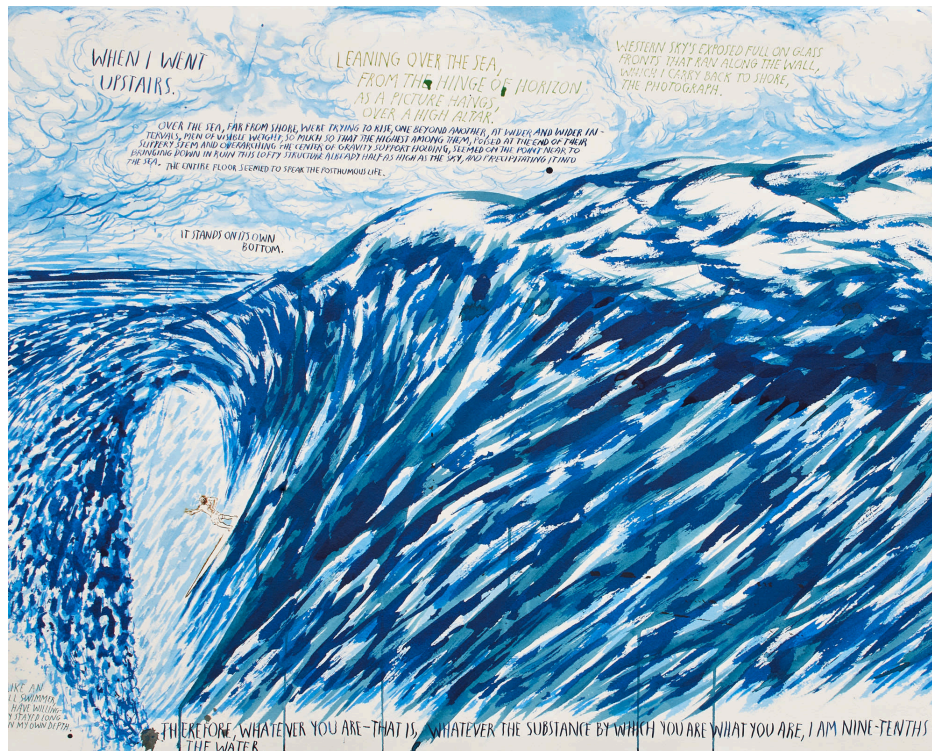


20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST

Sale Interest: 154 Lots



[View Sale](#)



[Conditions of Sale](#)



PHILLIPS

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST

Sale Interest: 154 Lots

Auction & Viewing Location

18 November 2021 2pm EST
432 Park Avenue, New York, NY, United States, 10022

Viewing

8-17 November 2021
Monday-Saturday 10am-6pm
Sunday 12pm-6pm

Highlights Tour

Southampton

9-31 October 2021
Tuesday-Sunday, 11am-6pm
Monday, 31 May, 11am-6pm
1 Hampton Road
Southampton@Phillips.com

Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY010921 or 20th Century & Contemporary Art Day Sale - Afternoon Session.

Absentee and Telephone Bids

tel +1 212 940 1228
bidsnewyork@phillips.com

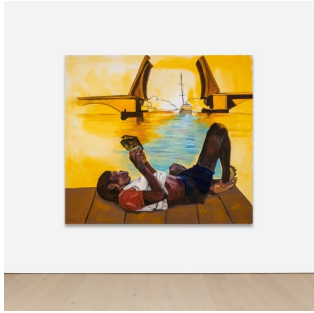
Contemporary Art Department

Rebekah Bowling
Head of Day Sale, Afternoon Session, New York
+1 212 940 1250
rbowling@phillips.com

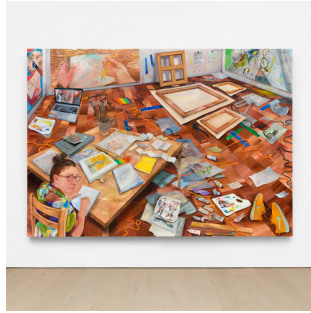
20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST

Sale Interest: 154 Lots



301
Jerrell Gibbs
Top Down
Estimate \$25,000 — 35,000



302
Rebecca Ness
I See You
Estimate \$40,000 — 60,000



303
Amani Lewis
Into the Valley, the Boy Walks (Part 1)
Estimate \$30,000 — 50,000



304
Cinga Samson
Hliso Street II
Estimate \$40,000 — 60,000



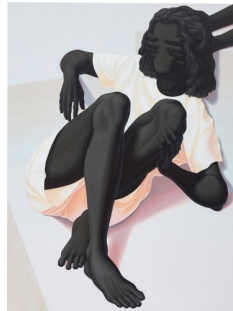
305
Tyler Ballon
Mary and Christ
Estimate \$20,000 — 30,000



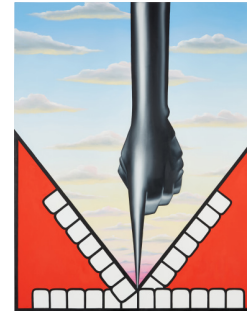
306
Portia Zvavahera
Ndiregererewo Murume Wangu
Estimate \$50,000 — 70,000



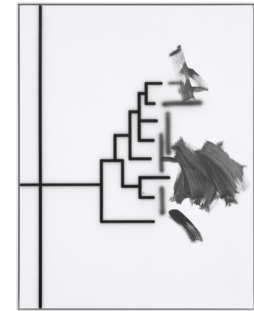
307
Shara Hughes
Making Connections
Estimate \$150,000 — 200,000



308
Alex Gardner
Designer Sunglasses
Estimate \$40,000 — 60,000



309
Emily Mae Smith
Hand to Mouth
Estimate \$40,000 — 60,000



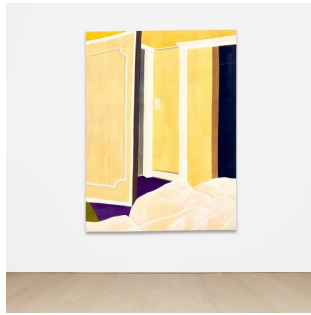
310
Avery Singer
Untitled (AS/M 16-36/U)
Estimate \$100,000 — 150,000

20th Century & Contemporary Art Day Sale - Afternoon Session

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311
Jamian Juliano-Villani
Last Resort
Estimate \$50,000 — 70,000



312
Hiejn Yoo
Facing South home gets more s...
Estimate \$15,000 — 20,000



313
Stanley Whitney
Stay Song 21
Estimate \$80,000 — 120,000



314
Allison Zuckerman
On Second Thought
Estimate \$30,000 — 40,000



315
Vaughn Spann
The Golden Rule
Estimate \$60,000 — 80,000



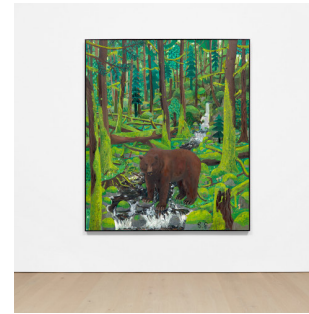
316
Angel Otero
I Love to Leave You Like This
Estimate \$60,000 — 80,000



317
Derek Fordjour
Cheerleader: Down
Estimate \$100,000 — 150,000



318
Wahab Saheed
Actual Queen
Estimate \$5,000 — 7,000



319
Ben Sledsens
Bear in the Deep Woods
Estimate \$30,000 — 40,000



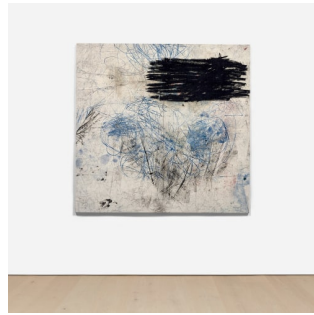
320
Shara Hughes
Sneak Peek
Estimate \$20,000 — 30,000

20th Century & Contemporary Art Day Sale - Afternoon Session

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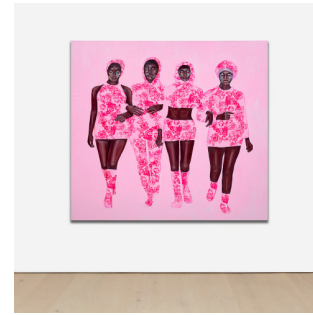
321
Sarah Crowner
Rotated Stretched Stems, Crop...
Estimate \$60,000 — 80,000



322
Oscar Murillo
Untitled
Estimate \$70,000 — 100,000



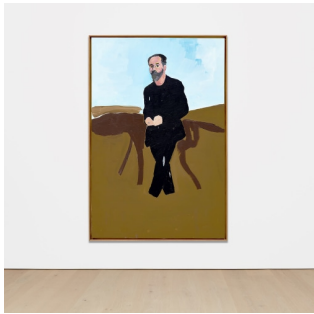
323
Robert Nava
Untitled
Estimate \$40,000 — 60,000



324
Emmanuel Taku
Sisters in Pink
Estimate \$25,000 — 35,000



325
Milo Matthieu
Blue Monday
Estimate \$20,000 — 30,000



326
Henry Taylor
Walking through muddy water b...
Estimate \$100,000 — 150,000



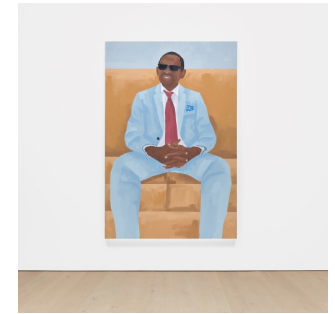
327
Lynette Yiadom-Boakye
Casework
Estimate \$80,000 — 120,000



328
Jonathan Lyndon Chase
Man in Tub
Estimate \$25,000 — 35,000



329
Christina Forrer
Woman with Dress
Estimate \$25,000 — 35,000



330
Soimadou Ali Ibrahim
Relax and take notes
Estimate \$12,000 — 18,000

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331
Farley Aguilar
The Rocking Chair
Estimate \$12,000 — 18,000



332
Aboudia
don't fix it if it's not broken.
Estimate \$40,000 — 60,000



333
John Madu
Lovers in Protest
Estimate \$10,000 — 15,000



334
Jeff Sonhouse
Untitled (Brown Face & White M...
Estimate \$20,000 — 30,000



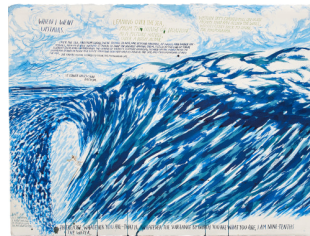
335
Florine Démosthène
...But I Have To
Estimate \$12,000 — 18,000



336
Firelei Báez
Untitled
Estimate \$20,000 — 30,000



337
Julie Mehretu
Untitled
Estimate \$200,000 — 300,000



338
Raymond Pettibon
No Title (When I went)
Estimate \$300,000 — 400,000



339
Raymond Pettibon
Untitled (The view from beyond ...
Estimate \$300,000 — 400,000



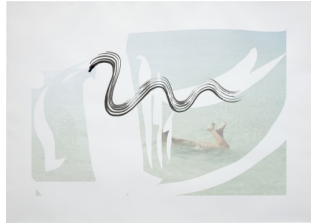
340
Damien Hirst
Psalm 69: Salvum me fac.
Estimate \$80,000 — 120,000

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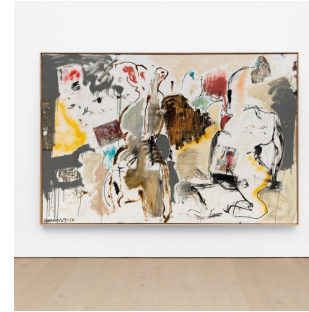
341
Lorna Simpson
Three Part Soul
Estimate \$80,000 — 120,000



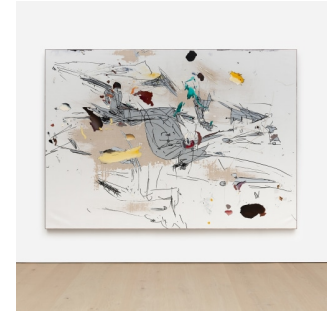
342
Camille Henrot
Untitled (Tropics of Love series)
Estimate \$18,000 — 22,000



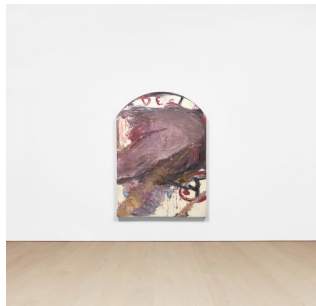
343
Josh Smith
Turtle
Estimate \$50,000 — 70,000



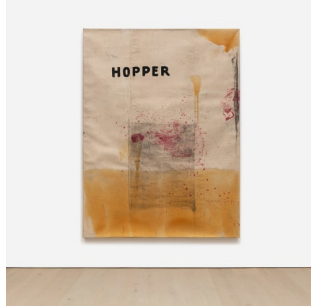
344
Eddie Martinez
Nomader
Estimate \$120,000 — 180,000



345
Secundino Hernández
Untitled
Estimate \$60,000 — 80,000



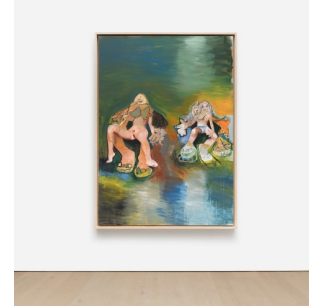
346
Julian Schnabel
DES + Gina
Estimate \$60,000 — 80,000



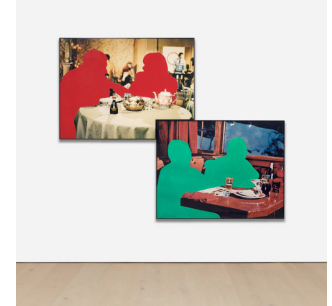
347
Julian Schnabel
Hopper
Estimate \$70,000 — 100,000



348
George Condo
Smiling Young Woman
Estimate \$450,000 — 650,000



349
Richard Prince
Untitled (de Kooning)
Estimate \$350,000 — 450,000



350
John Baldessari
Two Figures (Red) and Two Figures (Green)
Estimate \$300,000 — 500,000

20th Century & Contemporary Art Day Sale - Afternoon Session

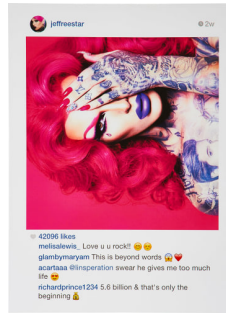
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351
John Baldessari
Prima Facie (Fifth State): Gentle...
Estimate \$30,000 — 50,000



352
Cindy Sherman
Untitled #462
Estimate \$180,000 — 250,000



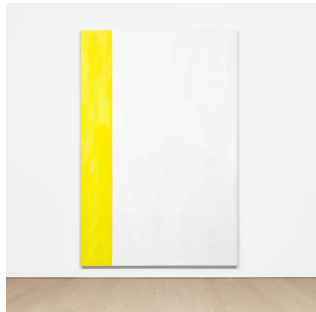
353
Richard Prince
Untitled (portrait)
Estimate \$60,000 — 80,000



354
Alex Israel
Untitled (Flat)
Estimate \$90,000 — 120,000



355
Peter Halley
Reign
Estimate \$70,000 — 100,000



356
Günther Förg
Untitled
Estimate \$200,000 — 300,000



357
Lynda Benglis
Baton Rouge T.T.L.
Estimate \$50,000 — 70,000



358
Roni Horn
Key and Cue, No. 983 IDEALS A...
Estimate \$40,000 — 60,000



359
Adriana Varejão
Monocromo Celadon Redondo
Estimate \$200,000 — 300,000



360
Sherrie Levine
Une Pipe: 1
Estimate \$20,000 — 30,000

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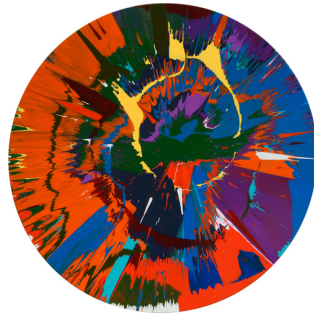
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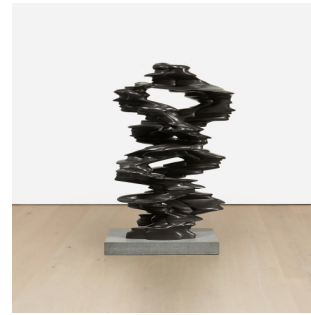
361
Sarah Lucas
News of the World
Estimate
\$80,000 — 120,000



362
Damien Hirst
Loperamide
Estimate
\$350,000 — 450,000



363
Damien Hirst
Beautiful Fantastical Woweeser...
Estimate
\$180,000 — 250,000



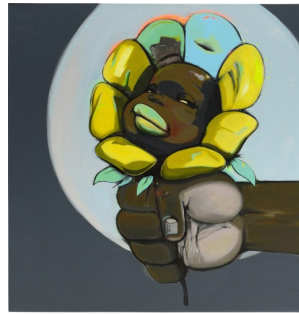
364
Tony Cragg
Runner
Estimate
\$300,000 — 400,000



365
Tony Cragg
Two Moods
Estimate \$60,000 — 80,000



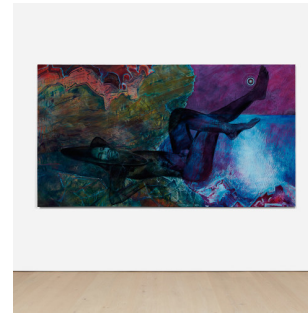
366
Takashi Murakami
To be titled (EN-SO Flowers & Sk...
Estimate
\$150,000 — 250,000



367
Hebru Brantley
Skeptic (A Break from the Blues ...
Estimate \$30,000 — 40,000



368
Isshaq Ismail
Self 20
Estimate \$20,000 — 30,000



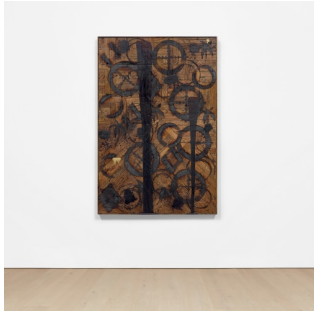
369
Cy Gavin
Untitled
Estimate \$50,000 — 70,000



370
SoiL Thornton
Covered Faux Self Portrait
Estimate \$40,000 — 60,000

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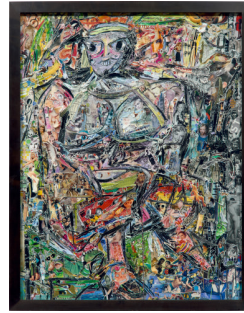
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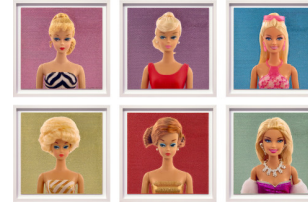
371
Rashid Johnson
When Spring Comes Again
Estimate \$80,000 — 120,000



372
Adam Pendleton
Untitled (A Victim of American ...
Estimate \$100,000 — 150,000



373
Vik Muniz
Woman I, after De Kooning from...
Estimate \$30,000 — 40,000



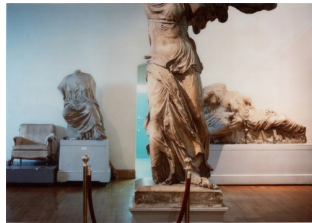
374
Beau Dunn
Six Works: (i-vi) Glam Barbie [#1...
Estimate \$70,000 — 100,000



375
Mickalene Thomas
Kalena
Estimate \$10,000 — 15,000



376
Guerrilla Girls
Do Women Have to Be Naked To...
Estimate \$3,000 — 5,000



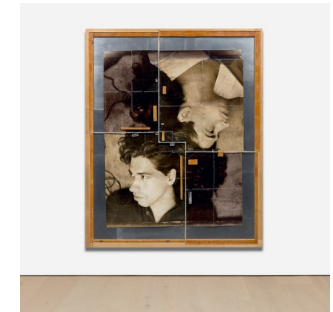
377
Louise Lawler
A.C.A.D.E.M.Y.
Estimate \$18,000 — 22,000



378
Richard Prince
Untitled (Publicity)
Estimate \$20,000 — 30,000



379
Anne Collier
January 1974/January 1981
Estimate \$15,000 — 20,000



380
Doug Starn and Mike ...
Self-Portrait with Plexi and Wood
Estimate \$12,000 — 18,000

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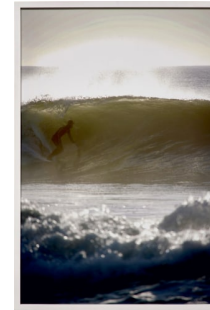
381
Matthew Day Jackson
Body Pressure
Estimate \$20,000 — 30,000



382
Shirin Neshat
Fervor Series (Crowd from Back,...)
Estimate \$18,000 — 22,000



383
Florian Maier-Aichen
Untitled (cloud)
Estimate \$7,000 — 10,000



384
Roe Ethridge
Rockaway (90th street)
Estimate \$4,000 — 6,000



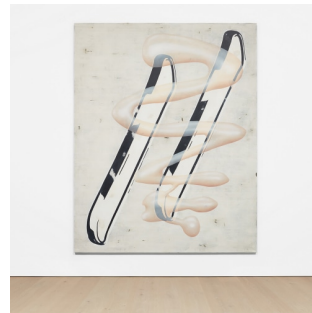
385
Jon Rafman
Topolobampo, Sinaloa, Mexico
Estimate \$10,000 — 15,000



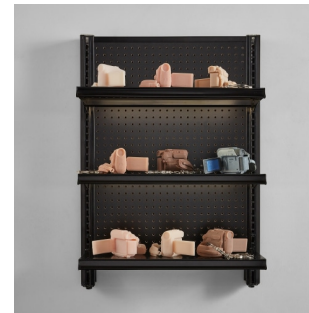
386
Daniel Arsham
Blue Gradient Backpack
Estimate \$20,000 — 30,000



387
Diamond Stingily
Hergott (Red)
Estimate \$5,000 — 7,000



388
Anne Neukamp
Swerve
Estimate \$12,000 — 18,000



389
Josh Kline
Stories
Estimate \$18,000 — 25,000



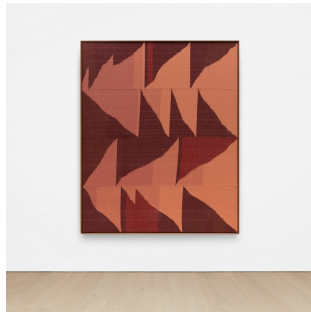
390
Caitlin Keogh
A Name is a Ribbon
Estimate \$15,000 — 20,000

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391
Carol Bove
Untitled
Estimate \$30,000 — 50,000



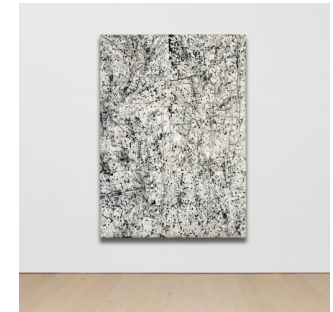
392
Brent Wadden
Alignment #33
Estimate \$30,000 — 50,000



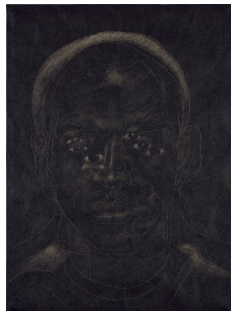
393
Rosemarie Trockel
White Like Me 2
Estimate \$40,000 — 60,000



394
Chakaia Booker
Vertical Flight
Estimate \$50,000 — 70,000



395
Angel Otero
Untitled (SK-LW)
Estimate \$40,000 — 60,000



396
Titus Kaphar
The Jerome Project (Asphalt an...
Estimate \$50,000 — 70,000



397
Charles Ray
Untitled
Estimate \$100,000 — 150,000



398
Elizabeth Peyton
Black teapot, Anemones, We
Estimate \$30,000 — 50,000



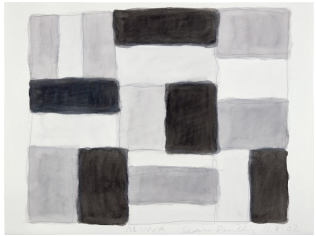
399
Jennifer Bartlett
5 A.M., Red Headband
Estimate \$10,000 — 15,000



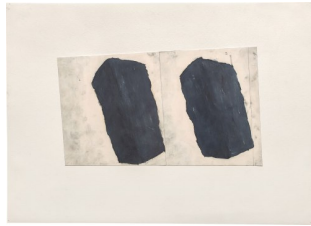
400
Stanley Whitney
Untitled
Estimate \$25,000 — 35,000

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401
Sean Scully
MUNA 11/8/02
Estimate \$25,000 — 35,000



402
Roni Horn
Untitled
Estimate \$12,000 — 18,000



403
Nicole Eisenman
Totemic Drawing
Estimate \$18,000 — 22,000



404
Anna Weyant
Untitled
Estimate \$6,000 — 8,000



405
Mark Ryden
Perambulation
Estimate \$18,000 — 22,000



406
Jonas Wood
B-Ball Plant
Estimate \$6,000 — 8,000



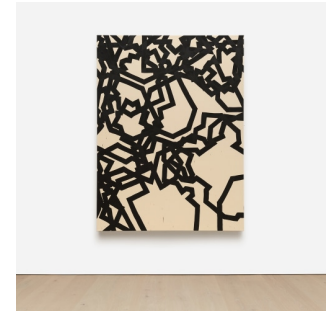
407
Dan Colen
#8
Estimate \$10,000 — 15,000



408
Josh Smith
Suitcase Painting with 7 Flower ...
Estimate \$10,000 — 15,000



409
Rinus Van de Velde
A Triptych of Questions: (i) The ...
Estimate \$18,000 — 22,000



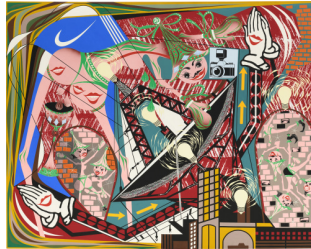
410
Latifa Echakhch
Derive 44
Estimate \$30,000 — 50,000

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411
Hilary Harkness
Deep Roll Dive
Estimate \$50,000 — 70,000



412
Lari Pittman
Like You, Declarative but Contrit...
Estimate \$25,000 — 35,000



413
Ross Bleckner
No Marigold
Estimate \$20,000 — 30,000



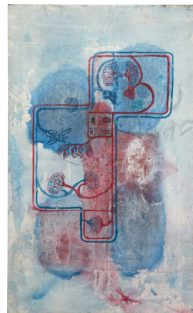
414
George Condo
Untitled (Large Landscape)
Estimate \$40,000 — 60,000



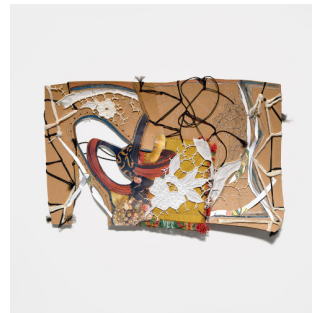
415
George Condo
Abstract Figure
Estimate \$20,000 — 30,000



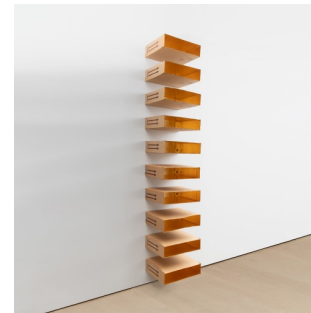
416
Julian Schnabel
Lucius Mummius X
Estimate \$100,000 — 150,000



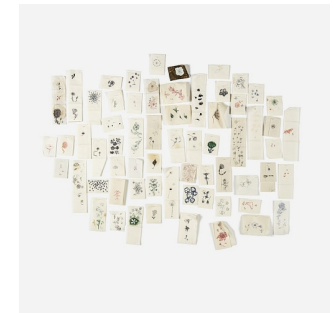
417
Guillermo Kuitca
House Plan with Blood Flow
Estimate \$40,000 — 60,000



418
Sonia Gomes
Untitled
Estimate \$20,000 — 30,000



419
Jose Dávila
Untitled
Estimate \$20,000 — 30,000



420
Jim Hodges
A Diary of Flowers (Close)
Estimate \$25,000 — 35,000

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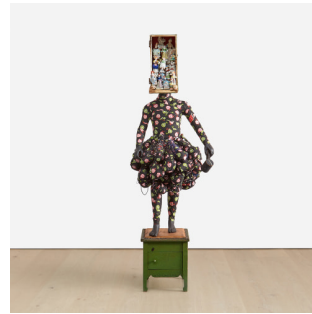
New York Auction / 18 November 2021 / 2pm EST



421
Jack Pierson
Providence
Estimate \$50,000 — 70,000



422
Tony Oursler
Road Movie
Estimate \$20,000 — 30,000



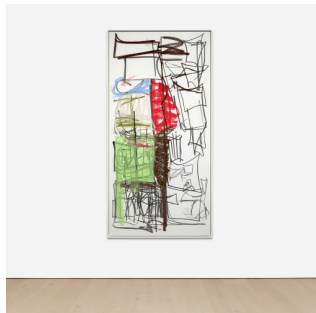
423
vanessa german
a stunning rebuke to the manuf...
Estimate \$12,000 — 18,000



424
Daniel Crews-Chubb
Wild Blood (Blue)
Estimate \$18,000 — 22,000



425
Igor Moritz
Emma painting mountains
Estimate \$10,000 — 15,000



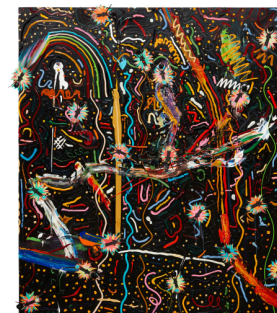
426
Aaron Garber-Maikovska
Untitled
Estimate \$18,000 — 22,000



427
Aaron Garber-Maikovska
Untitled
Estimate \$15,000 — 20,000



428
Vaughn Spann
Underscore
Estimate \$25,000 — 35,000



429
Devin Troy Strother
"Gurrrrrr! What'chu Know Abou..."
Estimate \$8,000 — 12,000



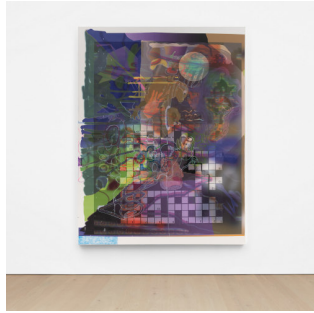
430
Katherine Bernhardt
Roasting Marshmallows, Camp...
Estimate \$10,000 — 15,000

20th Century & Contemporary Art Day Sale - Afternoon Session

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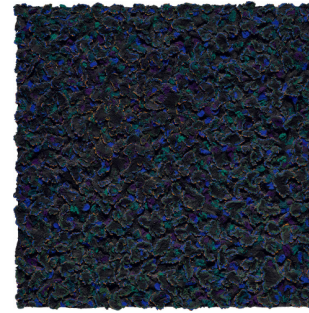
431
Bjarne Melgaard
Theresa hearing voices from the...
Estimate \$10,000 — 15,000



432
Michael Williams
You're Not Boarding Till Group 40
Estimate \$30,000 — 40,000



433
Anj Smith
Attempts at Magic
Estimate \$10,000 — 15,000



434
Nabil Nahas
There's Only Room for You
Estimate \$30,000 — 40,000



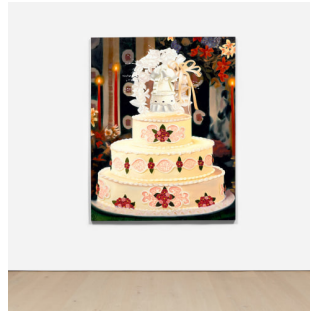
435
Antonio Santin
Rules were made to be Brooklyn
Estimate \$30,000 — 50,000



436
William Dutterer
Eye Contact
Estimate \$10,000 — 15,000



437
Zsolt Bodoni
Turul's Sword
Estimate \$5,000 — 7,000



438
Farhad Moshiri
Three candles
Estimate \$10,000 — 15,000



439
Philippe Decrauzat
Slow Motion #2
Estimate \$12,000 — 18,000



440
Sergej Jensen
Last Curtain
Estimate \$18,000 — 22,000

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441
Wyatt Kahn
Empty Picture
Estimate \$10,000 — 15,000



442
Theaster Gates
Whyte Painting (Nggwr 0002)
Estimate \$10,000 — 15,000



443
Shio Kusaka
(rain 11)
Estimate \$6,000 — 8,000



444
Analia Saban
OFFSET: Two Pipes (one faces u...
Estimate \$8,000 — 12,000



445
Lucie Stahl
The Nausea
Estimate \$10,000 — 15,000



446
Karel Funk
Untitled #32
Estimate \$15,000 — 20,000



447
Francesco Vezzoli
Veruschka is Expected to be H...
Estimate \$18,000 — 25,000



448
Alex Becerra
Still Life with Cigarette
Estimate \$4,000 — 6,000



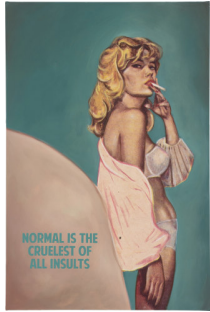
449
Tyler Loftis
Tulum Fruit
Estimate \$15,000 — 20,000



450
David Reed
#481
Estimate \$40,000 — 60,000

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451

The Connor Brothers

Normal is the Cruellest of All Ins...

Estimate \$7,000 — 10,000



452

The Connor Brothers

Two Works: (i) Hear No Evil, Spe...

Estimate \$10,000 — 15,000



453

RISK

Face Your Fears

Estimate \$50,000 — 70,000



454

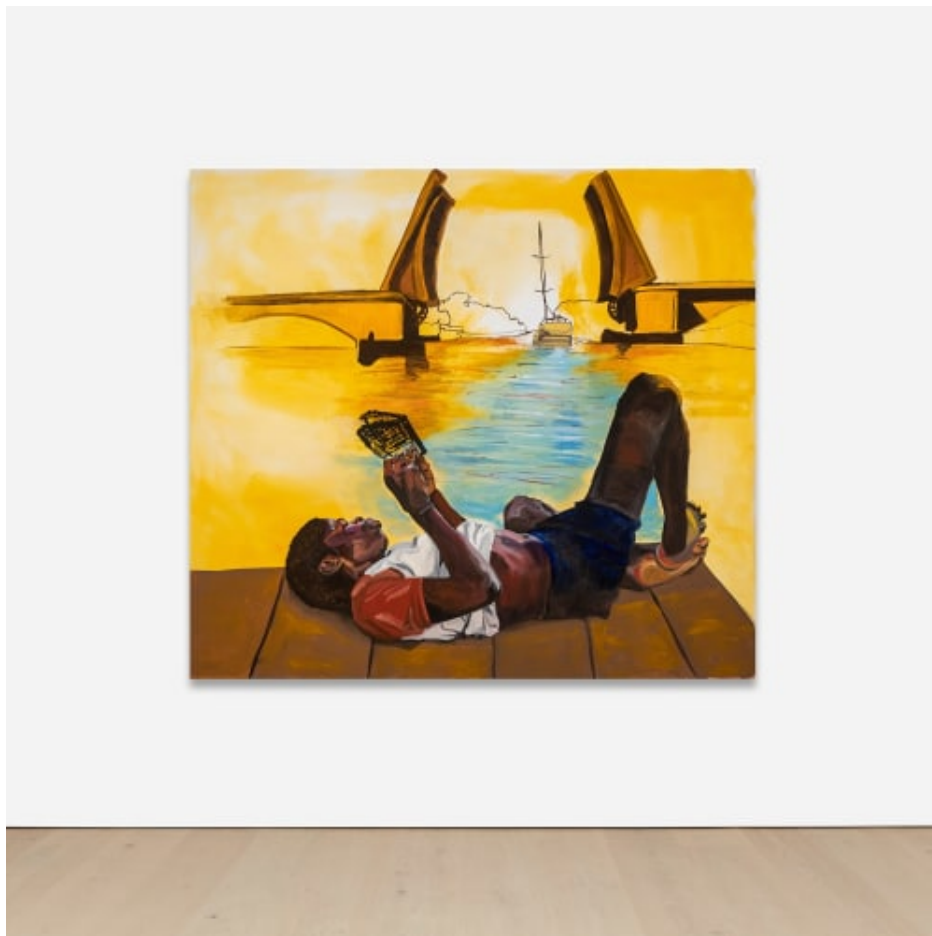
RISK

72" Neon Rolling Stones Tongue

Estimate \$20,000 — 30,000

20th Century & Contemporary Art Day Sale - Afternoon Session

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301

Jerrell Gibbs

Top Down

signed, titled and dated ""Topdown" Jerrell Gibbs
2019" on the reverse

oil and oilstick on canvas
79 1/2 x 71 1/2 in. (201.9 x 181.6 cm)
Executed in 2019.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



301

Jerrell Gibbs

Provenance

Mariane Ibrahim Gallery, Chicago

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

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302

Rebecca Ness

I See You

signed, titled and dated "Rebecca Ness 2020 "I see you"" on the reverse

oil and colored pencil on linen
85 x 120 in. (215.9 x 304.8 cm)

Executed in 2020.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

Nino Mier Gallery, Los Angeles

Acquired from the above by the present owner

Exhibited

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

Literature

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

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303

Amani Lewis

Into the Valley, the Boy Walks (Psalms 23:4)

acrylic, pastel, glitter, textile and digital collage on canvas

68 1/4 x 55 in. (173.4 x 139.7 cm)

Executed in 2020.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



303

Amani Lewis

Provenance

Acquired directly from the artist by the present owner

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304

Cinga Samson

Hliso Street II

signed and dated "CINGA SAMSON 2016" on the reverse

oil on canvas

31 5/8 x 23 7/8 in. (80.3 x 60.6 cm)

Painted in 2016.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



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



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

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

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

Provenance

blank projects, Cape Town

Acquired from the above by the present owner

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SOLD TO BENEFIT THE HUDSON VALLEY MOCA

305 ∞

Tyler Ballon

Mary and Christ

signed, titled and dated ""Mary and Christ" Tyler D Ballon 2017" on the reverse
acrylic and spray paint on canvas
60 x 48 in. (152.4 x 121.9 cm)
Executed in 2017.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



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

Provenance

Private Collection (acquired directly from the artist)

Gifted by the above to the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

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306

Portia Zvavahera

Ndiregererewo Murume Wangu

oil-based printing ink and oil bar on canvas mounted to panel

60 x 38 3/4 in. (152.4 x 98.4 cm)

Executed in 2014.

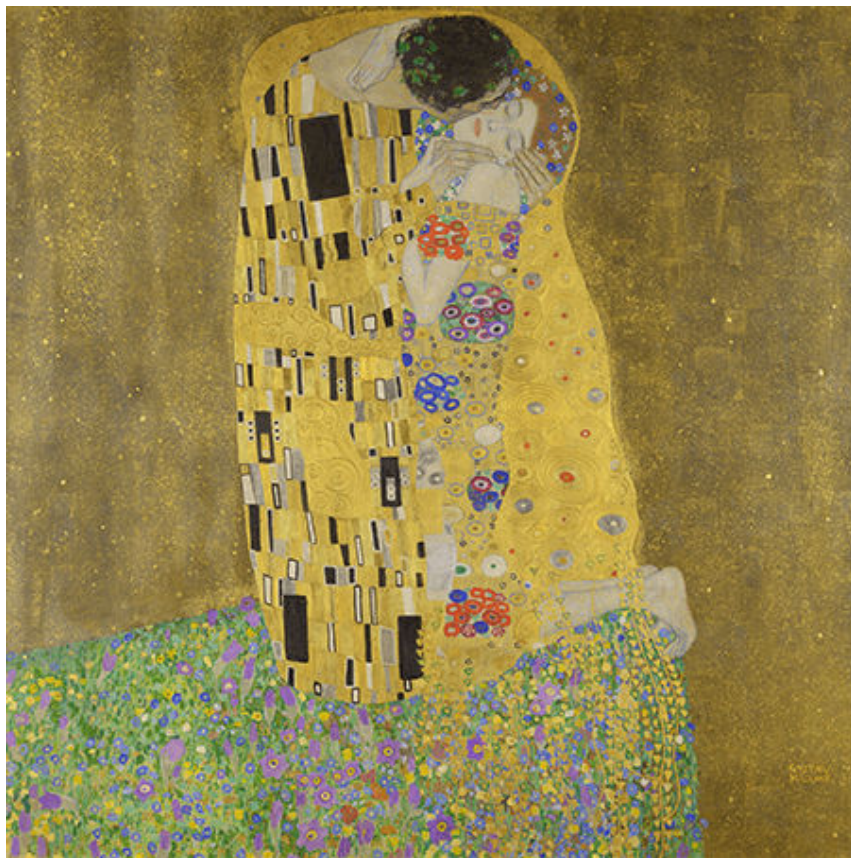
Estimate

\$50,000 — 70,000

[Go to Lot](#)



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



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

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

Provenance

STEVENSON, Johannesburg

Acquired from the above by the present owner

Exhibited

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

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



307

Shara Hughes

Making Connections

signed, titled and dated "SHARA HUGHES 2015

"Making Connections"" on the reverse

oil, acrylic, Flashe, caulk, airbrush, and spray paint on
primed and raw canvas

59 x 55 in. (149.9 x 139.7 cm)

Executed in 2015.

Estimate

\$150,000 — 200,000

[Go to Lot](#)



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

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

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

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

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

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

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

Provenance

Marlborough, New York

Acquired from the above by the present owner

Literature

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



308

Alex Gardner

Designer Sunglasses

signed and dated "ALEX GARDNER 2017" on the overlap

acrylic on linen

48 x 36 in. (121.9 x 91.4 cm)

Painted in 2017.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



308

Alex Gardner

Provenance

New Image Art, Los Angeles

Acquired from the above by the present owner



309

Emily Mae Smith

Hand to Mouth

signed and dated "Emily Mae Smith 2017" on the reverse

oil on linen

38 x 30 in. (96.5 x 76.2 cm)

Painted in 2017.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



309

Emily Mae Smith

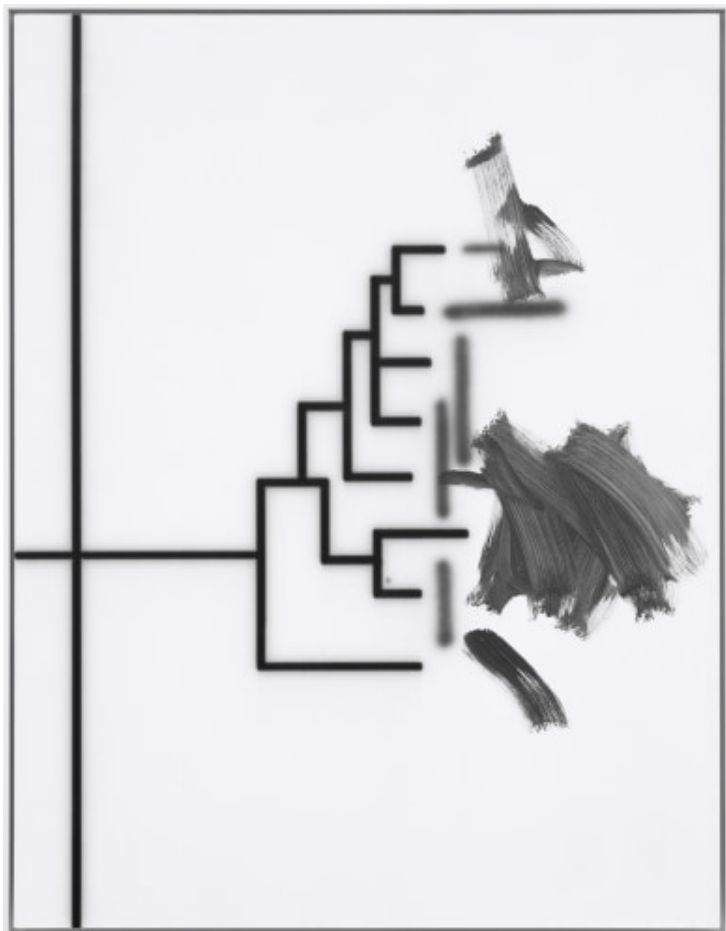
Provenance

rodolphe janssen, Brussels

Private Collection, New York (acquired from the above)

Phillips, New York, September 26, 2018, lot 2

Acquired at the above sale by the present owner



310

Avery Singer

Untitled (AS/M 16-36/U)

signed and dated "AVERY SINGER 2016" on the reverse

acrylic on Masonite
39 3/8 x 30 1/8 in. (100 x 76.5 cm)

Executed in 2016.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



Avery Singer

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

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

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

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

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

Provenance

Kraupa-Tuskany Zeidler, Berlin

Acquired from the above by the present owner

Exhibited

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

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311

Jamian Juliano-Villani

Last Resort

signed and dated "JAMIAN JULIANO-VILLANI 2014" on the stretcher

acrylic and mixed media on canvas

60 x 60 in. (152.4 x 152.4 cm)

Executed in 2014.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Jamian Juliano-Villani

Provenance

SculptureCenter, New York

Private Collection (acquired from the above)

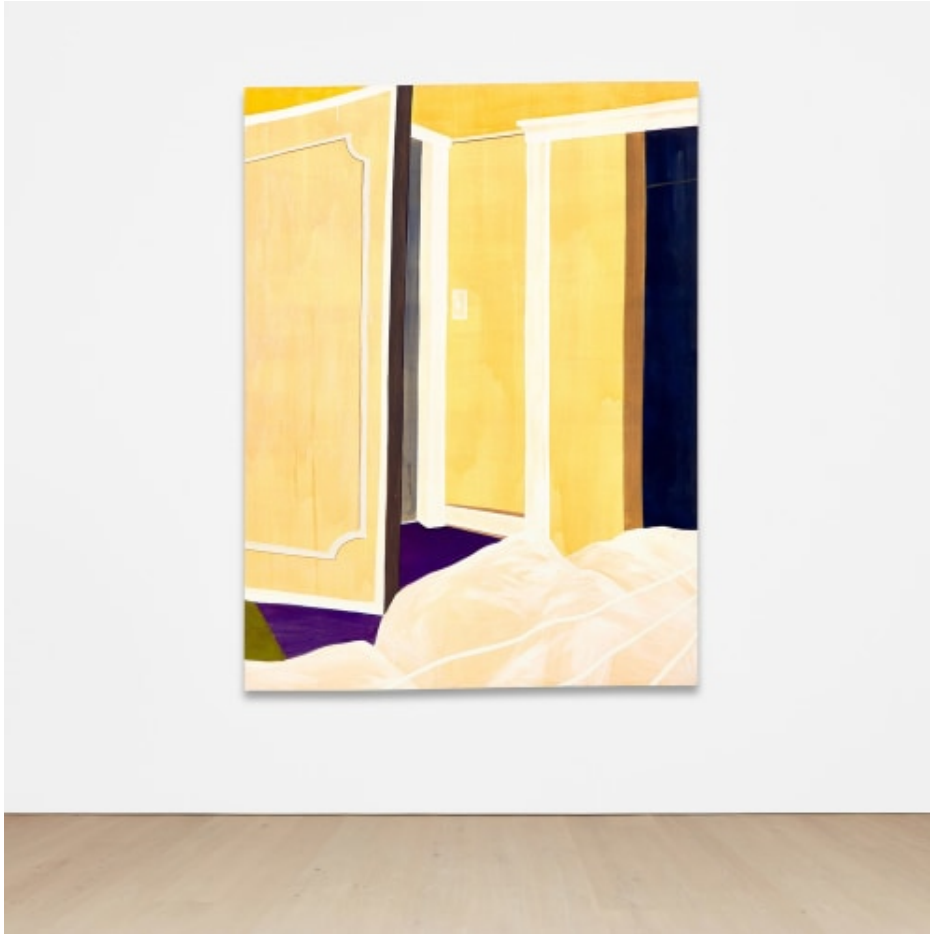
Acquired from the above by the present owner

Exhibited

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

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312

Hiejun Yoo

Facing South home gets more sunlight

signed, inscribed and dated "Hiejun Yoo FALL 2017
Hiejun Yoo FALL 2017" on the reverse; further signed
"Hiejun Yoo Hiejun Yoo Hiejun Yoo" on the stretcher
Flashe and oil on canvas
80 x 60 in. (203.2 x 152.4 cm)
Painted in 2017.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

ltd los angeles

Acquired from the above by the present owner in July 2017

Exhibited

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

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

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

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313

Stanley Whitney

Stay Song 21

signed, titled and dated "2018 Stay Song #21 Stanley Whitney" on the reverse

oil on linen

40 x 40 in. (101.6 x 101.6 cm)

Painted in 2018.

Estimate

\$80,000 — 120,000

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313

Stanley Whitney

Provenance

Lisson Gallery, New York

Acquired from the above by the present owner

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314

Allison Zuckerman

On Second Thought

signed and dated "Allison Zuckerman 2018" on the overlap

acrylic and archival CMYK ink on canvas

60 x 50 in. (152.4 x 127 cm)

Executed in 2018.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



Provenance

Kravets/Wehby Gallery, New York

Acquired from the above by the present owner

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315

Vaughn Spann

The Golden Rule

signed, titled and dated "Vaughn Spann "THE GOLDEN Rule" 2018" on the reverse

paper, Flashe, tape, clay, and relief on canvas
60 x 60 in. (152.4 x 152.4 cm)

Executed in 2018.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



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

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

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

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

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

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

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

Provenance

ltd los angeles

Acquired from the above by the present owner

Exhibited

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

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316

Angel Otero

I Love to Leave You Like This

signed, titled and dated ""I Love to Leave You Like This..." Angel Otero 2011" on the reverse

oil and oil paint skins on canvas

84 x 72 in. (213.4 x 182.9 cm)

Executed in 2011.

Estimate

\$60,000 — 80,000

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316

Angel Otero

Provenance

Kavi Gupta, Chicago

Acquired from the above by the present owner in May 2011

20th Century & Contemporary Art Day Sale - Afternoon Session

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317

Derek Fordjour

Cheerleader: Down

mixed media and charcoal on newspaper

60 x 44 in. (152.4 x 111.8 cm)

Executed in 2014.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

Exhibited

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

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318

Wahab Saheed

Actual Queen

signed and dated "WAHAB SAHEED 2020" lower right
acrylic, charcoal, chalk and oil pastel on canvas
42 1/4 x 30 in. (107.3 x 76.2 cm)
Executed in 2020.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



318

Wahab Saheed

Provenance

Acquired directly from the artist by the present owner

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319

Ben Sledsens

Bear in the Deep Woods

signed with the artist's initials "B.S." lower right;
signed and dated "BEN SLEDSSENS 2018 2019" on the
reverse

oil and acrylic on canvas

82 1/2 x 70 3/4 in. (209.6 x 179.7 cm)

Painted in 2018-2019.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



319

Ben Sledsens

Provenance

Nino Mier Gallery, Cologne

Acquired from the above by the present owner

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320

Shara Hughes

Sneak Peek

signed, titled, inscribed and dated "SHARA HUGHES
2013 "Sneak Peek" Fishers Island" on the reverse
oil and acrylic on canvas
20 x 18 in. (50.8 x 45.7 cm)
Painted in 2013.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



320

Sara Hughes

Provenance

Brand New Gallery, Milan

Acquired from the above by the present owner in March 2016

Exhibited

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

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321

Sarah Crowner

Rotated Stretched Stems, Cropped

signed and dated "Sarah Crowner 2016" on the stretcher

acrylic and raw canvas sewn on canvas

97 x 84 in. (246.4 x 213.4 cm)

Executed in 2016.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



321

Sarah Crowner

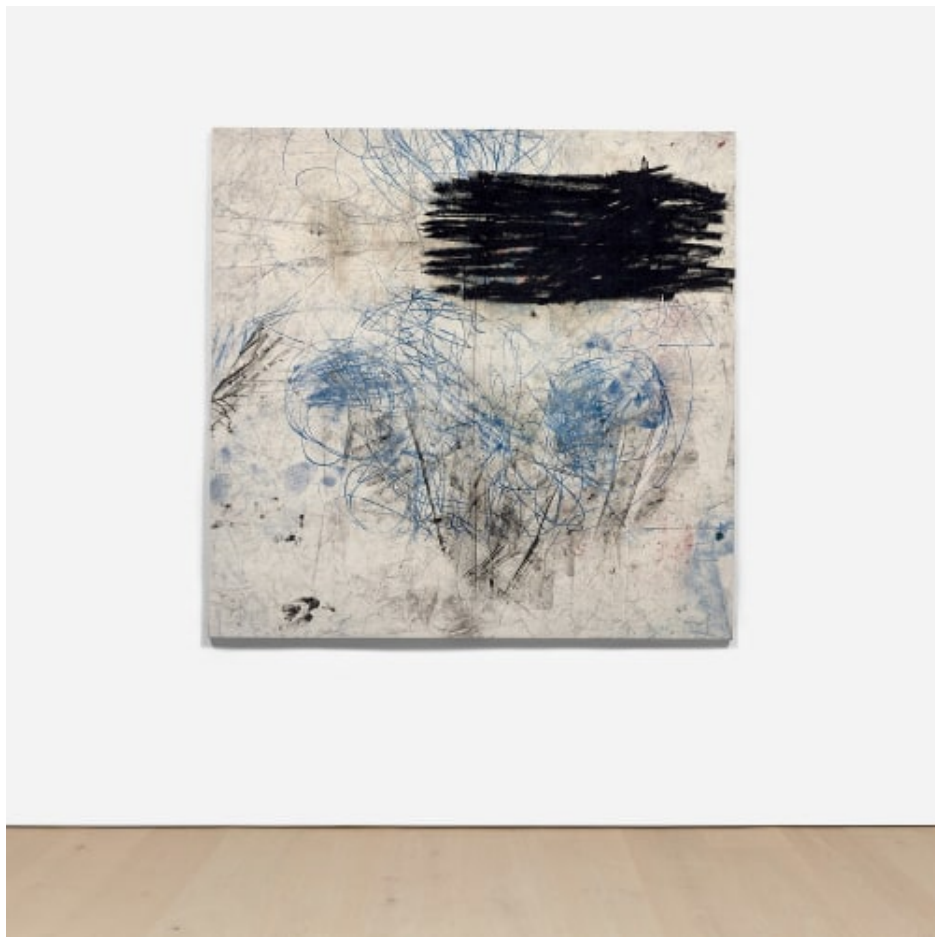
Provenance

Casey Kaplan, New York

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

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322

Oscar Murillo

Untitled

inscribed and dated "OWOZ 2011" on the reverse
oil and oilstick on canvas and linen
67 x 69 1/8 in. (170.2 x 175.6 cm)
Executed in 2011.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



322

Oscar Murillo

Provenance

François Ghebaly, Los Angeles

Acquired from the above by the present owner in 2011

20th Century & Contemporary Art Day Sale - Afternoon Session

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323

Robert Nava

Untitled

signed and dated "Nava 17" on the reverse
spray paint and oilstick on canvas
48 x 36 in. (121.9 x 91.4 cm)
Executed in 2017.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



323

Robert Nava

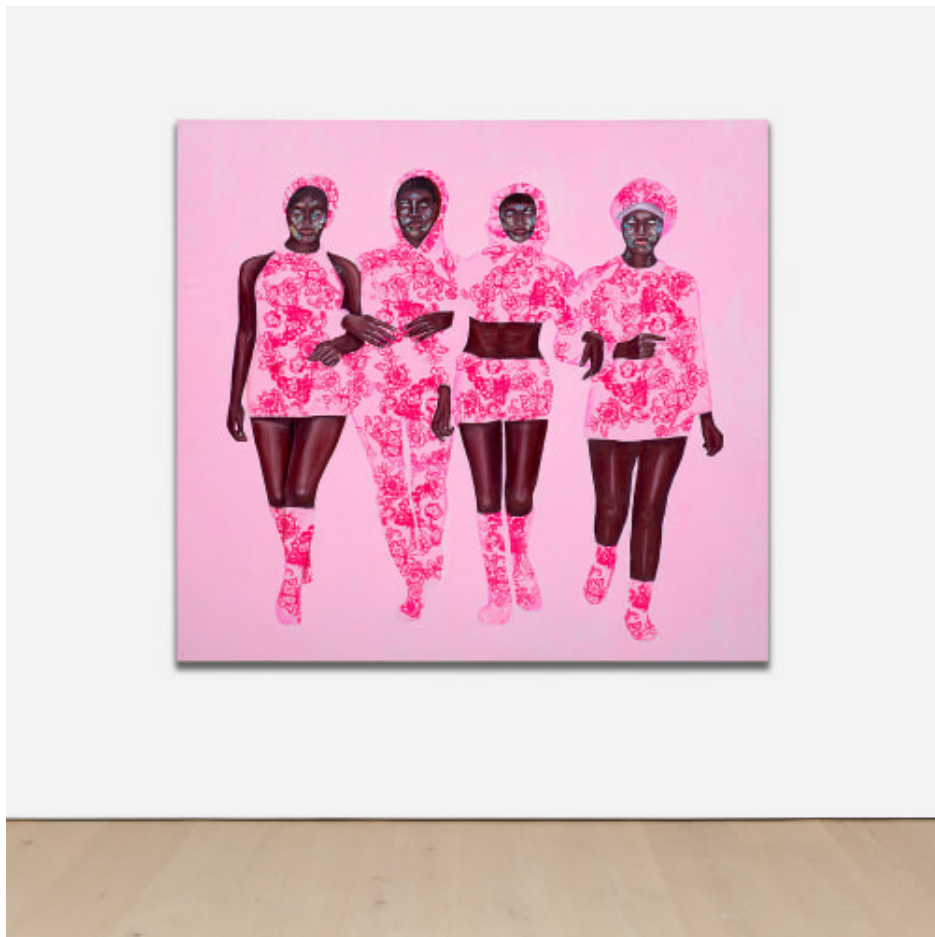
Video: <https://vimeo.com/240032342>

Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



324

Emmanuel Taku

Sisters in Pink

signed and dated "Taku 2021" on the reverse
acrylic and paper collage on canvas
71 1/2 x 78 1/4 in. (181.6 x 198.8 cm)
Executed in 2021.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Private Collection, Los Angeles (acquired directly from the artist)

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

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325

Milo Matthieu

Blue Monday

signed, signed with the artist's monogram, titled and dated "BLUE MONDAY 2021 Milo Matthieu NY, NY" on the reverse

oil and mixed media on canvas

60 x 48 in. (152.4 x 121.9 cm)

Executed in 2021.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



325

Milo Matthieu

Provenance

Kravets Wehby Gallery, New York

Private Collection

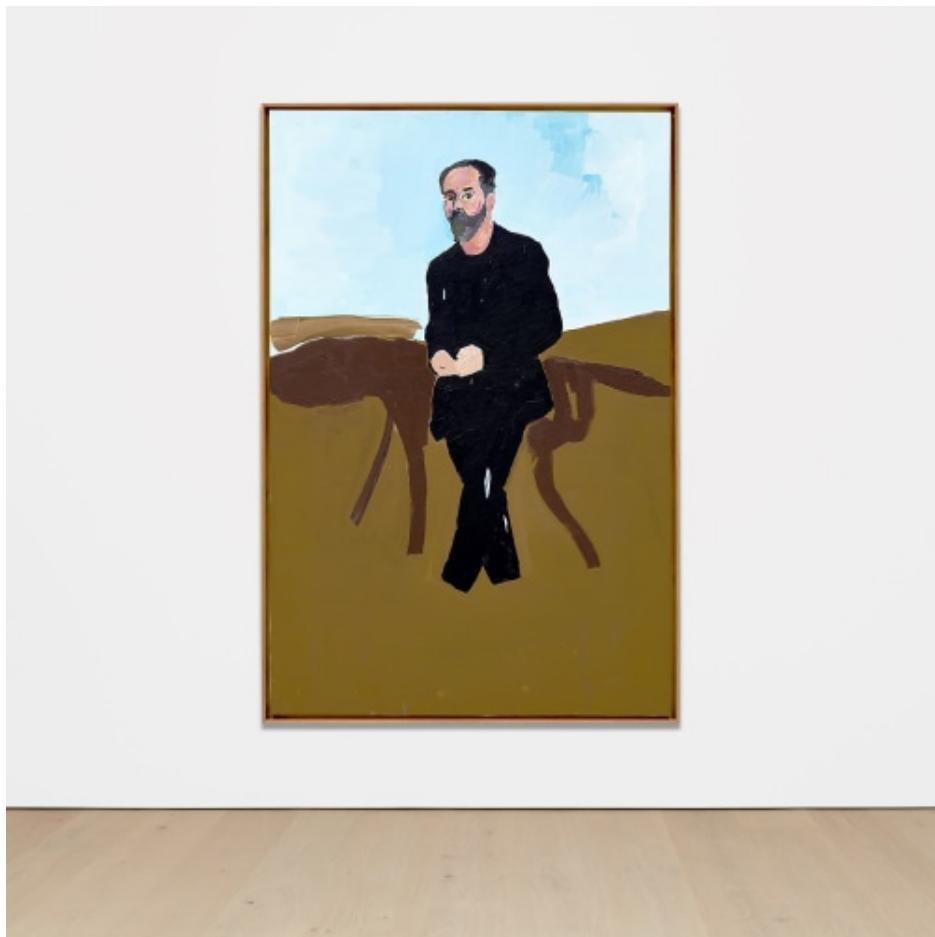
Acquired from the above by the present owner

Exhibited

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

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



326

Henry Taylor

Walking through muddy water bruce sedura?

acrylic on canvas

72 x 47 3/4 in. (182.9 x 121.3 cm)

Painted in 2015.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



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

—Henry Taylor

Provenance

Blum & Poe, Los Angeles

Acquired from the above by the present owner

Exhibited

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



327

Lynette Yiadom-Boakye

Casework

signed with the artist's initials, titled and dated "LYB
2011 Casework" on the reverse

oil on canvas

17 7/8 x 16 in. (45.4 x 40.6 cm)

Painted in 2011.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



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

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

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

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

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

Exhibited

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

Provenance

Jack Shainman Gallery, New York

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

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PROPERTY OF A NEW YORK COLLECTOR

328

Jonathan Lyndon Chase

Man in Tub

signed and dated "Jonathan L. Chase 2015" on the stretcher

acrylic, marker and glitter on cotton

18 x 24 in. (45.7 x 61 cm)

Executed in 2015.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Jonathan Lyndon Chase

Provenance

Lord Ludd, Philadelphia

Private Collection

Acquired from the above by the present owner

Exhibited

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

Literature

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

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

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

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329

Christina Forrer

Woman with Dress

wool, cotton, linen and silk
66 1/2 x 48 1/4 in. (168.9 x 122.6 cm)
Executed in 2016.

Estimate
\$25,000 — 35,000

[Go to Lot](#)



Provenance

Grice Bench, Los Angeles

Acquired from the above by the present owner

Exhibited

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

Literature

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

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330

Soimadou Ali Ibrahim

Relax and take notes

signed, titled and dated ""Relax and take notes" Dec.

2020 Soimadou Ibrahim" on the reverse

acrylic on canvas

70 7/8 x 47 3/8 in. (180 x 120.3 cm)

Painted in 2020.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



330

Soimadou Ali Ibrahim

Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

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331

Farley Aguilar

The Rocking Chair

signed with the artist's initials and dated "F.A. 17"
lower right; variously inscribed along the overlap
oil on canvas

74 1/2 x 96 in. (189.2 x 243.8 cm)

Painted in 2017.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



331

Farley Aguilar

Provenance

Lyles & King, New York

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

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332

Aboudia

don't fix it if it's not broken.

acrylic, oil pastel and paper collage on canvas

46 1/8 x 65 3/4 in. (117.2 x 167 cm)

Executed circa 2014.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



332

Aboudia

Provenance

Acquired directly from the artist by the present owner



333

John Madu

Lovers in Protest

signed and dated "John Madu 2020" lower center

acrylic and ink on canvas

59 x 47 in. (149.9 x 119.4 cm)

Executed in 2020.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



333

John Madu

Provenance

Acquired directly from the artist by the present owner

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334

Jeff Sonhouse

Untitled (Brown Face & White Mask)

signed and dated "Jeff Sonhouse 2001" on the reverse

oil and matches on canvas

24 x 21 1/4 in. (61 x 54 cm)

Executed in 2001.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



334

Jeff Sonhouse

Provenance

Acquired directly from the artist by the present owner



335

Florine Démosthène

...But I Have To

signed and dated "M. Florine Démosthène 2019 on the reverse of the right sheet

paper collage, ink, mylar and glitter on paper, diptych overall 44 x 60 in. (111.8 x 152.4 cm)

Executed in 2019.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Florine Démosthène

Provenance

Mariane Ibrahim, Chicago

Acquired from the above by the present owner

Exhibited

Chicago, Mariane Ibrahim, *Florine Démosthène: Between Possibility and Actuality*, November

2-December 21, 2019

20th Century & Contemporary Art Day Sale - Afternoon Session

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336

Firelei Báez

Untitled

signed and signed with the artist's monogram "Firelei Báez" on a label affixed to the reverse

ink and gouache on paper

44 5/8 x 73 5/8 in. (113.3 x 187 cm)

Executed in 2013.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



336

Firelei Báez

Provenance

Morgan Lehman Gallery, New York

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

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337

Julie Mehretu

Untitled

signed and dated "Julie Mehretu 2005" on the reverse
colored pencil, graphite and ink on paper
26 x 40 in. (66 x 101.6 cm)
Executed in 2005.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



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



Detail of the present lot

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

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

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

civilization.

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



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

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

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

Collector’s Digest

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

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

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

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

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

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

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

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

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

Provenance

Courtesy of the Artist

BOMB Magazine Benefit Auction, 2005

Acquired at the above sale by the present owner

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SURFING USA: A SELECTION OF WORKS BY
RAYMOND PETTIBON

338

Raymond Pettibon

No Title (When I went)

signed and dated "Raymond Pettibon 2001" on the reverse

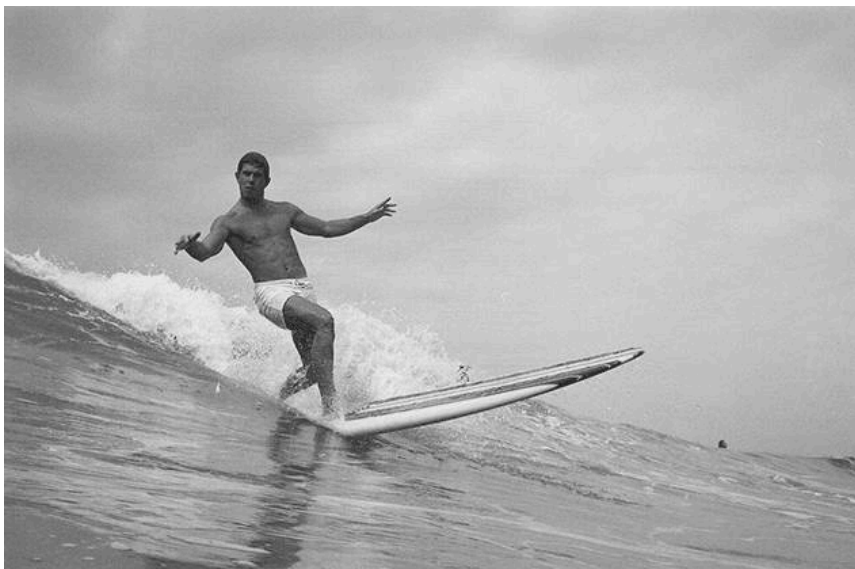
pen and ink on paper
22 1/2 x 30 in. (57.2 x 76.2 cm)
Executed in 2001.

Estimate
\$300,000 — 400,000

[Go to Lot](#)



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



Leroy Grannis

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

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

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

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

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

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

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

Provenance

Regen Projects, Los Angeles

Acquired from the above by the present owner

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SURFING USA: A SELECTION OF WORKS BY
RAYMOND PETTIBON

339

Raymond Pettibon

Untitled (The view from beyond the breakers)

signed "Raymond Pettibon" on the reverse
oil on canvas

24 x 30 in. (61 x 76.2 cm)

Painted in 1988-1994.

Estimate

\$300,000 — 400,000

[Go to Lot](#)



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



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

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

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

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

Provenance

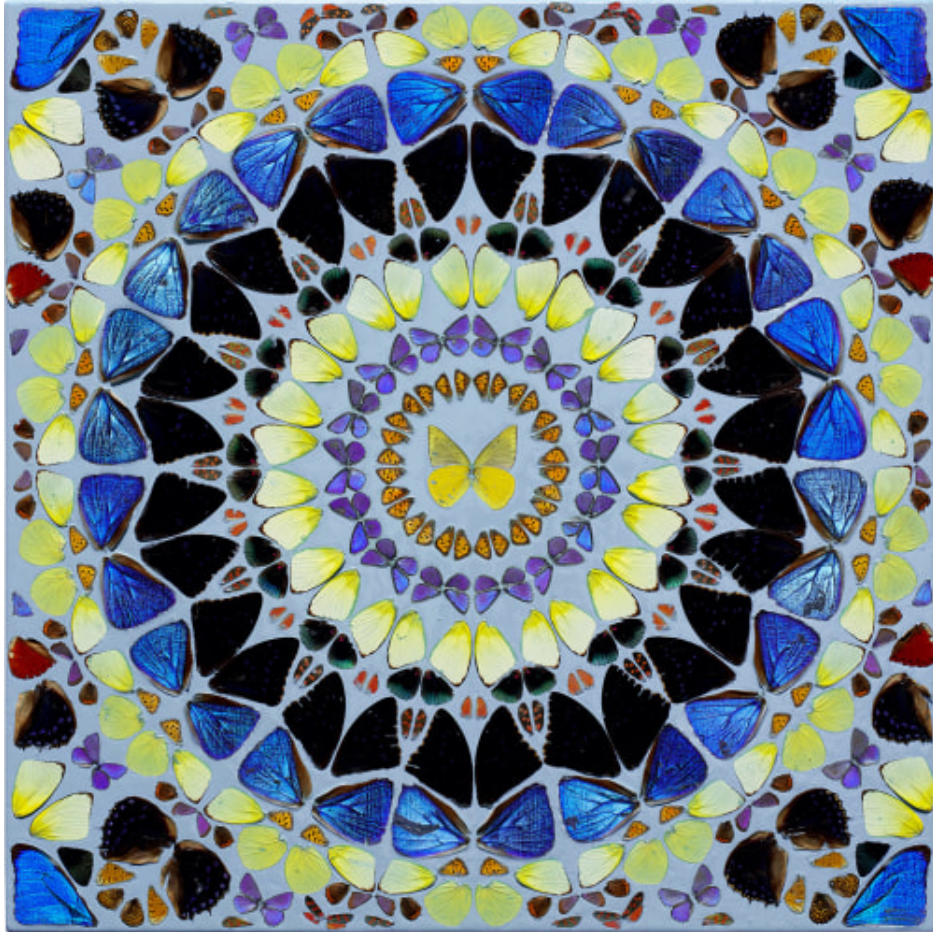
Private Collection, Europe

Phillips de Pury & Company, London, February 16, 2012, lot 27

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

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SOLD TO BENEFIT ONE DROP FOUNDATION

340 ∞

Damien Hirst

Psalm 69: Salvum me fac.

signed, titled and dated "'PSALM 69 Salvum me Fac'
Damien Hirst 2008" on the reverse
butterflies and household gloss on canvas
18 x 18 in. (45.7 x 45.7 cm)
Executed in 2008.

Estimate
\$80,000 — 120,000

[Go to Lot](#)



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

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

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

Provenance

Courtesy of White Cube, London and Hong Kong
Phillips, New York, Art for One Drop, September 21, 2018, lot 30
Acquired at the above sale by the present owner

Exhibited

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

Literature

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

20th Century & Contemporary Art Day Sale - Afternoon Session

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SOLD TO BENEFIT ONE DROP FOUNDATION

341 ∞

Lorna Simpson

Three Part Soul

(i, ii) titled "3 PART SOUL" on the reverse
(iii) signed, titled and dated "3 PART SOUL Lorna Simpson 2016" on the reverse

ink and screenprint on claybord, in 3 parts

each part 24 x 36 in. (61 x 91.4 cm)

overall 72 x 36 in. (182.9 x 91.4 cm)

Executed in 2016.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



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

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

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

Provenance

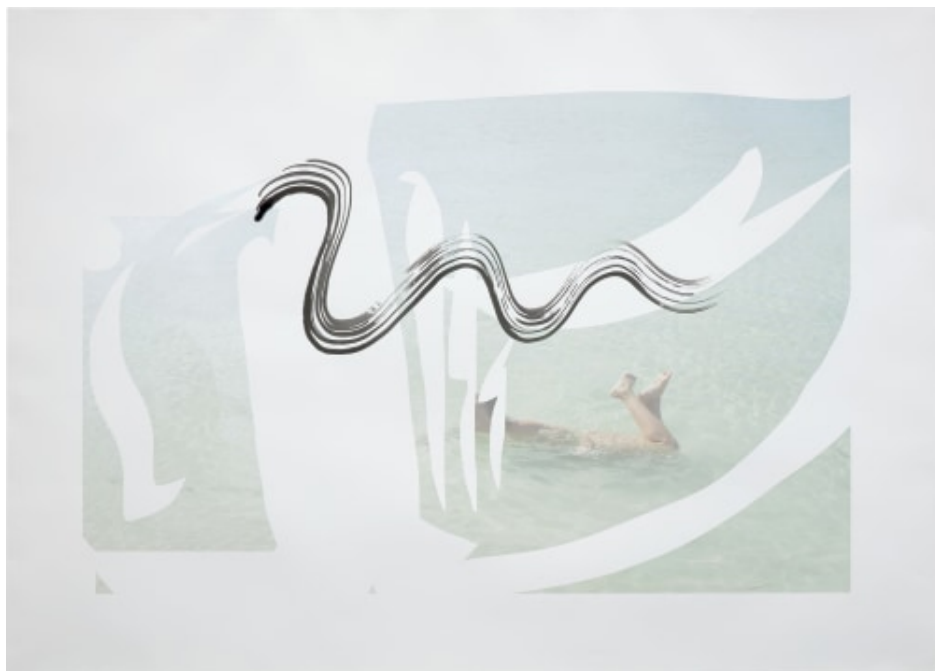
Courtesy of the Artist and Hauser & Wirth
Phillips, New York, Art for One Drop, September 21, 2018, lot 16
Acquired at the above sale by the present owner

Exhibited

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

20th Century & Contemporary Art Day Sale - Afternoon Session

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SOLD TO BENEFIT ONE DROP FOUNDATION

342

Camille Henrot

Untitled (Tropics of Love series)

signed with the artist's initials "CH" lower right

Chinese ink on inkjet print

49 x 69 in. (124.5 x 175.3 cm)

Executed in 2015.

Estimate

\$18,000 — 22,000

[Go to Lot](#)



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

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Provenance

Courtesy of the Artist and Galerie Kamel Mennour, Paris
Phillips, New York, Art for One Drop, September 21, 2018, lot 3
Acquired at the above sale by the present owner



343

Josh Smith

Turtle

signed, inscribed and dated "JOSH SMITH 2019

JSP19130" on the reverse

oil on panel

48 x 36 in. (121.9 x 91.4 cm)

Painted in 2019.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



343

Josh Smith

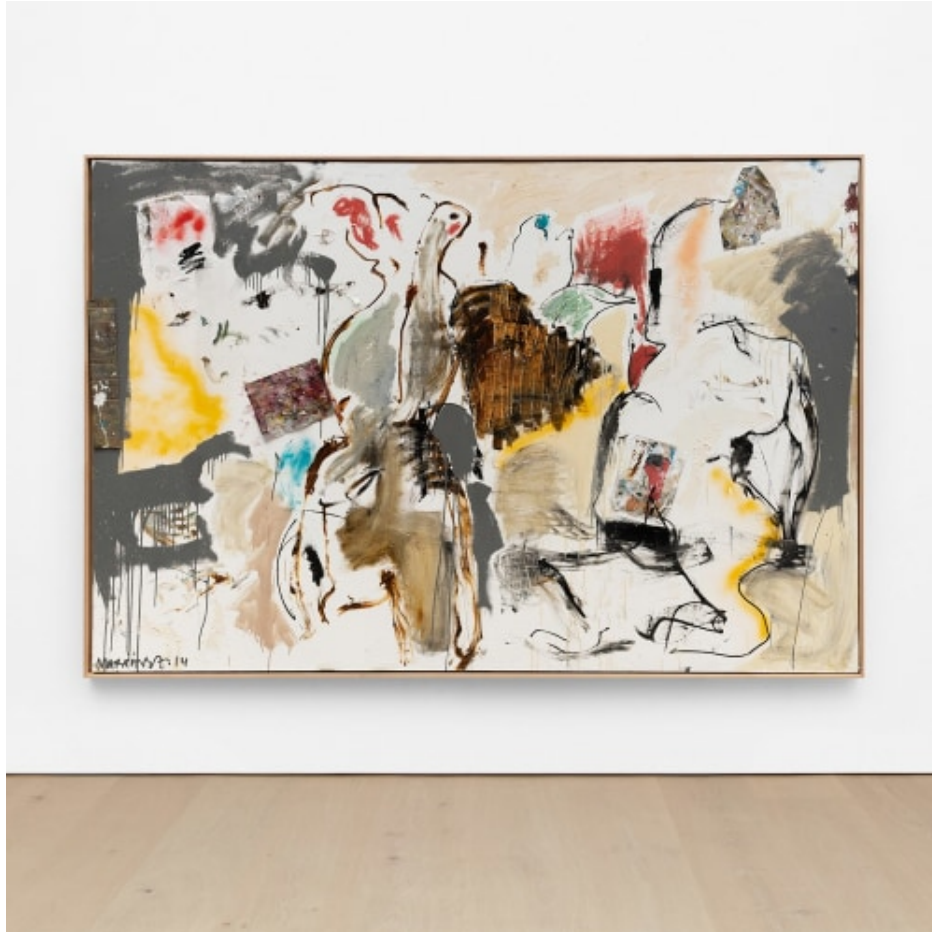
Provenance

David Zwirner, New York

Acquired from the above by the present owner

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344

Eddie Martinez

Nomader

signed and dated "MARTINEZ 14" lower left
oil, enamel, spray paint and collaged computer paper
on canvas

72 x 108 in. (182.9 x 274.3 cm)

Executed in 2014.

Estimate

\$120,000 — 180,000

[Go to Lot](#)



344

Eddie Martinez

Provenance

Kohn Gallery, Los Angeles

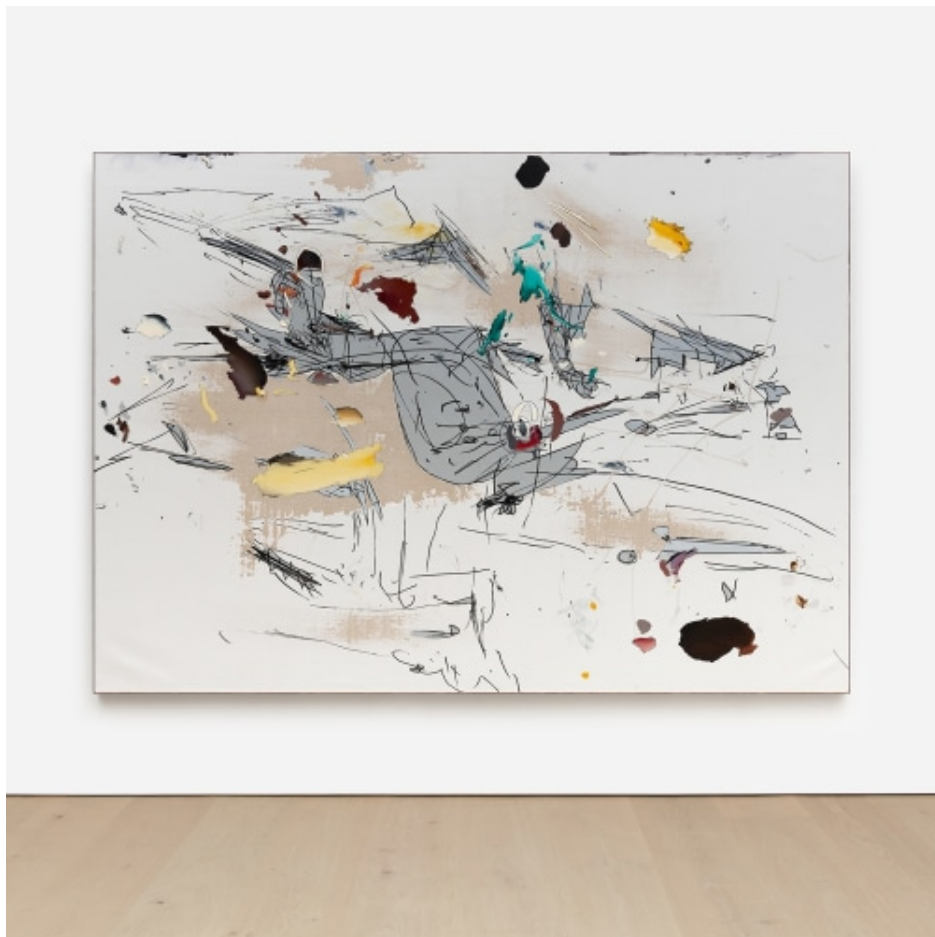
Acquired from the above by the present owner

Exhibited

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

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345

Secundino Hernández

Untitled

signed with the artist's signature and dated "SH, 14" on the reverse

gouache, acrylic, oil and alkyd on canvas

79 1/2 x 110 5/8 in. (201.9 x 281 cm)

Executed in 2014.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



345

Secundino Hernández

Provenance

Victoria Miro, London

Acquired from the above by the present owner

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346

Julian Schnabel

DES + Gina

signed with the artist's initials and dated "J.S '94" on the reverse

oil on canvas

84 1/4 x 60 1/4 in. (214 x 153 cm)

Painted in 1994.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



Provenance

Galerie Bruno Bischofberger, Zurich

Private Collection (acquired from the above)

Sotheby's, New York, November 18, 1998, lot 178A

Private Collection, Milan (acquired at the above sale)

Phillips, London, June 26, 2018, lot 208

Acquired at the above sale by the present owner

Exhibited

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

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PROPERTY FROM THE COLLECTION OF DENNIS
HOPPER

347

Julian Schnabel

Hopper

oil, epoxy and resin on tarpaulin
95 x 72 in. (241.3 x 182.9 cm)
Executed in 1991.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



Provenance

Dennis Hopper (acquired directly from the artist)
Thence by descent to the present owner

Exhibited

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



348 ♦♦

George Condo

Smiling Young Woman

signed and dated "Condo 08" upper left; signed and dated "Condo 08" on the reverse

oil on canvas

39 7/8 x 36 in. (101.3 x 91.4 cm)

Painted in 2008.

Estimate

\$450,000 — 650,000

[Go to Lot](#)



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

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

High Drama

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



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

History Portraits, Redefined

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

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

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

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

² Massimiliano Gioni, *ibid.*

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

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

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

Provenance

Luhring Augustine, New York

Private Collection

Phillips, London, February 13, 2015, lot 149

Skarstedt, New York (acquired at the above sale)

Acquired from the above by the present owner

Exhibited

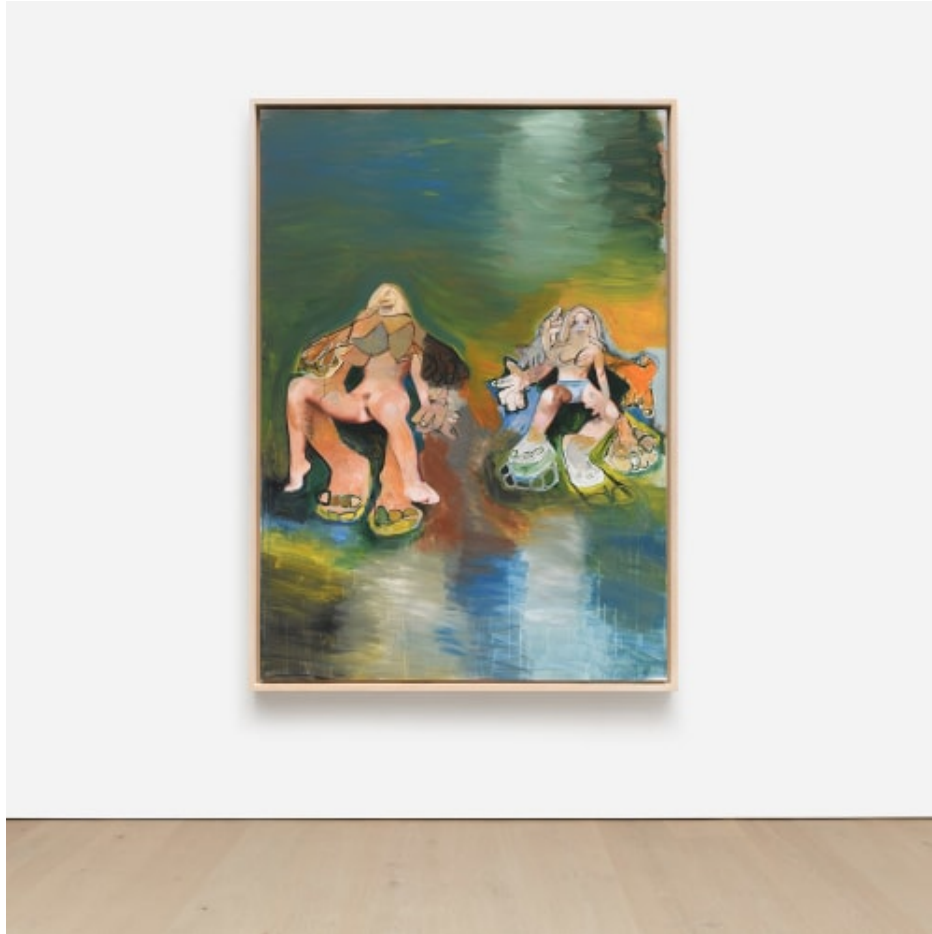
New York, Friedman Benda, *Comfort*, January 9–February 15, 2020

Literature

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

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349

Richard Prince

Untitled (de Kooning)

signed and dated "R. Prince 2006" on the reverse

acrylic and inkjet on canvas

73 x 52 in. (185.4 x 132.1 cm)

Executed in 2006.

Estimate

\$350,000 — 450,000

[Go to Lot](#)



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

Provenance

Barbara Gladstone Gallery, New York

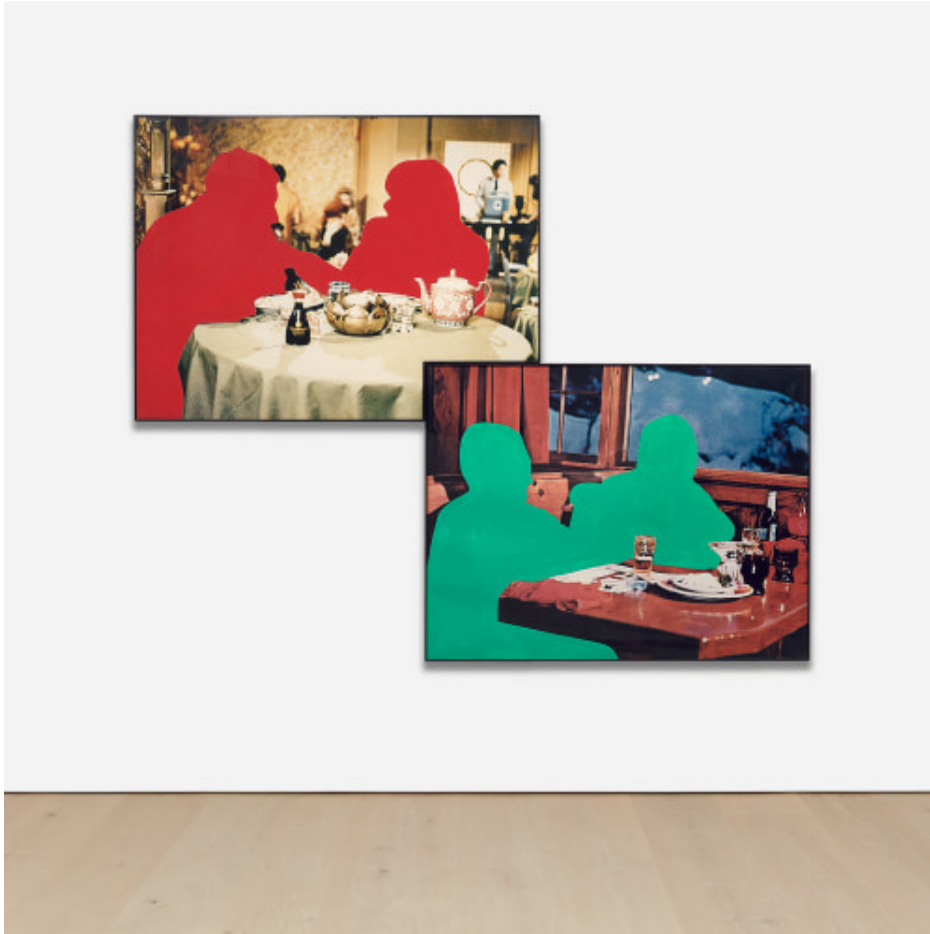
Douglas S. Cramer Collection (acquired from the above)

Christie's, New York, November 14, 2012, lot 51

Acquired at the above sale by the present owner

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PROPERTY OF AN IMPORTANT NEW YORK ESTATE

350

John Baldessari

Two Figures (Red) and Two Figures (Green) in Different Environments (Food)

color photograph with acrylic and vinyl, in artist's frame, in 2 parts

upper 43 3/8 x 64 1/4 in. (110.2 x 163.2 cm)

lower 47 1/4 x 61 1/4 in. (120 x 155.6 cm)

installation dimensions 85 3/4 x 106 3/4 in. (217.8 x 271.1 cm)

Executed in 1990.

Estimate

\$300,000 — 500,000

[Go to Lot](#)



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

Provenance

Sonnabend Gallery, New York

Acquired from the above by the present owner

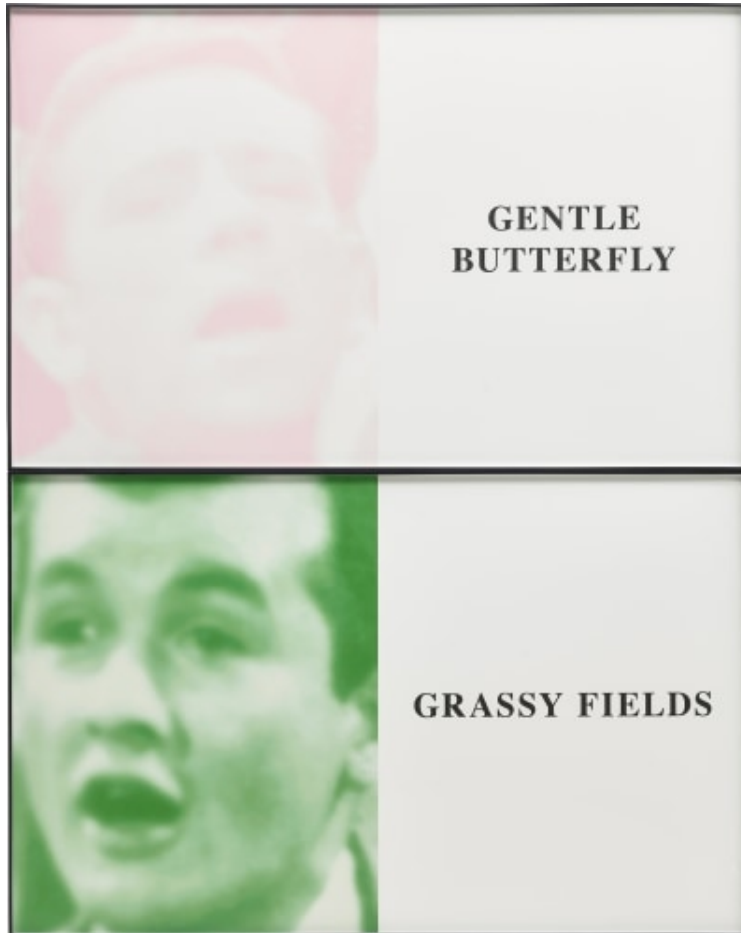
Exhibited

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

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

Literature

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



351

John Baldessari

Prima Facie (Fifth State): Gentle Butterfly/Grassy Fields

inkjet print mounted to board, in artist's frame, in 2 parts
each 30 x 48 in. (76.2 x 121.9 cm)
installation dimensions 60 x 48 in. (152.4 x 121.9 cm)
Executed in 2006.

Estimate
\$30,000 — 50,000

[Go to Lot](#)



Provenance

Sprüth Magers Gallery, Cologne

Private Collection, Belgium

Sotheby's, London, November 20, 2018, lot 13

Acquired at the above sale by the present owner

Exhibited

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

Literature

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

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352

Cindy Sherman

Untitled #462

signed, numbered and dated "Cindy Sherman 6/6
2007/8" on a label affixed to the reverse of the
backing board

chromogenic color print

print 62 3/8 x 70 in. (158.4 x 177.8 cm)

frame 63 1/2 x 71 1/4 in. (161.3 x 181 cm)

Executed in 2007–2008, this work is number 6 from an
edition of 6 plus 1 artist's proof.

Estimate

\$180,000 — 250,000

[Go to Lot](#)



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

Provenance

Metro Pictures, New York

Acquired from the above by the present owner in August 2009

Exhibited

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

(another example exhibited)

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

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

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

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

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

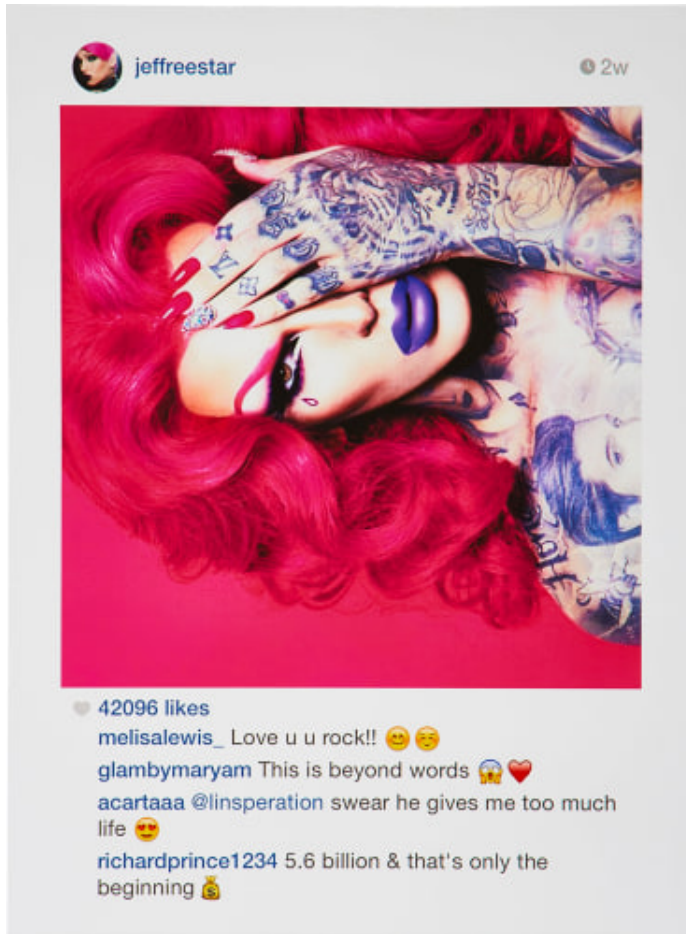
Literature

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

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

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353

Richard Prince

Untitled (portrait)

signed and dated "Richard Prince 2014" and stamped by the studio on the overlap

inkjet on canvas

65 3/4 x 48 3/4 in. (167 x 123.8 cm)

Executed in 2014.

Estimate

\$60,000 — 80,000

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353

Richard Prince

Provenance

Gagosian Gallery, New York

Acquired from the above by the present owner

Exhibited

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

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354

Alex Israel

Untitled (Flat)

signed and dated "Alex Israel '11" and stamped "MADE AT WARNER BROS STUDIOS BURBANK, CA." on the reverse

acrylic on stucco, wood and aluminum frame

78 x 48 in. (198.1 x 121.9 cm)

Executed in 2011.

Estimate

\$90,000 — 120,000

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354

Alex Israel

Provenance

Private Collection

Peres Projects, Berlin

Acquired from the above by the present owner

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355

Peter Halley

Reign

signed and dated "Peter Halley 2013" on the reverse
acrylic, fluorescent acrylic and Roll-a-Tex on two
adjoined canvases

53 x 52 in. (134.6 x 132.1 cm)

Executed in 2013.

Estimate

\$70,000 — 100,000

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355

Peter Halley

Provenance

Galerie Forsblom, Helsinki

Private Collection, New York

Acquired from the above by the present owner

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356

Günther Förg

Untitled

signed and dated "Förg 90" on the reverse

acrylic on canvas

104 1/2 x 69 in. (265.4 x 175.3 cm)

Painted in 1990, this work is recorded in the archive of Günther Förg as no. WVF.90.B.0312.

We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



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

Provenance

Estate Günther Förg, Suisse

Hauser & Wirth, New York

Acquired from the above by the present owner in February 2019

Exhibited

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

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PROPERTY FROM A DISTINGUISHED CURATOR'S
COLLECTION

357

Lynda Benglis

Baton Rouge T.T.L.

signed, titled and dated "L Benglis 9394 "Baton
Rouge" (TTL)" on the reverse
purified pigmented beeswax and Damar resin on wood
and plaster

42 1/2 x 4 1/2 in. (108 x 11.4 cm)

Executed in 1993-1994.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Provenance

Private Collection (acquired directly from the artist in 1995)

Acquired from the above by the present owner in December 2014

Exhibited

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

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

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358

Roni Horn

Key and Cue, No. 983 IDEALS ARE THE FAIRY OIL

stamped with the partial title "983" on the underside
solid aluminum and plastic with hand-sanded finish
49 1/4 x 2 x 2 in. (125.1 x 5.1 x 5.1 cm)

Executed in 1994, 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

\$40,000 — 60,000

[Go to Lot](#)



358

Roni Horn

Provenance

Acquired directly from the artist by the present owner



359

Adriana Varejão

Monocromo Celadon Redondo

signed, titled and dated "Monocromo Celadon Redondo 2015 A. Varejão." on the reverse

oil and plaster on canvas
diameter 39 3/8 in. (100 cm)

Executed in 2015.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



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

Provenance

Lehmann Maupin, Hong Kong

Acquired from the above by the present owner

Exhibited

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

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PROPERTY FROM THE COLLECTION OF BLAKE
BYRNE, LOS ANGELES

360

Sherrie Levine

Une Pipe: 1

cast bronze

2 1/2 x 5 1/4 x 1 1/2 in. (6.4 x 13.3 x 3.8 cm)

Executed in 2001, this work is number 1 from an
edition of 12.

Another example from this edition is housed in the
permanent collection of the Los Angeles County
Museum of Art.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Margo Leavin Gallery, Los Angeles

Acquired from the above by the present owner in March 2001

Exhibited

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

(another example exhibited)

Los Angeles County Museum of Art, *Magritte and Contemporary Art: The Treachery of Images*,

November 19, 2006–March 4, 2007, p. 183 (another example exhibited and illustrated)

Durham, Nasher Museum of Art, Duke University; Columbus, The Ohio State University Urban Arts

Space; New York, Miriam and Ira D. Wallach Art Gallery, Columbia University; Portland, Ronna and

Eric Hoffman Gallery of Contemporary Art, Lewis & Clark College, *Open This End: Contemporary*

Art from the Collection of Blake Byrne, February 19, 2015–December 11, 2016, pl. 9, pp. 19, 116

(illustrated, p. 19)

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PROPERTY OF A NEW YORK COLLECTOR

361

Sarah Lucas

News of the World

shoes, straw hat, cigarettes and concrete

hat 7 1/2 x 16 1/2 x 16 1/2 in. (19.1 x 41.9 x 41.9 cm)

each shoe 8 x 12 x 4 in. (20.3 x 30.5 x 10.2 cm)

concrete 4 x 8 1/4 x 8 1/2 in. (10.2 x 21 x 21.6 cm)

Executed in 2006.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



Provenance

Sadie Coles HQ, London

Acquired from the above by the present owner

Exhibited

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

Literature

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

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362

Damien Hirst

Loperamide

household gloss on canvas

63 x 45 in. (160 x 114.3 cm)

Executed in 2005.

Estimate

\$350,000 — 450,000

[Go to Lot](#)



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

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

Hirst's Endless Series

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



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

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

Fusing Art and Science

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

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

An Infinite Harmony of Color

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

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

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

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

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

Provenance

White Cube, London

Acquired from the above by the present owner

Literature

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



363

Damien Hirst

Beautiful Fantastical Woweasers You're Just Swell
Painting

signed and dated "2007 Damien Hirst" and stamped
by the studio on the reverse; further signed and dated
"2007 Damien Hirst" and stamped by the studio on the
stretcher

household gloss on canvas

diameter 48 in. (121.9 cm)

Executed in 2007.

Estimate

\$180,000 — 250,000

[Go to Lot](#)



363

Damien Hirst

Provenance

Gagosian Gallery, New York

Acquired from the above by the present owner in 2007

20th Century & Contemporary Art Day Sale - Afternoon Session

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364

Tony Cragg

Runner

stamped with the artist's signature "Anthony Cragg"
and the Schmake Düsseldorf foundry mark to the
lower edge

bronze

61 3/8 x 45 1/4 x 31 1/2 in. (155.9 x 114.9 x 80 cm)

Executed in 2011, this work is unique.

Estimate

\$300,000 — 400,000

[Go to Lot](#)



Provenance

Galerie Thaddaeus Ropac, Salzburg

Acquired from the above by the present owner

Literature

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

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PROPERTY FROM A PROMINENT PRIVATE
COLLECTION

365

Tony Cragg

Two Moods

stamped with the artist's initials, number, date and the
Kayser & Klippel, Düsseldorf foundry mark "2002 T.C.
5/6" lower edge

bronze

25 x 14 x 13 1/2 in. (63.5 x 35.6 x 34.3 cm)

Executed in 2002, this work is number 5 from an
edition of 6.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



Provenance

Marian Goodman Gallery, New York

Carl Solway Gallery, Cincinnati

Acquired from the above by the present owner in July 2006

Exhibited

London, Royal Academy of Arts, *The 234th Summer Exhibition 2002*, June 11–August 19, 2002, p.

154 (another example illustrated)

Cora Faßbender, ed., *Volume IV: Anthony Cragg Sculpture 2001–2017*, Cologne, 2019, pp. 126–127,

561 (another example illustrated, pp. 126–127)

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366

Takashi Murakami

To be titled (EN-SO Flowers & Skulls Blue)

signed and dated "TAKASHI 2015" on the overlap
acrylic on canvas

39 3/8 x 39 3/8 in. (100 x 100 cm)

Painted in 2015.

Estimate

\$150,000 — 250,000

[Go to Lot](#)



366

Takashi Murakami

Provenance

Gagosian Gallery, London

Acquired from the above by the present owner



367

Hebru Brantley

Skeptic (A Break from the Blues of Bad News)

signed, titled and dated "SKEPTIC (A BREAK FROM THE BLUES OF BAD NEWS ©) 2019-2020 Hebru Brantley HEBRU BRANTLEY" on the reverse
acrylic, ink and spray paint on canvas
42 x 44 in. (106.7 x 111.8 cm)
Executed in 2019-2020.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



Hebru Brantley

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

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

Provenance

Acquired directly from the artist by the present owner

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PROPERTY FROM A NOTABLE PRIVATE COLLECTION

368

Isshaq Ismail

Self 20

incised with the artist's signature "Isshaq" lower left;
signed and titled "Isshaq Ismail "Self 20" Isshaq" on
the reverse

acrylic on canvas

59 x 50 in. (149.9 x 127 cm)

Painted in 2020.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



368

Isshaq Ismail

Provenance

Acquired directly from the artist by the present owner

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369

Cy Gavin

Untitled

acrylic, ink and chalk on denim
57 1/2 x 105 in. (146.1 x 266.7 cm)
Executed in 2016.

Estimate
\$50,000 — 70,000

[Go to Lot](#)



369

Cy Gavin

Provenance

Sargent's Daughters, New York

Acquired from the above by the present owner

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PROPERTY OF A NEW YORK COLLECTOR

370

SoiL Thornton

Covered Faux Self Portrait

signed, titled and dated "'COVERED FAUX SELF PORTRAIT" 2013 Torey Thornton" on the reverse
acrylic, spray paint, glue, oil pastel, chalk pastel and
collage on panel

64 x 58 in. (162.6 x 147.3 cm)

Executed in 2013.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



370

SoiL Thornton

Provenance

OHWOW Gallery, Los Angeles

Acquired from the above by the present owner

Exhibited

Los Angeles, OHWOW Gallery, *Torey Thornton: Some Narrow Sleeping*, September 6–October 18, 2014

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371

Rashid Johnson

When Spring Comes Again

signed "Rashid Johnson" on the reverse
black soap, wax and spray enamel on branded red
flooring, in artist's frame
71 7/8 x 47 7/8 in. (182.6 x 121.6 cm)
Executed in 2012.

Estimate

\$80,000 — 120,000

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371

Rashid Johnson

Provenance

Massimo De Carlo, Milan

Acquired from the above by the present owner in July 2012

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PROPERTY OF A NEW YORK COLLECTOR

372

Adam Pendleton

Untitled (A Victim of American Democracy)

silkscreen ink and spray paint on canvas

96 x 69 in. (243.8 x 175.3 cm)

Executed in 2018.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



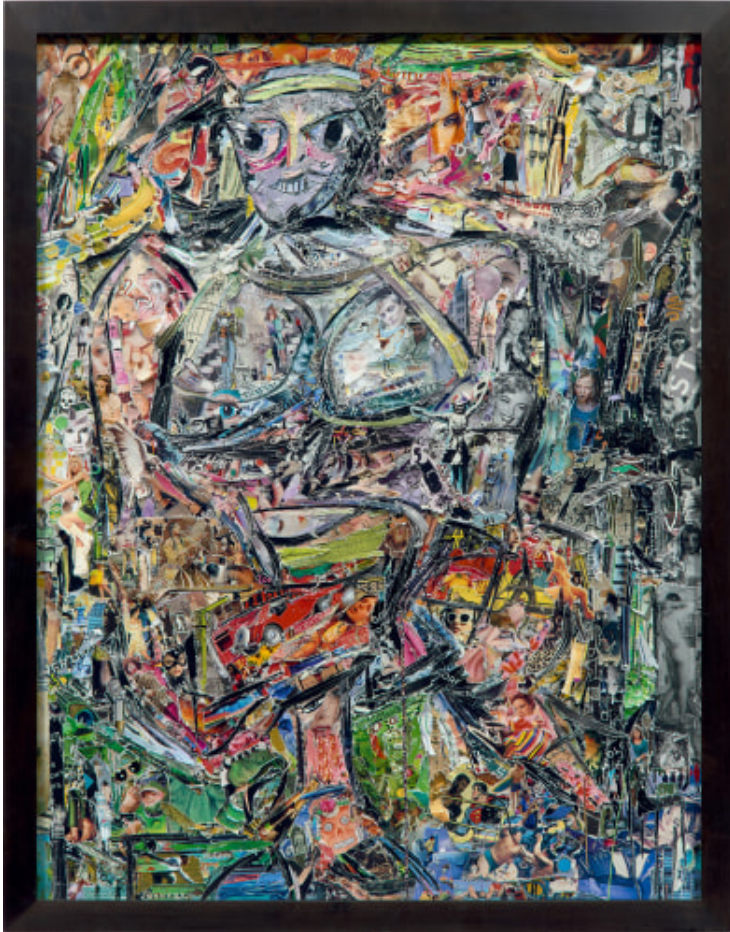
Provenance

Pace Gallery, London

Acquired from the above by the present owner in October 2018

Exhibited

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



373

Vik Muniz

Woman I, after De Kooning from the series Pictures of Magazines 2

signed and dated "Vik Muniz 2013" on a label affixed to the reverse

chromogenic print

52 x 40 in. (132.1 x 101.6 cm)

Executed in 2013, this work is number 3 from an edition of 6 plus 4 artist's proofs.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



Provenance

Sikkema Jenkins & Co., New York

Acquired from the above by the present owner

Literature

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

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374

Beau Dunn

Six Works: (i-vi) Glam Barbie [#1-6]

each signed and numbered "Beau Dunn AP1" on the reverse

chromogenic print and Swarovski crystals on panel, in 6 parts

each 25 1/4 x 25 1/4 in. (64.1 x 64.1 cm)

Conceived in 2017 and executed in 2021, each work is artist proof number 1 from an edition of 4 plus 2 artist's proofs and is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



374

Beau Dunn

Provenance

Acquired directly from the artist by the present owner

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375

Mickalene Thomas

Kalena

signed, titled, numbered and dated "17/20 "Kalena"
M. Thomas 2010" lower edge of the sheet
archival inkjet print paper collage with hand painted
applications on paper
image 10 x 12 in. (25.4 x 30.5 cm)
sheet 13 1/2 x 15 1/4 in. (34.3 x 38.7 cm)
Executed in 2010, this work is number 17 from an
edition of 20.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

The Laundromat Project, New York

Acquired from the above by the present owner

Literature

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

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376

LOT OFFERED WITH NO RESERVE

Guerrilla Girls

Do Women Have to Be Naked To Get Into the Met. Museum?

screenprint on paper

11 x 27 7/8 in. (27.9 x 70.8 cm)

Executed in 1989, this work is from an unnumbered edition.

Other examples from this edition are housed in the permanent collections of The Metropolitan Museum of Art, New York, the National Gallery of Art, Washington, D.C. and Tate, London.

Estimate

\$3,000 — 5,000 •

[Go to Lot](#)



Guerrilla Girls

Provenance

Anonymous Guerrilla Girl, New York

Chisholm Larsson Gallery, New York

Acquired from the above by the present owner

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377

Louise Lawler

A.C.A.D.E.M.Y.

signed, numbered and dated "Louise A. Lawler 4/5
1987" on a label affixed to the reverse

Cibachrome print
29 x 39 1/2 in. (73.7 x 100.3 cm)

Executed in 1987, this work is number 4 from an
edition of 5.

Estimate

\$18,000 — 22,000

[Go to Lot](#)



Provenance

Metro Pictures, New York

Acquired from the above by the present owner

Exhibited

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

Literature

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



378

Richard Prince

Untitled (Publicity)

signed, inscribed and dated "JERRY LEWIS real CURT [sic] COBAIN real JENNIFER-LOVE HEWITT real ROBERT DENIRO ROBERT DENIRO PLANET OF THE APES Richard Prince 1999" on the reverse of the backing board
ink on six publicity photographs, in artist's frame
each photograph 10 x 8 in. (25.4 x 20.3 cm)
artist's frame 41 x 33 in. (104.1 x 83.8 cm)
Executed in 1999, this work is unique.

Estimate
\$20,000 — 30,000

[Go to Lot](#)



Provenance

Jablonka Galerie, Cologne

Barbara Gladstone Gallery, New York

Tony Shafrazi Gallery, New York

Private Collection

Exhibited

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

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379

Anne Collier

January 1974/January 1981

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

chromogenic print

image 30 x 40 3/4 in. (76.2 x 103.5 cm)

sheet 32 1/2 x 43 1/4 in. (82.6 x 109.9 cm)

Executed in 2006, this work is number 3 an edition of 5 plus 2 artist's proofs.

Estimate

\$15,000 — 20,000

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379

Anne Collier

Provenance

Covi Mora, London

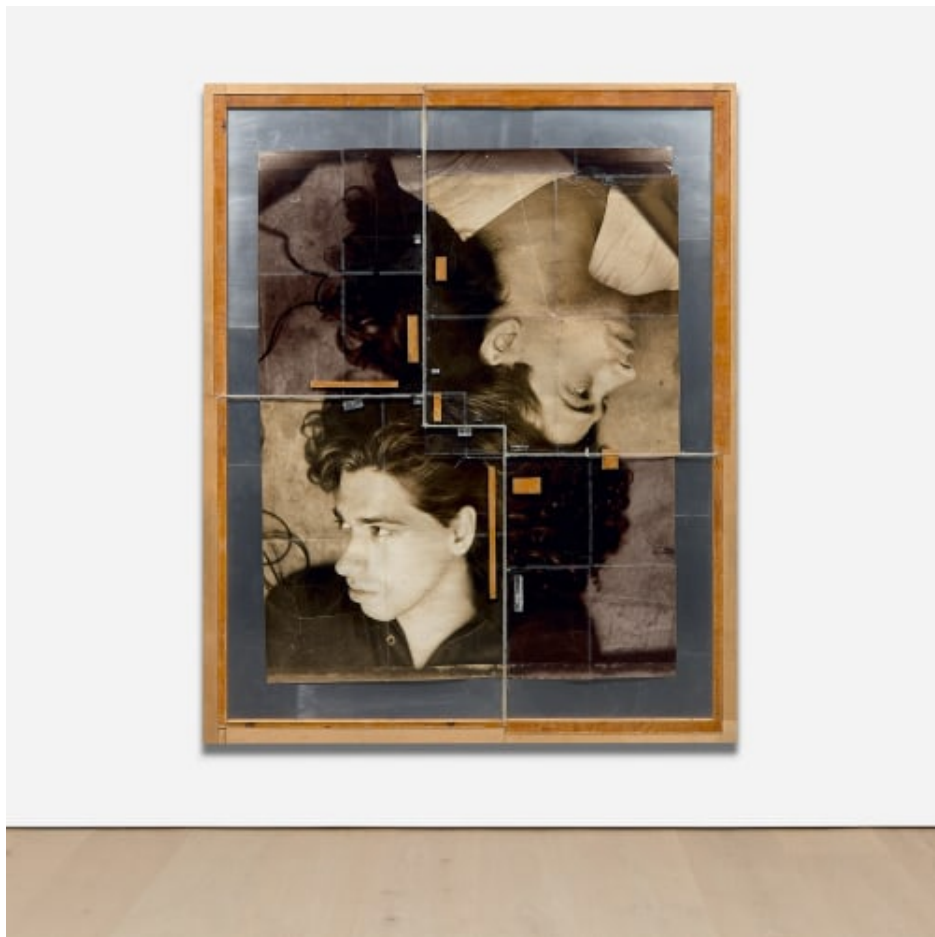
Acquired from the above by the present owner

Exhibited

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

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PROPERTY FROM A DISTINGUISHED MIDWESTERN
COLLECTION

380

Doug Starn and Mike Starn

Self-Portrait with Plexi and Wood

toned silver print, tape, metal, Plexiglas and wood
85 1/2 x 69 1/4 in. (217.2 x 175.9 cm)
Executed in 1987.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Private Collection

Exhibited

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

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381

Matthew Day Jackson

Body Pressure

Formica, copper with body imprint, found satellite images, Bruce Nauman's "Body Pressure" and wood, in 7 parts

installation dimensions 99 1/4 x 140 1/2 x 97 1/2 in.
(252.1 x 356.9 x 247.7 cm)

Executed in 2008.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Nicole Klagsbrun, New York

Hauser & Wirth, London

Private Collection, Europe

Acquired from the above by the present owner

Exhibited

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

Literature

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

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382

Shirin Neshat

Fervor Series (Crowd from Back, close up)

signed, partially titled, numbered and dated "Shirin Neshat "Fervor" series 2000 6/10" on the reverse
gelatin silver print

image 18 x 22 3/8 in. (45.7 x 56.8 cm)

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

Executed in 2000, this work is number 6 from an edition of 10 plus 2 artist's proofs.

Estimate

\$18,000 — 22,000

[Go to Lot](#)



382

Shirin Neshat

Provenance

Gladstone Gallery, New York

Acquired from the above by the present owner

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383

Florian Maier-Aichen

Untitled (cloud)

chromogenic print

48 1/2 x 67 1/2 in. (123.2 x 171.5 cm)

Executed in 2001, this work is artist's proof number 1 from an edition of 6 plus 2 artist's proofs.

Estimate

\$7,000 — 10,000

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Provenance

Blum & Poe, Los Angeles

Private Collection (acquired from the above)

Sotheby's, New York, May 13, 2010, lot 314

Acquired at the above sale by the present owner

Exhibited

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

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

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PROPERTY OF A NEW YORK COLLECTOR

384

Roe Ethridge

Rockaway (90th street)

signed "Roe Ethridge" on a label affixed to the reverse
of the backing board

chromogenic print

60 x 40 in. (152.4 x 101.6 cm)

Executed in 2008, this work is number 4 from an
edition of 5 plus 2 artist's proofs.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Andrew Kreps Gallery, New York

Acquired from the above by the present owner

Exhibited

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

Literature

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

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385

Jon Rafman

Topolobampo, Sinaloa, Mexico

archival pigment print

40 x 63 3/4 in. (101.6 x 161.9 cm)

Executed in 2012, this work is number 1 from an edition of 1 plus 1 artist's proof.

Estimate

\$10,000 — 15,000

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385

Jon Rafman

Provenance

Acquired directly from the artist by the present owner in 2012

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386

Daniel Arsham

Blue Gradient Backpack

paint on hydrostone

24 x 8 1/2 x 12 1/2 in. (61 x 21.6 x 31.8 cm)

Executed in 2017.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



386

Daniel Arsham

Provenance

Perrotin, New York

Acquired from the above by the present owner in 2017



387

Diamond Stingily

Hergott (Red)

cotton, stuffing and flashlight

16 x 12 1/4 x 2 3/4 in. (40.6 x 31.1 x 7 cm)

Executed in 2018.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Diamond Stingily

Provenance

Freedman Fitzpatrick, Los Angeles
Private Collection (acquired from the above)
Acquired from the above by the present owner

Exhibited

Paris, Freedman Fitzpatrick, *Diamond Stingily: For the People of [_____]*, October
18–November 24, 2018

Literature

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



388

Anne Neukamp

Swerve

signed, titled and dated "'SWERVE" A. Neukamp
2013" on the reverse

oil, acrylic and tempera on canvas
94 1/2 x 74 3/4 in. (240 x 189.9 cm)
Painted in 2013.

Estimate

\$12,000 — 18,000

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388

Anne Neukamp

Provenance

Marlborough Contemporary, New York

Private Collection

Acquired from the above by the present owner

Exhibited

New York, Marlborough Contemporary, *Anne Neukamp: The Familiar Object*, May 25–June 24,
2017

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389

Josh Kline

Stories

9 cast silicone cameras, 4 metal handcuffs, 1 3D-printed plaster camera, inkjet ink, cyanoacrylate, commercial shelving with LED lights and power cable
each camera 3 1/4 x 7 1/4 x 5 in. (8.3 x 18.4 x 12.7 cm)
each set of handcuffs 1/8 x 9 x 3 3/4 in. (.3 x 22.9 x 9.5 cm)

installation dimensions 36 1/4 x 26 1/4 x 13 1/4 in.
(92.1 x 66.7 x 33.7 cm)

Executed in 2016, this work is number 3 from an edition of 3 plus 2 artist's proofs.

Estimate

\$18,000 — 25,000

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389

Josh Kline

Provenance

Modern Art, London

Acquired from the above by the present owner

Exhibited

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

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390

Caitlin Keogh

A Name is a Ribbon

signed, titled and dated "A NAME IS A RIBBON 2018

Caitlin Keogh" on the reverse

acrylic on canvas

84 x 63 in. (213.4 x 160 cm)

Painted in 2018.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

The approach, London

Acquired from the above by the present owner

Exhibited

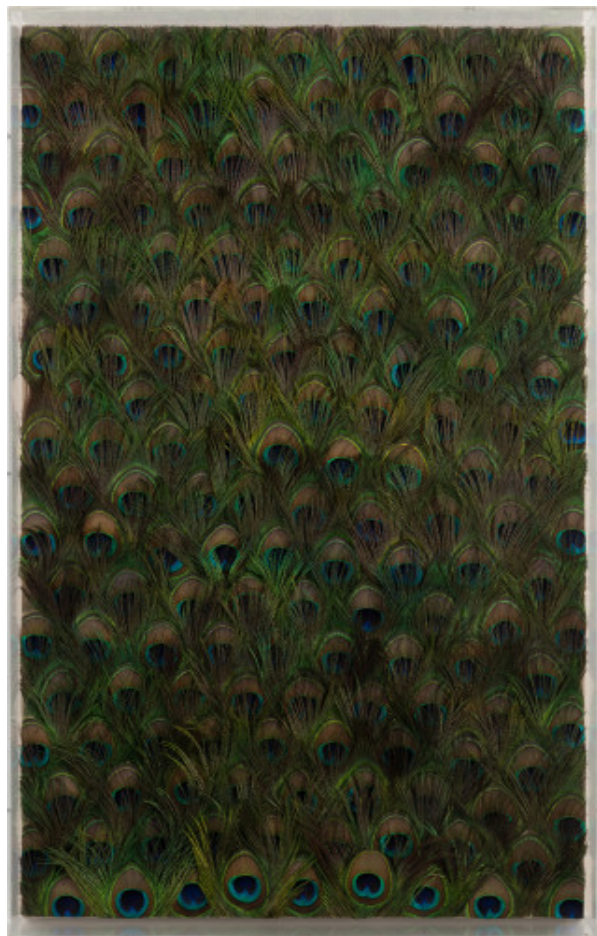
London, The approach, *Caitlin Keogh: Alphabet and Daggers*, October 1–November 11, 2018

Literature

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

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391

Carol Bove

Untitled

peacock feathers on linen in Plexiglas box
38 3/4 x 24 1/2 x 5 in. (98.4 x 62.2 x 12.7 cm)
Executed in 2011.

Estimate

\$30,000 — 50,000

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391

Carol Bove

Provenance

Maccarone, New York

Acquired from the above by the present owner

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392

Brent Wadden

Alignment #33

signed, titled and dated "ALIGNMENT #33 Brent Wadden 2013" on the overlap

hand woven fibers, wool, cotton and acrylic on canvas
88 x 72 1/4 in. (223.5 x 183.5 cm)

Executed in 2013.

Estimate

\$30,000 — 50,000

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392

Brent Wadden

Provenance

Peres Projects, Los Angeles

Acquired from the above by the present owner

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393

Rosemarie Trockel

White Like Me 2

signed and dated "R Trockel 2006" on the reverse
glazed ceramic

16 3/4 x 34 3/4 x 1 7/8 in. (42.5 x 88.3 x 4.8 cm)

Executed in 2006, this work is unique.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

Gladstone Gallery, Brussels

Private Collection (acquired from the above in 2009)

Christie's, New York, November 16, 2018, lot 849

Acquired at the above sale by the present owner

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394

Chakaia Booker

Vertical Flight

cut rubber tires, rubber tubes, steel screws and wood
sculpture 46 x 31 x 35 in. (116.8 x 78.7 x 88.9 cm)
pedestal 46 x 16 x 18 in. (116.8 x 40.6 x 45.7 cm)
overall 92 x 31 x 35 in. (233.7 x 78.7 x 88.9 cm)
Executed circa 2003.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



394

Chakaia Booker

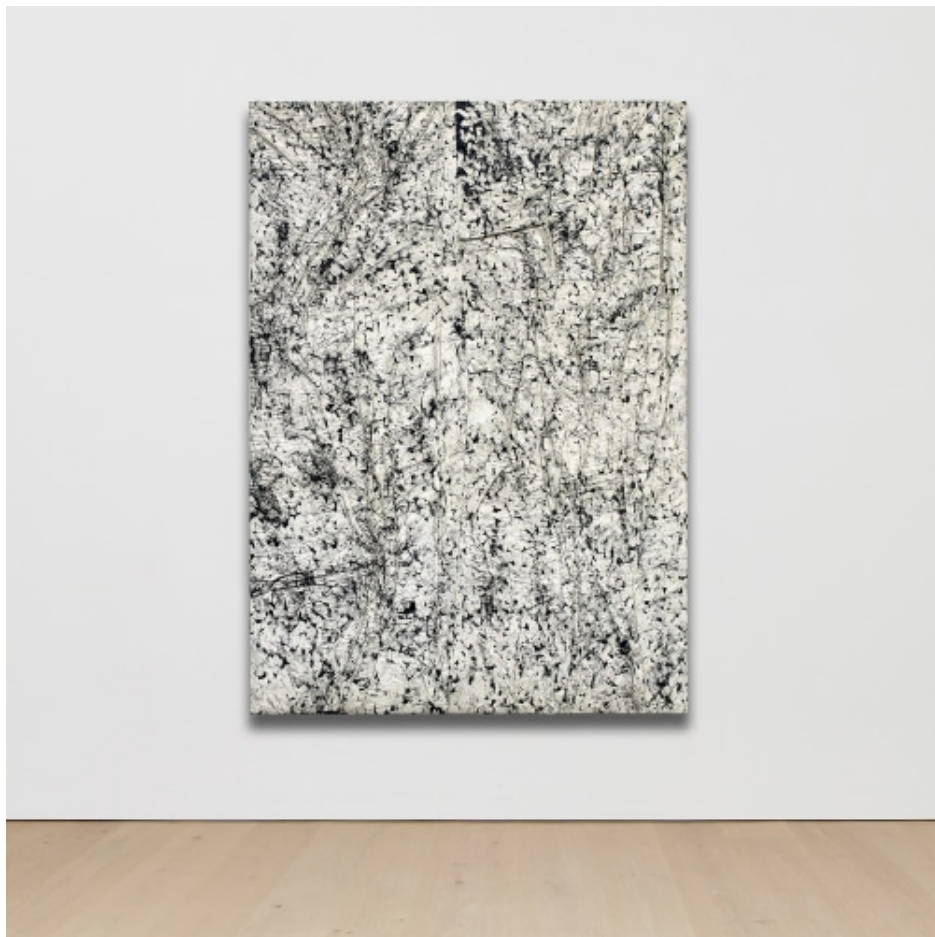
Provenance

Marlborough, New York

Acquired from the above by the present owner

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395

Angel Otero

Untitled (SK-LW)

signed, partially titled and dated "Angel Otero (SK-LW)
2013" on the reverse

oil and oil paint skins on canvas

84 x 60 in. (213.4 x 152.4 cm)

Executed in 2013.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



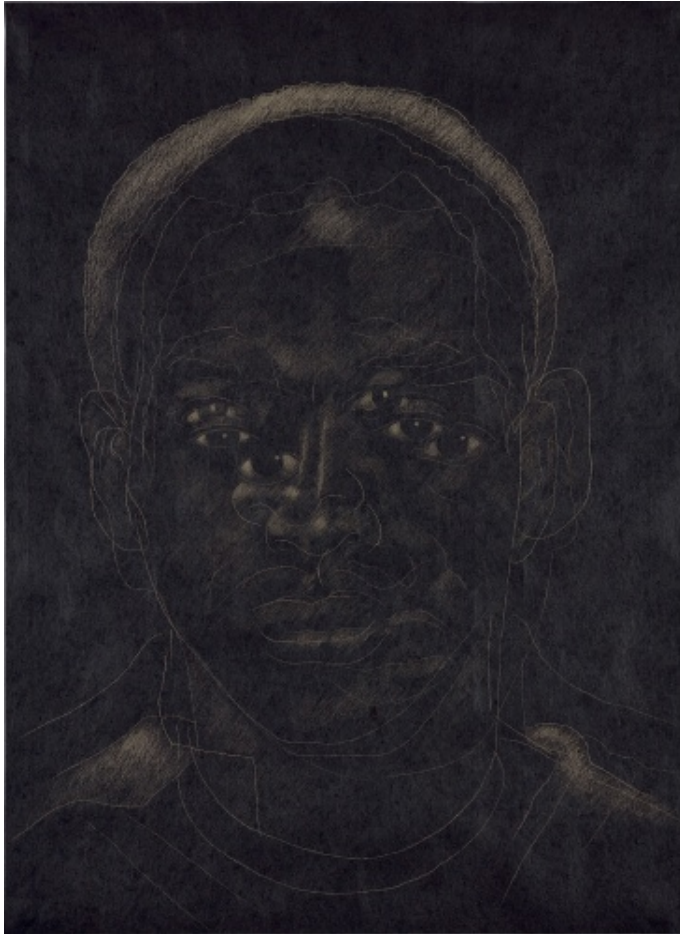
395

Angel Otero

Provenance

Lehmann Maupin, New York

Acquired from the above by the present owner



396

Titus Kaphar

The Jerome Project (Asphalt and Chalk) VIII

chalk on asphalt paper
49 x 35 1/4 in. (124.5 x 89.5 cm)
Executed in 2014.

Estimate
\$50,000 — 70,000

[Go to Lot](#)



396

Titus Kaphar

Provenance

Jack Shainman Gallery, New York

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



397

Charles Ray

Untitled

ink on paper

40 3/4 x 26 in. (103.5 x 66 cm)

Executed in 2005.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



397

Charles Ray

Provenance

Matthew Marks Gallery, New York

Acquired from the above by the present owner in June 2006

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



398

Elizabeth Peyton

Black teapot, Anemones, We

watercolor on paper

18 1/8 x 12 1/4 in. (46 x 31.1 cm)

Executed in 2015.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Sadie Coles HQ, London

Acquired from the above by the present owner

Exhibited

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

Literature

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

20th Century & Contemporary Art Day Sale - Afternoon Session

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PROPERTY FROM A PROMINENT PRIVATE
COLLECTION

399

Jennifer Bartlett

5 A.M., Red Headband

pastel and silkscreen on Saunders paper
42 x 60 in. (106.7 x 152.4 cm)
Executed in 1992-1993.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Jennifer Bartlett

Provenance

Paula Cooper Gallery, New York

Richard Gray Gallery, Chicago

Acquired from the above by the present owner in 1993

Exhibited

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

(illustrated in color, n.p.)

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



PROPERTY OF A NEW YORK COLLECTOR

400

Stanley Whitney

Untitled

signed and dated "2016 Stanley Whitney" on the reverse

gouache on paper

22 x 30 in. (55.9 x 76.2 cm)

Executed in 2016.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



400

Stanley Whitney

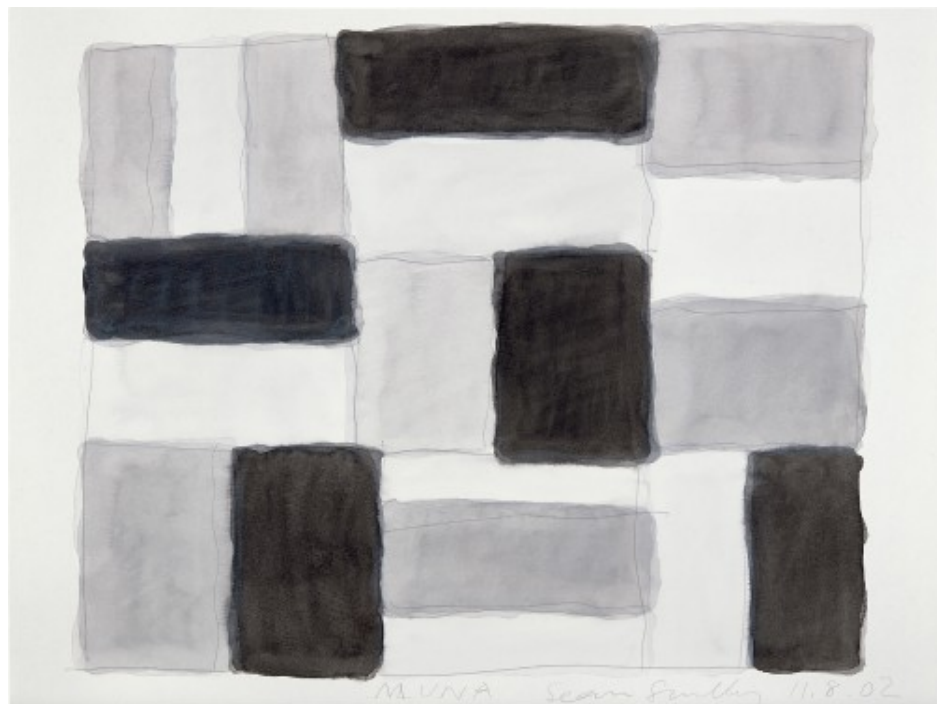
Provenance

Galerie Nordenhake, Berlin

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



401

Sean Scully

MUNA 11/8/02

signed, titled and dated ""MUNA" Sean Scully 11.8.02"

lower edge

watercolor on paper

15 x 19 7/8 in. (38.1 x 50.5 cm)

Executed in 2002.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



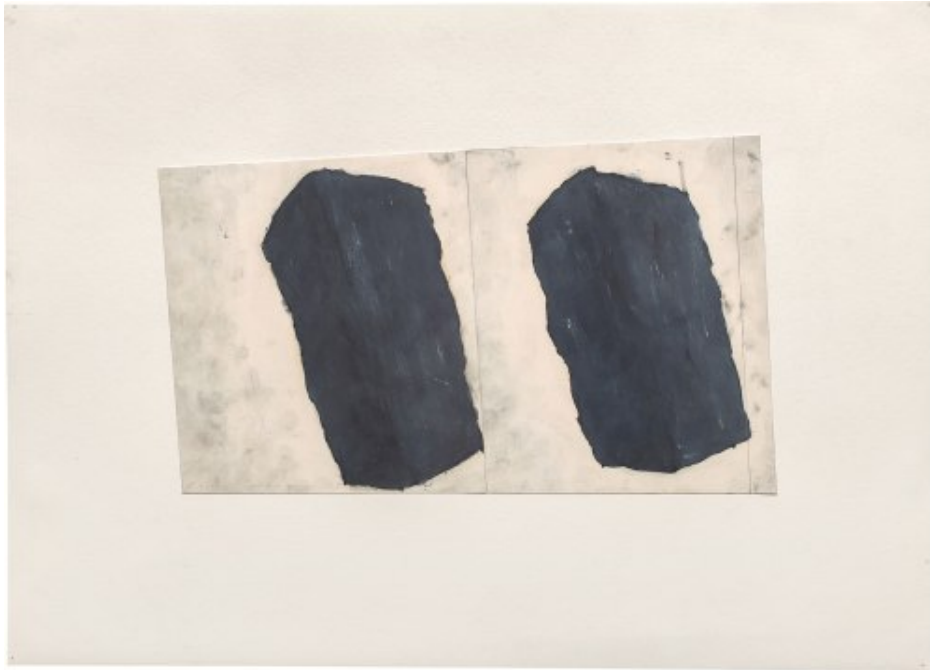
"The nature of watercolor - fluid, free-flowing and translucent - allowed [Scully] not only to create personal, minimal gestures, but also to see through them to the white paper ground. These watercolors are far from illustrations, but rather are liquidy, post-and-lintel-like brushstroke reductions that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

Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

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PROPERTY FROM A DISTINGUISHED CURATOR'S COLLECTION

402

Roni Horn

Untitled

signed and inscribed "Roni Horn F5" lower left of image

pastel, powdered pigment and varnish on paper
collage on paper

image 6 7/8 x 12 1/2 in. (17.5 x 31.8 cm)

sheet 14 x 19 1/2 in. (35.6 x 49.5 cm)

Executed in 1985.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Galerie Maeght Lelong, New York

Susanne Hilberry Gallery Inc., Birmingham

Matthew Marks Gallery, New York

Private Collection

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



403

Nicole Eisenman

Totemic Drawing

India ink on paper

30 1/4 x 34 1/4 in. (76.8 x 87 cm)

Executed in 1993.

Estimate

\$18,000 — 22,000

[Go to Lot](#)



403

Nicole Eisenman

Provenance

Shoshana Wayne Gallery, Los Angeles

Acquired from the above by the present owner in 1993

20th Century & Contemporary Art Day Sale - Afternoon Session

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404

Anna Weyant

Untitled

signed and dated "Anna Weyant 2019" on the reverse

graphite on paper

11 x 15 in. (27.9 x 38.1 cm)

Executed in 2019.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



404

Anna Weyant

Provenance

Gifted by the artist to the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



405

Mark Ryden

Perambulation

signed and dated "RYDEN 2014" lower right;
embossed with the artist's name, title and date "MARK
RYDEN PERAMBULATION 2014" lower edge of
window mat

graphite on paper, in artist's frame

sheet 17 x 22 in. (43.2 x 55.9 cm)

artist's frame 25 1/2 x 30 5/8 in. (64.8 x 77.8 cm)

Executed in 2014.

Estimate

\$18,000 — 22,000

[Go to Lot](#)



405

Mark Ryden

Provenance

Paul Kasmin Gallery, New York

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



406

Jonas Wood

B-Ball Plant

signed with the artist's initials, titled and dated "B BALL PLANT JBRW 2016" on the reverse
colored pencil on paper
6 1/2 x 4 1/2 in. (16.5 x 11.4 cm)
Executed in 2016.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



406

Jonas Wood

Provenance

Anton Kern Gallery, New York

Acquired from the above by the present owner in August 2017

20th Century & Contemporary Art Day Sale - Afternoon Session

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407

Dan Colen

#8

signed "Daniel Colen" on the reverse of the backing board; titled "8" on the reverse of the sheet

M&Ms on paper, in artist's frame

sheet 30 x 39 7/8 in. (76.2 x 101.3 cm)

frame 33 1/2 x 43 5/8 in. (85.1 x 110.8 cm)

Executed in 2012.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



407

Dan Colen

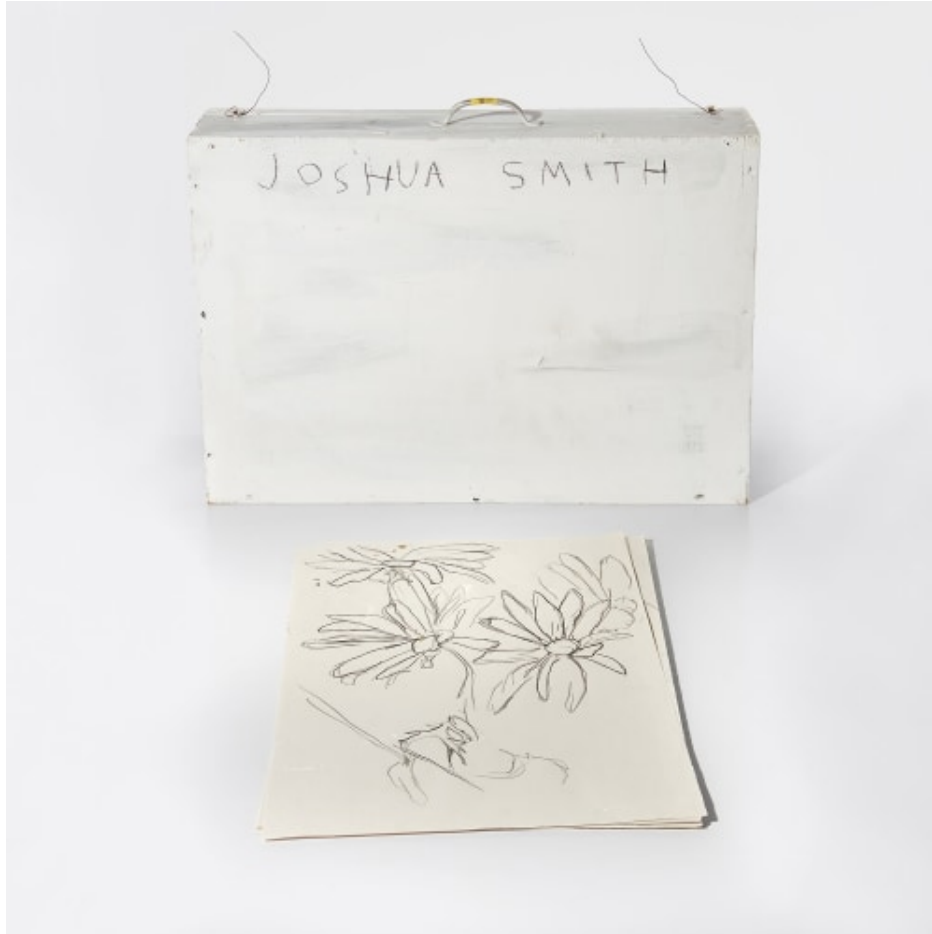
Provenance

Gagosian Gallery, New York

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



PROPERTY FROM THE ESTATE OF SAM AND HELGA FELDMAN SOLD TO BENEFIT THE FELDMAN FOUNDATION, SUPPORTING VARIOUS IMPORTANT CHARITIES

408

LOT OFFERED WITH NO RESERVE

Josh Smith

Suitcase Painting with 7 Flower Drawings

each sheet signed and dated "JOSHUA SMITH 1998" on the reverse; signed "JOSHUA SMITH" on the top and bottom of the case

ink and graphite on paper, in 7 parts, in artist's wooden case

each sheet 19 3/4 x 13 3/4 in. (50.2 x 34.9 cm)

artist's case 5 1/8 x 24 x 16 3/8 in. (13 x 61 x 41.6 cm)

Executed in 1998.

The seller intends to donate the sale proceeds to the charity designated in the heading. However, such designation does not provide any tax benefit to the purchaser of this lot.

Estimate

\$10,000 — 15,000 •

[Go to Lot](#)



408

Josh Smith

Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



409

Rinus Van de Velde

A Triptych of Questions: (i) The Director; (ii) The Model; (iii) The Artist

each signed and dated "Rinus Van de Velde 2011" on the reverse

charcoal on paper

(i; ii) 106 1/8 x 78 3/4 in. (269.6 x 200 cm)

(iii) 83 1/2 x 59 5/8 in. (212.1 x 151.4 cm)

Executed in 2011.

Estimate

\$18,000 — 22,000

[Go to Lot](#)



409

Rinus Van de Velde

Provenance

Patrick Painter Inc., Los Angeles

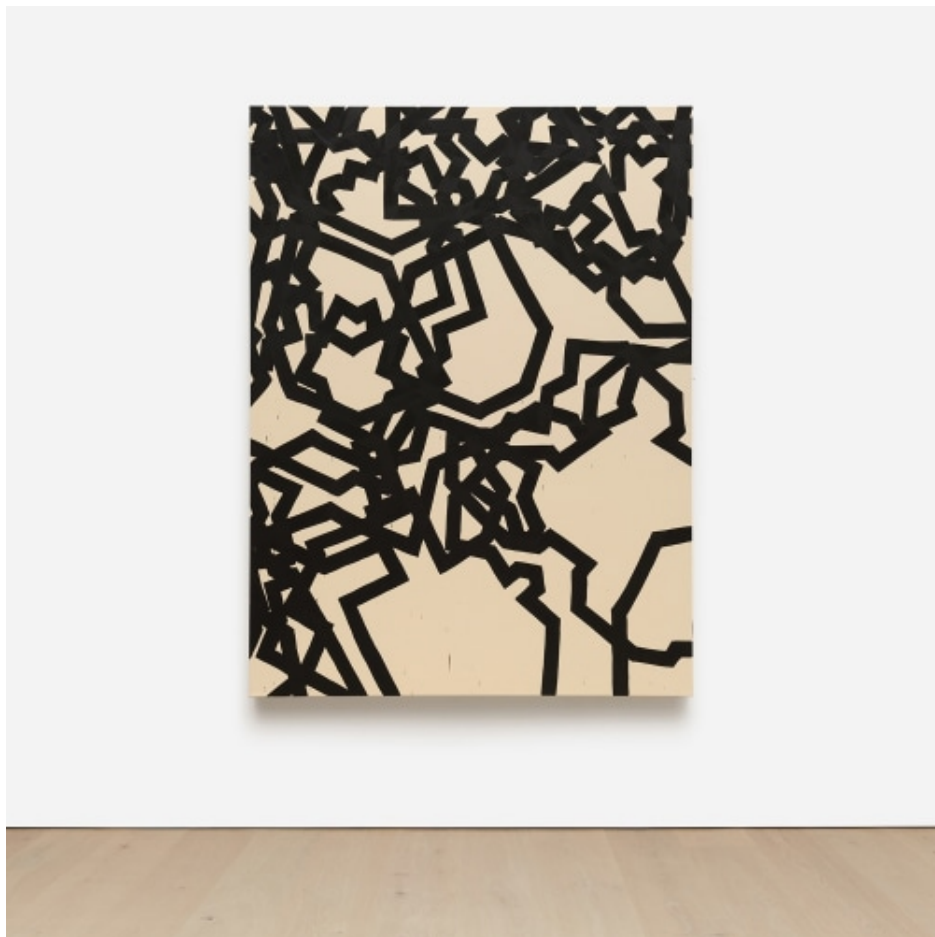
Acquired from the above by the present owner

Exhibited

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

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



410

Latifa Echakhch

Derive 44

signed, titled and dated "Latifa Echakhch DERIVE 44, 2015" on the overlap

acrylic on canvas

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

Painted in 2015.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Galerie Eva Presenhuber, Zurich

Acquired from the above by the present owner

Exhibited

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

20th Century & Contemporary Art Day Sale - Afternoon Session

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411

Hilary Harkness

Deep Roll Dive

oil on panel

27 x 36 in. (68.6 x 91.4 cm)

Painted in 2002.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Hilary Harkness

Provenance

Bill Maynes Gallery, New York

Daniel Weinberg Gallery, Los Angeles

Private Collection

Acquired from the above by the present owner

Exhibited

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

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

20th Century & Contemporary Art Day Sale - Afternoon Session

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412

Lari Pittman

Like You, Declarative but Contrite but Wanting to be Kissed

signed, titled and dated "LIKE YOU DECLARATIVE BUT CONTRITE BUT WANTING TO BE KISSED 1995 Lari Pittman" on the reverse

acrylic and enamel on mahogany

48 x 60 in. (121.9 x 152.4 cm)

Executed in 1995.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Jay Gorney Modern Art, New York

Clyde Beswick, Los Angeles

Acquired from the above by the present owner

Exhibited

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

Literature

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

20th Century & Contemporary Art Day Sale - Afternoon Session

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413

Ross Bleckner

No Marigold

signed, titled and dated "Ross Bleckner 1997 No Marigold" on the reverse

oil on linen

36 x 72 in. (91.4 x 182.9 cm)

Painted in 1997.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



413

Ross Bleckner

Provenance

Mary Boone Gallery, New York

Acquired from the above by the present owner in 2006

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PROPERTY FROM THE COLLECTION OF MATT DIKE,
LOS ANGELES

414

George Condo

Untitled (Large Landscape)

oil on canvas
36 x 48 in. (91.4 x 121.9 cm)
Painted circa 1983.

Estimate
\$40,000 — 60,000

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414

George Condo

Provenance

Matt Dike (acquired directly from the artist)

Thence by descent to the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

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415

George Condo

Abstract Figure

signed and dated "Condó 83.3.31" lower right
oil on un-stretched canvas

29 1/2 x 24 1/2 in. (74.9 x 62.2 cm)

Painted in 1983.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



415

George Condo

Provenance

Private Collection

20th Century & Contemporary Art Day Sale - Afternoon Session

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PROPERTY FROM A DISTINGUISHED MIDWESTERN
COLLECTION

416

Julian Schnabel

Lucius Mummius X

oil, spray enamel, gesso and modeling paste on tarp
135 x 146 in. (342.9 x 370.8 cm)
Executed circa 1987.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

Exhibited

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

Literature

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

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



417

Guillermo Kuitca

House Plan with Blood Flow

signed, titled and dated ""HOUSE PLAN WITH BLOOD FLOW" Kuitca 1990" on the reverse

acrylic on canvas

61 1/4 x 36 1/2 in. (155.6 x 92.7 cm)

Painted in 1990.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

Galerie Barbara Farber, Amsterdam

Private Collection, Spain

Sperone Westwater, New York

Acquired from the above by the present owner in September 1997

20th Century & Contemporary Art Day Sale - Afternoon Session

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418

Sonia Gomes

Untitled

signed and dated "Sonia Gomes 2006" lower right
graphite, pastel, string, fabric and paper collage on
cardboard

10 1/2 x 15 3/4 in. (26.7 x 40 cm)

Executed in 2006.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



418

Sonia Gomes

Provenance

Galeria Sandra & Márcio, Belo Horizonte

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

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419

Jose Dávila

Untitled

gold leaf on cardboard boxes and bottle caps
installation dimensions 134 x 24 x 21 3/4 in. (340.4 x 61
x 55.2 cm)

Executed in 2015, this work is unique and is
accompanied by a certificate of authenticity issued by
Galería OMR, Mexico City.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



419

Jose Dávila

Provenance

Galería OMR, Mexico City

Acquired from the above by the present owner



420

Jim Hodges

A Diary of Flowers (Close)

signed, titled and dated "A DIARY OF FLOWERS CLOSE Jim Hodges 1993" on the reverse of element 64; each consecutively numbered "[1-64]" on the reverse; signed, titled and dated ""A DIARY OF FLOWERS CLOSE" 1993 Jim Hodges" lower right of template ink on paper napkins with pins, in 64 parts installation dimensions 49 x 63 in. (124.5 x 160 cm) Executed in 1993.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



420

Jim Hodges

Provenance

CRG Art Incorporated, New York

Acquired from the above by the present owner in May 1998



421

Jack Pierson

Providence

signed, titled, inscribed and dated "PROVIDENCE 2007

NYC Jack Pierson" on the reverse of the second "E"

steel, wood, mirror and brass, in 10 parts

installation dimensions 24 x 129 x 6 in. (61 x 327.7 x

15.2 cm)

Executed in 2007.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



421

Jack Pierson

Provenance

Regen Projects, Los Angeles

Acquired from the above by the present owner

Exhibited

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

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PROPERTY FROM THE ESTATE OF SAM AND HELGA FELDMAN SOLD TO BENEFIT THE FELDMAN FOUNDATION, SUPPORTING VARIOUS IMPORTANT CHARITIES

422

LOT OFFERED WITH NO RESERVE

Tony Oursler

Road Movie

signed, titled and dated "Tony Oursler (Road Movie) 93" on the reverse of the figure's head
projector mounted to VCR, VHS tape, doll and safety pins

70 x 18 x 14 in. (177.8 x 45.7 x 35.6 cm)

Executed in 1993.

The seller intends to donate the sale proceeds to the foundation designated in the heading. However, such designation does not provide any tax benefit to the purchaser of this lot.

Estimate

\$20,000 — 30,000 •

[Go to Lot](#)



422

Tony Oursler

Provenance

Acquired directly from the artist by the present owner in May 1993

20th Century & Contemporary Art Day Sale - Afternoon Session

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423

vanessa german

a stunning rebuke to the manufacture of your benevolence by the fat negro sculpturess v.german upon the rape of her bountiful wholeness.

mixed-media assemblage
74 1/2 x 24 1/4 x 21 in. (189.2 x 61.6 x 53.3 cm)
Executed in 2016.

Estimate
\$12,000 — 18,000

[Go to Lot](#)



423

vanessa german

Provenance

Pavel Zoubok Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Pavel Zoubok Gallery, *Vanessa German: I am Armed. I am an Army*, October
20–November 30, 2016



424

Daniel Crews-Chubb

Wild Blood (Blue)

signed, titled and dated "Wild Blood (Blue) 2015. D. Crews-Chubb D. Crews-Chubb 2015" on the reverse
oil, sand, spray paint, charcoal, pastel and collage on
canvas

60 x 44 in. (152.4 x 111.8 cm)

Executed in 2015.

Estimate

\$18,000 — 22,000

[Go to Lot](#)



Provenance

Vigo Gallery, London

Acquired from the above by the present owner in June 2017

20th Century & Contemporary Art Day Sale - Afternoon Session

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425

Igor Moritz

Emma painting mountains

signed and dated "Igor 2020" lower right
oil on linen

36 x 23 1/2 in. (91.4 x 59.7 cm)

Painted in 2020.

Estimate

\$10,000 — 15,000

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425

Igor Moritz

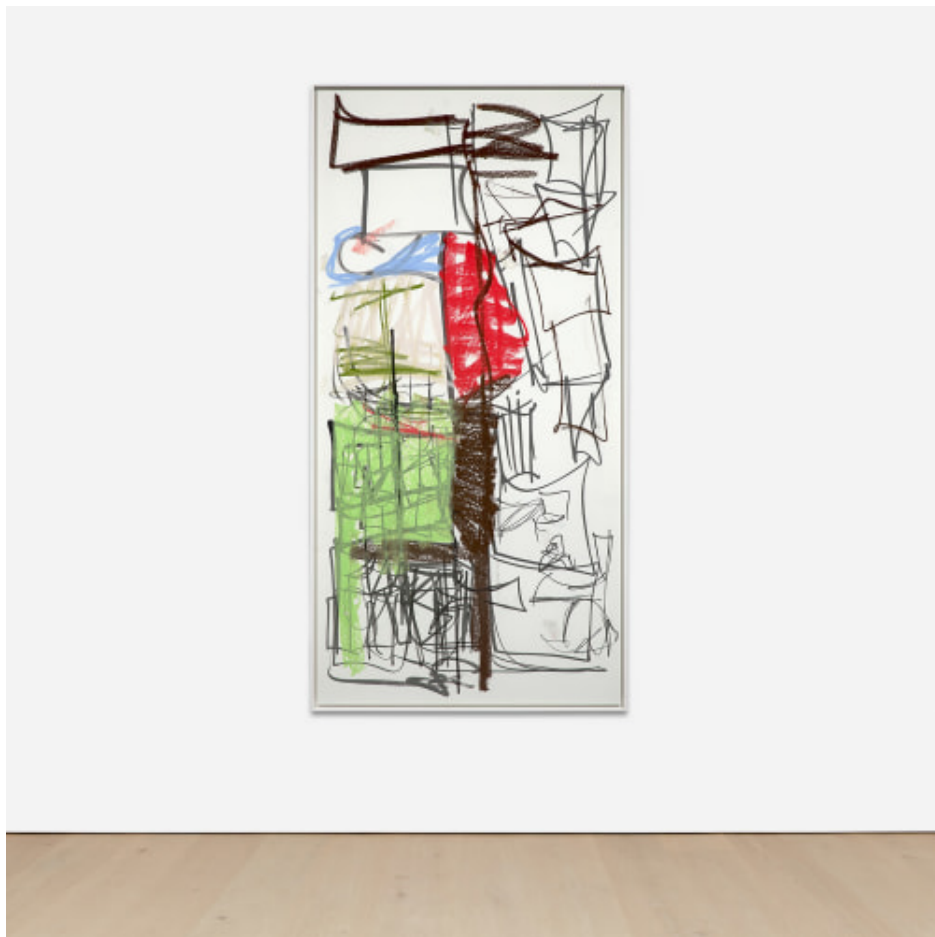
Provenance

Nil Gallery, Paris

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

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426

Aaron Garber-Maikovska

Untitled

ink and pastel on archival gator board, in artist's frame

96 7/8 x 48 7/8 in. (246.1 x 124.1 cm)

Executed in 2014.

Estimate

\$18,000 — 22,000

[Go to Lot](#)



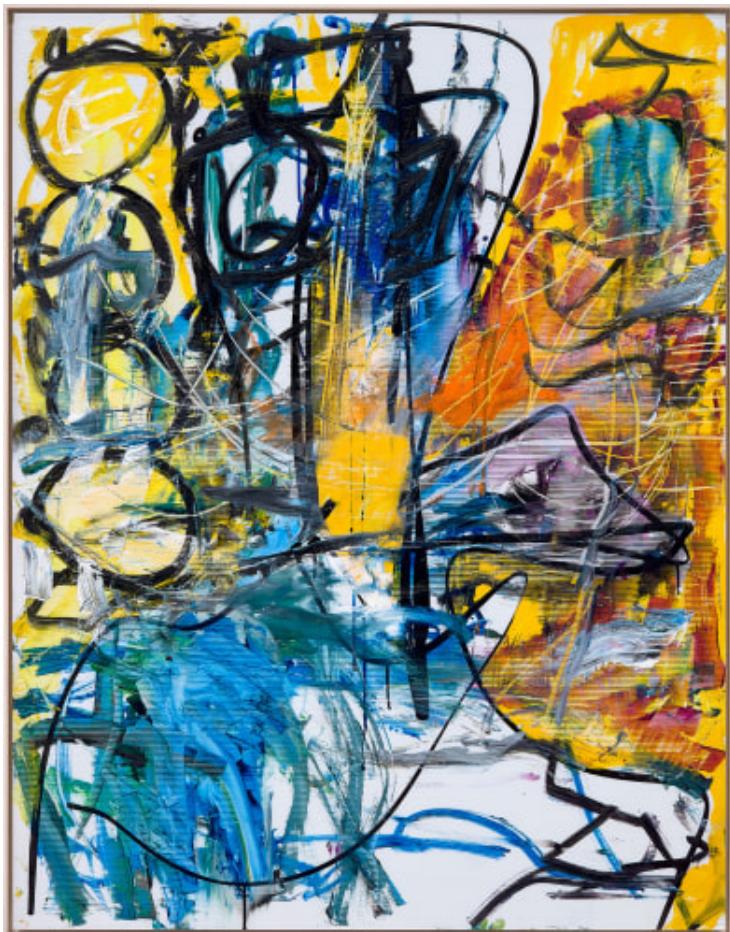
Provenance

Greene Exhibitions, Los Angeles

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

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427

Aaron Garber-Maikovska

Untitled

ink and oil on fluted polyboard, in artist's frame

48 1/2 x 38 in. (123.2 x 96.5 cm)

Painted in 2019.

Estimate

\$15,000 — 20,000

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427

Aaron Garber-Maikovska

Provenance

Nino Mier Gallery, Los Angeles

Acquired from the above by the present owner in July 2019

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



428

Vaughn Spann

Underscore

signed, titled and dated ""UNDERSCORE" Vaughn Spann 2018" on the overlap
clay, synthetic polymer paint and yarn on canvas
54 x 44 in. (137.2 x 111.8 cm)
Executed in 2018.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Jenkins Johnson Projects, New York

Acquired from the above by the present owner

Exhibited

Kansas City, Kemper Museum of Contemporary Art, *Vaughn Spann: Open Onto*, March 19–August 22, 2021

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429

Devin Troy Strother

*“Gurrrrrr! What’chu Know About Space and Shit” Said
Key’Key to Shay’Shay*

signed and dated “Devin. S 2012” on the reverse
mixed media and paper collage on canvas
51 x 58 in. (129.5 x 147.3 cm)
Executed in 2012.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Monya Rowe Gallery, New York

Acquired from the above by the present owner in April 2012

Exhibited

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

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PROPERTY OF A NEW YORK COLLECTOR

430

Katherine Bernhardt

Roasting Marshmallows, Campside

signed, titled and dated "Katherine Bernhardt 2003
"Roasting Marshmallows [sic], campside"" on the
overlap

acrylic on canvas
40 x 30 in. (101.6 x 76.2 cm)
Painted in 2003.

Estimate
\$10,000 — 15,000

[Go to Lot](#)



430

Katherine Bernhardt

Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



PROPERTY OF A NEW YORK COLLECTOR

431

Bjarne Melgaard

Theresa hearing voices from the kitchen sink

oil on canvas

47 1/2 x 40 1/4 in. (120.7 x 102.2 cm)

Painted in 2013.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



431

Bjarne Melgaard

Provenance

Gavin Brown's enterprise, New York

Acquired from the above by the present owner

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432

Michael Williams

You're Not Boarding Till Group 40

signed, titled and dated "You're Not Boarding Till Group 40 Michael Williams 2015" on the reverse

inkjet and airbrush on canvas

104 x 80 in. (264.2 x 203.2 cm)

Executed in 2015.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



432

Michael Williams

Provenance

Galerie Eva Presenhuber, Zurich

Acquired from the above by the present owner

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433

Anj Smith

Attempts at Magic

signed and dated "Anj Smith 2010" on the overlap
oil on canvas

12 1/4 x 16 7/8 in. (31.1 x 42.9 cm)

Painted in 2010.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



433

Anj Smith

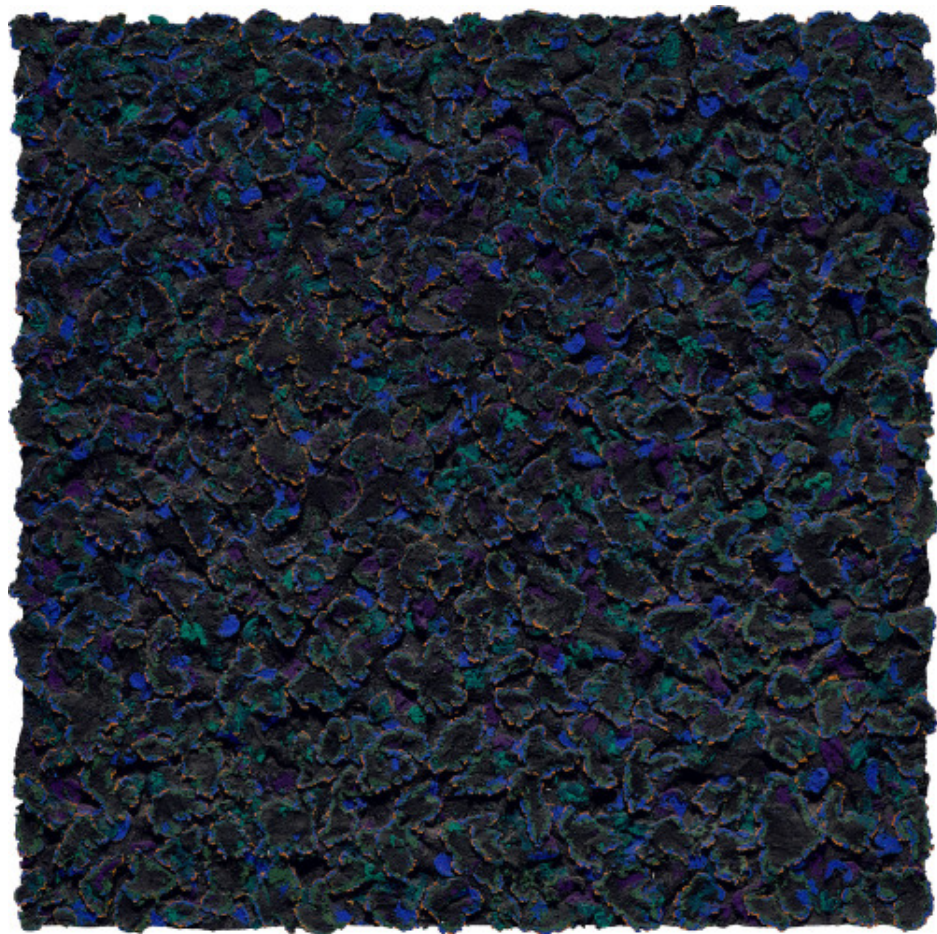
Provenance

Ibid, Los Angeles

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



434

Nabil Nahas

There's Only Room for You

signed, titled and dated "Nabil Nahas 1998 "there's only room for you"" on the reverse
acrylic and pumice on canvas
49 x 49 in. (124.5 x 124.5 cm)
Executed in 1998.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



434

Nabil Nahas

Provenance

Galerie Xippas, Paris

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale - Afternoon Session

New York Auction / 18 November 2021 / 2pm EST



SOLD TO BENEFIT THE HUDSON VALLEY MOCA

435 ∞

Antonio Santin

Rules were made to be Brooklyn

signed, titled, inscribed and dated ""Rules were made to be Brooklyn" Madrid 2019 SANTIN" on the reverse
oil on canvas

63 x 86 1/2 in. (160 x 219.7 cm)

Painted in 2019.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



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

Provenance

Private Collection (acquired directly from the artist)

Gifted by the above to the present owner

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SOLD TO BENEFIT THE HUDSON VALLEY MOCA

436 ∞

William Dutterer

Eye Contact

signed and dated "William S. Dutterer 1984" on the reverse

oil on canvas

63 x 79 7/8 in. (160 x 202.9 cm)

Painted in 1984.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



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Provenance

Private Collection (acquired directly from the artist)
Gifted by the above to the present owner

Exhibited

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

Literature

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

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SOLD TO BENEFIT THE HUDSON VALLEY MOCA

437 ∞

Zsolt Bodoni

Turul's Sword

signed and dated "ZSOLT BODONI 2009 Zsolt Bodoni"

on the reverse

acrylic and oil on canvas

54 x 78 in. (137.2 x 198.1 cm)

Painted in 2009.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



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Provenance

Private Collection (acquired directly from the artist)

Gifted by the above to the present owner



438

LOT OFFERED WITH NO RESERVE

Farhad Moshiri

Three candles

signed, titled, inscribed [in Farsi] and dated "Farhad Moshiri 2007 3 candles" on the reverse
oil on canvas
74 1/4 x 59 1/2 in. (188.6 x 151.1 cm)
Painted in 2007.

Estimate

\$10,000 — 15,000 •

[Go to Lot](#)



Provenance

Private Collection, California

Exhibited

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

Literature

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

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439

Philippe Decrauzat

Slow Motion #2

acrylic on canvas

84 3/4 x 84 3/4 in. (215.3 x 215.3 cm)

Painted in 2008.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Elizabeth Dee, New York

Acquired from the above by the present owner in June 2012

Exhibited

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

Literature

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

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

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440

Sergej Jensen

Last Curtain

signed, titled and dated "Sergej Jensen Last Curtain
2006 Sergej Jensen" on the overlap

linen on hemp

55 x 55 1/8 in. (139.7 x 140 cm)

Executed in 2006.

Estimate

\$18,000 — 22,000

[Go to Lot](#)



440

Sergej Jensen

Provenance

White Cube, London

Acquired from the above by the present owner

Exhibited

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

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441

Wyatt Kahn

Empty Picture

signed and dated "Wyatt Kahn 2011" on the reverse
shaped canvas on panel

50 x 40 1/2 in. (127 x 102.9 cm)

Executed in 2011.

Estimate

\$10,000 — 15,000

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441

Wyatt Kahn

Provenance

Private Collection, Los Angeles

Private Collection, New York

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442

Theaster Gates

Whyte Painting (Nggrwr 0002)

porcelain, composite gold and wood
21 1/2 x 30 x 4 in. (54.6 x 76.2 x 10.2 cm)
Executed in 2010.

Estimate
\$10,000 — 15,000

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442

Theaster Gates

Provenance

Kavi Gupta, Chicago

Acquired from the above by the present owner

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443

Shio Kusaka

(rain 11)

incised with the artist's monogram on the underside
porcelain

9 x 7 x 8 1/4 in. (22.9 x 17.8 x 21 cm)

Executed in 2014.

Estimate

\$6,000 — 8,000

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443

Shio Kusaka

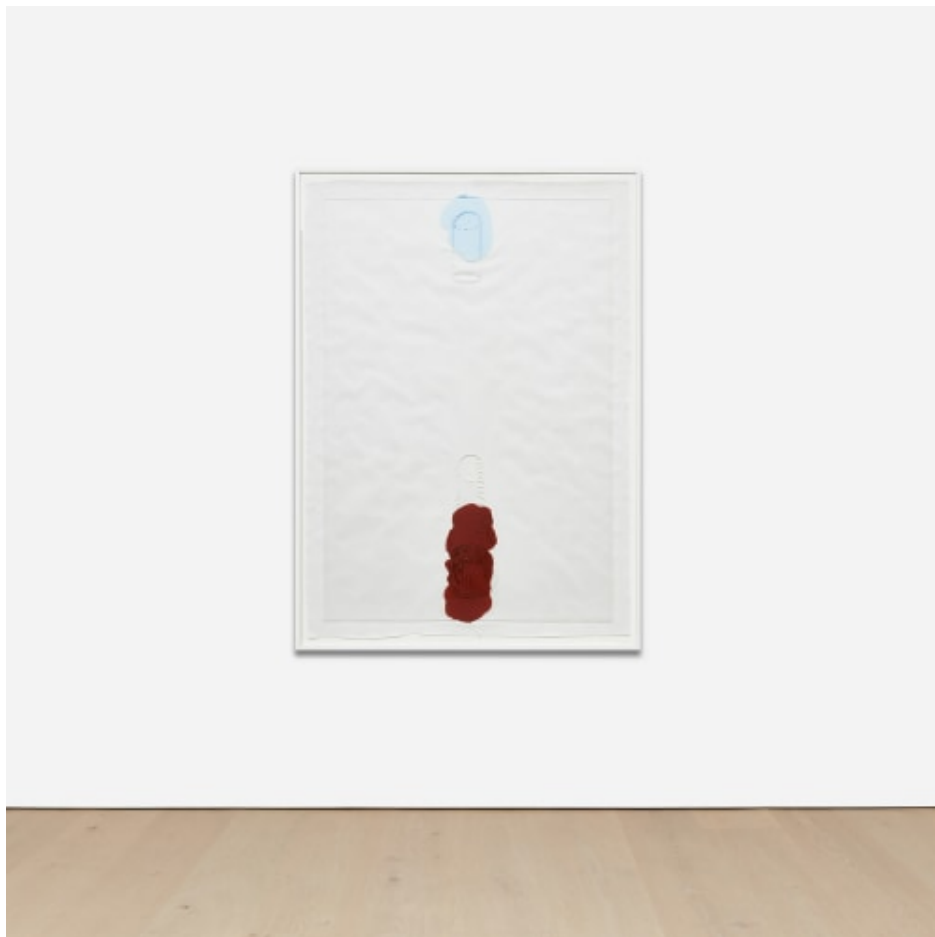
Provenance

Blum & Poe, Los Angeles

Acquired from the above by the present owner in 2014

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444

Analia Saban

OFFSET: Two Pipes (one faces up, one faces down)

laser cut acrylic and acrylic on un-stretched canvas
canvas 65 x 46 in. (165.1 x 116.8 cm)

frame 69 1/8 x 56 1/2 in. (175.6 x 143.5 cm)

Executed in 2010.

Estimate

\$8,000 — 12,000

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444

Analia Saban

Provenance

Josh Lilley, London

Acquired from the above by the present owner in December 2010

Exhibited

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

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THIS LOT IS BEING OFFERED FOR SALE WITH A RESERVE

445

Lucie Stahl

The Nausea

archival inkjet print, UV-Lack and polyurethane
65 3/4 x 47 1/4 in. (167 x 120 cm)
Executed in 2012.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



445

Lucie Stahl

Provenance

dépendance, Brussels

Acquired from the above by the present owner

Exhibited

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

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



446

Karel Funk

Untitled #32

signed, titled and dated "Untitled #32 2008 Karel Funk

©" on the reverse

acrylic on panel

59 x 40 in. (149.9 x 101.6 cm)

Painted in 2008.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

303 Gallery, New York

Acquired from the above by the present owner

Exhibited

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

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

Literature

Calvy Click, "Coolest Artists We've Seen All Day: Karel Funk's Paintings of NYC Subway Riders,"

Complex, March 4, 2011, online (illustrated)

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



447

Francesco Vezzoli

Veruschka is Expected to be Here

color laser print on canvas with metallic embroidery, in
artist's frame

22 x 16 in. (55.9 x 40.6 cm)

Executed in 2001.

Estimate

\$18,000 — 25,000

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447

Francesco Vezzoli

Provenance

Marianne Boesky Gallery, New York

Private Collection, Geneva

Sotheby's, London, February 11, 2010, lot 191

Acquired at the above sale by the present owner

Exhibited

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

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448

Alex Becerra

Still Life with Cigarette

signed, titled and dated "2014 Alex Becerra Still Life with Cigarette" on the reverse

acrylic on canvas

60 x 49 in. (152.4 x 124.5 cm)

Executed in 2014.

Estimate

\$4,000 — 6,000

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448

Alex Becerra

Provenance

Artist Curated Projects, Los Angeles

Acquired from the above by the present owner



449

Tyler Loftis

Tulum Fruit

signed and dated "Tyler Loftis 2020" on the reverse
oil on canvas

11 3/4 x 15 3/4 in. (29.8 x 40 cm)

Painted in 2020.

Estimate

\$15,000 — 20,000

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449

Tyler Loftis

Provenance

Acquired directly from the artist by the present owner

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450

David Reed

#481

signed, titled and dated "DAVID REED 481 2001-2002"

on the overlap

oil and alkyd on linen

32 1/4 x 144 in. (81.9 x 365.8 cm)

Executed in 2001-2002.

Estimate

\$40,000 — 60,000

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450

David Reed

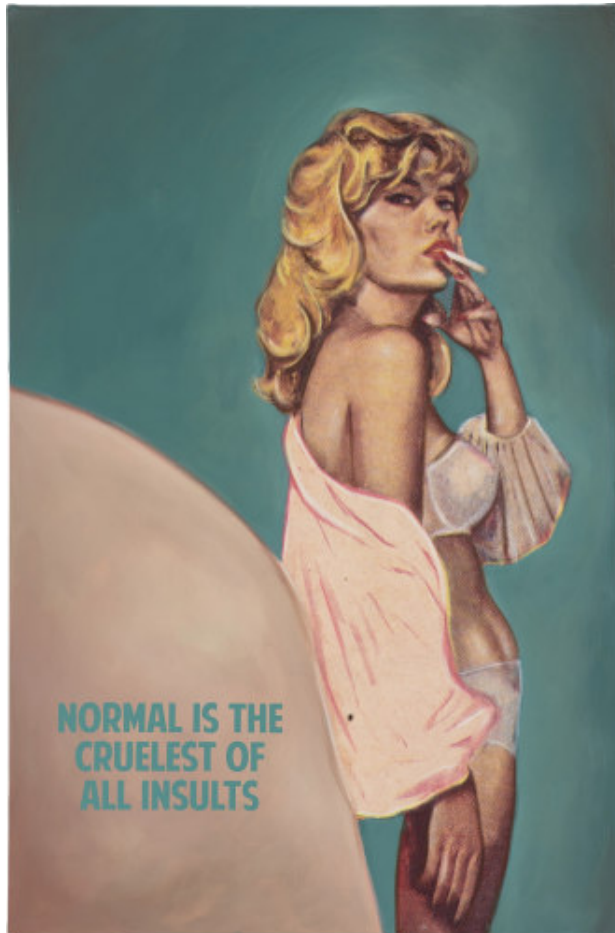
Provenance

Max Protetch, New York

Acquired from the above by the present owner

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451

The Connor Brothers

Normal is the Cruellest of All Insults

signed and dated "Connor Brothers 21" on the reverse
giclée, screenprint, acrylic, oil and varnish on canvas
35 1/2 x 23 1/4 in. (90.2 x 59.1 cm)
Executed in 2021.

Estimate

\$7,000 — 10,000

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451

The Connor Brothers

Provenance

Acquired directly from the artist by the present owner

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452

The Connor Brothers

Two Works: (i) Hear No Evil, Speak No Evil—Never Get Invited to a Party; (ii) Be Yourself Everyone Else is Taken

(i) signed and dated "The Connor Brothers 2020" lower right of the margin

(ii) signed and dated "The Connor Brothers 2021" lower right of the margin

giclée, screenprint, acrylic, oil and varnish on paper
each 58 x 36 1/2 in. (147.3 x 92.7 cm)

(i) Executed in 2020.

(ii) Executed in 2021.

Estimate

\$10,000 — 15,000

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452

The Connor Brothers

Provenance

Acquired directly from the artist by the present owner

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453

RISK

Face Your Fears

found metal objects

72 x 24 x 42 in. (182.9 x 61 x 106.7 cm)

Executed in 2019.

Please note that this work can be displayed in its metal frame or suspended from the ceiling. The metal frame will be transferred to the purchaser of this lot along with the work.

Estimate

\$50,000 — 70,000

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453

RISK

Provenance

Acquired directly from the artist by the present owner

Exhibited

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

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454

RISK

72" Neon Rolling Stones Tongue

signed "RISKY" lower right
aerosol, Kandy car paint, license plates, resin and neon
diameter 72 in. (182.9 cm)
Executed in 2021, this work is unique.

Estimate

\$20,000 — 30,000

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454

RISK

Provenance

Acquired directly from the artist by the present owner