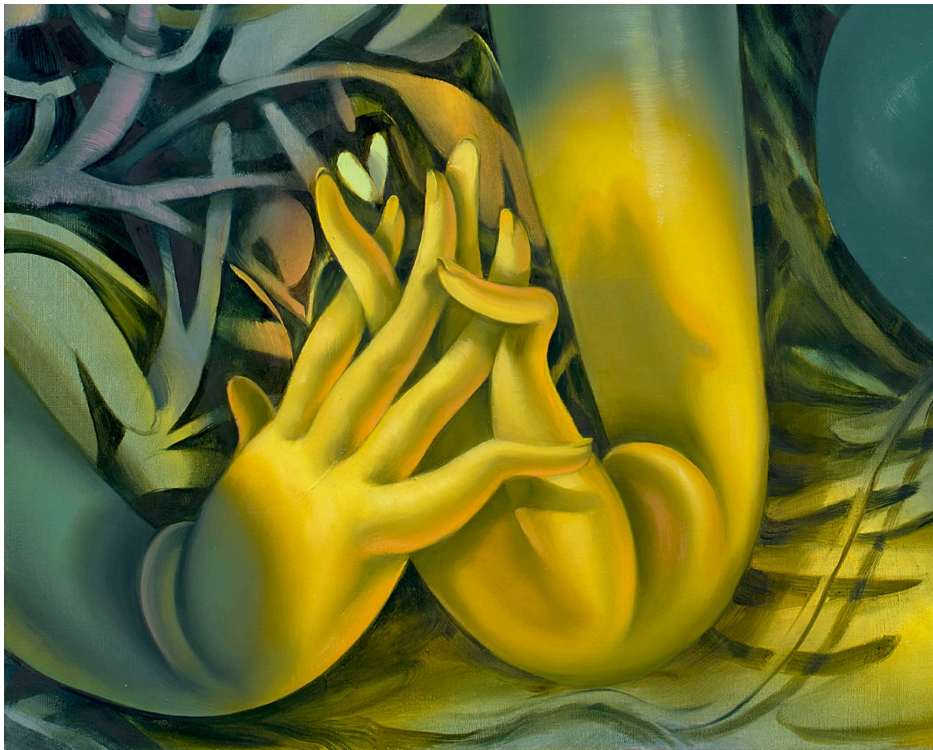


New Now

New York Auction / 9 March 2022 / 11am EST

Sale Interest: 195 Lots



[View Sale](#)



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PHILLIPS

New Now

New York Auction / 9 March 2022 / 11am EST

Sale Interest: 195 Lots

Auction & Viewing Location

9 March 2021 11am EST
432 Park Avenue, New York, NY, United
States, 10022

Sale Designation

When sending in written bids or making
enquiries please refer to this sale as
NY010122 or New Now.

Absentee and Telephone Bids

tel +1 212 940 1228
bidsnewyork@phillips.com

Contemporary Art Department

Avery Semjen
Head of Sale, New Now
212 940 1207
asemjen@phillips.com

New Now

New York Auction / 9 March 2022 / 11am EST

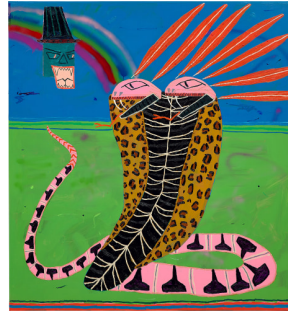
Sale Interest: 195 Lots



1
Sarah Slappey
Yellow Touch
Estimate \$8,000 — 12,000



2
GaHee Park
Still Life with Fish
Estimate \$15,000 — 20,000



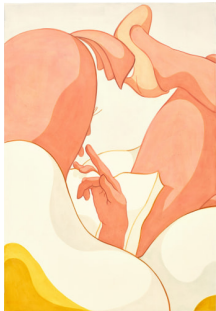
3
Jordy Kerwick
Untitled 7
Estimate \$15,000 — 20,000



4
Angela Heisch
Adult Resting on a Flower
Estimate \$6,000 — 8,000



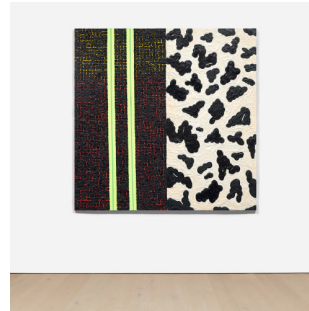
5
Alex Gardner
The Horrors of Downward Mobil...
Estimate \$30,000 — 50,000



6
Ivy Haldeman
Close Up, Reader, Tongue, Foot ...
Estimate \$10,000 — 15,000



7
Robert Nava
Vision Probably Rabies
Estimate \$70,000 — 100,000



8
Vaughn Spann
Dalmatian (Desert Storm) (No. 6)
Estimate \$50,000 — 70,000



9
Stanley Whitney
Untitled
Estimate \$30,000 — 50,000



10
Derrick Adams
You've Been Served
Estimate \$25,000 — 35,000

New Now

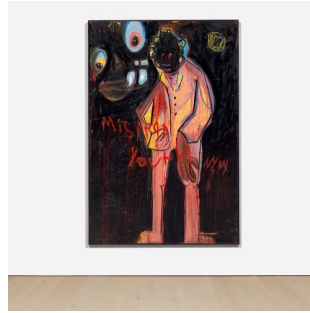
New York Auction / 9 March 2022 / 11am EST



11
Genieve Figgis
Romeo and Juliet on a Horse
Estimate \$100,000 — 150,000



12
Portia Zvavahera
Ndapfugama Wani
Estimate \$50,000 — 70,000



13
Milo Matthieu
Mislead Youth
Estimate \$40,000 — 60,000



14
Marcellina Akpojotor
A Beautiful Day (Kasienna's diary)
Estimate \$12,000 — 18,000



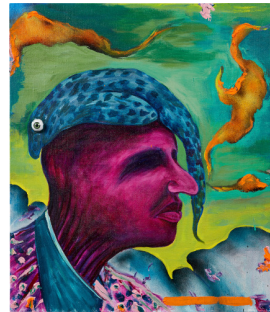
15
Olivier Souffrant
To Pimp a Generation
Estimate \$7,000 — 10,000



16
Shaina McCoy
Stuntin' Like My Daddy
Estimate \$15,000 — 20,000



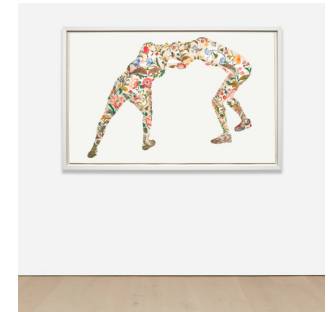
17
Oluwole Omofemi
Untitled
Estimate \$10,000 — 15,000



18
Simphiwe Ndzube
Eel-Head
Estimate \$8,000 — 12,000



19
Susumu Kamijo
The Longest Afternoon
Estimate \$15,000 — 20,000



20
Firelei Báez
Crewel
Estimate \$30,000 — 40,000

New Now

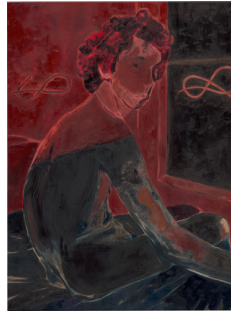
New York Auction / 9 March 2022 / 11am EST



21
Ángeles Agrela
Retrato n° 66
Estimate \$4,000 — 6,000



22
Jenna Gribbon
Sentiment / Sediment
Estimate \$50,000 — 70,000



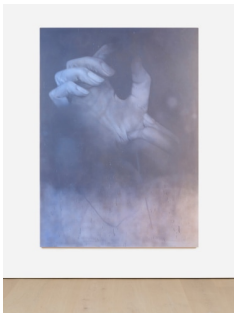
23
Anthony Cudahy
Ian with Knots
Estimate \$8,000 — 12,000



24
Jonathan Lyndon Chase
sheet music
Estimate \$15,000 — 20,000



25
Caleb Hahne
Autumn
Estimate \$3,000 — 5,000



26
Sayre Gomez
Untitled
Estimate \$6,000 — 8,000



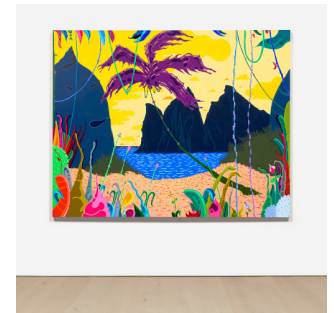
27
Rebecca Ness
Argument
Estimate \$5,000 — 7,000



28
Hernan Bas
Study for Listening Party
Estimate \$30,000 — 40,000



29
Harold Ancart
Untitled
Estimate \$70,000 — 100,000



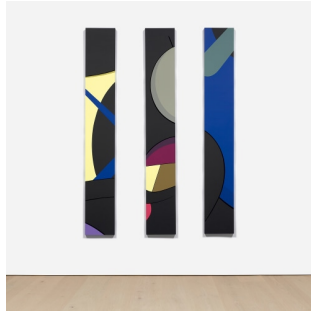
30
Erik Parker
Out of the Ark
Estimate \$60,000 — 80,000

New Now

New York Auction / 9 March 2022 / 11am EST



31
Eddie Martinez
I Feel Alright
Estimate \$150,000 — 200,000



32
KAWS
Two works: (i) T.N.O.N.-Y; (ii) T...
Estimate \$200,000 — 300,000

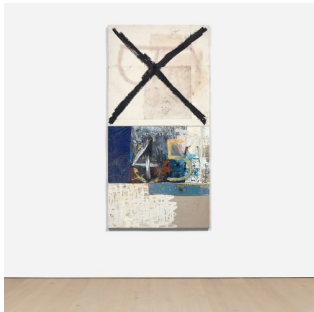


33
Umar Rashid (Frohaw...)
Is there heaven for a collaborato...
Estimate \$7,000 — 10,000



35
Patrick Alston
Three Fifths
Estimate \$10,000 — 15,000

34
This lot is no longer available.



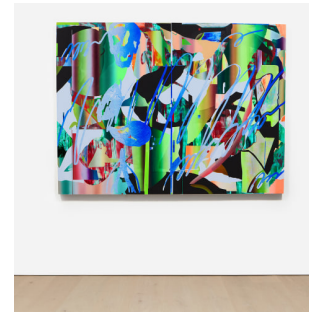
36
Oscar Murillo
definitive 45
Estimate \$60,000 — 80,000



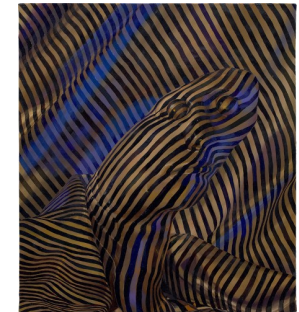
37
Rafa Macarrón
Naturaleza Muerta 1
Estimate \$60,000 — 80,000



38
Jonathan Chapline
After Bronzino
Estimate \$50,000 — 70,000



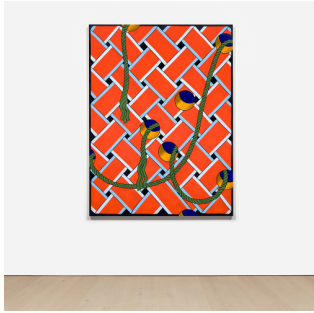
39
Ye Linghan
Lucy-S-007
Estimate \$10,000 — 15,000



40
Sascha Braunig
Untitled
Estimate \$12,000 — 18,000

New Now

New York Auction / 9 March 2022 / 11am EST



41

Caitlin Keogh

The Extremes of Contrary Passi...

Estimate \$12,000 — 18,000



42

Raphael Adjetey Adjei ...

Bestander

Estimate \$7,000 — 10,000



43

Isshaq Ismail

Brown Face 6

Estimate \$20,000 — 30,000

44

This lot is no longer available.



45

Wonder Buhle Mbambo

Untitled

Estimate \$8,000 — 12,000



46

Marcus Leslie Singleton

Winding Abyss // Have We Met?

Estimate \$3,000 — 5,000

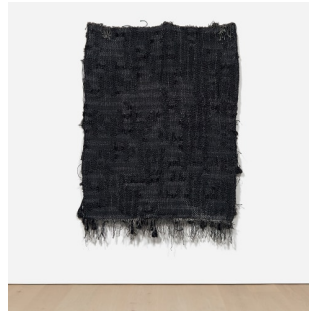


47

Godwin Champs Nam...

Same Black Laser

Estimate \$8,000 — 12,000

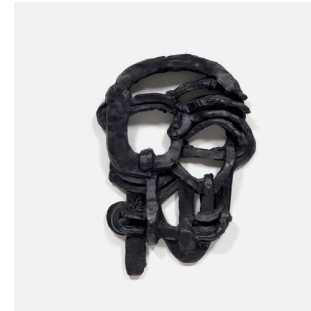


48

Igshaan Adams

Surah Al-Kafiroon II (part two)

Estimate \$10,000 — 15,000



49

Thomas Houseago

Machine mask (Constructed Fac...

Estimate \$70,000 — 100,000



50

Theaster Gates

Stand-Ins for a Period of Wreck...

Estimate \$15,000 — 20,000

New Now

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51
Angel Otero
The Bird and the Brut
Estimate \$50,000 — 70,000



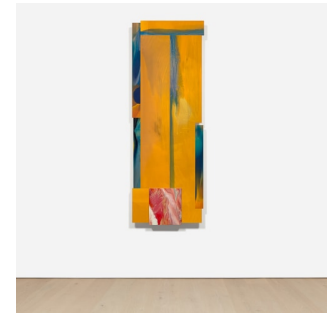
52
Mary Heilmann
The Secret
Estimate \$100,000 — 150,000



53
Richard Lin
Painting Relief August 1966
Estimate \$30,000 — 50,000



54
Ed Clark
Untitled
Estimate \$70,000 — 100,000



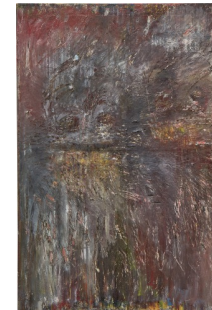
55
Sam Gilliam
Yellow Tower and Square
Estimate \$10,000 — 15,000



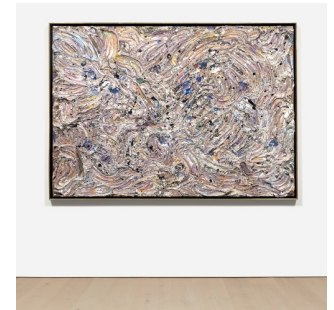
56
Ralph Humphrey
Year
Estimate \$15,000 — 20,000



58
Louise Fishman
Violets for My Furs
Estimate \$20,000 — 30,000



59
Joyce Pensato
Inner Spirit
Estimate \$30,000 — 50,000

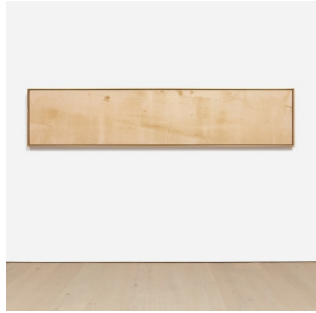


60
Jules Olitski
Hot Weave
Estimate \$15,000 — 20,000

57
This lot is no longer available.

New Now

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61
Jules Olitski
Radical Love - 28
Estimate \$15,000 — 20,000



62
Bob Thompson
Adam and Eve
Estimate \$12,000 — 18,000



63
Bob Thompson
Nativity Scene
Estimate \$12,000 — 18,000



64
Grace Hartigan
The Cracks
Estimate \$18,000 — 25,000



65
Henri Matisse
Femme assise au Bocal de Poiss...
Estimate \$30,000 — 50,000



66
George Grosz
Female Nude, Cape Cod
Estimate \$15,000 — 20,000



67
Sam Francis
Vert Francaise
Estimate \$12,000 — 18,000



68
Sam Francis
Tokyo Sketch Book
Estimate \$30,000 — 40,000



69
Sol LeWitt
Irregular Grid
Estimate \$10,000 — 15,000



70
Robert Motherwell
In Yellow Ochre with Two Blues
Estimate \$50,000 — 70,000

New Now

New York Auction / 9 March 2022 / 11am EST



71
Alex Katz
Two works: (i) Untitled (Lilies) 1; ...
Estimate \$50,000 — 70,000



72
John Altoon
Flower (Male); Flower (Female)
Estimate \$18,000 — 25,000



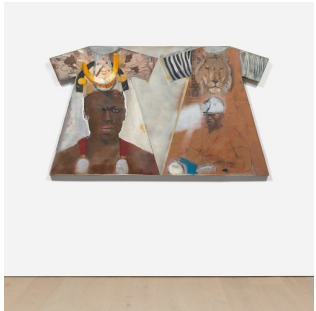
73
Jim Dine
Bronze Heart #1
Estimate \$40,000 — 60,000



74
George Condo
Untitled
Estimate \$40,000 — 60,000



75
A.R. Penck
Standart—Zeit des großen Betr...
Estimate \$30,000 — 40,000



76
Larry Rivers
Throwaway Dress: New York to ...
Estimate \$25,000 — 35,000



77
Seymour Lipton
Night Bloom
Estimate \$12,000 — 18,000



78
Sir Anthony Caro, O....
Gold Block II
Estimate \$20,000 — 30,000



79
Mark di Suvero
Untitled
Estimate \$15,000 — 20,000



80
Joel Shapiro
Untitled
Estimate \$40,000 — 60,000

New Now

New York Auction / 9 March 2022 / 11am EST



81
Ursula von Rydingsvard
Spoon Shovel
Estimate \$8,000 — 12,000



82
Hannah Wilke
Untitled
Estimate \$8,000 — 12,000



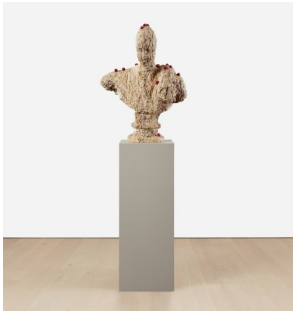
83
Chloe Wise
American Classic
Estimate \$5,000 — 7,000



84
Shio Kusaka
Two works: (white 80); (white 81)
Estimate \$8,000 — 12,000



85
Karin Gulbran
The Budding Branch
Estimate \$3,000 — 5,000



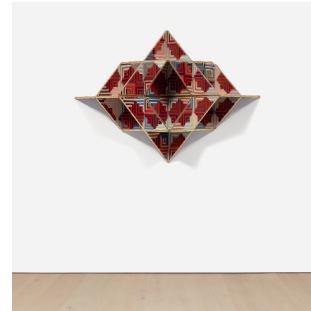
86
Tony Matelli
Bust
Estimate \$20,000 — 30,000



87
Marc Swanson
Untitled (Black Ram)
Estimate \$8,000 — 12,000



88
Matthew Day Jackson
Always Anyone, Anywhere, Any...
Estimate \$10,000 — 15,000



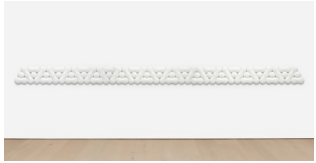
89
Sanford Biggers
Banneker
Estimate \$30,000 — 40,000



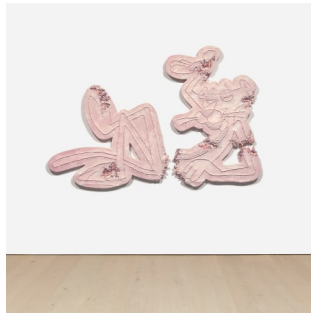
90
Hank Willis Thomas
Remember Me
Estimate \$10,000 — 15,000

New Now

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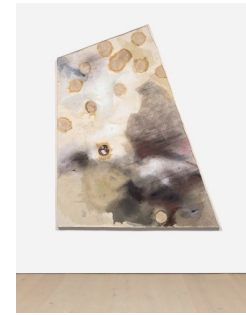
91
Josh Sperling
Freezer Burn
Estimate \$40,000 — 60,000



92
Daniel Arsham
Patch 15
Estimate \$40,000 — 60,000



93
Pamela Rosenkranz
Express Nothing (Peachy Beige ...
Estimate \$15,000 — 20,000



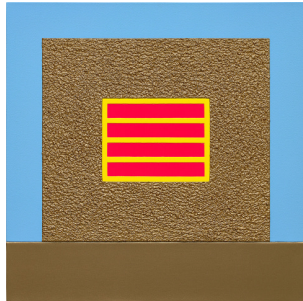
94
Lucy Dodd
Varkala (Beyond Hippy)
Estimate \$15,000 — 20,000



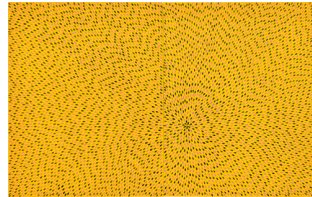
95
Ethan Cook
Untitled (Begin in one corner)
Estimate \$10,000 — 15,000



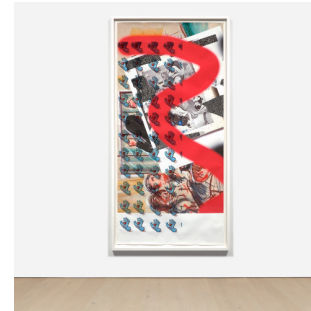
96
Sue Williams
2 Greens with Sable
Estimate \$20,000 — 40,000



97
Peter Halley
Bronze Prison
Estimate \$30,000 — 50,000



98
Julia Chiang
Stunned
Estimate \$15,000 — 20,000



99
Jordan Wolfson
Untitled
Estimate \$20,000 — 30,000



100
Sarah Meyohas
Body Central Corp. on January 2...
Estimate \$10,000 — 15,000

New Now

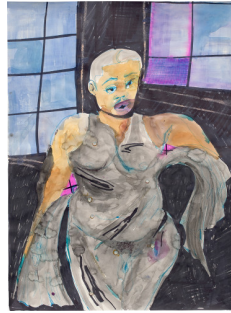
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101
Jordy Kerwick
12/12
Estimate \$3,000 — 5,000



102
Jonathan Lyndon Chase
Back Seat Views
Estimate \$5,000 — 7,000



103
Jonathan Lyndon Chase
Dance Dress in the Dark
Estimate \$8,000 — 12,000



104
Chris Ofili
Two works: (i-ii) Untitled
Estimate \$18,000 — 25,000



105
Nicolas Party
Landscape
Estimate \$30,000 — 40,000



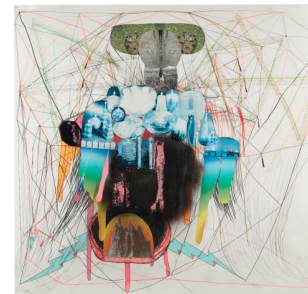
106
Nina Chanel Abney
Untitled
Estimate \$15,000 — 20,000



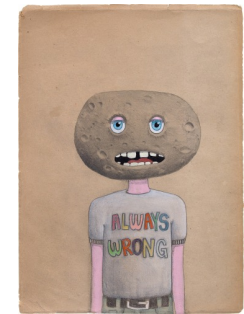
107
Peter Halley
Untitled (6/21/96.4)
Estimate \$8,000 — 12,000



108
SoiL Thornton
Three works: (i) Avante Sky, S fo...
Estimate \$15,000 — 20,000



109
Sterling Ruby
Candles (Exercise in Obsessive)
Estimate \$20,000 — 30,000



110
Javier Calleja
Always Wrong
Estimate \$25,000 — 35,000

New Now

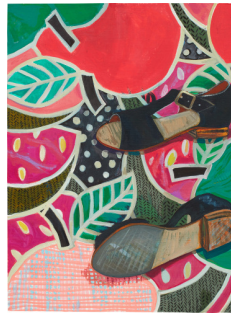
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111
Eddie Martinez
Mad Ball Moment
Estimate \$12,000 — 18,000



112
Walton Ford
Compassion
Estimate \$15,000 — 20,000



113
Ella Kruglyanskaya
Untitled
Estimate \$10,000 — 15,000



114
Guy Yanai
Growth (Plant With No Pot)
Estimate \$7,000 — 10,000



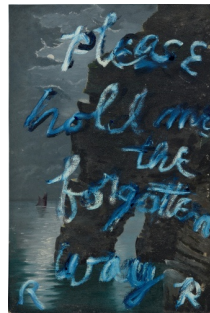
115
Alex Israel & Josh Smith
Untitled
Estimate \$30,000 — 50,000



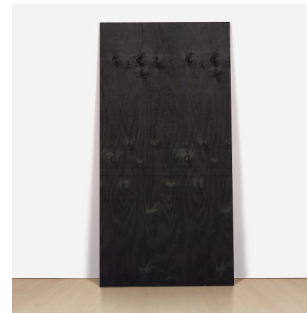
116
Anj Smith
Solid Geometry
Estimate \$12,000 — 18,000



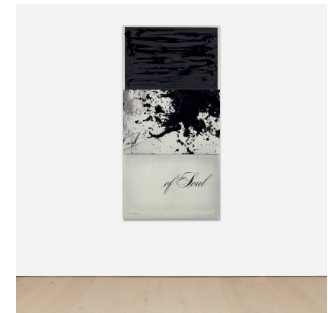
117
Nigel Cooke
Pyroclastic Fever
Estimate \$25,000 — 35,000



118
Rene Ricard
Untitled
Estimate \$3,000 — 5,000



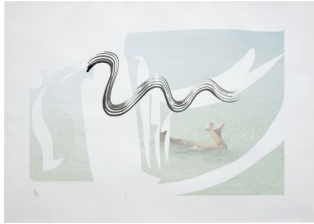
119
Wade Guyton
Untitled
Estimate \$20,000 — 30,000



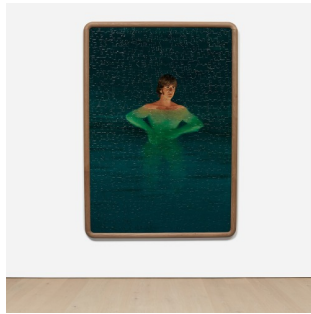
120
Lorna Simpson
Three Part Soul
Estimate \$40,000 — 60,000

New Now

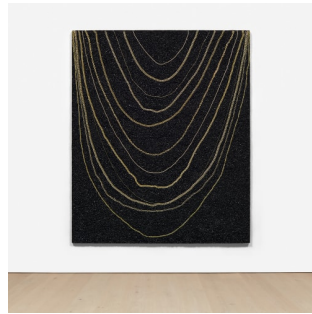
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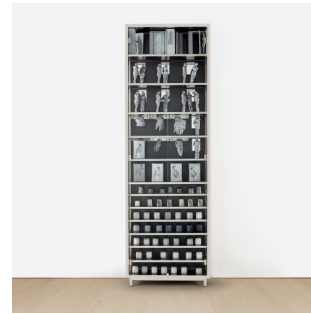
121
Camille Henrot
Untitled (Tropics of Love series)
Estimate \$8,000 — 12,000



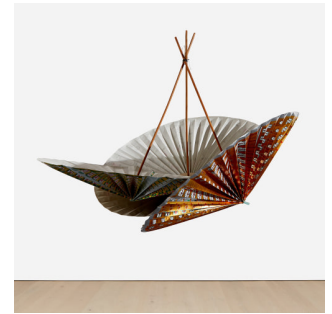
122
Tyler Hays
Bather 07
Estimate \$18,000 — 22,000



123
Luis Gispert
Only Built For... II
Estimate \$8,000 — 12,000



124
Juan Muñoz
The Crossroads Cabinets: March
Estimate \$80,000 — 120,000



125
Abraham Cruzvillegas
El Niño
Estimate \$15,000 — 20,000



126
Iran do Espírito Santo
Buraco de Fechadura (Key Hole)
Estimate \$18,000 — 22,000



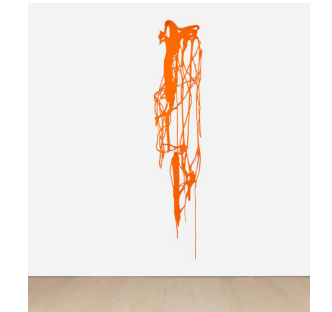
127
Maria Nepomuceno
sem título
Estimate \$10,000 — 15,000



128
Waltercio Caldas
Untitled
Estimate \$40,000 — 60,000



129
This lot is no longer available.



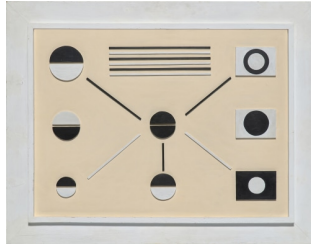
130
Arturo Herrera
One Time (Orange)
Estimate \$25,000 — 35,000

New Now

New York Auction / 9 March 2022 / 11am EST



131
Ernesto Neto
TorçoQuadro Brown
Estimate \$6,000 — 8,000



132
Loló Soldevilla
Sin título
Estimate \$15,000 — 20,000



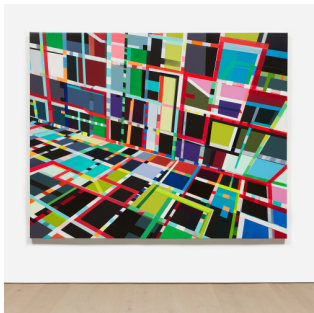
133
Loló Soldevilla
Sin título
Estimate \$12,000 — 18,000



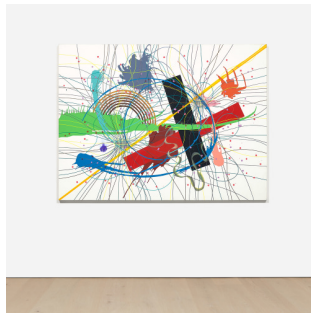
134
Sandú Darié
Untitled
Estimate \$18,000 — 22,000



135
Allora & Calzadilla
Charcoal Dance Floor
Estimate \$30,000 — 40,000



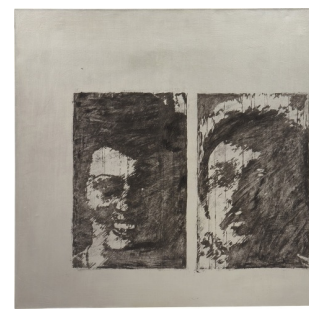
136
Torben Giehler
Fifth Element
Estimate \$10,000 — 15,000



137
Caetano de Almeida
Tejo
Estimate \$10,000 — 15,000



138
Victor Vasarely
Cheyt Stri
Estimate \$20,000 — 30,000



139
Enoc Pérez
Untitled (Iris Chacón, Paul McCa...)
Estimate \$10,000 — 15,000



140
Los Carpinteros
Puente para reflejar II
Estimate \$8,000 — 12,000

New Now

New York Auction / 9 March 2022 / 11am EST



141
Gabriel Orozco
Plaster Paper (1)
Estimate \$12,000 — 18,000



142
Mira Schendel
Untitled
Estimate \$7,000 — 10,000



143
Lucas Samaras
Untitled
Estimate \$8,000 — 12,000



144
Georg Baselitz
Ohne Titel (Strandbild)
Estimate \$10,000 — 15,000



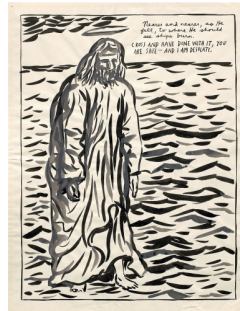
145
Mike Kelley
Neo-Romantic
Estimate \$40,000 — 60,000



146
Hilary Harkness
Le Classique des Noeuds
Estimate \$2,000 — 3,000



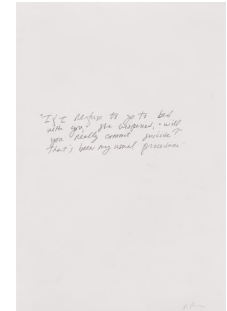
147
Raymond Pettibon
Untitled (THE MAID WAS SO NEAR)
Estimate \$20,000 — 30,000



148
Raymond Pettibon
Untitled (Nearer and nearer, as ...)
Estimate \$15,000 — 20,000



149
Eric Fischl
Untitled
Estimate \$12,000 — 18,000



150
Richard Prince
Suicide Bed Joke
Estimate \$1,500 — 2,500

New Now

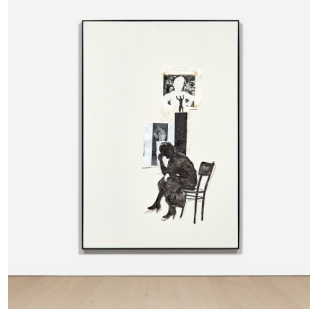
New York Auction / 9 March 2022 / 11am EST



151
Gert and Uwe Tobias
Untitled
Estimate \$10,000 — 15,000



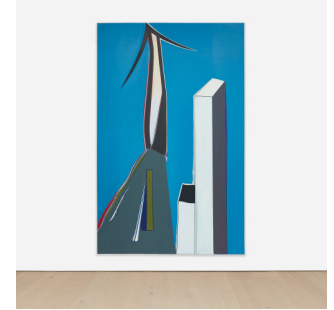
152
Jakub Julian Ziolkowski
Untitled
Estimate \$8,000 — 12,000



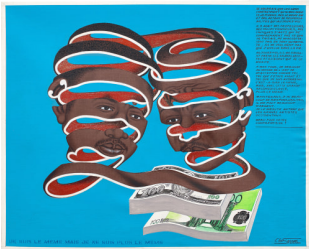
153
Paulina Olowska
From Idea to Baryshnikov
Estimate \$10,000 — 15,000



154
Jonathan Meese
Getreidemutter
Estimate \$18,000 — 22,000



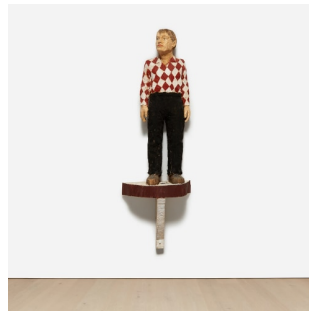
155
Thomas Scheibitz
Hercules
Estimate \$15,000 — 20,000



156
Chéri Samba
Je suis le meme mais...je ne suis ...
Estimate \$20,000 — 30,000



157
Friedrich Kunath
Frühling und Schicksal (Spring a...)
Estimate \$20,000 — 30,000



158
Stephan Balkenhol
Harlequin
Estimate \$40,000 — 60,000



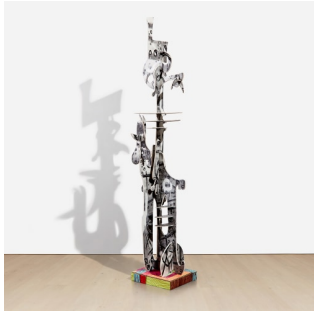
159
Tom Friedman
Inside Out
Estimate \$20,000 — 30,000



160
Urs Fischer
CROOKER / CREAGH / CRANO...
Estimate \$40,000 — 60,000

New Now

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161
Aaron Curry
Pipe with Man Smoking Spitwa...
Estimate \$10,000 — 15,000



162
Michail Pargelis
Gol
Estimate \$4,000 — 6,000



163
Will Ryman
Untitled
Estimate \$8,000 — 12,000



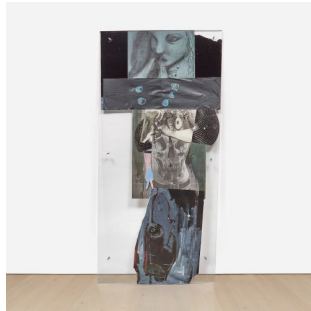
164
Claudia Comte
Tubes 4 (O, i, n)
Estimate \$10,000 — 15,000



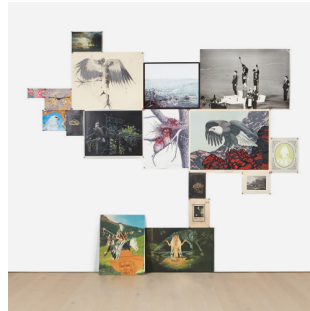
165
Banks Violette
Portrait 2
Estimate \$10,000 — 15,000



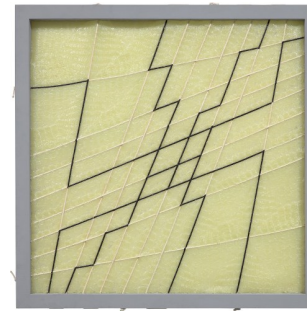
166
Rebecca Horn
Le papillon du divin marquis
Estimate \$15,000 — 20,000



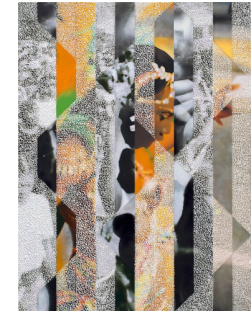
167
Rita Ackermann
MENTALIST
Estimate \$8,000 — 12,000



168
Matthew Day Jackson
A Brief History in Time
Estimate \$10,000 — 15,000



169
Joe Zucker
Spider #2A
Estimate \$5,000 — 7,000



170
Paul Anthony Smith
When Sounds Clash
Estimate \$10,000 — 15,000

New Now

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171
Louise Lawler
Blurry Koons (Buster)
Estimate \$15,000 — 20,000



172
Nan Goldin
Bruce and Philippe on the beach...
Estimate \$10,000 — 15,000



173
Vik Muniz
Bloody Marilyn from the series ...
Estimate \$50,000 — 70,000



174
Doug Starn and Mike ...
Water Moon Guanyin 2
Estimate \$15,000 — 25,000



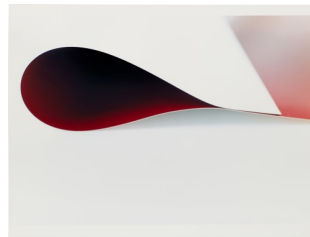
175
Zoe Leonard
Untitled, Paris
Estimate \$6,000 — 8,000



176
Hiroshi Sugimoto
Arctic Ocean, Nord Kapp
Estimate \$20,000 — 30,000



177
Wolfgang Tillmans
Lighter, red/black IV
Estimate \$30,000 — 50,000



178
Wolfgang Tillmans
paper drop (red)
Estimate \$10,000 — 15,000



179
Christopher Williams
"Valentine" typewriter, 1969, pla...
Estimate \$18,000 — 22,000



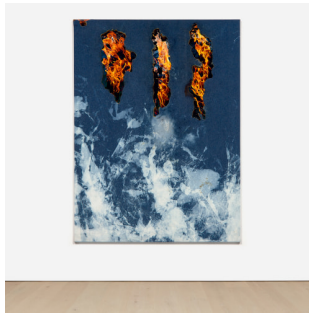
180
Tony Oursler
Cherry Nokia
Estimate \$25,000 — 35,000

New Now

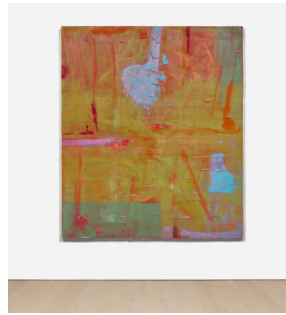
New York Auction / 9 March 2022 / 11am EST



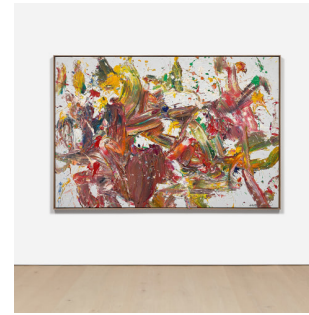
181
Petra Cortright
aaapornstars_frogcam2/fubu
Estimate \$10,000 — 15,000



182
Korakrit Arunanondchai
Untitled (Painting with history)
Estimate \$40,000 — 60,000



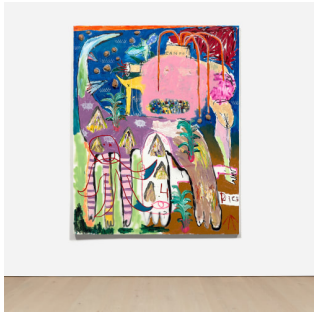
183
Alex Hubbard
Untitled
Estimate \$18,000 — 22,000



184
Wang Yigang
T24
Estimate \$30,000 — 40,000



185
Jin Meyerson
Survival Kit
Estimate \$15,000 — 20,000



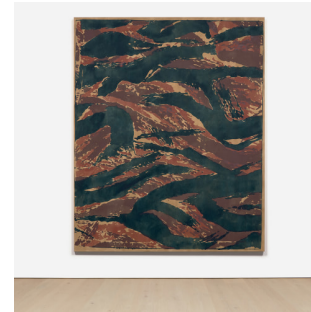
186
Felix R. Cid
Untitled (First Day on the Med o...
Estimate \$10,000 — 15,000



187
Natalie Frank
Brothel
Estimate \$4,000 — 6,000



188
Wyatt Kahn
Peeper
Estimate \$18,000 — 25,000



189
Lucien Smith
Hot sun, salt in her hair - Cavit's ...
Estimate \$15,000 — 20,000



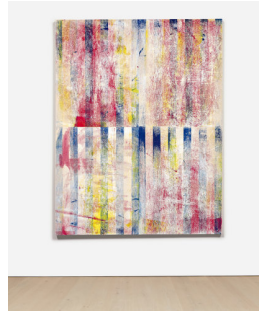
190
Lucien Smith
Untitled
Estimate \$5,000 — 7,000

New Now

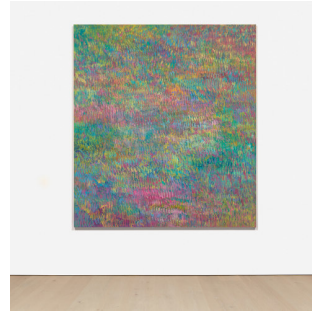
New York Auction / 9 March 2022 / 11am EST



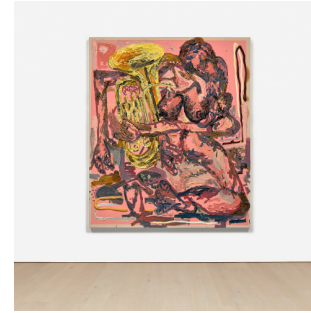
191
Christian Rosa
Untitled
Estimate \$15,000 — 20,000



192
Israel Lund
Untitled
Estimate \$12,000 — 18,000



193
Jean-Baptiste Bernadet
Untitled (Fugue XXXI)
Estimate \$10,000 — 15,000



194
Alex Becerra
Woman with Tuba
Estimate \$6,000 — 8,000



195
Math Bass
Newz!
Estimate \$8,000 — 12,000

New Now

New York Auction / 9 March 2022 / 11am EST



1

Sarah Slappey

Yellow Touch

signed and dated "S. Slappey 2018" on the reverse
oil on canvas
44 x 42 in. (111.8 x 106.7 cm)
Painted in 2018.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Sarah Slappey

Provenance

Crush Curatorial, New York

Acquired from the above by the present owner

Exhibited

New York, Crush Curatorial, *Sarah Slappey: Night Feeding*, November 15–December 8, 2018

Literature

Emily Burns, "Interview with Sarah Slappey," *Maake Magazine*, online (illustrated)

New Now

New York Auction / 9 March 2022 / 11am EST



2

GaHee Park

Still Life with Fish

oil on canvas

41 x 32 in. (104.1 x 81.3 cm)

Painted in 2017.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



GaHee Park's *Still Life with Fish*, 2017, stuns with bright, abstracted forms to create an interior space that feels initially familiar and recognizable yet separates itself with a distinctive geometric flatness. Elaborate, brocaded elements of carpets and walls are contrasted with the delicately rendered wood-grain table that breaks the canvas, with fish, fruits, and flowers sprawled upon it. Park explores the performative and ritualistic ways in which interior settings such as the home act as a space in which private selves are created and enacted. Detaching herself from the rigidly religious, socially restrictive upbringing in Korea that her parents had enforced, Park creates an environment that grapples with the tension between the public and private self.

"I use mirrors, frames, windows, or fragmented bodies because I want to add subplots or narrative fragments inside my paintings, which complement the central image." — GaHee Park

The elaborate table arrangement suggests human presence in a scene devoid of any distinctly human figures, except for the neon shoes that disappear into table legs. In the same way a movie or novel will denote time through a split screen or flashback, Park explores the same effect in a single image through fragmented forms and shifts in shades of color. Park explains that in these canvases she "[tries] to show with one image some of the different ways we inhabit our bodies." In the corner, the suggestion of a window and a shadow give a glimpse into the blurred distinctions between exterior and interior spaces.

Recalling Dutch still lifes, the fish and fruit in this scene have none of the gore and realism of the past fish market scenes. Instead, the cubist fish's sense of temporality is merely hinted at by their gray, limp counterparts. Park plays with a sense of irony in formulating an interior space that is both stoic and suggests a certain indulgence. Animals are recurring members of Park's interior settings. Park, in explaining why she often includes seafood such as shrimp and fish in her work, commented that she is "fascinated by the 'civilized' ritual of eating and how it's savage in a way, even perverse." The perverse seems to sit just outside the confines of the painting, hinted at but not present in the calm table setting, toying with a physical and psychological relationship to the space itself.



Playing with the "naïve" style of Henri Rousseau and the flat interior settings of Matisse, Park also draws inspiration from Giorgio de Chirico's relationship to perspective and space, thinking not only about how humans interact with the space but what is the animal's experience and outlook on that same environment. The fish, sitting on the table, becomes an active member of the scene—their interiority is palpable.

The first of Park's works to come up at auction, *Still Life with Fish*, exemplifies Park's delicate relationship to the private self, utilizing a single canvas to explore a multitude of perspectives and experiences.

Provenance

Motel, Brooklyn

Acquired from the above by the present owner

Exhibited

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

New Now

New York Auction / 9 March 2022 / 11am EST



3

Jordy Kerwick

Untitled 7

signed and dated "Jordy Kerwick 2021" on the reverse
oil, acrylic and spray paint on canvas
78 3/4 x 74 3/4 in. (200 x 189.9 cm)
Executed in 2021.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Jordy Kerwick

Provenance

Everyday Gallery, Antwerp

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



4

Angela Heisch

Adult Resting on a Flower

signed, titled and dated "Adult Resting On A Flower

Angela Heisch 2018" on the reverse

gouache on muslin over panel

24 x 24 in. (61 x 61 cm)

Painted in 2018.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

106 Green, New York

Private Collection

Acquired from the above by the present owner

Exhibited

New York, 106 Green, *Angela Heisch: Resting Position*, May 12–June 10, 2018

Literature

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

New Now

New York Auction / 9 March 2022 / 11am EST



5

Alex Gardner

The Horrors of Downward Mobility

signed and dated "ALEX GARDNER 2019" on the overlap

acrylic on canvas

36 x 36 in. (91.4 x 91.4 cm)

Painted in 2019.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

The Hole, New York

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



6

Ivy Haldeman

Close Up, Reader, Tongue, Foot Up

signed and dated "Ivy R Haldeman 2018" on the reverse

acrylic on linen

24 1/8 x 16 1/2 in. (61.3 x 41.9 cm)

Painted in 2018.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Private Collection



7

Robert Nava

Vision Probably Rabies

signed, partially titled and dated ""Probably Rabies"

Nava 2019" on the reverse

acrylic and oilstick on canvas

60 x 48 in. (152.4 x 121.9 cm)

Executed in 2019.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



Robert Nava's energetic canvases transport the viewer to a childlike world of real and imaginary creatures—from sharks and angels to dragons and, as seen in *Vision Probably Rabies*, rabid dogs. For Nava, these fantastical themes represent an effort to return to the marvelous worlds his imagination conjured in his youth. After earning his MFA at Yale University in 2011, the Brooklyn-based artist departed from the academic techniques he learned and fostered an approach that has earned him comparisons to the *Bad Painting* movement of the 1980s, as well as to the work of *art brut* painters such as Jean Dubuffet. Executed in 2019, *Vision Probably Rabies* captures the diverse array of Nava's influences from graffiti and cave art to cartoons, whilst tapping into the artist's raw, unhindered imagination.

"I wanted to return to my childhood interests. I wanted to see these fabled creatures in my studio. I'm interested in a new kind of mythmaking, even though there are no real stories behind them yet." —Robert Nava

Deeply interested in fantastical animal hybrids—a serpent with the head of a tiger, a shark with feathery angels' wings—Nava often divides his canvases in half with a diagonal line, on each side of which are the fragmentary forms of different creatures. In *Vision Probably Rabies*, the diagonal creates a boundary between the outline of a growling dog and the more schematic figures of a snake and an amorphous face. The effect of this divide is to add a subtle layer of complexity and ambiguity to the composition; indeed, the artist's paintings are often more complex than they appear at first glance, planned over many sketched designs before he puts paint to canvas. "I think the zone comes by continuously drawing in my sketchbook," the artist revealed. "It's like an athlete practicing a three-point shot—when the game comes, he can just hit the shot without thinking about it."ⁱⁱ

ⁱⁱ Robert Nava, quoted in Paul Laster, "Robert Nava on Unleashing the Child Within," *Art & Object*, March 4, 2021, online.

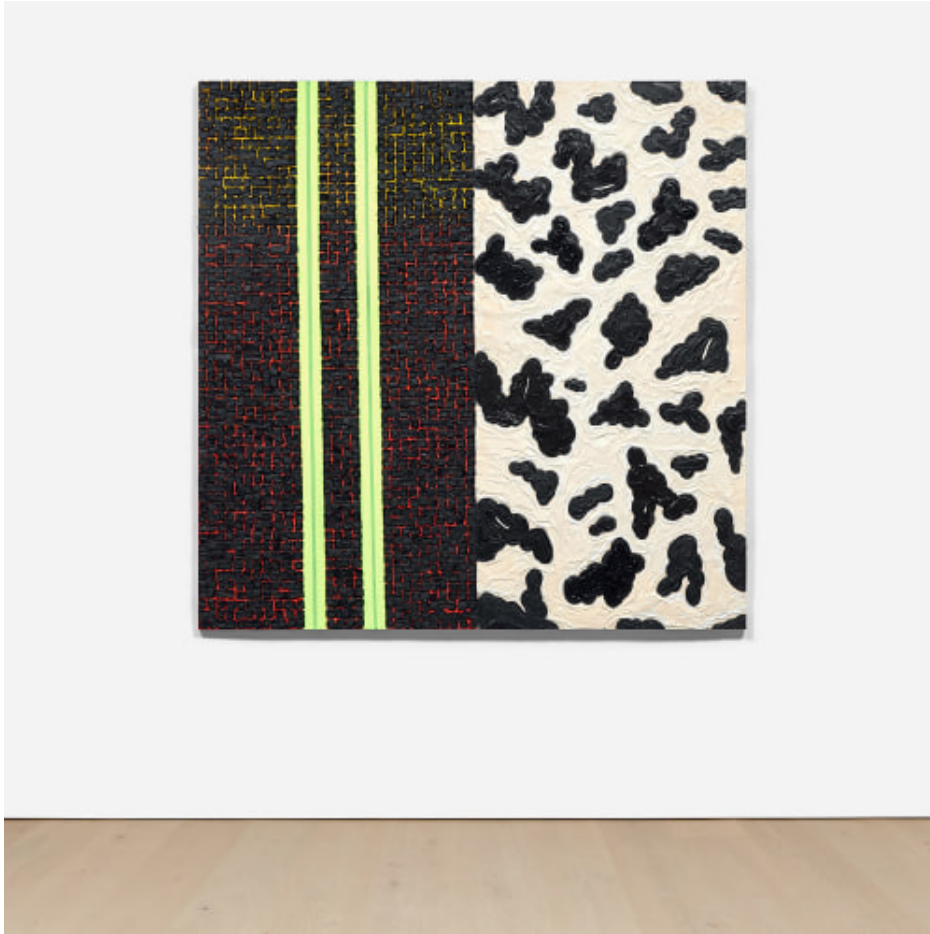
Provenance

Night Gallery, Los Angeles

Acquired from the above by the present owner in 2019

New Now

New York Auction / 9 March 2022 / 11am EST



8

Vaughn Spann

Dalmatian (Desert Storm) (No. 6)

signed, titled and dated "Vaughn Spann 2018
DALMATIAN (Desert Storm) (No. 6)" on the reverse
polymer, Flashe, terry cloth and molding paste on
canvas

70 x 70 in. (177.8 x 177.8 cm)

Executed in 2018.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Provenance

Night Gallery, Los Angeles

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



9

Stanley Whitney

Untitled

signed and dated "2016 Stanley Whitney" on the reverse

oil on linen

12 x 12 in. (30.5 x 30.5 cm)

Painted in 2016.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Stanley Whitney

Provenance

Lisson Gallery, London

Acquired from the above by the present owner in March 2017

Exhibited

London, Lisson Gallery, *Stanley Whitney: Radical Times*, May 20–July 2, 2016

Literature

“Radical Times By Stanley Whitney,” *Opumo*, February 24, 2017, online (Lisson Gallery, London, 2016 installation view illustrated)

New Now

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10

Derrick Adams

You've Been Served

signed and dated "Derrick Adams 2017" on the reverse
acrylic, cardboard, printed paper and fabric collage on
paper mounted to archival museum board
31 1/2 x 47 3/4 in. (80 x 121.3 cm)
Executed in 2016-2017.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Rhona Hoffman Gallery, Chicago

Acquired from the above by the present owner in 2018

Exhibited

Chicago, Rhona Hoffman Gallery, *Derrick Adams: Tell Me Something Good*, February 24–April 15, 2017



11

Genieve Figgis

Romeo and Juliet on a Horse

signed and dated "Genieve Figgis 2016" on the reverse

acrylic on canvas

47 x 39 1/2 in. (119.4 x 100.3 cm)

Painted in 2016.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



Belonging to a series of paintings created for a production of Charles Gounod's *Roméo et Juliette* at the Metropolitan Opera, Genieve Figgis's *Romeo and Juliet on a Horse*, 2016, beautifully captures the artist's penchant for reinterpreting stories of the past. Though the deep crimson background appears to foreshadow the play's tragic ending, Figgis depicts the star-crossed lovers embracing each other on horseback "to think of them living on and continuing their romance," she explained of this work. "Death is not the ending. I wanted them to win in the end."ⁱ



The present work installed at the Metropolitan Opera, New York, December 8, 2016–January 21, 2017.
Artwork: © Genieve Figgis. Courtesy of the Artist and Almine Rech

"I enjoy working with paint that has no guaranteed outcome or shape" —Genieve Figgis

Showcasing a lush kaleidoscope of white, yellow, and blue pigment for the figures, *Romeo and Juliet on Horseback* showcases the bold, expressionist use of color seen in Figgis's best works. As Roberta Smith observed, "Ms. Figgis favors rich colors that bubble, ooze and marbleize as if alive..."ⁱⁱ Here, the colors bleed into one another and across the canvas, blurring the distinctions between the three figures that occupy the scene into formal unison. This ambiguity owes in part to Figgis's unique painterly approach by pouring diluted paint on her canvases, welcoming the element of chance into her final product. While her work is firmly rooted in her love

of history, the fluidity of Figgis's process allows her to reimagine the timeless stories that her work investigates as embodied in *Romeo and Juliet on Horseback*. "I use my work to explore worlds that are unavailable to me," in Figgis' words. "Just to experience the feeling of being somewhere more beautiful."ⁱⁱⁱ

ⁱ Genieve Figgis, quoted in Niall MacMonagle, "What Lies Beneath: Balcony Scene by Genieve Figgis," *Independent*, December 12, 2016, online.

ⁱⁱ Roberta Smith, "Genieve Figgis: 'Good Morning, Midnight,'" *The New York Times*, October 24, 2014, online.

ⁱⁱⁱ Genieve Figgis, quoted in Catarina Vaz, "Interview: Genieve Figgis," *Art Research Map*, June 2017, online.

Provenance

Half Gallery, New York

Acquired from the above by the present owner in 2016

Exhibited

New York, The Metropolitan Opera House, *Genieve Figgis: Romeo and Juliet*, December 8, 2016–January 21, 2017, no. 8, n.p. (illustrated)

Literature

Allison Gingeras, *Genieve Figgis*, New York, 2017, pp. 152–153 (New York, The Metropolitan Opera House, 2016–2017 installation view illustrated)

New Now

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12

Portia Zvavahera

Ndapfugama Wani

signed and dated "Portia Zvavahera 2014" lower right
oil-based printing ink and oil bar on canvas mounted to
panel

61 1/2 x 37 in. (156.2 x 94 cm)

Executed in 2014.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Portia Zvavahera

Provenance

Stevenson, Johannesburg

Acquired from the above by the present owner

Exhibited

Johannesburg, Stevenson, *Portia Zvavahera: Wayfinding*, July 3-August 1, 2014, p. 36 (illustrated)

New Now

New York Auction / 9 March 2022 / 11am EST



13

Milo Matthieu

Mislead Youth

signed, signed with the artist's monogram, titled and dated "Mislead Youth 2020 Milo Matthieu" on the reverse

oil, acrylic and collaged canvas on canvas

90 x 60 in. (228.6 x 152.4 cm)

Executed in 2020.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

The Cabin, Los Angeles

Acquired from the above by the present owner in 2020



14

Marcellina Akpojotor

A Beautiful Day (Kasiena's diary)

signed and dated "Marcellina O. Akpojotor 2019"
center right; signed, titled and dated "Marcellina
Oseghale Akpojotor A beautiful day (Kasiena's diary)
2019" on the reverse

acrylic on fabric and paper collage on canvas
59 1/2 x 48 1/2 in. (151.1 x 123.2 cm)
Executed in 2019.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Marcellina Akpojotor

Provenance

Rele Gallery, Lagos

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



15

Olivier Souffrant

To Pimp a Generation

signed and dated "Olivier Souffrant '22" on the overlap

acrylic and archival CMYK ink on canvas

60 x 48 in. (152.4 x 121.9 cm)

Executed in 2022.

Estimate

\$7,000 — 10,000

[Go to Lot](#)



Olivier Souffrant

Olivier Souffrant lives and works in Chicago. Born in Port-au-Prince, Haiti, the artist has persevered through great hardship after enduring the destruction of his home and collapse of his country resulting from the catastrophic earthquake that hit the island in 2010. Souffrant continued to focus on his practice and had his first solo show with Kravets/Wehby Gallery in New York last summer.

While studying at the University of Illinois, Souffrant's deep curiosity pushed him to think outside the boundaries of what art could and should be. Having limited funds to purchase art supplies and often sleeping on friends' couches, the artist took inspiration from digital art, such as music, film and photography. In an effort to fuse the digital sphere with his traditional painting practice, Souffrant set out to create digital work of his own, championing artists like Romare Bearden.

First creating digital collages on the computer that are then layered with paint, Souffrant allows for each of his pieces to tell a story of layered chaos where physical and digital media coexist seamlessly. His work takes a critical view of social and political issues, drawing from his personal experience living in poverty-stricken areas of Haiti and subsequently the South Side of Chicago.

Since leaving Haiti, Souffrant has been volunteering and aiding as much as possible to give back to his island. As part of this effort, the artist has elected for a portion of the proceeds from *To Pimp a Generation*, the first work from the artist to come to auction, to go directly to Association Coeur d'Amour. A.C.A is a non-profit organization that gives young women in Haiti access to education, medical care and tools of empowerment and where his mother volunteers.



Olivier Souffrant in his studio.

Provenance
Courtesy of the Artist

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

16

Shaina McCoy

Stuntin' Like My Daddy

signed and dated "Shaina McCoy 17" on the reverse
oil on canvas

36 x 48 in. (91.4 x 121.9 cm)

Painted in 2017.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Shaina McCoy

Provenance

Ever Gold [Projects], San Francisco

Acquired from the above by the present owner

Exhibited

San Francisco, Ever Gold [Projects], *33 Works By 3 Artists*, June 2–July 7, 2018

New Now

New York Auction / 9 March 2022 / 11am EST



17

Oluwale Omofemi

Untitled

signed and dated "Oluwale Omofemi 21" lower right;

signed "Oluwale Omofemi" on the reverse

oil and acrylic on canvas

27 x 26 1/4 in. (68.6 x 66.7 cm)

Painted in 2021.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner



18

Simphiwe Ndzube

Eel-Head

signed, titled and dated "Simphiwe Ndzube 2018 "Eel-Head"" on the reverse

acrylic and found plastic eye on canvas

21 5/8 x 24 3/4 in. (55 x 63 cm)

Executed in 2018.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Nicodim Gallery, Los Angeles

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

19

Susumu Kamijo

The Longest Afternoon

signed and dated "Susumu Kamijo 2019" on the
reverse

oil crayon and pastel on paper
32 x 26 1/2 in. (81.3 x 67.3 cm)

Executed in 2019.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

GNYP Gallery, Berlin

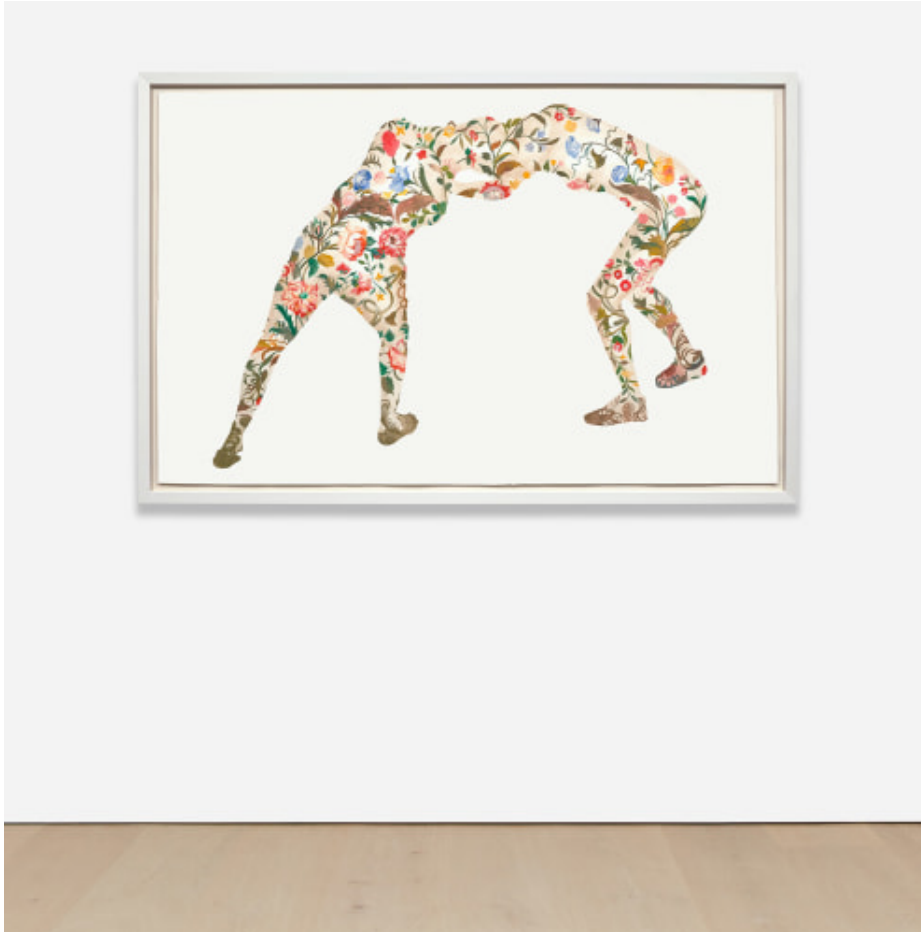
Acquired from the above by the present owner

Exhibited

Berlin, GNYP Gallery, *Susumu Kamijo: I'll Follow You To The Sunset*, March 16–April 20, 2019

New Now

New York Auction / 9 March 2022 / 11am EST



20

Firelei Báez

Crewel

gouache and ink on paper
49 1/4 x 78 1/4 in. (125.1 x 198.8 cm)
Executed in 2013.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



Provenance

Mixed Greens, New York

Acquired from the above by the present owner

Exhibited

New York, Mixed Greens, *Crossing the Line: Contemporary Drawing and Artistic Process*, July 11-August 16, 2013

Literature

Firelei Báez: Bloodlines, exh. cat., Pérez Art Museum, Miami, 2015, p. 54, 55, 121 (illustrated, p. 55)

Neil Vazquez, "'Bloodlines' at PAMM Takes a Look at Representations of Bodies and Culture,"

Miami New Times, November 9, 2015 (illustrated)

Jared Quinton, "Firelei Báez's Complex Studies of Female Identity Show Why She's an Artist for Our Time," *Artsy*, February 9, 2016, online (illustrated)

Charlotte Jansen, "New Establishment," *Elephant*, March 2016, no. 26, pp. 58-59 (illustrated)

Timofei Gerber, "Kierkegaardian Love and Resignation," *Epoché*, no. 22, April 2019, online (illustrated)



21

Ángeles Agrela

Retrato n° 66

signed "A. Agrela" lower right; signed and dated "A.

Agrela 2015" on the reverse

acrylic and pencil on paper

39 3/8 x 27 1/2 in. (100 x 69.9 cm)

Executed in 2015, this work is accompanied by a
certificate of authenticity signed by the artist.

Estimate

\$4,000 — 6,000 ₺

[Go to Lot](#)



Provenance

Galería Yusto/Giner, Marbella

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



22

Jenna Gribbon

Sentiment / Sediment

signed "Jenna Gribbon" on the overlap

oil on linen

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

Painted in 2008.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Provenance

Priska C. Juschka Fine Art, New York

Acquired from the above by the present owner

Exhibited

New York, Priska C. Juschka Fine Art, *Visions of an Insomniac Soothsayer*, September
18–November 1, 2008

New Now

New York Auction / 9 March 2022 / 11am EST



23

Anthony Cudahy

Ian with Knots

signed and dated "A. Cudahy 2017" on the reverse
oil on canvas

48 x 36 in. (121.9 x 91.4 cm)

Painted in 2017.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



One of the most exciting emerging figurative painters in Brooklyn, Anthony Cudahy is renowned for his luminescent paintings of vulnerable moments that explore the nuanced complexities of life. Boasting two solo exhibitions in New York and one in Paris in 2021, the artist has recently gripped the attention of art critics and collectors alike. In his work, Cudahy presents untold queer histories, recontextualizing the past to address the present, thereby speaking to the queer experience across generations.

Intrinsic to Cudahy's artistic process is how he consults his archive: "I'm looking for something unknown and unspecified," he elucidated, "that feels necessary to figuring out something about now."ⁱ Using source materials that range from found photographs to queer archival images and art-historical reproductions, Cudahy's tender scenes are drawn from his own archive of reference material, adding to the personal and poetic nature of his paintings. Through these nuanced depictions of queer narratives, Cudahy aims to challenge the notion of a fixed past, recentering marginalized groups that have historically been diminished.



In tune with Cudahy's easily discernable style, *lan with Knots*, 2017, provides an intimate view of an exposed figure in an unspecified domestic space. Fluid brushstrokes render vibrant, saturated color that lends a glowing quality to the scene, as if the figure is lit from within. Known for referencing Renaissance paintings, Cudahy here illustrates forms on either side of the figure's head appear to be incomplete lover's knots, perhaps signifying the loss of a romantic partner. The subtle complexities in *lan with Knots* weaves the past and present to speak to a poignant, universal truth that binds the human condition.

ⁱ Anthony Cudahy, quoted in Rafael Soldi, "Q&A: Anthony Cudahy," *Strange Fire Collective*, July 12, 2018, online.

Provenance

68projects, Berlin

Private Collection

Acquired from the above by the present owner

Exhibited

Berlin, 68projects, *Moments of Intimacy*, September 14–October 20, 2018

Literature

Rafael Soldi, "Q&A: Anthony Cudahy," *Strange Fire*, July 12, 2018, online (illustrated)

New Now

New York Auction / 9 March 2022 / 11am EST



24

Jonathan Lyndon Chase

sheet music

signed and dated "Jonathan L Chase 2018" on the
overlap
spray paint, acrylic, marker, graphite and pastel on
canvas

30 x 30 in. (76.2 x 76.2 cm)

Executed in 2018.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



"The weight of line and volume of color in my paintings are tools to narrate the experience of living as more than one thing at a time...Fluidity is important in the pursuit of freedom." — Jonathan Lyndon Chase

Exhibited

Los Angeles, Kohn Gallery, *Jonathan Lyndon Chase: Sheets*, June 1–July 14, 2018



Pablo Picasso, *Three Musicians*, 1921. Museum of Modern Art, New York. © 2022 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Provenance

Kohn Gallery, Los Angeles

Private Collection

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



25

Caleb Hahne

Autumn

signed and dated "2020 Caleb Hahne CALEB HAHNE"
on the reverse

oil and acrylic on canvas
16 x 20 in. (40.6 x 50.8 cm)
Painted in 2020.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Caleb Hahne

Originally from Colorado and currently based in Brooklyn, Caleb Hahne is now rising in the public eye following his first solo exhibition at 1969 Gallery in New York in 2021. Looking to his upbringing as a Mexican American in the American West, Hahne's works function as snapshots of his life. Often featuring figures engaging in rural activities such as riding horses, reclining in grass fields, and floating in water, Hahne explores notions of vulnerability, memory, and boyhood.

Depicting close-cropped or wide-angled views of anonymous, solitary subjects enjoying moments of quiet intimacy, Hahne's works stimulate a sense of hazy recollections through the artist's keen compositional choices and striking use of color. Not interested in objective truth, Hahne channels his own subjectivity through his painterly hand. Regarding his practice, Hahne has remarked, "Mocking life while imitating figures in a relatable, distant, and monumental state is what haunts me, and I love it."ⁱ

Showcasing Hahne's reputable style, *Autumn*, 2020, portrays a gloved hand pulling on another glove, while the corresponding hand itself is nowhere to be found. Using a warm palette and deceptive shadows, he depicts the peculiarities of movement and gesture while confounding reason. Smooth gradients of bold color and soft edges enhance the effect of a recollected or reminisced image. Through his compelling and illusory approach, Hahne examines the relationship between memory, reality, and perception, transforming the mundane to surreal.

ⁱ Caleb Hahne, quoted in Nina Karaicic, "Caleb Hahne" *Widewalls*, August 18, 2014, online.

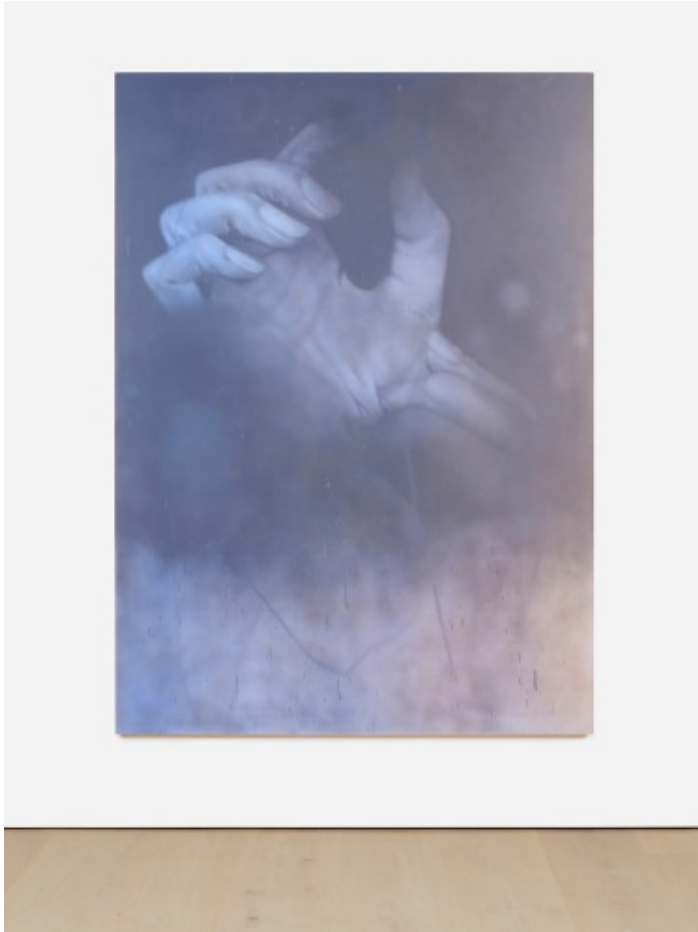
Provenance

1969 Gallery, New York

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

26

Sayre Gomez

Untitled

signed and dated "Sayre Gomez 16" on the overlap
acrylic on canvas

84 x 60 in. (213.4 x 152.4 cm)

Painted in 2016.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner



27

Rebecca Ness

Argument

signed, titled and dated "'Argument" 2018 Rebecca
Ness" on the reverse

oil on panel

20 x 16 in. (50.8 x 40.6 cm)

Painted in 2018.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Richard Heller Gallery, Los Angeles

Acquired from the above by the present owner

Exhibited

New Haven, Yale Slifka Center for Jewish Life, Yale University, *Buttoned Down*, 2018

Literature

"Experience, imagination, memory: A Conversation with Rebecca Ness," *Juxtapoz Magazine*,
September 18, 2018, online (illustrated)

New Now

New York Auction / 9 March 2022 / 11am EST



28

Hernan Bas

Study for Listening Party

signed with the artist's initials, titled and dated "study for \"listening party\" HB 07" lower left
oil, acrylic, gouache and graphite on paper
22 3/8 x 30 1/8 in. (56.8 x 76.5 cm)
Executed in 2007.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



Provenance

Courtesy of the Artist

New York, The Drawing Center Benefit Auction, Fall 2007, lot LIVE 9

Acquired at the above sale by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

29

Harold Ancart

Untitled

oilstick and pencil on paper laid on board, in artist's
frame

52 3/4 x 71 in. (134 x 180.3 cm)

Executed in 2014.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



Executed in 2014, *Untitled* presents rich pigments cutting through a cavernous black space, drawing the viewer into an endless expanse. In harmony with Harold Ancart's other ethereal seascapes, a vibrant green ocean is caressed by strokes of cyan, red, and yellow that seem to suggest the ebb and flow of tides. Above the sea, complementary orange and pale blue cloud-like shapes define an environment that has been stripped down to its rudimentary forms; the sharp contrast in color and recognizable forms dramatizes a once familiar scene into one that transcends lived experience.



Originally from Brussels and currently living in New York, Ancart utilizes oilstick to invent otherworldly landscapes and abstract versions of reality. Employing bold and saturated colors, negative space, and enigmatic minimalist forms, Ancart uses his distinctive visual idiom to investigate human imagination and its insatiable desires. Central to the artist's landscape paintings are the textured bursts of color that coalesce amidst an infinite night sky. In his deployment of Fauvist, Abstract Expressionist and Surrealist devices, Ancart's experimentation with painterly space and color create organic abstractions reminiscent of dreams or science fiction movies. Blurring the line between figuration and abstraction, Ancart's practice is acclaimed for its evocation of what lies just beyond reality—what is to be imagined or yearned for. Indeed, the artist desires for people to “embrace things less with the brain and more with the chest.”ⁱ When confronted with Ancart's kaleidoscopic, abstracted spaces, the viewer's impulse is to fill in the visual gaps, demonstrating our inclination to forge connectivity to the places we encounter.

ⁱ Harold Ancart, quoted in Dodie Kazanjian, “Up Close and Personal. (Njideka Akynili Crosby, Shara Hughes and Harold Ancart),” *Vogue*, vol. 206, no. 9, September 1, 2016, p. 736

Provenance

C L E A R I N G, New York

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



30

Erik Parker

Out of the Ark

signed, titled and dated "Erik Parker 2012 "OUT OF THE ARK"" on the overlap

acrylic on canvas

68 x 86 in. (172.7 x 218.4 cm)

Painted in 2012.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



"These landscapes and jungles are fantasized versions of exoticism. Durer drew rhinos before he saw them; he just idealized them as what they represented to him. I think my paintings use a similar principle." —Erik Parker

Provenance

Paul Kasmin Gallery, New York

Acquired from the above by the present owner in 2012

Exhibited

New York, Paul Kasmin Gallery, *Erik Parker: Bye Bye Babylon*, September 6–October 13, 2012

New Now

New York Auction / 9 March 2022 / 11am EST



31

Eddie Martinez

I Feel Alright

signed with the artist's initials and dated "EM • 07"
lower right; signed, titled and dated "'I FEEL ALRIGHT"
E Martinez 2007." on the reverse
acrylic, spray paint and oilstick on canvas
60 x 48 in. (152.4 x 121.9 cm)
Executed in 2007.

Estimate

\$150,000 — 200,000

[Go to Lot](#)



"[My flowers] are still life paintings. Except, they are not from life. They are these fantastical flowers...I think the freedom comes with color and shape." — Eddie Martinez

Presenting a theatrical build-up of forms converging into a vivacious bouquet of flowers, Eddie Martinez's *I Feel Alright*, 2007, is a quintessential example of the artist's highly diverse practice. Martinez refrains from adhering to a singular painterly style or specific period, opting to look all over the canon of art history for guidance instead. The result of this practice manifests itself in *I Feel Alright*, an early work that epitomizes Martinez's desire to merge the contemporary zeitgeist with that of prominent images in art history that preceded him, from Henri Matisse's *Bouquet* (*Vase with Two Handles*) to Philip Guston's still lifes.



Henri Matisse, *Bouquet (Vase with Two Handles)*, 1907. State Hermitage Museum, St. Petersburg. © 2022 Succession H. Matisse / Artists Rights Society (ARS), New York

Martinez was twice enrolled at the Art Institute of Boston, but ultimately rejected the constraints of a formal art education by spending most of his time outdoors and honing his graffiti skills. Reminiscing about his affection for the medium, Martinez recalled, "I learned a massive amount from graffiti that I've taken into the studio."ⁱ Martinez's proclivity for street art, cartoons, and graphic illustrations is readily apparent in the equivocal forms and bold colors that appear to be a product of improvisation and spontaneity in *I Feel Alright*.

As much as Martinez's idiosyncratic painterly style is influenced by street art, *I Feel Alright* is firmly rooted in the canonical history of painting that has inspired the artist throughout his career. "Genre

painting's revitalized role plays an important part in Martinez's work. He looks to genre painting to confront tradition, negotiating its vocabulary and pictorial conventions through the modernist logic of subjective, individual style," João Ribas observed. "It is by rethinking portraiture, still life, and allegorical narrative, these symbolic eighteenth- and nineteenth-century genres, that Martinez pairs traditional structure with self-generated imagery. The results are dense but playful paintings, revolving around his signature motifs."ⁱⁱ

Flowers have been a notable subject for Martinez, resurfacing habitually throughout the artist's oeuvre since conceiving such works as *I Feel Alright*. While his recent flower subjects reflect more of the influence of Bernard Buffet and Roy Lichtenstein with their brutal/heavy outlines, his earlier iterations including the present work evoke the colorful gesturalism of Abstract Expressionists such as Willem de Kooning and Joan Mitchell.

Martinez has revealed that CoBrA—the European counterpart to the Abstract Expressionist movement—was a profound influence in terms of his unique painterly process. The artist recounts that “the speed and abandon of control” and “the allowance for spontaneity” ties his practice to that of two of CoBrA's leading members, Karel Appel and Asger Jorn. Through his keen sensibility of channeling various practices that have shaped the art historical canon, Martinez brings to life an amalgam of modern and contemporary traditions under his painterly hand as lushly manifested in *I Feel Alright*.

ⁱ Eddie Martinez, quoted in “It's Sort of Like a Boxing Ring in Here': Watch Artist Eddie Martinez Wrestle His Way to a New Painting,” *Artnet News*, December 27, 2018, online.

ⁱⁱ Eddie Martinez, quoted in Chuck Webster and Dan Nadel, eds., *Eddie Martinez*, New York, 2008, p. 5.

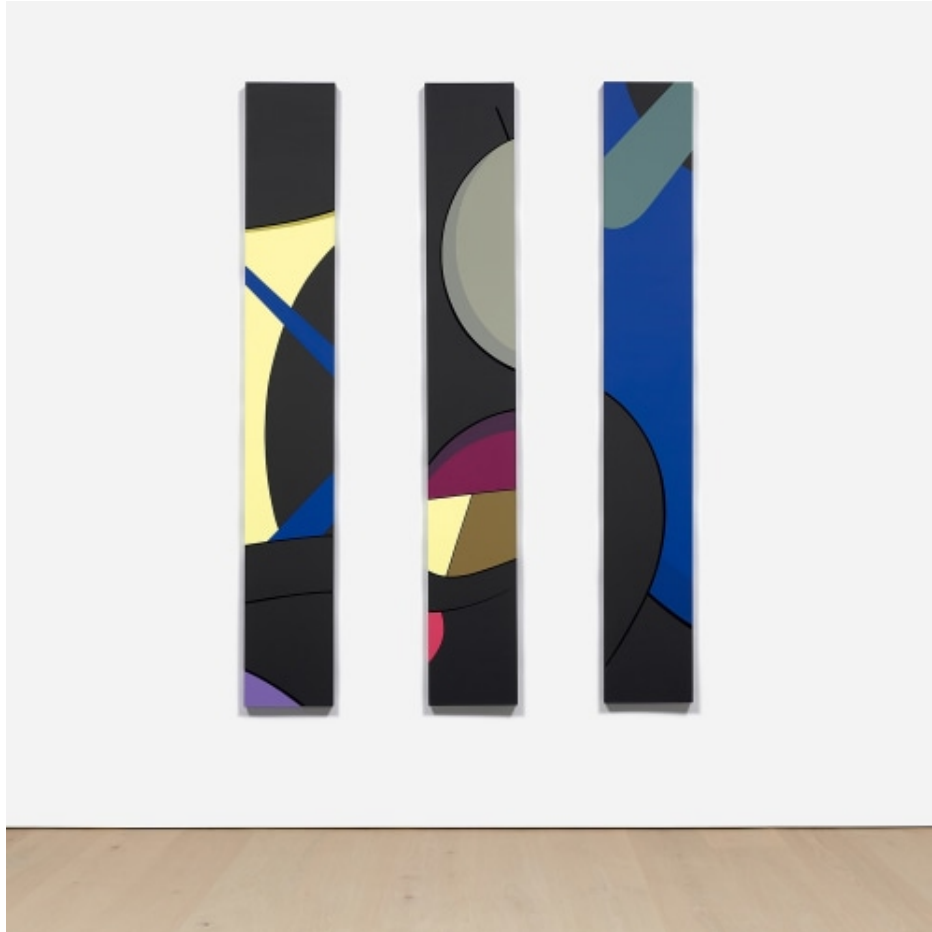
Provenance

ZieherSmith, New York

Acquired from the above by the present owner

Literature

Glenn O'Brien, *Eddie Martinez: Paintings*, Los Angeles, 2013, p. 150 (illustrated)



PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

32

KAWS

Two works: (i) T.N.O.N.-Y; (ii) T.N.O.N.-F

(i) signed, titled and dated "KAWS..12 T.N.O.N.-Y" on
the reverse of the center panel; titled "T.N.O.N.-Y" on
the reverse of the left panel

(ii) signed, titled and dated "KAWS..12 T.N.O.N.-F" on
the reverse of the right panel

oil on canvas

each 84 x 12 in. (213.4 x 30.5 cm)

installation dimensions approximately 84 x 52 in.

(213.4 x 132.1 cm)

Painted in 2012.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



Executed in 2012, *T.N.O.N—Y* and *T.N.O.N—F* are two monumental examples that showcase KAWS's iconic imagery of subverted and altered cartoon-like characters drawn from popular culture. By abstracting his subjects to such a degree that renders them nearly unrecognizable, the artist's immediately identifiable interventions have drawn comparisons to the works of 20th century masters such as Ellsworth Kelly, Kenneth Noland, and Frank Stella. Oscillating between the ostensibly fixed antagonistic traditions of Pop Art and geometric abstraction, KAWS brilliantly revitalizes the fields of both figuration and abstraction to interrogate our relationship with consumerism, advertising, and pop culture.



The present works installed at Galerie Perrotin, Paris, 2012. © KAWS

The present works form part of his 2012 discrete series of 50 vertical canvases titled *THE NATURE OF NEED*. Pulling the viewer's eye in several directions, this chapter of KAWS's oeuvre is defined by its Baroque palette of juxtaposed dramatic black and bright hues, marking a palpable shift in the artist's practice. In *THE NATURE OF NEED*, KAWS contorted fragments of the facial features of SpongeBob SquarePants and experimented with reducing them to their barest evocative expressions. Forcing the viewer to take in both the series in its entirety as well as the intricacies of each individual panel, KAWS tapped into the Pop Art tradition of seriality and variation. This series

was thus a way for KAWS to simultaneously echo ideas put forth by his predecessors while making his own playful mark on the genre.

T.N.O.N—Y and *T.N.O.N—F* are characterized by hyper-zoomed-in lines and curves which vaguely portray an eye, a nose, a mouth, or a tooth. By inflating the scale and warping the fragments, a fresh personality is given to these once familiar forms, affirming the robust conceptual backbone of transformation in KAWS's work. As meaning is increasingly stripped from and assigned to logotypes at a disorienting rate, KAWS' *T.N.O.N—Y* and *T.N.O.N—F* paintings push viewers to consider the manipulation, representation, and consumption of media in the contemporary landscape.

Provenance

Perrotin, Hong Kong

Acquired from the above by the present owner

Exhibited

Hong Kong, Perrotin, *KAWS: The Nature of Need*, May 15–June 30, 2012



33

Umar Rashid (Frohawk Two Feathers)

Is there heaven for a collaborator/ colonizer? The Ballad of Hernan. (Or, Mission Control).

signed and dated "Umar Rashid © 2020" on the reverse

acrylic and ink on paper mounted to canvas

44 x 30 in. (111.8 x 76.2 cm)

Executed in 2020.

Estimate

\$7,000 — 10,000

[Go to Lot](#)



Umar Rashid (Frohawk Two Feathers)

Provenance

New Image Art, Los Angeles

Acquired from the above by the present owner in 2020



35

Patrick Alston

Three Fifths

signed, titled, inscribed and dated "Patrick Alston
"2020 BX/NY "Three Fifths"" on the reverse; further
signed and dated "PATRICK ALSTON - 2020" on the
overlap

acrylic, oil, spray paint, stone spray, plastic shower
curtain and tarp on sewn canvas, plastic and cotton
fabric

60 x 60 in. (152.4 x 152.4 cm)

Executed in 2020.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner



36

Oscar Murillo

definitive 45

signed and dated "Oscar Murillo '14" on the overlap of the upper element; signed and dated "Oscar Murillo '14 Oscar Murillo" on the reverse of the lower element
oil, oilstick, found paper collage and string on canvas, in 2 parts

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

overall 78 3/4 x 39 3/8 in. (200 x 100 cm)

Executed in 2014.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



Provenance

David Zwirner, New York

Acquired from the above by the present owner

New Now

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37

Rafa Macarrón

Naturaleza Muerta 1

signed with the artist's initials and dated "RM 17" lower right

mixed media on canvas

44 1/2 x 44 1/2 in. (113 x 113 cm)

Executed in 2017.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



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



Provenance

Allouche Gallery, New York

Private Collection

Acquired from the above by the present owner

Exhibited

New York, Allouche Gallery, *STAND STILL: A Still Life Show*, October 26–November 26, 2017

New Now

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38

Jonathan Chapline

After Bronzino

signed "CHAPLINE" on the reverse
acrylic and Flashe on panel
60 x 47 in. (152.4 x 119.4 cm)
Executed in 2018.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Provenance

The Hole, New York

Acquired from the above by the present owner

New Now

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39

Ye Linghan

Lucy-S-007

signed in Chinese and dated "2019" on the reverse

acrylic on canvas

59 x 79 3/4 in. (149.9 x 202.6 cm)

Painted in 2019.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Boers-Li Gallery, New York

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



40

Sascha Braunig

Untitled

signed, titled and dated "Sascha Braunig UNTITLED 2011" on the reverse

oil on canvas mounted to panel
19 1/2 x 17 1/4 in. (49.5 x 43.8 cm)
Painted in 2011.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Foxy Production, New York

Acquired from the above by the present owner

Exhibited

New York, Foxy Production, *CLOUD*, November 4–December 23, 2011, p. 124 (illustrated, p. 39)

Cleveland, Museum of Contemporary Art Cleveland, *Stranger*, January 29–May 8, 2016, p. 11 (illustrated, cover)

Literature

"Sascha Braunig's Iridescent Beings," *Juxtapoz Magazine*, February 4, 2014, online (illustrated)

Stephen Litt, "MoCA Cleveland shows depict humans– and humanity– in an age of terror and anxiety," *Cleveland.com*, February 19, 2016, online (illustrated)



41

Caitlin Keogh

The Extremes of Contrary Passions Are with Little Variation Expressed by the Same Action

signed, titled and dated "THE EXTREMES OF CONTRARY PASSIONS ARE WITH LITTLE VARIATION EXPRESSED BY THE SAME ACTION JAN. 9, 2017

Caitlin Keogh" on the reverse

acrylic on canvas

72 x 54 in. (182.9 x 137.2 cm)

Painted in 2017.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Bortolami, New York

Acquired from the above by the present owner

Literature

Charity Coleman, Jeffrey De Blois and Caitlin Keogh, *Headless Woman with Parrot*, Brussels, 2017, pp. 78-79 (illustrated, p. 79)



42

Raphael Adjetey Adjei Mayne

Bestander

signed and dated "Raphael Adjetey Adjei Mayne 21"
lower right; signed, titled and dated "BESTANDER,
2021 Raphael Adjetey Adjei Mayne 21" on the reverse
acrylic and sewn T-shirt collage on canvas
66 1/4 x 51 in. (168.3 x 129.5 cm)
Executed in 2021.

Estimate

\$7,000 — 10,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



43

Isshaq Ismail

Brown Face 6

signed "Isshaq Ismail" lower left; signed, titled and dated "Isshaq Ismail "Brown Face 6" 2020 Isshaq" on the reverse

acrylic on canvas

23 3/4 x 18 1/2 in. (60.3 x 47 cm)

Painted in 2020.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Private Collection (gifted by the Artist)

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



45

Wonder Buhle Mbambo

Untitled

acrylic on unstretched canvas

62 x 39 in. (157.5 x 99.1 cm)

Painted in 2020.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



46

Marcus Leslie Singleton

Winding Abyss // Have We Met?

signed and dated "Marcus Leslie Singleton 2021" on
the reverse

oil on panel

20 x 20 in. (50.8 x 50.8 cm)

Painted in 2021.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

TURN Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, TURN Gallery, *Marcus Leslie Singleton: Future Memories*, May 1–June 12, 2021

Literature

Molly Cranston, "Marcus Leslie Singleton's Future Memories," *Editorial Magazine*, June 10, 2021, online (TURN Gallery, New York, 2021 installation view illustrated)

New Now

New York Auction / 9 March 2022 / 11am EST



47

Godwin Champs Namuyimba

Same Black Laser

acrylic on unstretched canvas

36 1/4 x 63 1/4 in. (92.1 x 160.7 cm)

Painted in 2020.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



48

Igshaan Adams

Surah Al-Kafiroon II (part two)

woven nylon rope, beads and string
70 x 56 x 5 in. (177.8 x 142.2 x 12.7 cm)
Executed in 2016.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

blank projects, Cape Town

Acquired from the above by the present owner in 2016

Literature

Paul Teasdale, "In Frame, In Focus," *Frieze*, May 3, 2016, online (illustrated)

Igshaan Adams, Cape Town, 2017, pp. 110–111 (illustrated)

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY OF AN IMPORTANT EAST COAST
COLLECTION

49

Thomas Houseago

Machine mask (Constructed Face) I

bronze

53 x 39 x 10 in. (134.6 x 99.1 x 25.4 cm)

Executed in 2011, this work is number 1 from an edition
of 3 plus 2 artist's proofs.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



Provenance

Hauser & Wirth, New York

Acquired from the above by the present owner in March 2012

New Now

New York Auction / 9 March 2022 / 11am EST



50

Theaster Gates

Stand-Ins for a Period of Wreckage 18

partially titled "18" lower edge

white concrete and porcelain

45 1/4 x 12 x 12 in. (114.9 x 30.5 x 30.5 cm)

Executed in 2011.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Nannestad Robinson Ltd., New York

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



51

Angel Otero

The Bird and the Brut

signed, titled and dated ""The Bird and the Brut" Angel Otero 2014" on the reverse

oil and oil paint skins on canvas

60 x 42 1/4 in. (152.4 x 107.3 cm)

Executed in 2014.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Provenance

Galeria Leyendecker, Santa Cruz de Tenerife

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY OF AN IMPORTANT EAST COAST
COLLECTION

52

Mary Heilmann

The Secret

oil on canvas
60 x 42 in. (152.4 x 106.7 cm)
Painted in 1989.

Estimate
\$100,000 — 150,000

[Go to Lot](#)



"What I am always doing is playing with metaphoric. So that as you look at it, the subject matter reveals itself and this is sometimes helped by the titles. If you have any interest in it and you are seduced by the painting because of colour, lines, scale—formal stuff—you might spend some time trying to figure out what the story is." —Mary Heilmann

Painted in 1989, *The Secret* by Mary Heilmann is a luminous example of the artist's subversive approach to geometric abstraction. Departing from the more clinical austerity of Minimalism, Heilmann welcomes the infusion of subjective meaning into her painterly process. The enormous scale of *The Secret* arrests the viewer, its glazy red field bisected by a wavering diagonal that gives way to overpainted white with subtle hints of the red acrylic in the artist's distinct painterly aesthetic.

Based in California until the mid-1960s, Heilmann studied poetry and sculpture before moving to New York City in 1968. Struggling to break into the male-dominated scene of Minimalist and abstract sculpture, the artist deliberately shifted to painting. Often conceiving three-dimensional objects with painted, dripping edges, Heilmann's paintings retain a notable sculptural quality. Replete with the marks of her creation, *The Secret* showcases her liberated brushwork and layering of paint that recalls the process of ceramic glazing, making a lush reference to her training as a potter.

Although Heilmann employs abstract geometry, her paintings resist the total formalist objectivity of Clement Greenberg, reveling in line, color and space. The same instinct can be seen in Ellsworth Kelly's paintings that translate objects of reality through the language of abstraction. Kelly's *Red Curve VII*, 1982, bears a startling resemblance to Heilmann's *The Secret*—the same stark areas of red and white, the same planar division of the large canvas into two. Yet, whilst Kelly's *Red Curve VII* appears precisely sharp without the suggestion of the artist's hand, the present work manifests the sculptural, human signs that mark the artist's painterly presence.

Heilmann's painting does not immediately reveal its subject. Unlike works by her contemporaries in geometric abstraction, *The Secret* is not a direct representation of reality in color and form.

Instead, the painting reflects a deeper subject; it is a memory, an emotion that Heilmann is able to express in red and white acrylic. Commenting on the obscure nature of her paintings, Heilmann states, "I was still working in a bright-colored, geometrical, non image way, but as I gazed at the work I began to see new meaning in it. Looking at the paintings became like reading tea leaves."ⁱ As suggested by the work's mysterious title, *The Secret* offers a teasing glimpse of the story that Heilmann is telling. "While many artists either don't name their works at all or if they do, do so as an after-thought," as Cathy Breslaw observed, "Heilmann's titles are carefully created and intimately tied to the works—and are as poetic, musical and evocative as the works themselves."ⁱⁱ

ⁱ Mary Heilmann, *The All Night Movie*, Zurich, 1999, p. 56.

ⁱⁱ Cathy Breslaw, "Good Vibrations Meet Geometry – Mary Heilmann: *Memory Remix*," *Vanguard Culture*, June 7, 2018, online.

Provenance

Pat Hearn Gallery, New York

Robbin Lockett Gallery, Chicago (acquired from the above)

William J. Hokin, Chicago (acquired from the above in April 1990)

Sotheby's, New York, February 25, 1994, lot 166

Marc Jancou, New York

Private Collection, United States

Zwirner & Wirth, New York

Acquired from the above by the present owner in October 2008

Exhibited

New York, Pat Hearn Gallery, *Mary Heilmann*, October 14–November 4, 1989

Chicago, Robbin Lockett Gallery, *Mary Heilmann*, April 6–May 2, 1990

New York, Zwirner & Wirth, *Mary Heilmann: Some Pretty Colors*, September 17–October 25, 2008

Literature

Alfred Mac Adam, "Mary Heilmann," *ARTnews*, November 2008, p. 160 (erroneously titled *Untitled, The Secret (Red and White)*)

New Now

New York Auction / 9 March 2022 / 11am EST



53

Richard Lin

Painting Relief August 1966

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

oil and aluminum on canvas

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

Executed in 1966.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Marlborough, London

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY FROM THE ESTATE OF SAM AND HELGA
FELDMAN SOLD TO BENEFIT THE FELDMAN
FOUNDATION

54

Ed Clark

Untitled

signed and dated "Clark 2002" on the reverse

acrylic on canvas

28 x 22 in. (71.1 x 55.9 cm)

Painted in 2002.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



Painted in 2002, *Untitled* encapsulates Ed Clark's painterly experimentations throughout his career. Questioning the hallmarks of traditional painting that he studied at the Art Institute of Chicago, Clark sought new inspirations as a young artist in Paris. Surrounded by innovative expatriate artists and writers and looking to the works of esteemed painters, such as Nicholas de Stael, Clark began to focus on the materiality of paint as well as the physicality of color.



Drawing from both the Minimalist generation as well as the American Abstract Expressionists, Clark placed his canvas flat on the ground in the 1950s, using unconventional materials in place of a paintbrush. Beginning with the push broom, and then, experimenting with rags, rollers and his hands to apply paint across the canvas, Clark innovatively drew attention to the application of paint itself and conjured images of grand landscapes and horizons. *Untitled* exemplifies Clark's signature style; his unique process is emulated through the long, horizontal, unbroken sweeps of color, which emanate a sense of monumental movement.

"It struck me that if I paint a person—no matter how I do it—it is a lie. The truth is in the physical brushstroke and the subject of the painting is the paint itself." — Ed Clark

Untitled, a superb example from his mature oeuvre, also depicts Clark's lifelong curiosity in paint's material properties, as the grooved strokes created by the broom appear simultaneously liquid and solid; his paintings are almost a performance. Clark pooled and poured paint, guiding it around the unprimed canvas with a broom, connecting the histories of American abstraction and high art with manual labor. Accentuated by washes of white, purple, and deep purple, the composition of *Untitled* evokes a vast landscape or horizon. Though never departing from pure abstraction, Clark's palette embodies his subjective impressions of time and place. Extending the language of American abstraction, Clark's oeuvre is remarkably original as he investigated the potentiality of paint, resulting in a unique artistic vision.

Provenance

Acquired directly from the artist by the present owner in 2002

New Now

New York Auction / 9 March 2022 / 11am EST



55

Sam Gilliam

Yellow Tower and Square

signed and dated "Sam Gilliam 2006" on the reverse

acrylic on assembled birch panel

77 3/8 x 27 1/8 in. (196.5 x 68.9 cm)

Executed in 2006.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Courtesy of the Artist

Art of Peace Auction, Victoria & Albert Museum, London, October 19, 2006

Private Collection (acquired at the above sale)

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



56

Ralph Humphrey

Year

signed, titled and dated "Ralph Humphrey, 'Year',
1982-83" on the reverse
casein and modeling paste on wood
diameter 43 in. (109.2 cm)
depth 6 1/2 in. (16.5 cm)
Executed in 1982-1983.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Daniel Weinberg Gallery, Los Angeles

Acquired from the above by the present owner in 1983

New Now

New York Auction / 9 March 2022 / 11am EST



58

Louise Fishman

Violets for My Furs

signed, titled and dated "'VIOLETS FOR MY FURS'

Louise Fishman 2010" on the reverse

oil on jute

50 x 42 in. (127 x 106.7 cm)

Painted in 2010.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Cheim & Read, New York

Acquired from the above by the present owner

Exhibited

New York, Cheim & Read, *Le Tableau: French Abstraction and Its Affinities*, June 24–September 3, 2010

New York, Cheim & Read, *Louise Fishman*, September 13–October 27, 2012, n.p. (illustrated)

Literature

James Glisson, "Le Tableau: French Abstraction and Its Affinities," *Artforum*, Summer 2010, online (illustrated)

Carrie Moyer, "A Restless Spirit," *Art in America*, October 2012, pp. 128–129 (illustrated, p. 128)

New Now

New York Auction / 9 March 2022 / 11am EST



59

Joyce Pensato

Inner Spirit

signed, titled and dated "Pensato 1985 "INNER SPIRIT"" on the reverse

oil on linen

60 x 40 1/4 in. (152.4 x 102.2 cm)

Painted in 1985.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



The first 1980s painting by Joyce Pensato to come to auction, *Inner Spirit* is a prime example of the artist's early body of work, emblematic of her approach during a crucial period in her development. Along with *Looking Out*, also executed in 1985 and held in the permanent collection of the Whitney Museum of American Art, New York, the present work provides a glimpse into the definition of several aspects of her distinctive visual idiom. While Pensato would forego color for her iconic cartoon paintings in the '90s, opting instead for a controlled palette of black, white, and very occasionally silver enamel paint, the previous decade found her exploring the potentiality of expression and depth of color unique to oil paint. It is fitting that at this time she cited Joan Mitchell, whom Pensato met during her time at the New York Studio School in the 1970s and one of the greatest voices of Abstract Expressionism, as a principal mentor. Indeed, the brilliantly layered color and impasto-rich, raw physicality of *Inner Spirit* betray the indelibly strong influence of her forebearer and friend.



Even as Pensato shifted her subject matter to evocations of pop culture subjects, the gestural, mark-making approach that she developed in her '80s canvases such as *Inner Spirit* stayed characteristic of her new work; despite their signature immediacy, however, her paintings always involved much more meticulous consideration than can be discerned at first glance. "Painted and repainted in broad, blurred strokes, the images hemorrhage torrents of drips and splashes and appear to be made quickly, furiously," Roberta Smith recalled. "In fact Ms. Pensato worked relatively slowly, studying, adjusting and revising her compositions until she got what she wanted." Gesture takes several manifestations in *Inner Spirit*: not only is her meticulous layering visible through rich washes of color, the multiplicity and vibrance of which are particularly visible at the painting's edges, but also through her vigorous slashing of the paint surface and, in some areas, the linen. A seminal example from Pensato's early career, *Inner Spirit* is imbued with the pure dynamism that would become a hallmark of her pioneering—and undeniably unique—lexicon.

Provenance

Private Collection, New York (acquired directly from the artist in 1987)
 Gifted by the above to the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



60

Jules Olitski

Hot Weave

signed, titled and dated "HOT WEAVE / Jules Olitski 1993" on the reverse; further signed, inscribed and dated "NY Jules Olitski 1993" on the overlap
acrylic on canvas
60 x 84 in. (152.4 x 213.4 cm)
Painted in 1993.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Salander-O'Reilly Galleries, Inc., New York

Dorothy Blau Gallery, Inc., Miami

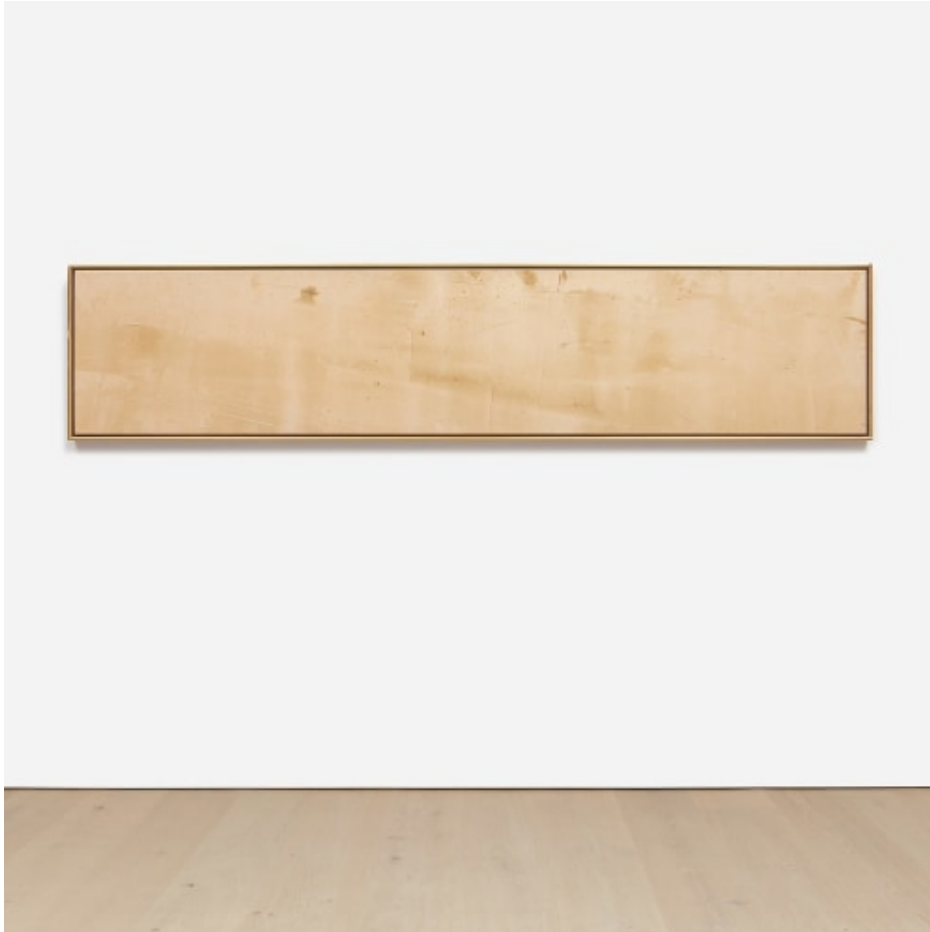
Acquired from the above by the present owner in January 2000

Exhibited

University of Hartford, Joseloff Gallery, Hartford Art School, *First Annual International Distinguished Artists Symposium and Exhibition*, April 28–June 15, 1994

New Now

New York Auction / 9 March 2022 / 11am EST



61

Jules Olitski

Radical Love - 28

signed, titled, dedicated and dated "Radical Love - 28
Jules Olitski 1972 'To Dawn with love - Jules' 11 Nov. 72"
on the reverse
acrylic on canvas
14 x 68 in. (35.6 x 172.7 cm)
Painted in 1972.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

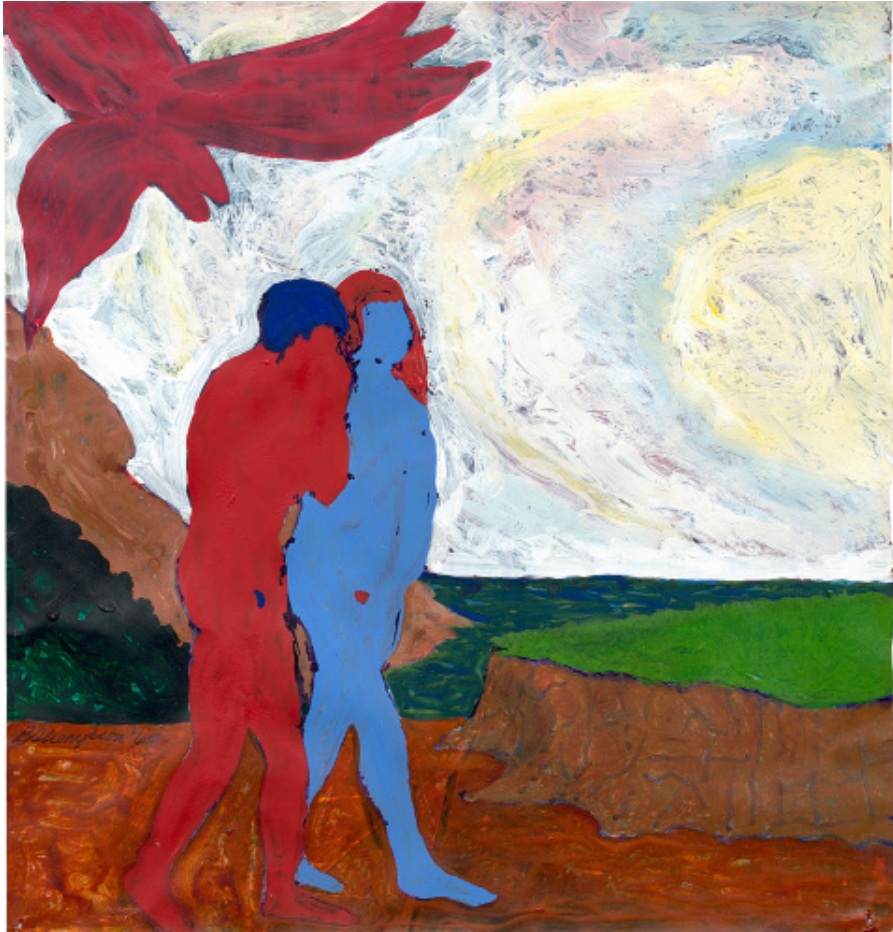
Dawn Andrews, New York (gifted by the artist)

André Emmerich Gallery, Inc., New York

Acquired from the above by the present owner in 1978

New Now

New York Auction / 9 March 2022 / 11am EST



62

Bob Thompson

Adam and Eve

signed and dated "Bob Thompson '64" lower left;
signed, inscribed and dated "Bob Thompson '64 N.Y."
on the reverse
gouache on paper
10 7/8 x 10 1/4 in. (27.6 x 26 cm)
Executed in 1964.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Bob Thompson

Provenance

Private Collection, New York

New Now

New York Auction / 9 March 2022 / 11am EST



63

Bob Thompson

Nativity Scene

signed and dated "Bob Thompson '64" lower right;
signed, inscribed and dated "Bob Thompson '64 N.Y."
on the reverse
gouache on paper
10 7/8 x 10 1/4 in. (27.6 x 26 cm)
Executed in 1964.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Private Collection, New York

New Now

New York Auction / 9 March 2022 / 11am EST



64

Grace Hartigan

The Cracks

signed, titled and dated "Hartigan '57 The Cracks"

lower right

acrylic, gouache and paper collage on paper

22 1/2 x 28 1/2 in. (57.2 x 72.4 cm)

Executed in 1957.

Estimate

\$18,000 — 25,000

[Go to Lot](#)



Provenance

Harold Rosenberg, New York

Sotheby's Arcade, New York, February 24, 1995, lot 268

Acquired at the above sale by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY FROM A PROMINENT PRIVATE
COLLECTION

65

Henri Matisse

Femme assise au Bocal de Poissons

signed with the artist's initials "HM." lower left
pencil on paper

9 1/2 x 12 5/8 in. (24.1 x 32.1 cm)

Executed in 1929.

Wanda de Guébriant has confirmed the authenticity of
this work.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Estate of the Artist

Erika Meyerovich Gallery, San Francisco

Acquired from the above by the present owner in January 1991

Exhibited

London, Lumley Calazet Limited, *Drawings by Henri Matisse*, October–November 1985, no. 3, n.p.
(illustrated)

New Now

New York Auction / 9 March 2022 / 11am EST



66

George Grosz

Female Nude, Cape Cod

stamped "GROSZ" lower right; stamped with the George Grosz Nachlass stamp and numbered "1-73-1" on the reverse

watercolor, gouache and ink on paper

24 x 15 in. (61 x 38.1 cm)

Executed in 1941.

Ralph Jentsch has confirmed the authenticity of this work, which will be included in the forthcoming catalogue raisonné of works on paper by George Grosz.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Estate of the Artist

Charlotte Horstmann, New York (acquired from the above in 1984)

Renata Horstmann de Pepe, Stamford (thence by descent)

Acquired from the above by the present owner in 2018



67

Sam Francis

Vert Francaise

signed, titled and dated "Sam Francis 1963 vert Francaise" on the reverse; stamped with the Sam Francis Estate stamp on the reverse
acrylic on paper
14 3/4 x 11 1/2 in. (37.5 x 29.2 cm)
Executed circa 1963.

This work is registered in the archives of the Sam Francis Foundation with the number SF63-012.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Estate of the Artist (1994–2004)

Martin-Lawrence Gallery, New York

Acquired from the above by the present owner

Exhibited

Paris, Galerie Jean Fournier, *Sam Francis, de 1947 à 1988, sur papier*, October 21–November 26, 1988

San Francisco, Brian Gross Fine Art, *Sam Francis: Work on Paper from the Sixties*, October 25–December 1, 2001, no. 11

Literature

Debra Burchett-Lere, ed., *Sam Francis: Online Catalogue Raisonné Project*, no. SF63-012, online (illustrated)

New Now

New York Auction / 9 March 2022 / 11am EST



68

Sam Francis

Tokyo Sketch Book

signed, titled and dated "Sam Francis 1958 Tokyo Sketch Book" on the reverse; stamped with the Sam Francis Estate stamp on the backing board
gouache and watercolor on paper
10 3/4 x 24 3/4 in. (27.3 x 62.9 cm)
Executed in 1958.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



Provenance

Estate of the Artist

Martin-Lawrence Gallery, New York

Acquired from the above by the present owner

Exhibited

Funcación Caja de Madrid, *Sam Francis: Elementos y arquetipos*, April 26–June 23, 1997, p. 51

(illustrated)

Las Vegas Art Museum, *Sam Francis: Remaking the World*, March 7–April 21, 2002, p. 44

(illustrated)

Literature

Debra Burchett-Lere, ed., *Sam Francis: Online Catalogue Raisonné Project*, no. SF58-248, online

(illustrated)

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY FROM A DISTINGUISHED CURATOR'S
COLLECTION

69

Sol LeWitt

Irregular Grid

signed and dated "Sol LeWitt 99" lower right
gouache on paper
14 3/4 x 14 3/4 in. (37.5 x 37.5 cm)
Executed in 1999.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Gifted by the artist to the present owner in 2000



70

Robert Motherwell

In Yellow Ochre with Two Blues

signed and dated "R Motherwell 68" upper left; titled
"IN YELLOW OCHRE WITH TWO BLUES" on the
strainer

acrylic and pasted papers on paper

30 1/2 x 22 in. (77.5 x 55.9 cm)

Executed in 1968.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Provenance

Dedalus Foundation, New York (1991)

The Greenberg Gallery, St. Louis (acquired from the above)

Acquired from the above by the present owner

Exhibited

Milwaukee, University of Wisconsin Museum of Art; Iowa City, University of Iowa Museum of Art; Detroit Institute of Fine Arts; Portland, Reed College, *Robert Motherwell: Works on Paper*, March 9–September 15, 1970, no. 20

San Francisco, John Berggruen Gallery, *Robert Motherwell: Paintings, Collages & Drawings*, March 28–May 5, 1973, no. 20

Mexico City, Museo de Arte Moderno, *Robert Motherwell: Retrospectiva del gran pintor Norteamericano*, March 19–May 1975, no. 27

London, Bernard Jacobson Gallery, *Robert Motherwell: Collage*, June 5–July 27, 2013, no. 8, p. 42 (illustrated)

Brooklyn, The Gallery at Industry City, *Motherwell as Printmaker: The Artist at Work*, April 16–May 16, 2015, no. 42

St. Louis, The Greenberg Gallery, *Robert Motherwell: Paintings and Collages*, October 15, 2015–January 15, 2016

Literature

Jack Flam, Katy Rogers and Tim Clifford, eds., *Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1941–1991*, vol. III, New Haven, 2012, p. 145 (illustrated)

Jack Flam, Katy Rogers and Tim Clifford, eds., *Motherwell: 100 Years*, Milan, 2015, no. 102, pp. 96–97 (illustrated, p. 97)

New Now

New York Auction / 9 March 2022 / 11am EST



71

Alex Katz

Two works: (i) Untitled (Lilies) 1; (ii) Untitled (Lilies) 2

(i) signed and dated "Alex Katz 68" upper right
oil on board

(i) 12 1/8 x 15 3/4 in. (30.8 x 40 cm)

(ii) 12 x 16 in. (30.5 x 40.6 cm)

Painted in 1968.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Provenance

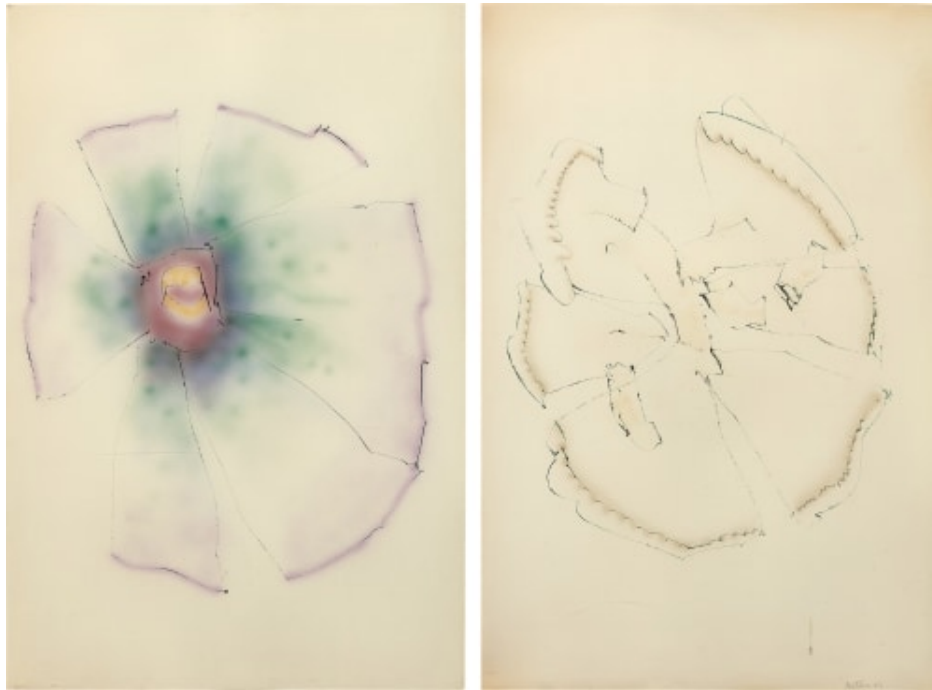
Paul Taylor (acquired directly from the artist)

Sotheby's, New York, September 26, 2019, lot 51

Acquired at the above sale by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



72

John Altoon

Flower (Male); Flower (Female)

signed and dated "Altoon 67" lower right of right element

India ink and watercolor on paper mounted to board, in 2 parts

each 60 x 40 in. (152.4 x 101.6 cm)

Executed in 1967.

Estimate

\$18,000 — 25,000

[Go to Lot](#)



Provenance

Private Collection

New Now

New York Auction / 9 March 2022 / 11am EST



73

Jim Dine

Bronze Heart #1

signed and dated "Jim Dine 1994" on the reverse;
incised with artist's name, date and foundry "JIM DINE
© 1987 WALLA WALLA" on the reverse
oil on bronze
49 1/2 x 40 in. (125.7 x 101.6 cm)
Executed in 1994.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

PaceWildenstein, New York

Dorothy Blau Gallery, Inc., Miami

Acquired from the above by the present owner in March 2000

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY FROM THE COLLECTION OF MATT DIKE,
LOS ANGELES

74

George Condo

Untitled

acrylic on canvas
40 x 30 in. (101.6 x 76.2 cm)
Painted circa 1983.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

Matt Dike, Los Angeles (acquired directly from the artist)

Thence by descent to the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY OF AN IMPORTANT EAST COAST
COLLECTION

75

A.R. Penck

Standart—Zeit des großen Betruges

signed "ar. penck" lower center
acrylic on canvas

15 3/4 x 23 3/4 in. (40 x 60.3 cm)
Painted in 1996.

Estimate
\$30,000 — 40,000

[Go to Lot](#)



Provenance

Galerie Jérôme de Noirmont, Paris

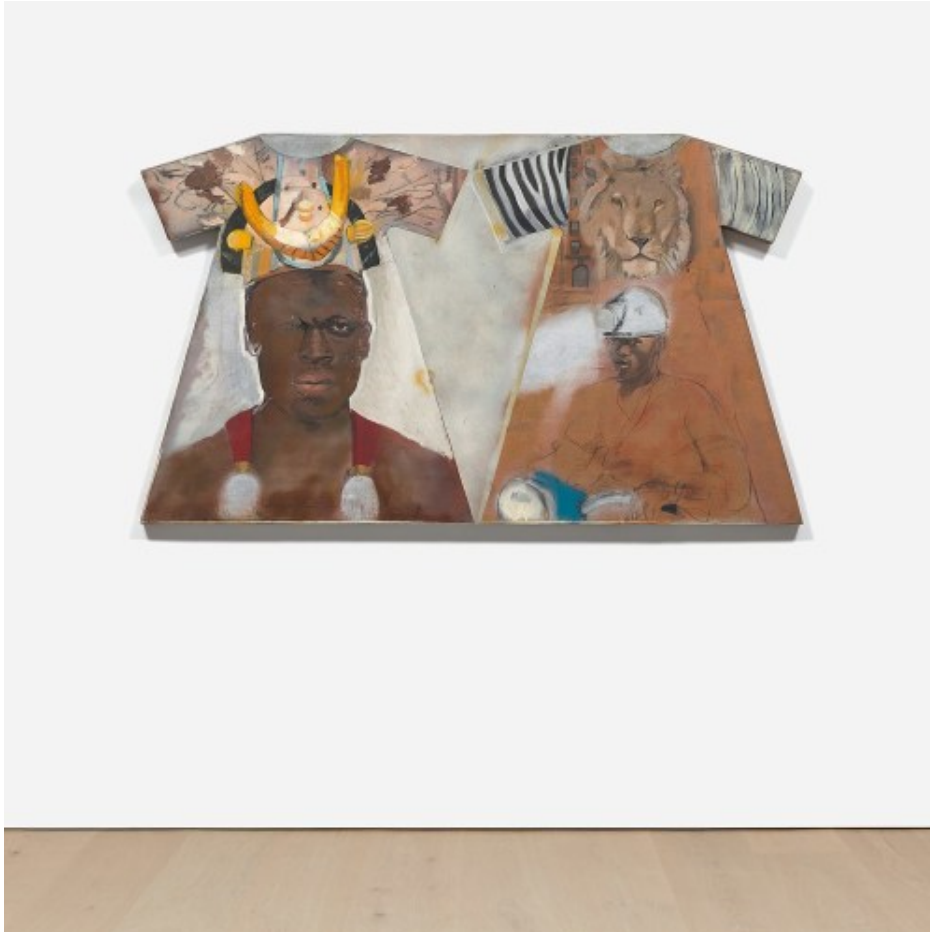
Acquired from the above by the present owner

Exhibited

Paris, Galerie Jérôme de Noirmont, *a.r. Penck: La Mort du Temps*, September 27–November 23, 1996, no. 23, n.p. (illustrated)

New Now

New York Auction / 9 March 2022 / 11am EST



76

Larry Rivers

Throwaway Dress: New York to Nairobi

oil on burlap and canvas collage on canvas mounted to panel

46 x 78 in. (116.8 x 198.1 cm)

Executed in 1967.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Marlborough, New York

Christie's, New York, September 26, 2002, lot 765

Acquired at the above sale by the present owner

Exhibited

New York, Whitney Museum of American Art, *1967 Annual Exhibition of Contemporary Paintings*, December 13, 1967–February 4, 1968, no. 119, p.12

New York, Marlborough, *Larry Rivers: 1965-1970*, December 1970–January 1971, no. 13, pp. 13, 21 (illustrated, p. 21)

New York, Marlborough, *Larry Rivers: Paintings and Drawings: 1951-2001*, May 3–June 4, 2005, no. 27, pp. 34, 104 (illustrated, p. 34)

Literature

Sam Hunter, *Larry Rivers*, New York, 1969, pl. 207, n.p. (illustrated)

Frank Bowling, "If you can't draw, trace," *Arts Magazine*, vol. 45, no. 4, February 1971, p. 21 (illustrated)

Milly Heyd, *Mutual Reflections: Jews and Blacks in American Art*, New Brunswick, 1999, p. 152

New Now

New York Auction / 9 March 2022 / 11am EST



77

Seymour Lipton

Night Bloom

nickel-silver on Montel metal and painted wood
overall 70 x 22 x 22 in. (177.8 x 55.9 x 55.9 cm)
Executed in 1951.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Seymour Lipton

Provenance

Betty Parsons Gallery, New York

Private Collection

Marlborough Gallery, New York

Acquired from the above by the present owner in 1965

Exhibited

Minneapolis, Walker Art Center, *Reality and Fantasy 1900-1954*, May 23–July 2, 1954, no. 98, p.47

New Now

New York Auction / 9 March 2022 / 11am EST



78

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

Gold Block II

stoneware and steel

19 1/2 x 15 x 16 in. (49.5 x 38.1 x 40.6 cm)

Executed in 1997.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Marlborough, New York

Acquired from the above by the present owner in 2001

Exhibited

New York, Marlborough, *Duccio Variations, Gold Block Series and In Concerto*, January 11–February 9, 2001, no. 9, pp. 2, 34 (illustrated, p. 19)

New York, Marlborough, *Anthony Caro*, March 20–April 30, 2001

New York, British Consul-General's Residence, *Art Transplant: British Artists in New York*, October 1–October 31, 2001

Literature

Dieter Blume, ed., *Anthony Caro: Catalogue Raisonné Vol. XIII*, Cologne, 2001, no. 2450, pp. 4, 143 (illustrated, p. 143)

New Now

New York Auction / 9 March 2022 / 11am EST



79

Mark di Suvero

Untitled

cast with the artist's signature "M-A-R-K"

incorporated in the base

steel and stainless steel, in 2 parts

installation dimensions variable, approximately 18 x 13

1/2 x 9 in. (45.7 x 34.3 x 22.9 cm)

Executed in 1992.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

John Berggruen Gallery, San Francisco

Acquired from the above by the present owner in 1992

Literature

Mark Di Suvero, Open Secret: Sculpture 1990-1992, exh. cat., Gagosian Gallery, New York, 1993, p. 118 (illustrated)

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY OF AN IMPORTANT EAST COAST
COLLECTION

80

Joel Shapiro

Untitled

incised with the artist's signature "SHAPIRO" and
stamped with the number and date "3/4 92-93" on
the underside

bronze

26 x 26 x 20 in. (66 x 66 x 50.8 cm)

Executed in 1992-1993, this work is number 3 from an
edition of 4 plus 1 artist's proof.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

Pace Gallery, New York

Acquired from the above by the present owner in January 1994

New Now

New York Auction / 9 March 2022 / 11am EST



81

Ursula von Rydingsvard

Spoon Shovel

whitewash on cedar

101 x 8 3/8 x 10 in. (256.5 x 21.3 x 25.4 cm)

Executed in 1991.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Ursula von Rydingsvard

Provenance

Galerie Lelong, New York

Acquired from the above by the present owner in 1996

Exhibited

New York, Galerie Lelong, *Ursula von Rydingsvard*, April 7–May 14, 1994

Madison Art Center; Hanover, Hood Museum of Art, Dartmouth College; Chicago Cultural Center; Honolulu, The Contemporary Museum, *Ursula von Rydingsvard: Sculpture*, March 1, 1998–June 6, 1999, pp. 43, 49 (illustrated, p. 49)

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY FROM THE ESTATE OF MARTINA BATAN

82

LOT OFFERED WITH NO RESERVE

Hannah Wilke

Untitled

incised with the artist's signature and date "Wilke 79"
on the underside

glazed ceramic

2 7/8 x 4 3/4 x 3 in. (7.3 x 12.1 x 7.6 cm)

Executed in 1979.

Estimate

\$8,000 — 12,000 •

[Go to Lot](#)



Provenance

Martina Batan (gifted by the artist)

Thence by descent to the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



83

Chloe Wise

American Classic

oil, urethane and hardware

11 7/8 x 8 3/8 x 1 1/4 in. (30.2 x 21.3 x 3.2 cm)

Executed in 2015.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Blouin Division, Montreal

Acquired from the above by the present owner in 2015

Exhibited

Montreal, Blouin Division, *Pissing, Schmoozing and Looking Away*, March 26–May 2, 2015

Shanghai, K11 Art Museum, *Bagism*, July 15–October 9, 2016, p. 420 (illustrated)

Art Gallery of Windsor, *The Contemporary Sandwich Shop*, June 1–September 30, 2018

Literature

"The ludicrous foodie handbags that fooled the fashion world – in pictures," *The Guardian*, July 30, 2015, online (illustrated)

Jeffrey Deitch et al., *Chloe Wise*, Geneva, 2016, pp. 32, 160 (illustrated, p. 32)

Fleur Burlet, "Food for Thought," *PLEASE! Magazine*, no. 24, October 2018, p. 68 (illustrated)

Karen Chernick, "How Chloe Wise Went from Viral Sensation to Art Market Star," *Artsy*, June 25, 2021, online (illustrated)

New Now

New York Auction / 9 March 2022 / 11am EST



84

Shio Kusaka

Two works: (white 80); (white 81)

each incised with the artist's monogram on the underside

porcelain

(i) 7 3/4 x 4 1/2 x 4 1/2 in. (19.7 x 11.4 x 11.4 cm)

(ii) 10 x 5 3/4 x 5 3/4 in. (25.4 x 14.6 x 14.6 cm)

Executed in 2011.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Blum & Poe, New York

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



85

Karin Gulbran

The Budding Branch

incised with the artist's initials and date "KMG 2015"

on the underside

glazed stoneware

20 1/2 x 10 x 10 in. (52.1 x 25.4 x 25.4 cm)

Executed in 2015.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

China Art Objects Galleries, Los Angeles

Acquired from the above by the present owner

Exhibited

Los Angeles, China Art Objects Galleries, *Karin Gulbran: Splendor in the Grass*, November 7–December 19, 2015

Literature

Aaron Horst, "Karin Gulbran at China Art Objects," *Contemporary Art Review Los Angeles*, November 18, 2015, online (China Art Objects, Los Angeles, 2015 installation view illustrated)

New Now

New York Auction / 9 March 2022 / 11am EST



86

Tony Matelli

Bust

concrete and painted bronze

sculpture 32 x 25 x 15 in. (81.3 x 63.5 x 38.1 cm)

pedestal 38 x 14 x 14 in. (96.5 x 35.6 x 35.6 cm)

overall 70 x 25 x 15 in. (177.8 x 63.5 x 38.1 cm)

Executed in 2015.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Marlborough, New York

Acquired from the above by the present owner in 2015

Exhibited

New York, Marlborough, *Tony Matelli: Garden*, May 16–June 20, 2015

Literature

Sami Emory, "Hyperrealistic Sculptor Flips 'Adam and Eve' On Their Heads," *Vice Magazine*, May 21, 2015, online (New York, Marlborough, 2015 installation view illustrated)

New Now

New York Auction / 9 March 2022 / 11am EST



87

Marc Swanson

Untitled (Black Ram)

signed and dated "Marc Swanson 10" on the reverse
crystals on polyurethane foam

22 x 17 x 16 1/2 in. (55.9 x 43.2 x 41.9 cm)

Executed in 2010, this work is number 1 from an
edition of 5.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Nathan Bernstein Gallery, New York

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



88

Matthew Day Jackson

Always Anyone, Anywhere, Anything, Anytime and for Any Reason

aluminum

71 5/8 x 19 5/8 x 19 5/8 in. (182 x 50 x 50 cm)

Executed in 2011, this work is artist's proof number 2 from an edition of 3 plus 2 artist's proofs.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Hauser & Wirth, London

Acquired from the above by the present owner

Exhibited

London, Hauser & Wirth, *Matthew Day Jackson: Everything Leads to Another*, May 20–July 30, 2011

New York, City Hall Park, *Common Ground*, May 23–November 30, 2012 (another example exhibited)

Jaipur, The Sculpture Park at Madhavendra Palace, *Edition 2018*, 2017–2018 (another example exhibited)

Literature

Andreas Beitin and Martin Hartung, eds., *Matthew Day Jackson: Total Accomplishment*, Berlin, 2014, pp. 245, 370 (London, Hauser & Wirth, 2011 installation view illustrated, p. 245)

New Now

New York Auction / 9 March 2022 / 11am EST



89

Sanford Biggers

Banneker

antique quilt and gold leaf on birch plywood
43 3/4 x 61 3/4 x 16 1/4 in. (111.1 x 156.8 x 41.3 cm)
Executed in 2016.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



Provenance

David Castillo Gallery, Miami

Acquired from the above by the present owner

Exhibited

New York, Bronx Museum of the Arts; Louisville, Speed Museum of Art; Los Angeles, California African American Museum, *Sanford Biggers: Codeswitch*, September 9, 2020–January 23, 2022, pp. 112–113, 169 (New York, Bronx Museum of the Arts, 2011 installation view illustrated, p. 113)

New Now

New York Auction / 9 March 2022 / 11am EST



90

Hank Willis Thomas

Remember Me

neon

22 x 58 in. (55.9 x 147.3 cm)

Executed in 2014, this work is number 2 from an edition of 3 plus 1 artist's proof.

Another example from the edition is housed in the permanent collection of the Grand Rapids Art Museum, Michigan.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Maruani Mercier, Brussels

Acquired from the above by the present owner

Exhibited

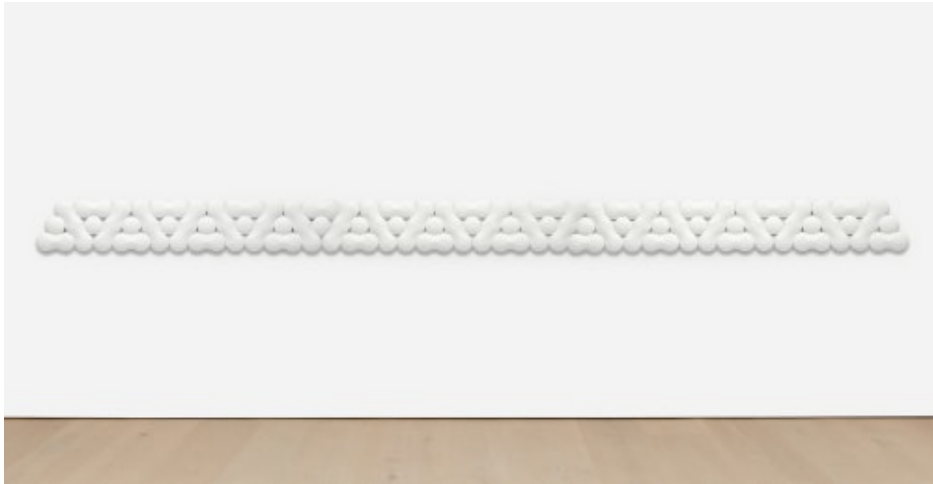
Brussels, Michel Rein, *Remember me*, March 19–April 18, 2015 (another example exhibited)

Bentonville, Crystal Bridges Museum of American Art, *Hank Willis Thomas: All Things Being Equal...*, February 8–July 13, 2020 (another example exhibited)

Louisville, The Speed Art Museum, *Promise, Witness, Remembrance*, April 7–June 13, 2021 (another example exhibited)

New Now

New York Auction / 9 March 2022 / 11am EST



91

Josh Sperling

Freezer Burn

acrylic on shaped canvas mounted to panel, in 3 parts
installation dimensions 16 1/2 x 278 in. (41.9 x 706.1
cm)
Painted in 2018.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

Perrotin, New York

Acquired from the above by the present owner

Exhibited

New York, Perrotin, *Josh Sperling: Big Time*, January 12–February 16, 2019

Literature

"Josh Sperling's Homecoming Is 'Big Time,'" *Juxtapoz Magazine*, January 16, 2019, online (New York, Perrotin, 2019 installation view illustrated)

Raphaëlle Pinocély, ed., *The ABC to XYZ of Josh Sperling*, vol. A, Paris, 2021, no. 266, pp. 290–293, 468 (New York, Perrotin, 2019 detail and installation view illustrated, pp. 290–293)

New Now

New York Auction / 9 March 2022 / 11am EST



92

Daniel Arsham

Patch 15

hydrostone and quartz crystals, in 2 parts
installation dimensions 50 x 90 in. (127 x 228.6 cm)
Executed in 2018, this work is unique and is
accompanied by a certificate of authenticity signed by
the artist.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

Perrotin, New York

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



93

Pamela Rosenkranz

Express Nothing (Peachy Beige Smart Water)

acrylic on emergency blanket
80 1/4 x 58 in. (203.8 x 147.3 cm)
Executed in 2013.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



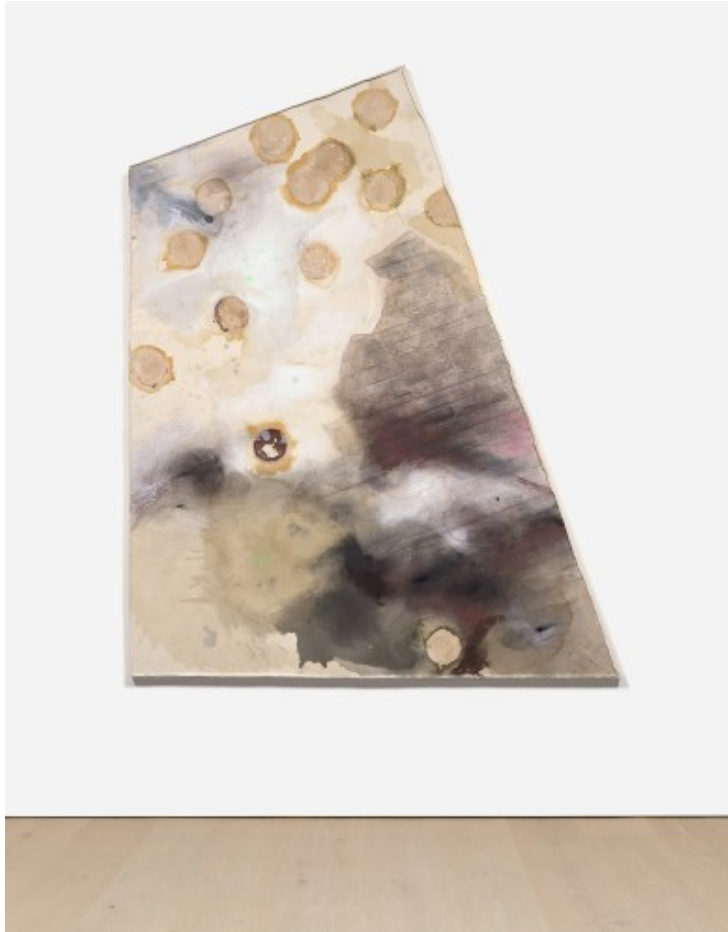
Provenance

Karma International, Zürich

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

94

Lucy Dodd

Varkala (Beyond Hippy)

kombucha SCOBY, yerba mate, tempera, wild walnut
rind, sauerkraut juice, cabbage juice, nettle, quarry hill
river clay, immune support tea, Tulsi Tummy tea and
mixed pigments on canvas

94 x 73 1/2 in. (238.8 x 186.7 cm)

Executed in 2013.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

David Lewis, New York

Acquired from the above by the present owner

Exhibited

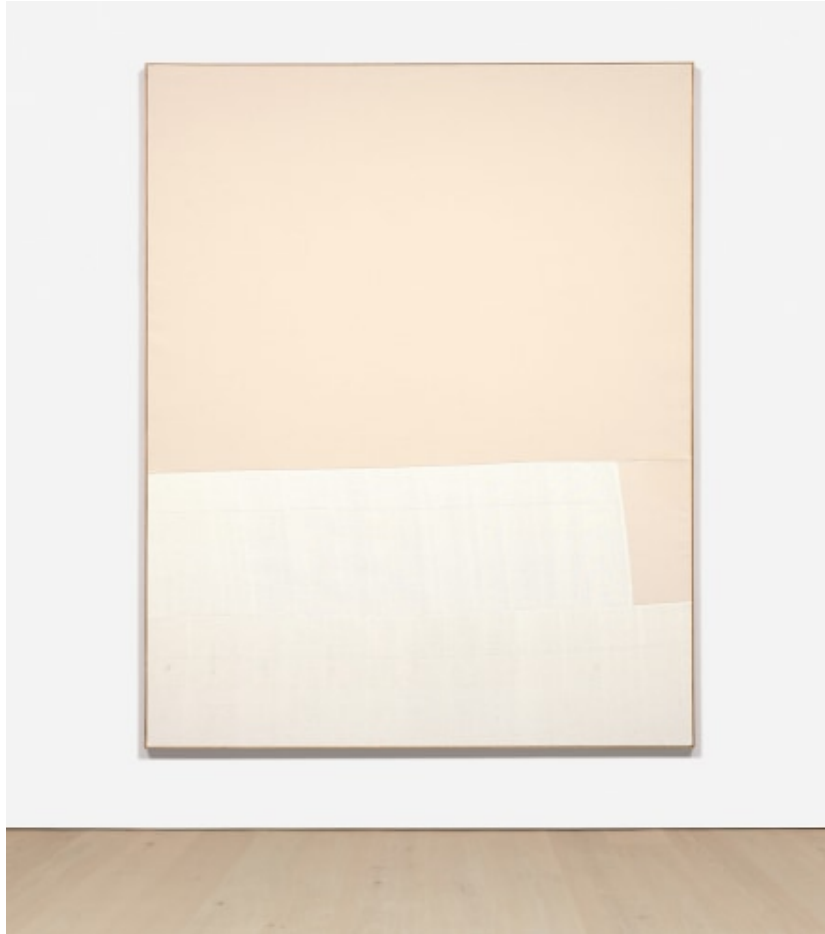
New York, David Lewis, *Lucy Dodd: Cake 4 Catfish*, November 24, 2013–January 12, 2014

Literature

Rashid Johnson, “Lucy Dodd by Rashid Johnson,” *Bomb*, January 9, 2018, online (New York, David Lewis, 2014 installation view illustrated)

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

95

Ethan Cook

Untitled (Begin in one corner)

signed and dated "ETHAN COOK 2014" on the overlap
hand woven cotton canvas and canvas, in artist's frame
95 1/2 x 76 3/4 in. (242.6 x 194.9 cm)
Executed in 2014.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

American Contemporary, New York

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



96

Sue Williams

2 Greens with Sable

signed, titled and dated "2 greens w/ sable Sue Williams 2002" on the reverse

oil and acrylic on canvas

71 3/4 x 84 in. (182.2 x 213.4 cm)

Painted in 2002.

Estimate

\$20,000 — 40,000

[Go to Lot](#)



Provenance

Private Collection, New York

Acquired from the above by the present owner

Exhibited

New York, 303 Gallery, *Al-Qaeda is the CIA*, September 18–October 23, 2010

Literature

Roberta Smith, "Sue Williams: 'Al-Qaeda is the CIA'," *The New York Times*, October 22, 2010, online



97

Peter Halley

Bronze Prison

signed and dated "Peter Halley Peter Halley 2009" on the reverse

acrylic, fluorescent acrylic, metallic acrylic, and Roll-a-Tex on canvas

30 x 30 x 3 1/2 in. (76.2 x 76.2 x 8.9 cm)

Executed in 2009.

Estimate

\$30,000 — 50,000

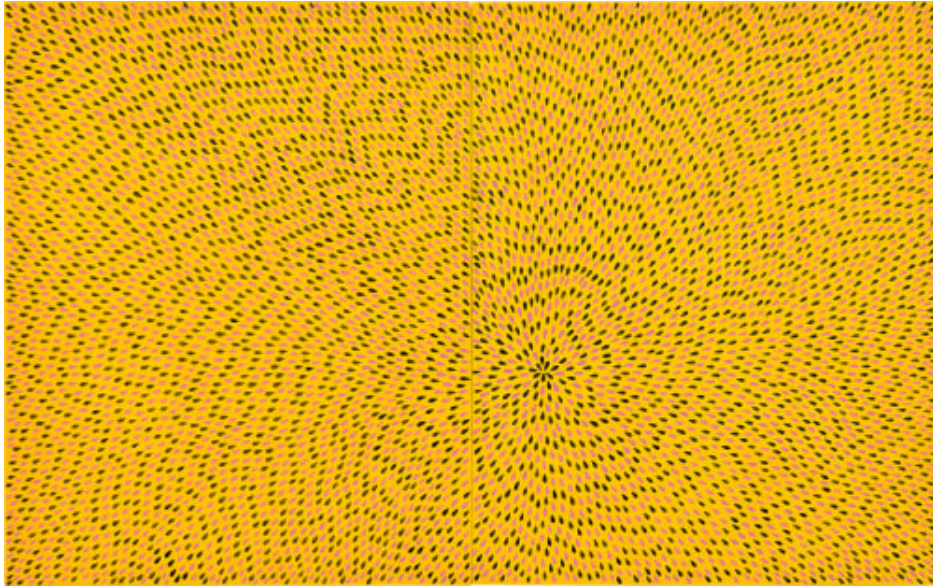
[Go to Lot](#)



Provenance

Gering & Lopez Gallery, New York

Acquired from the above by the present owner



98

Julia Chiang

Stunned

signed and dated "Julia Chiang 2012" on the reverse of the left panel

acrylic and latex on panel, diptych

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

overall 20 x 32 in. (50.8 x 81.3 cm)

Executed in 2012.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



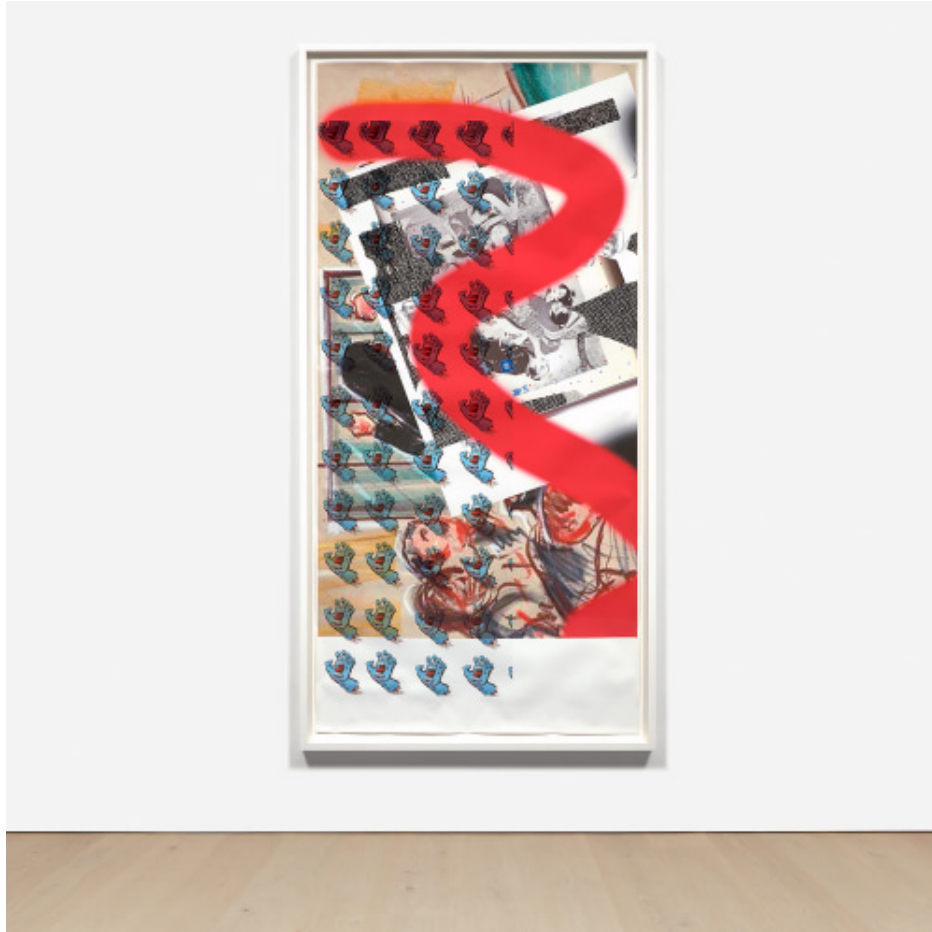
Provenance

Nanzuka, Tokyo

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

99

Jordan Wolfson

Untitled

inkjet on unstretched canvas
canvas 82 1/4 x 39 1/4 in. (208.9 x 99.7 cm)
framed 87 x 43 3/4 in. (221 x 111.1 cm)
Executed in 2012.

Estimate
\$20,000 — 30,000

[Go to Lot](#)



Provenance

Sadie Coles HQ, London

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



100

Sarah Meyohas

Body Central Corp. on January 22, 2016

signed "S Meyohas" on the reverse

oilstick on canvas

50 1/4 x 60 in. (127.6 x 152.4 cm)

Executed in 2016.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



100

Sarah Meyohas

Provenance

303 Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, 303 Gallery, *Sarah Meyohas*, January 8–February 6, 2016

New Now

New York Auction / 9 March 2022 / 11am EST



101

Jordy Kerwick

12/12

signed "Jordy Kerwick" lower right

oil pastel and graphite on paper

16 1/2 x 11 3/4 in. (42 x 29.7 cm)

Executed in 2021.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

NBB Gallery, Berlin

Private Collection, Europe (acquired from the above)

Gifted from the above to the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



102

Jonathan Lyndon Chase

Back Seat Views

signed "Jonathan Lyndon Chase" on the reverse
watercolor, pen, graphite, marker, glitter and plastic
stone on paper

9 1/2 x 13 3/4 in. (24.1 x 34.9 cm)

Executed in 2018.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



103

Jonathan Lyndon Chase

Dance Dress in the Dark

signed "Jonathan L Chase" on the reverse
marker, watercolor, pen, nail polish, glitter and plastic
stone on paper
24 x 18 in. (61 x 45.7 cm)
Executed in 2019.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Courtesy of the Artist

Walker Art Center *Out of the Box* fundraiser, Spring 2021

Acquired at the above sale by the present owner



104

Chris Ofili

Two works: (i-ii) Untitled

(i) signed, inscribed and dated "Chris Ofili 2007 0097"
on the reverse

(ii) signed, inscribed and dated "Chris Ofili 2007 0095"
on the reverse

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

Estimate

\$18,000 — 25,000

[Go to Lot](#)



Provenance

David Zwirner, New York

Acquired from the above by the present owner in 2008

New Now

New York Auction / 9 March 2022 / 11am EST



105

Nicolas Party

Landscape

signed and dated "Nicolas Party 2012" on the reverse

watercolor on paper

9 7/8 x 13 7/8 in. (25.1 x 35.2 cm)

Executed in 2012.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



Provenance

Galerie Gregor Staiger, Zürich

Private Collection (acquired from the above)

Phillips, London, October 21, 2020, lot 108

Acquired at the above sale by the present owner



106

Nina Chanel Abney

Untitled

signed and dated "NINA CHANEL ABNEY 2018" on the reverse

spray paint on paper cutout

22 1/2 x 16 1/2 in. (57.2 x 41.9 cm)

Executed in 2018.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Private Collection (acquired directly from the artist)

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



107

Peter Halley

Untitled (6/21/96.4)

signed and dated "Peter Halley 1997" lower right
pearlescent and metallic acrylic on digitally printed
paper

24 x 18 in. (61 x 45.7 cm)

Executed in 1997.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Michael Kohn Gallery, Los Angeles

Tif Sigfrids, Los Angeles

Acquired from the above by the present owner



108

SoiL Thornton

Three works: (i) Avante Sky, S for Science?; (ii) How Many Good Pauls Do You Know; (iii) Read the Wet

(i) signed, titled and dated "AVANTE SKY, S FOR SCIENCE? Thornton 2015" on the reverse

(ii) signed, titled and dated "HOW MANY GOOD PAULS DO YOU KNOW Thornton 2015-2016" on the reverse

(iii) signed, titled and dated "READ THE WET Thornton 2016" on the reverse

(i) acrylic, spray paint, nail polish, graphite and oil pastel on paper

(ii) spray paint, Sharpie, collage, ink and nail polish on paper

(iii) acrylic, nail polish and collage on paper

(i) 21 3/4 x 27 5/8 in. (55.2 x 70.2 cm)

(ii) 21 7/8 x 27 3/4 in. (55.6 x 70.5 cm)

(iii) 22 x 27 7/8 in. (55.9 x 70.8 cm)

(i) Executed in 2015.

(ii) Executed in 2015-2016.

(iii) Executed in 2016.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Shane Campbell Gallery, Chicago

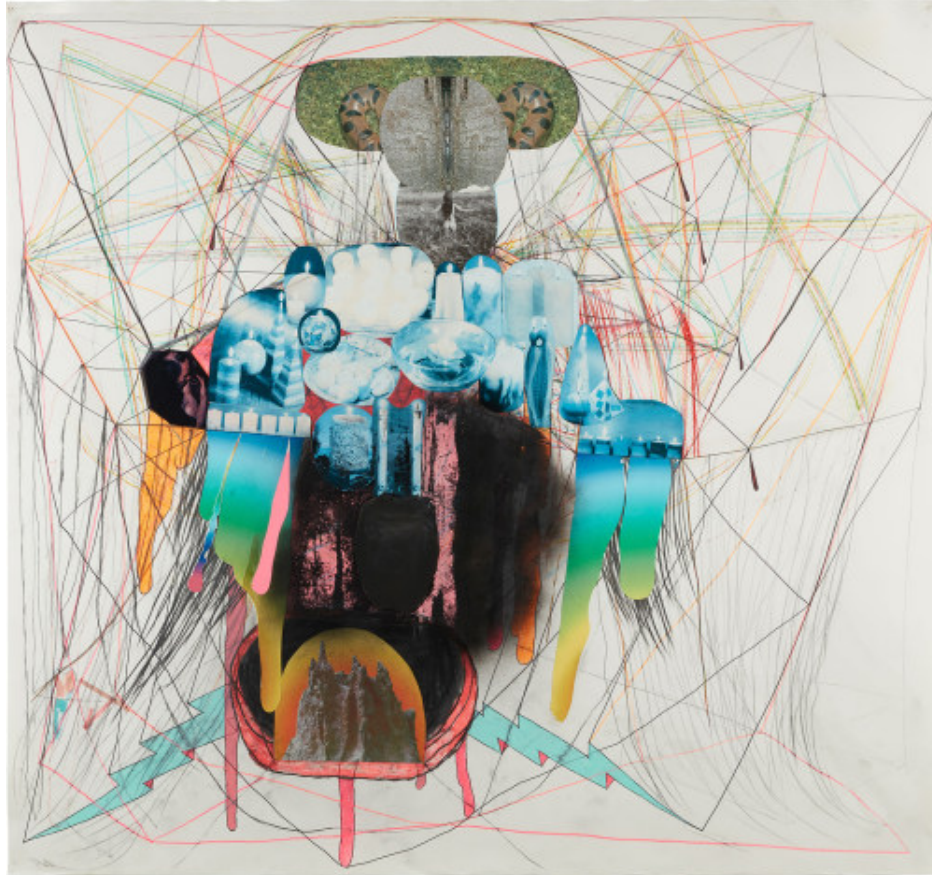
Acquired from the above by the present owner

Exhibited

Chicago, Shane Campbell Gallery, *Rapport Vroom*, September 23–November 4, 2016

New Now

New York Auction / 9 March 2022 / 11am EST



109

Sterling Ruby

Candles (Exercise in Obsessive)

signed "Sterling Ruby" lower left

ink, oilstick, graphite, printed paper and paper collage
on paper

55 x 52 in. (139.7 x 132.1 cm)

Executed in 2005.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Sterling Ruby

Provenance

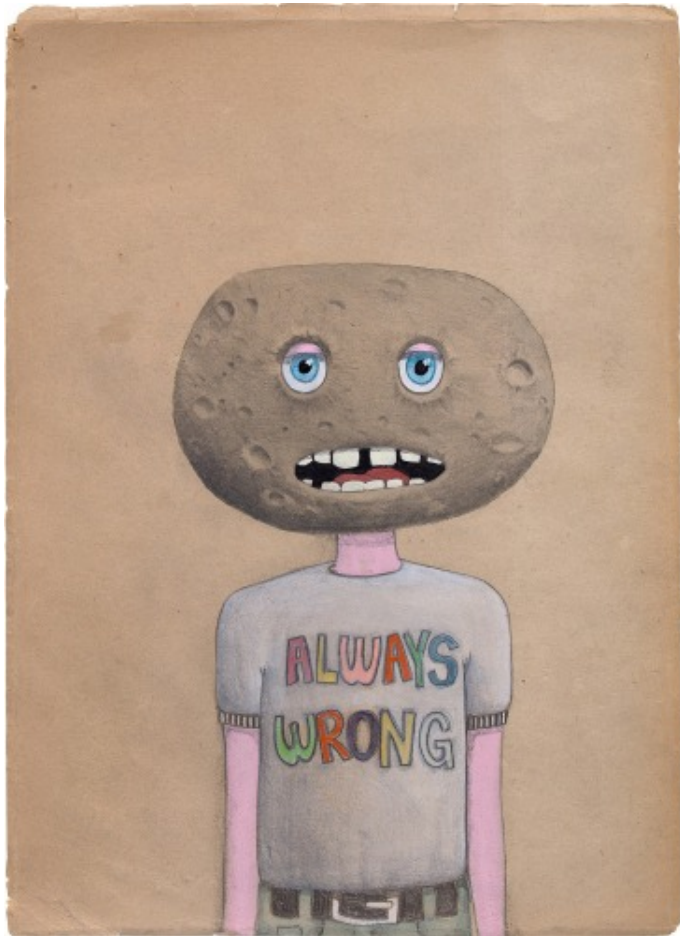
1R, Chicago

Corbett vs. Dempsey, Chicago

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



110

Javier Calleja

Always Wrong

signed "Javier Calleja" on the reverse
colored pencil, graphite and gouache on paper
8 3/8 x 6 1/4 in. (21.3 x 15.9 cm)
Executed circa 2017.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



110

Javier Calleja

Provenance

Galerie Zink, Waldkirchen

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



111

Eddie Martinez

Mad Ball Moment

signed and titled "'Mad Ball Moment' E. MARTINEZ"

on the reverse

oil on panel

14 x 18 in. (35.6 x 45.7 cm)

Painted circa 2010.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Private Collection, New York (acquired directly from the artist circa 2010)

Acquired from the above by the present owner



Compassion

Estimate
\$15,000 – 20,000



Provenance

Paul Kasmin Gallery, New York

Acquired from the above by the present owner

Exhibited

Winston-Salem, Southeastern Center for Contemporary Art; Aspen Art Museum, *Walton Ford: The Legacy of Empire*, July 19, 1997–April 12, 1998, p. 19



113

Ella Kruglyanskaya

Untitled

signed and dated "Ella Kruglyanskaya 2010" on the reverse

acrylic on canvas laid on panel

24 x 18 in. (61 x 45.7 cm)

Painted in 2010.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

White Columns, New York

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



114

Guy Yanai

Growth (Plant With No Pot)

signed, titled and dated "GROWTH (PLANT WITH NO POT) guy yanai 13" on the overlap

oil on linen

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

Painted in 2013.

Estimate

\$7,000 — 10,000

[Go to Lot](#)



Provenance

Charlotte Fogh Gallery, Aarhus

Alon Segev Gallery, Tel Aviv

Acquired from the above by the present owner

Exhibited

Aarhus, Charlotte Fogh Gallery, *GROWTH*, May 24–June 29, 2013

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

115

Alex Israel & Josh Smith

Untitled

signed and dated "Alex Israel MAY 2014 JOSH SMITH"
on the overlap; further stamped with the Warner Bros.
Studio, Burbank, CA. stamp on the reverse
oil and acrylic on canvas
60 x 48 in. (152.4 x 121.9 cm)
Painted in 2014.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Reena Spaulings Fine Art, New York

Acquired from the above by the present owner

Exhibited

New York, Reena Spaulings Fine Art, *Alex Israel & Josh Smith: Mirage*, November 16, 2014



116

Anj Smith

Solid Geometry

signed and dated "Anj Smith 2007" on the overlap
oil on canvas

19 x 15 in. (48.3 x 38.1 cm)

Painted in 2007.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Ibid. Projects, Los Angeles

Acquired from the above by the present owner in 2015

New Now

New York Auction / 9 March 2022 / 11am EST



117

Nigel Cooke

Pyroclastic Fever

signed, titled and dated "NIGEL COOKE 'PYROCLASTIC
FEVER' 2002 Nigel Cooke" on the overlap

oil on canvas

60 1/2 x 84 1/2 in. (153.7 x 214.6 cm)

Painted in 2002.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Modern Art, London

Private Collection (acquired from the above in 2006)

Sotheby's, New York, May 10, 2012, lot 497

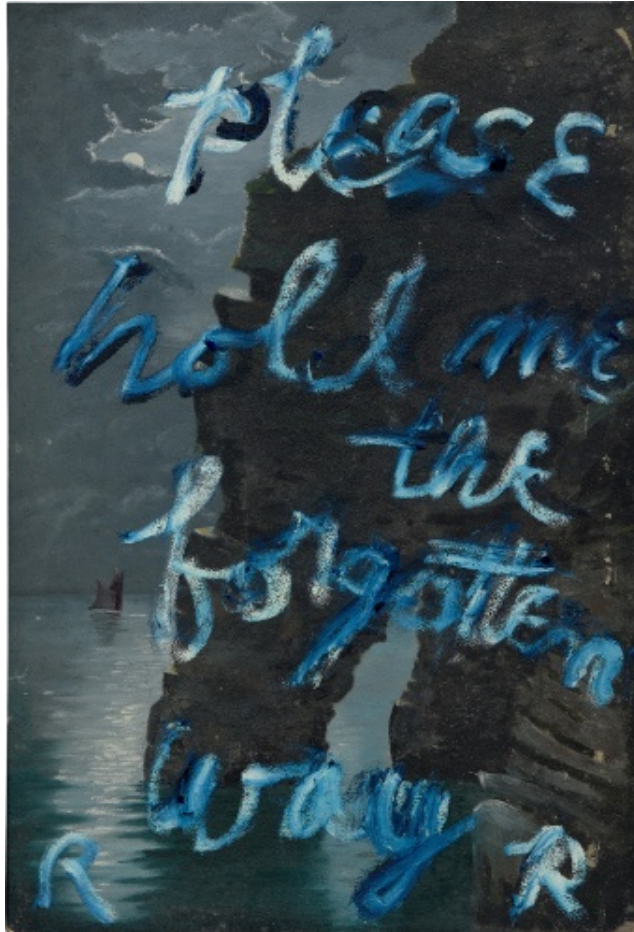
Private Collection, Palm Beach

Joshua Kodner Auctions, Dania Beach, January 30, 2021, lot 70

Acquired at the above sale by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



118

Rene Ricard

Untitled

signed with the artist's initials "RR" along the lower edge

acrylic on board

21 3/4 x 14 3/4 in. (55.2 x 37.5 cm)

Executed in 2011.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

119

Wade Guyton

Untitled

inkjet on plywood

96 x 48 in. (243.8 x 121.9 cm)

Executed in 2009, this work is number 5 from an
edition of 7.

Another example from the edition is housed in the
permanent collection of the Museum of Modern Art,
New York.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Gió Marconi, Milan

Acquired from the above by the present owner

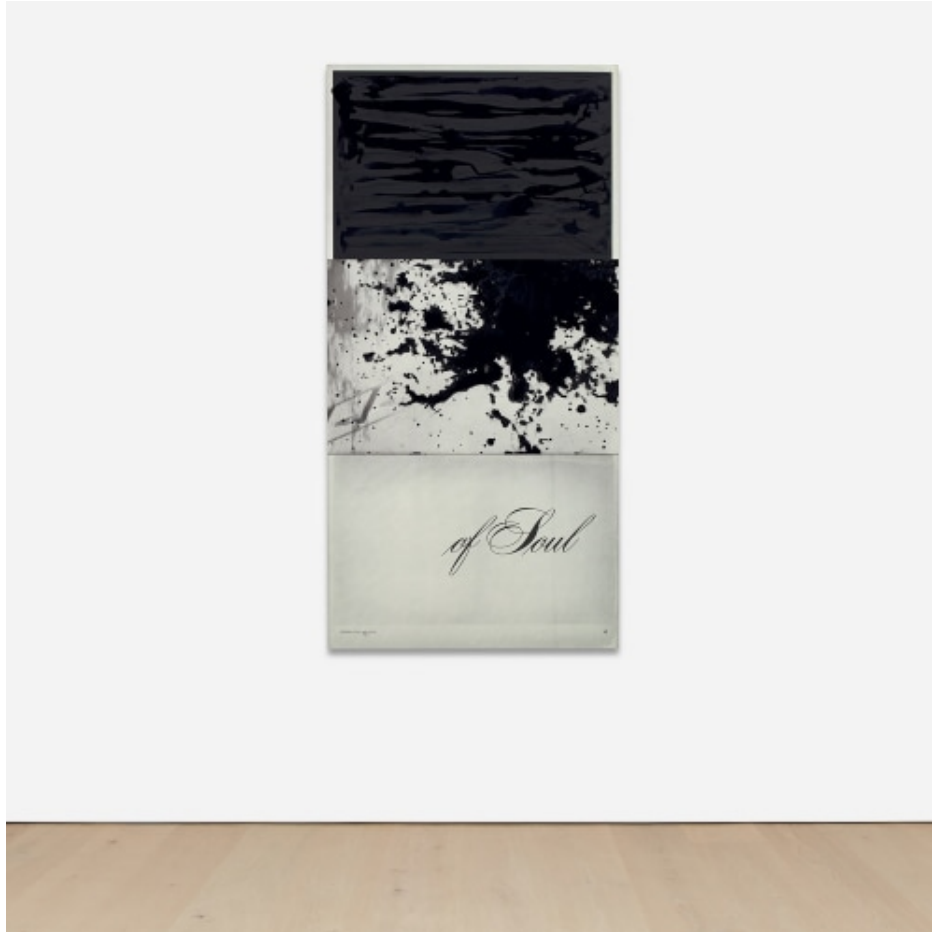
Exhibited

New York, Museum of Modern Art, *Abstract Generation: Now in Print*, March 15–September 2, 2013 (another example exhibited)

New York, Museum of Modern Art, *New Order: Art and Technology in the Twenty-First Century*, March 17–June 15, 2019 (another example exhibited)

New Now

New York Auction / 9 March 2022 / 11am EST



SOLD TO BENEFIT ONE DROP FOUNDATION

120

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

\$40,000 — 60,000

[Go to Lot](#)



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

New Now

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SOLD TO BENEFIT ONE DROP FOUNDATION

121

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

\$8,000 — 12,000

[Go to Lot](#)



Provenance

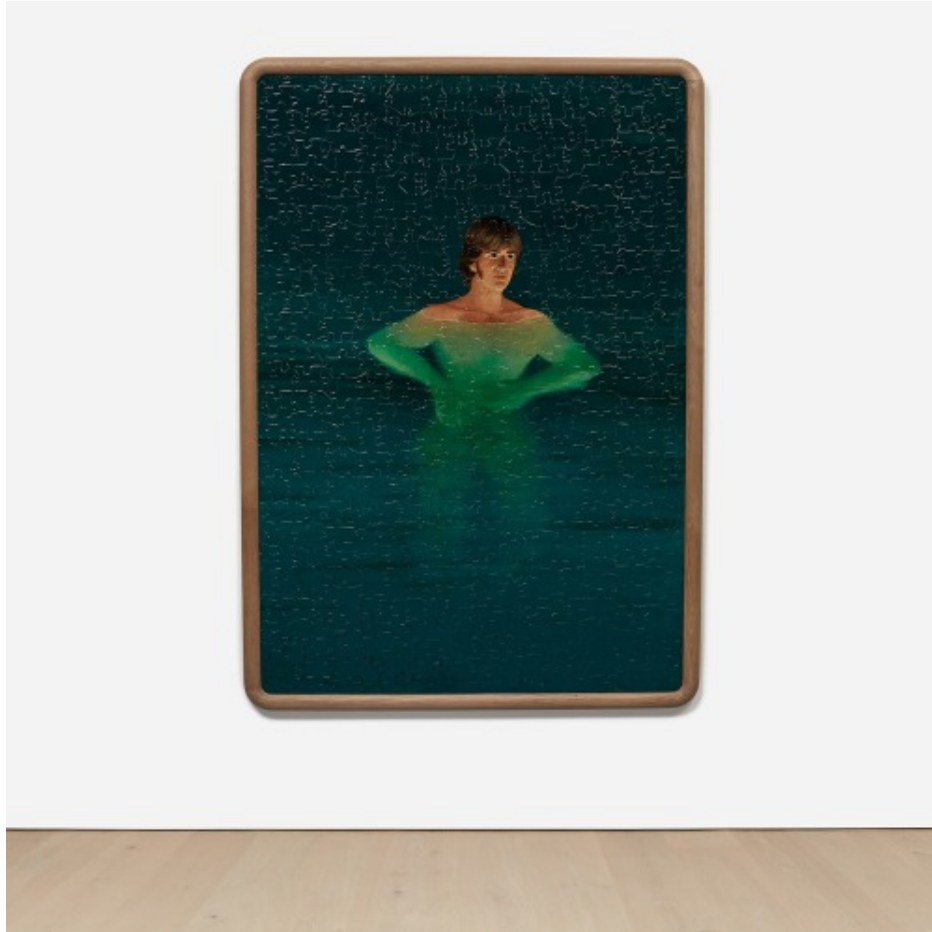
Courtesy of the Artist and Galerie Kamel Mennour, Paris

Phillips, New York, Art for One Drop, September 21, 2018, lot 3

Acquired at the above sale by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY SOLD TO BENEFIT THE CANCER
RESEARCH INSTITUTE, INC.

122

Tyler Hays

Bather 07

hand-made and hand-painted puzzle, acrylic and milk
paint on wood, in artist's frame

82 x 58 in. (208.3 x 147.3 cm)

Executed in 2021.

Estimate

\$18,000 — 22,000

[Go to Lot](#)

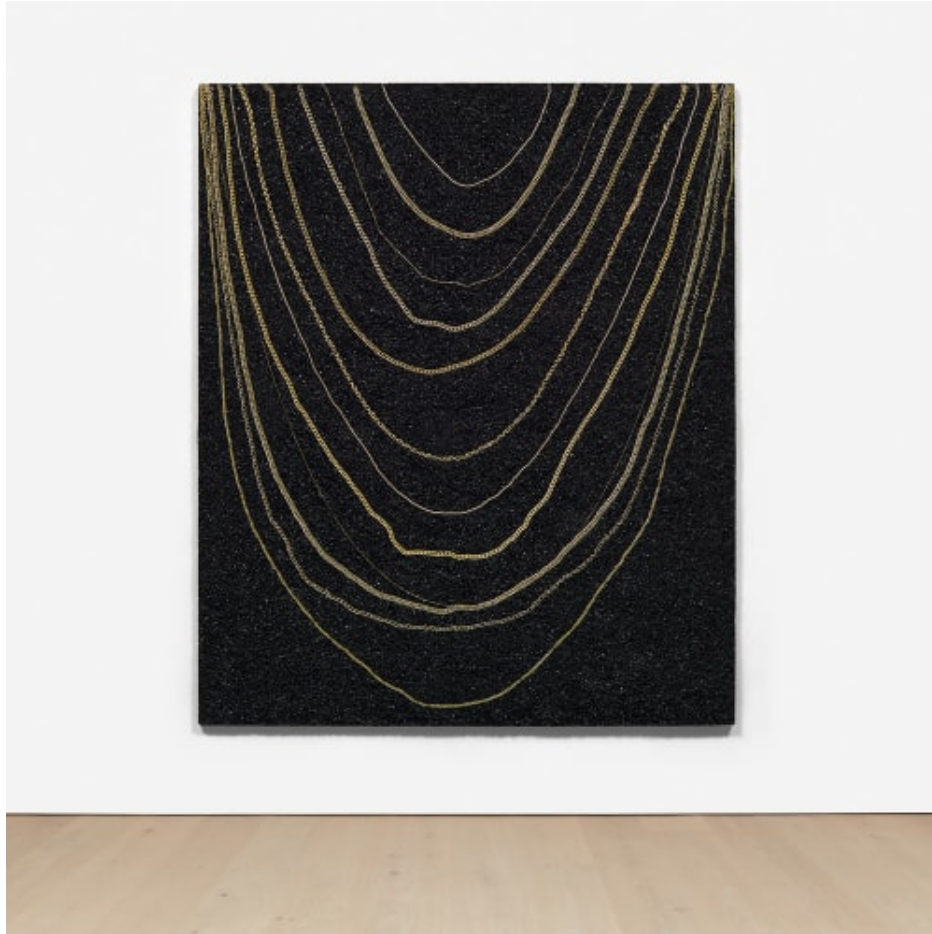


Provenance

Courtesy of the Artist and BDDW, New York

New Now

New York Auction / 9 March 2022 / 11am EST



123

LOT OFFERED WITH NO RESERVE

Luis Gispert

Only Built For... II

signed and dated "LGISPERT 2015" on the reverse
polychromed stones and gold-plated rope chains,
mounted to aluminum

73 1/4 x 61 1/2 in. (186.1 x 156.2 cm)

Executed in 2015.

Estimate

\$8,000 — 12,000 •

[Go to Lot](#)



123

Luis Gispert

Provenance

ProjectArt (gifted by the artist in 2019)

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY OF AN IMPORTANT EAST COAST
COLLECTION

124

Juan Muñoz

The Crossroads Cabinets: March

pewter figures, duct tape and resin in steel, Masonite,
and glass vitrine

98 x 31 1/2 x 9 7/8 in. (248.9 x 80 x 25.1 cm)

Executed in 1999.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



Provenance

Marian Goodman Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Marian Goodman Gallery, *Juan Muñoz: Crossroads*, September 21–October 30, 1999

New Now

New York Auction / 9 March 2022 / 11am EST



125

Abraham Cruzvillegas

El Niño

paper, wood, cardboard and cord

24 x 34 x 31 in. (61 x 86.4 x 78.7 cm)

Executed in 2004, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Roberts & Tilton, Los Angeles

Acquired from the above by the present owner in March 2007

Exhibited

Los Angeles, Roberts & Tilton, *Abraham Cruzvillegas*, September 10–October 16, 2004

Seattle Art Museum, *Everyday Poetics*, November 18, 2017–June 17, 2018



126

Iran do Espírito Santo

Buraco de Fechadura (Key Hole)

incised with the artist's initials, number and date "IES
2004 7/9" on the underside

stainless steel

17 1/2 x 7 7/8 x 7 7/8 in. (44.5 x 20 x 20 cm)

Executed in 2004, this work is number 7 from an
edition of 9.

Estimate

\$18,000 — 22,000

[Go to Lot](#)



Provenance

Galeria Fortes Vilaça, São Paulo

Acquired from the above by the present owner in 2004

New Now

New York Auction / 9 March 2022 / 11am EST



127

Maria Nepomuceno

sem título

beads, rope, ceramic, clay, wood, fiberglass and resin

61 1/8 x 57 1/8 x 39 3/8 in. (155.3 x 145.1 x 100 cm)

Executed in 2017.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Maria Nepomuceno

Provenance

A Gentil Carioca, Rio de Janeiro

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



128

Waltercio Caldas

Untitled

carved mahogany and imbuia wood

11 7/8 x 51 7/8 x 9 7/8 in. (30.2 x 131.8 x 25.1 cm)

Executed in 1994.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

Galeria Paulo Fernandez, Rio de Janeiro

Bruno Musatti, São Paulo (acquired from the above)

Christie's, New York, June 2, 1999, lot 9

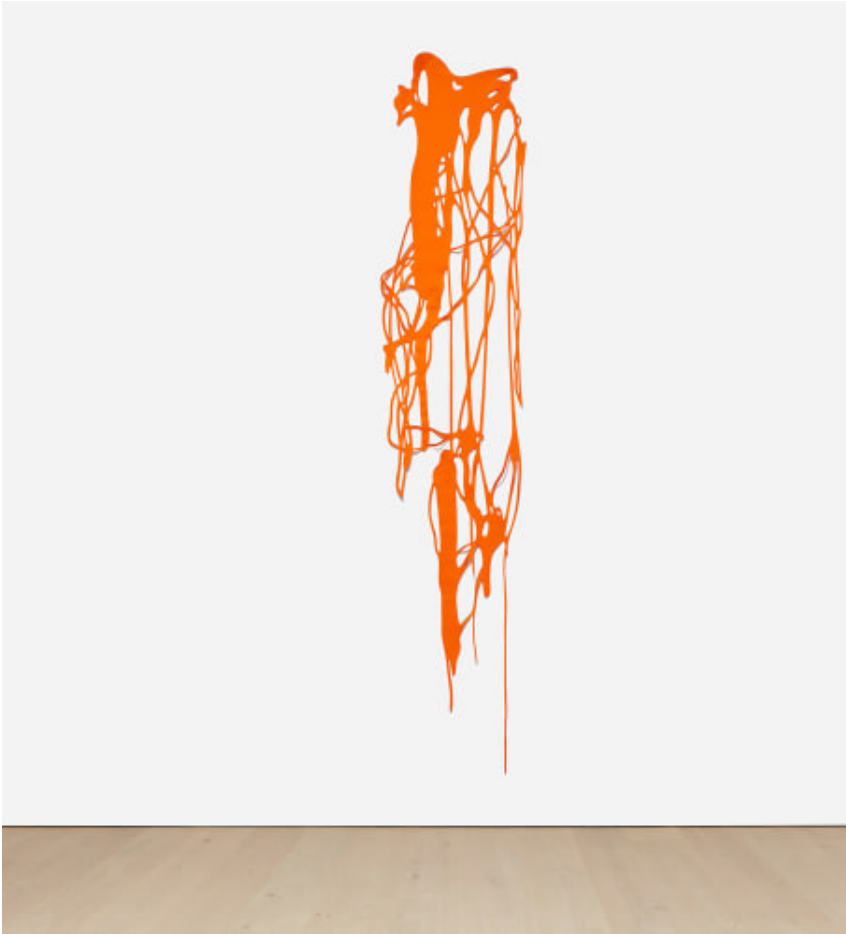
Acquired at the above sale by the present owner

Exhibited

Santa Monica, Track 16 Gallery and Christopher Grimes Gallery; Cincinnati, The Contemporary Art Center; Bogotá, Biblioteca Luis Ángel Arango; Tampa, University of South Florida Contemporary Art Museum, *Amnesia*, July 1, 1998–2000, pp. 32–33 (illustrated; erroneously titled *Woods* and dated 1993)

New Now

New York Auction / 9 March 2022 / 11am EST



130

Arturo Herrera

One Time (Orange)

felt

95 1/4 x 19 1/2 in. (241.9 x 49.5 cm)

Executed in 2001.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Sikkema Jenkins & Co., New York

Acquired from the above by the present owner

New Now

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131

Ernesto Neto

TorçoQuadro Brown

wood, iron, cotton fabric and magnets

62 3/4 x 39 3/8 x 3 in. (159.4 x 100 x 7.6 cm)

Executed in 2013.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



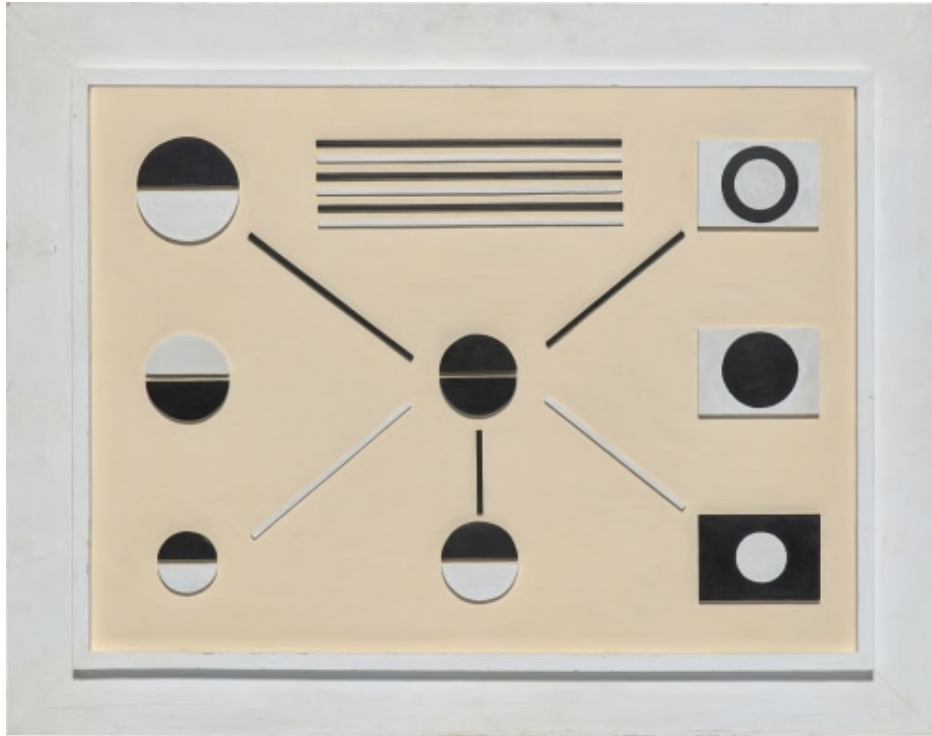
Provenance

Galeria Fortes Vilaça, Sao Paolo

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



132

Loló Soldevilla

Sin título

signed "LOLÓ" on the reverse

oil on wood, in artist's frame

36 1/8 x 45 7/8 in. (91.7 x 116.4 cm)

Executed in 1955, this work is accompanied by a certificate of authenticity signed by Martha Flora Carranza Barba.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Martha Flora Carranza Barba

Acquired from the above by the present owner

Exhibited

Matanzas, Galería Pedro Esquerré, *Loló en Vigía*, May 21–June 9, 2012

New Now

New York Auction / 9 March 2022 / 11am EST



133

Loló Soldevilla

Sin título

signed and dated "Loló 1954" lower right

oil on canvas laid on Masonite

11 7/8 x 23 5/8 in. (30.2 x 60 cm)

Painted in 1954, this work is accompanied by a
certificate of authenticity signed by Roberto Cobas
Amate.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Pedro Miguel Escalona Pedroso, Havana (acquired directly from the artist)

Olivia Escalona García, Havana (thence by descent)

Acquired from the above by the present owner in 2013

New Now

New York Auction / 9 March 2022 / 11am EST



134

Sandú Darié

Untitled

signed "DARIE" upper right; signed "DARIE" lower right; signed and dated "DARIE 1954" on the reverse casein on board, in artist's frame
31 1/4 x 19 in. (79.4 x 48.3 cm)

Executed in 1954, this work is accompanied by a certificate of authenticity issued by Roberto Cobas Amate.

Estimate

\$18,000 — 22,000

[Go to Lot](#)



Provenance

Emilio Fuentes, Havana

Acquired from the above by the present owner in 2014

New Now

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135

Allora & Calzadilla

Charcoal Dance Floor

charcoal on wood, in 40 parts

installation dimensions 246 1/2 x 190 3/4 x 1/4 in.

(626.1 x 484.5 x .6 cm)

Executed in 1997.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



Provenance

Jacob Karpio Galeria, San José

Acquired from the above by the present owner

Literature

Jennifer Allora, Guillermo Calzadilla and Hans-Ulrich Obrist, "1000 Words: Jennifer Allora and Guillermo Calzadilla," *Artforum*, March 2005, pp. 204



PROPERTY OF AN IMPORTANT NEW YORK ESTATE

136

Torben Giehler

Fifth Element

signed, titled, inscribed and dated ""FIFTH ELEMENT"
2 • 19 • 5 NYC Torben Giehler" on the overlap; further
signed, titled and dated ""FIFTH ELEMENT" 2 • 19 • 5 T.
Giehler" on the stretcher

acrylic on canvas

80 x 100 in. (203.2 x 254 cm)

Painted on February 19, 2005.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Leo Koenig, Inc., New York

Acquired from the above by the present owner

Exhibited

New York, MoMA PS1, *Greater New York 2005*, March 13–September 26, 2005, pp. 28, 166–167, 372 (illustrated, pp. 166–167; installation view illustrated, p. 28)

New Now

New York Auction / 9 March 2022 / 11am EST



137

Caetano de Almeida

Tejo

signed with the artist's initials, titled and dated

""TEJO" CA/2012 2013" on the reverse

acrylic and oil crayon on canvas

59 x 79 in. (149.9 x 200.7 cm)

Executed in 2012–2013.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Eleven Rivington, New York

Acquired from the above by the present owner

Exhibited

New York, Eleven Rivington, *Caetano de Almeida*, September 5–October 13, 2013



138

Victor Vasarely

Cheyt Stri

woven with the artist's signature "Vasarely-" and Tabard Frères & Sœurs monogram lower center; printed with the artist's signature, Tabard Frères & Sœurs monogram, title and inscription "CHEYT-STRI carton de VICTOR VASARELY édité par TABARD Frères & Sœurs AUBUSSON N° 1875" on a label affixed to the reverse

handwoven tapestry

107 7/8 x 119 5/8 in. (274 x 303.8 cm)

Executed in 1972, this work is from an edition of 6 produced by Galerie Denise René, Paris and Tabard Frères & Sœurs, Aubusson.

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work will be included in the forthcoming *Catalogue Raisonné de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Private Collection, United States

Acquired from the above by the present owner



139

Enoc Pérez

Untitled (Iris Chacón, Paul McCartney)

signed, titled and dated "Enoc Pérez / Untitled (Iris Chacón, Paul McCartney)" on the reverse; further signed and dated "Enoc Pérez 1993 / Enoc Pérez 1993" on the stretcher

acrylic on canvas

51 3/4 x 53 3/4 in. (131.4 x 136.5 cm)

Painted in 1993.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Leonara Vega, San Juan

Private Collection

Phillips de Pury & Company, New York, November 20, 2012, lot 52

Acquired at the above sale by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



140

Los Carpinteros

Puente para reflejar II

signed, inscribed and dated "Los Carpinteros, Madrid 2013" lower right and titled "Puente para reflejar II"

lower center

watercolor on paper

44 1/2 x 78 3/4 in. (113 x 200 cm)

Executed in 2013.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Sean Kelly, New York

Acquired from the above by the present owner in 2013

New Now

New York Auction / 9 March 2022 / 11am EST



141

Gabriel Orozco

Plaster Paper (1)

graphite and plaster on paper

10 x 10 in. (25.4 x 25.4 cm)

Executed in 2008.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Marian Goodman Gallery, New York

Acquired from the above by the present owner in December 2008

Exhibited

New York, Marian Goodman Gallery, *Gabriel Orozco*, May 6–June 14, 2008

Seattle Art Museum, *Everyday Poetics*, November 18, 2017–June 17, 2018

New Now

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142

Mira Schendel

Untitled

signed and dated "Mira Schendel 64" lower right

monotype on rice paper

18 1/8 x 9 7/8 in. (46 x 25.1 cm)

Executed in 1964.

Estimate

\$7,000 — 10,000

[Go to Lot](#)



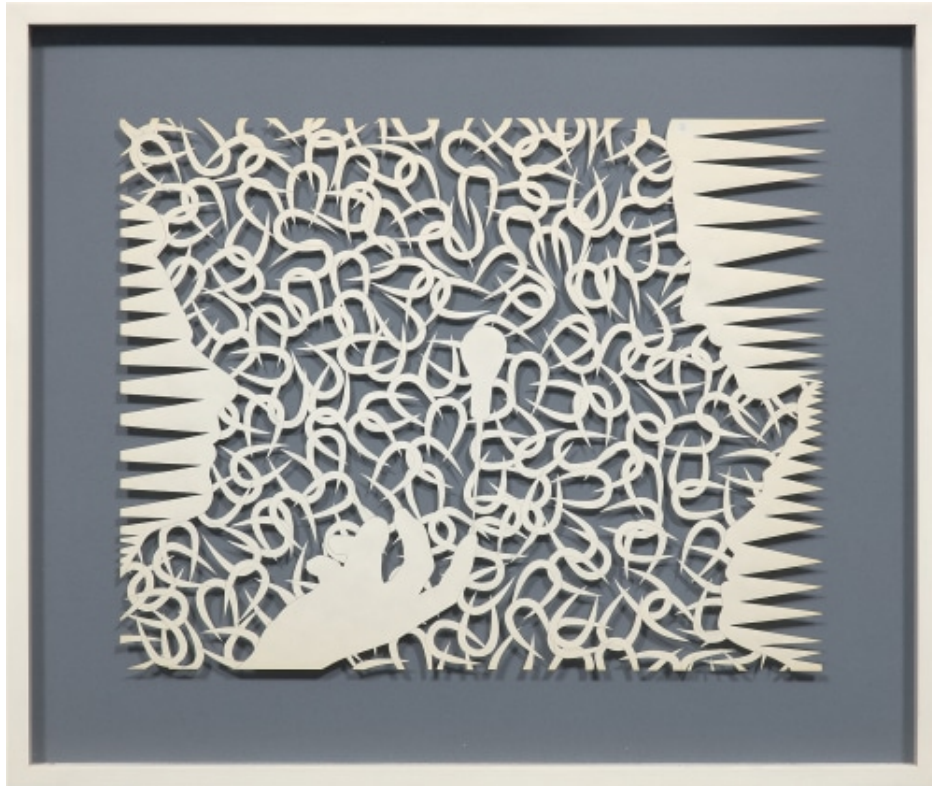
Provenance

Galeria Luisa Strina, São Paulo

Acquired from the above by the present owner in September 2010

New Now

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PROPERTY OF AN ESTEEMED NEW YORK
COLLECTION

143

Lucas Samaras

Untitled

graphite on cut paper

sheet 18 x 23 in. (45.7 x 58.4 cm)

Plexiglas 23 1/2 x 29 in. (59.7 x 73.7 cm)

framed 25 3/4 x 30 1/2 in. (65.4 x 77.5 cm)

Executed in 1968.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



143

Lucas Samaras

Provenance

Pace Gallery, New York

Acquired from the above by the present owner in 1968

New Now

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144

Georg Baselitz

Ohne Titel (Strandbild)

signed with the artist's initials and dated "GB 17. II. 81"

lower right

charcoal on paper

18 x 14 in. (45.7 x 35.6 cm)

Executed in 1981.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Galerie Neuendorf, Hamburg

Galerie Michael Schultz, Berlin

Acquired from the above by the present owner in December 1997

Exhibited

Hamburg, Galerie Neuendorf, *Georg Baselitz: Zeichnungen 1961–1983*, September 12–October 31, 1983, no. 43, n.p. (illustrated)

Berlin, Galerie Michael Schultz, *Georg Baselitz: Arbeiten auf Papier*, June 1–July 13, 1996, no. 11, n.p. (illustrated)

Literature

Georg Baselitz: 100 Zeichnungen und Gouachen aus dem Bestand der Galerie Neuendorf, Frankfurt, 1989, no. 58, n.p. (illustrated)

New Now

New York Auction / 9 March 2022 / 11am EST



145

Mike Kelley

Neo-Romantic

graphite, pen and crayon on paper
sheet 54 x 30 1/4 in. (137.2 x 76.8 cm)
framed 57 x 33 1/2 in. (144.8 x 85.1 cm)
Executed in 2006.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

Gagosian Gallery, London

Acquired from the above by the present owner

Exhibited

London, Gagosian Gallery, *Mike Kelley: Hermaphrodite Drawings*, February 6–March 17, 2007, no.

VII, n.p. (illustrated)

New Now

New York Auction / 9 March 2022 / 11am EST



146

Hilary Harkness

Le Classique des Noeuds

signed and dated "H. Harkness '01" lower right

graphite on paper

16 x 22 1/2 in. (40.6 x 57.2 cm)

Executed in 2001.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Provenance

Mary Boone Gallery, New York

Pearl Albino, New Jersey

Acquired from the above by the present owner

New Now

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147

Raymond Pettibon

Untitled (THE MAID WAS SO NERVOUS SERVING DINNER THAT HER HANDS WERE TREMBLING AS SHE PAINTED THIS.)

signed and dated "Raymond Pettibon 2013" on the reverse

ink and acrylic on paper

30 1/4 x 22 1/2 in. (76.8 x 57.2 cm)

Executed in 2013.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Raymond Pettibon

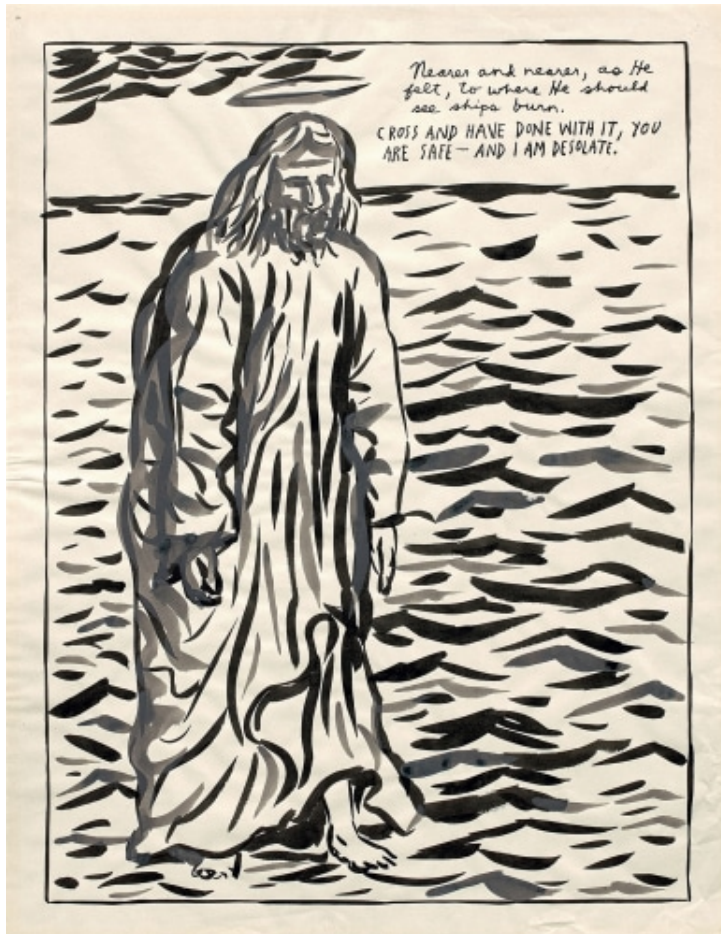
Provenance

David Zwirner, New York

Acquired from the above by the present owner

Exhibited

New York, David Zwirner, *Raymond Pettibon: To Wit*, September 12–October 26, 2013, n.p. (New York, David Zwirner, 2013 installation view illustrated)



148

Raymond Pettibon

Untitled (Nearer and nearer, as He felt, to where He should see ships burn. CROSS AND HAVE DONE WITH IT, YOU ARE SAFE — AND I AM DESOLATE.)

signed and dated "Raymond Pettibon 87" on the reverse

ink on paper

22 1/2 x 17 1/4 in. (57.2 x 43.8 cm)

Executed in 1987.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

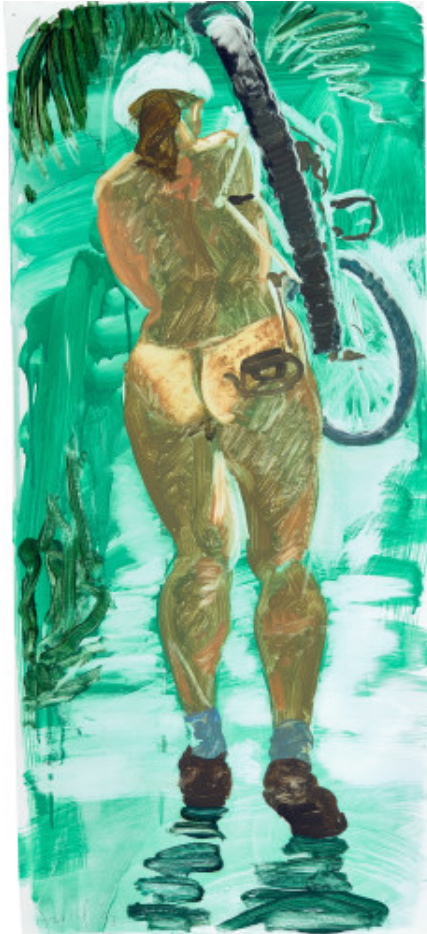
Private Collection

Rago Auctions, Lambertville, May 12, 2012, lot 618

Acquired at the above sale by the present owner

New Now

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149

Eric Fischl

Untitled

signed and dated "Fischl '93" lower left
oil on Chromecoat paper
27 1/2 x 12 in. (69.9 x 30.5 cm)
Executed in 1993.

Estimate

\$12,000 — 18,000

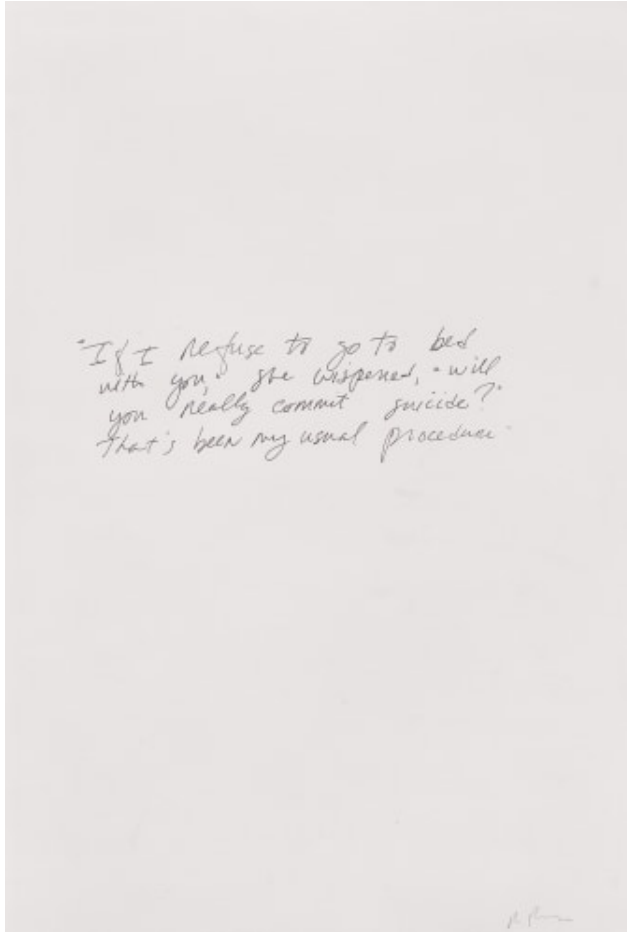
[Go to Lot](#)



Provenance

Gagosian Gallery, Los Angeles

Acquired from the above by the present owner in 1998



150

Richard Prince

Suicide Bed Joke

signed "R Prince" lower right

ink on paper

12 x 8 in. (30.5 x 20.3 cm)

Executed in 1989, this work is a unique variant of 77 handwritten jokes which accompanied deluxe edition numbers 173–250 of the catalogue *Inside World*. The catalogue was published on the occasion of an exhibition at Kent Gallery, New York.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



150

Richard Prince

Provenance

Kent Gallery, New York

Acquired from the above by the present owner circa 1990



PROPERTY OF AN IMPORTANT NEW YORK ESTATE

151

Gert and Uwe Tobias

Untitled

signed, numbered and dated "Gert and Uwe Tobias
2/2 2006" on the reverse

colored woodcut on paper

image 81 7/8 x 74 in. (208 x 188 cm)

sheet 83 7/8 x 76 in. (213 x 193 cm)

Executed in 2006, this work is number 2 from an
edition of 2.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Galerie Michael Janssen, Berlin

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



152

Jakub Julian Ziolkowski

Untitled

signed and dated "Jakub Julian Ziolkowski 2007" on
the reverse

oil on canvas

24 x 27 1/2 in. (61 x 69.9 cm)

Painted in 2007.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Hauser & Wirth, New York

Acquired from the above by the present owner



153

Paulina Olowska

From Idea to Baryshnikov

signed, titled and dated "Paulina Olowska 2005 From Idea to Baryshnikov" on the reverse

ink, thread, tape and paper collage on canvas

98 1/2 x 59 in. (250.2 x 149.9 cm)

Executed in 2005.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Cabinet Gallery, London

Acquired from the above by the present owner in 2006

New Now

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154

Jonathan Meese

Getreidemutter

signed with the artist's initials and dated "JM 2005"
lower left; signed and dated "Getriedemutter JMeese
2005 JMeese 2005" on the reverse
oil, paper and photograph collage on canvas
70 1/2 x 55 1/4 in. (179.1 x 140.3 cm)
Executed in 2005.

Estimate

\$18,000 — 22,000

[Go to Lot](#)



Provenance

Contemporary Fine Arts, Berlin

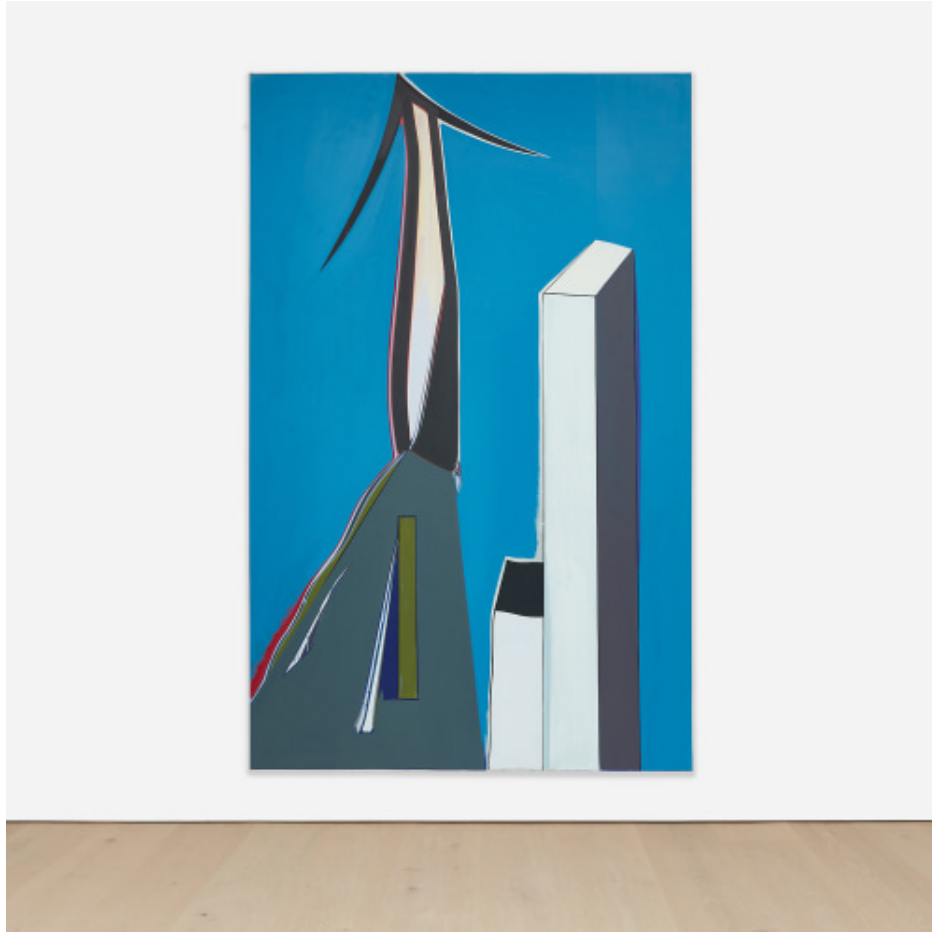
Acquired from the above by the present owner

Literature

Christoph Tannert, *New German Painting*, Munich, 2006, p. 185 (illustrated)

New Now

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PROPERTY OF AN IMPORTANT EAST COAST
COLLECTION

155

Thomas Scheibitz

Hercules

signed, titled, inscribed and dated "Hercules" Scheibitz
06 422" on the reverse; further inscribed "422" on the
stretcher

oil on linen

118 x 74 3/4 in. (299.7 x 189.9 cm)

Painted in 2006.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



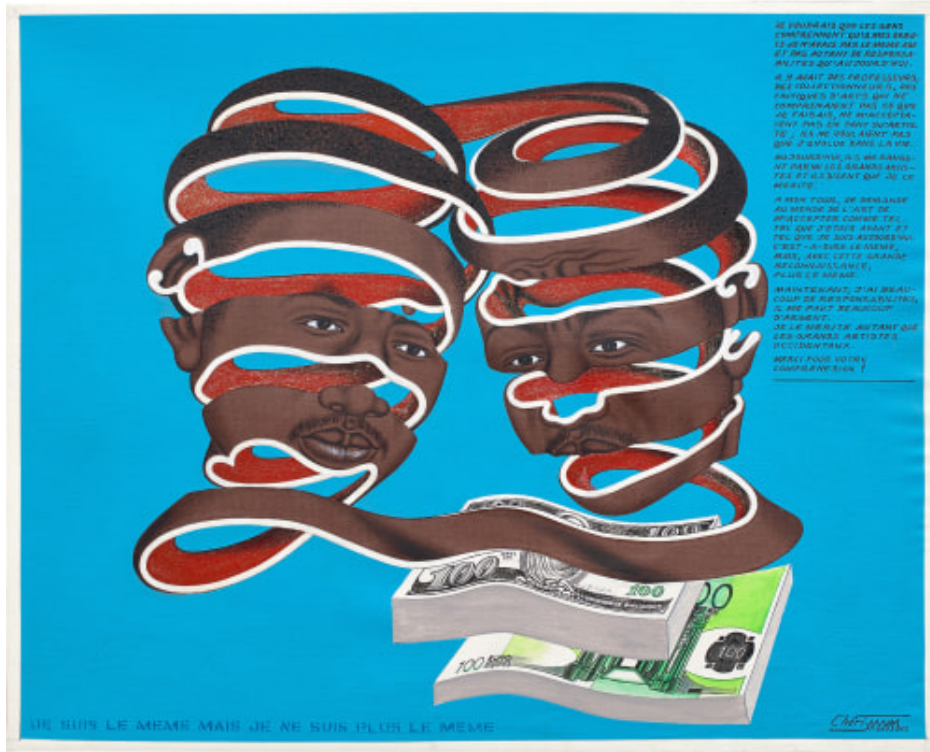
Provenance

Tanya Bonakdar Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Tanya Bonakdar Gallery, *Thomas Scheibitz: Blick über ein bewohntes Tal (View Over a Populated Valley)*, June 6–30, 2006



156

Chéri Samba

Je suis le meme mais...je ne suis plus le meme

signed, inscribed and dated "Chéri Samba F.2003 BIS"

lower right

acrylic, glitter and graphite on canvas

31 5/8 x 39 1/4 in. (80.3 x 99.7 cm)

Executed in 2003.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Influx Contemporary Art, Lisbon

Acquired from the above by the present owner

New Now

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157

Friedrich Kunath

Frühling und Schicksal (Spring and Fate)

signed and dated "Friedrich Kunath 2009" on the overlap

silkscreen, watercolor, acrylic, lacquer and mixed media on canvas

76 3/4 x 98 1/2 in. (194.9 x 250.2 cm)

Executed in 2009.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Private Collection, Palm Beach

Phillips, London, July 3, 2014, lot 222

Private Collection, Miami (acquired at the above sale)

Hill Auction Gallery, Sunrise, November 20, 2019, lot 84

Acquired at the above sale by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY OF AN IMPORTANT EAST COAST
COLLECTION

158

Stephan Balkenhol

Harlequin

limewood and paint

67 x 22 x 10 1/2 in. (170.2 x 55.9 x 26.7 cm)

Executed in 1995.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

Mai 36 Galerie, Zurich

The Saatchi Collection, London

Christie's, New York, May 17, 2000, lot 214

Tilton Gallery, New York

Acquired from the above by the present owner in May 2000

Exhibited

London, Saatchi Gallery, *Stephan Balkenhol: Sculptures 1988–1996 in the Saatchi Collection*, June 7–July 28, 1996, pp. 52–53 (illustrated, p. 52)

New Now

New York Auction / 9 March 2022 / 11am EST



159

Tom Friedman

Inside Out

cardboard box, christmas lights, Styrofoam, and various media from the artist's studio

26 1/4 x 186 x 55 in. (66.7 x 472.4 x 139.7 cm)

Executed in 1991-2006.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Gagosian Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Gagosian Gallery, *Retrospective*, June 20–August 22, 2008

Literature

Daniel Kunitz, "Retrospective!: Been There, Sold That," *The New York Sun*, July 3, 2008, online (illustrated)

"Go See: "RETROSPECTIVE" Group Show at Gagosian, Chelsea, NY Through August 22," *Art Observed*, July 23, 2008, online (illustrated)



160

Urs Fischer

CROOKER / CREAGH / CRANOR / CRANER

signed "Urs Fischer" on a label affixed to the interior of the "Foam Head" element

silkscreen print on mirror-glass, UV adhesive, aluminum, polyacetal, screws

F: 16 1/2 x 13 1/4 x 3 1/2 in. (41.9 x 33.7 x 8.9 cm)

Foam Head: 15 1/2 x 16 1/2 x 12 3/4 in. (39.4 x 41.9 x 32.4 cm)

Key: 17 3/4 x 8 1/4 x 1 5/8 in. (45.1 x 21 x 4.1 cm)

Spirit Level: 4 5/8 x 25 1/2 x 1 3/4 in. (11.7 x 64.8 x 4.4 cm)

Executed in 2012, this work is number 1 from an edition of 3 plus 1 artist's proof.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

Gagosian Gallery, Los Angeles

Acquired from the above by the present owner

Exhibited

Los Angeles, Gagosian Gallery, *Urs Fischer: Beds & Problem Paintings*, February 23–April 7, 2012, pp. 60–69 (illustrated)

Venice, Palazzo Grassi, *Urs Fischer: Madame Fisscher*, April 15–July 15, 2012, pp. 162–163, 165 (another example exhibited and illustrated)

Los Angeles, Museum of Contemporary Art, *URS FISCHER*, April 21–August 19, 2013, p. 162–165, 599 (another example exhibited and illustrated)

New York, Lever House Art Collection, *Urs Fischer: Untitled, 2012–13*, February 13–July 30, 2014 (another example exhibited)

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY OF AN IMPORTANT EAST COAST
COLLECTION

161

Aaron Curry

Pipe with Man Smoking Spitwad (for RH)

ink, silkscreen and spray paint on wood with painted
cardboard and plywood base

100 x 21 3/4 x 22 1/2 in. (254 x 55.2 x 57.2 cm)

Executed in 2011.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



161

Aaron Curry

Provenance

David Kordansky Gallery, Los Angeles

Acquired from the above by the present owner in January 2012

New Now

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162

Michail Pírgelis

Gol

signed and dated "PIRGELIS 2011" on the reverse
aluminum, titanium and lacquer

18 x 14 5/8 x 2 in. (45.7 x 37.1 x 5.1 cm)

Executed in 2011.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Sprueth Magers, London

Acquired from the above by the present owner

Exhibited

London, Sprueth Magers, *Michail Pirgelis: Los Angeles*, April 6–May 7, 2011



PROPERTY OF AN IMPORTANT NEW YORK ESTATE

163

Will Ryman

Untitled

signed and dated "Will Ryman 2005" on the base
papier-mâché, PVC, wire mesh and wood
77 7/8 x 5 x 17 in. (197.8 x 12.7 x 43.2 cm)
Executed in 2005.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Klemens Gasser & Tanja Grunert Inc., New York

Acquired from the above by the present owner

New Now

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164

Claudia Comte

Tubes 4 (O, i, n)

mahogany wood, in 3 parts, on artist's base

O 22 1/4 x 14 1/8 x 5 in. (56.5 x 35.9 x 12.7 cm)

i 12 7/8 x 4 3/4 x 4 1/2 in. (32.7 x 12.1 x 11.4 cm)

n 9 x 26 1/2 x 4 1/2 in. (22.9 x 67.3 x 11.4 cm)

base 19 1/8 x 86 5/8 x 15 in. (48.6 x 220 x 38.1 cm)

overall 41 3/8 x 86 5/8 x 15 in. (105.1 x 220 x 38.1 cm)

Executed in 2013.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Gladstone Gallery, Brussels

Acquired from the above by the present owner

Exhibited

Brussels, Gladstone Gallery, *Claudia Comte: Wir baden auf der Freianlage*, September 7–October 18, 2013



165

Banks Violette

Portrait 2

fabricated steel, hardware, fiberglass, resin, cast and salt

80 1/4 x 48 3/8 x 96 3/8 in. (203.8 x 122.9 x 244.8 cm)

Executed in 2006–2007.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



165

Banks Violette

Provenance

Team Gallery, New York

Acquired from the above by the present owner in 2007



166

Rebecca Horn

Le papillon du divin marquis

signed, titled and dated "Le Papillon du divan Marquis
R Horn 1994-2010" on the base

books, razor blades, leather glove, paint, paper,
electric motor, Plexiglas vitrine and metal base
vitrine 19 5/8 x 13 3/4 x 13 3/4 in. (49.8 x 34.9 x 34.9
cm)

metal base 35 3/8 x 13 3/4 x 13 3/4 in. (89.9 x 34.9 x
34.9 cm)

overall 55 x 13 3/4 x 13 3/4 in. (139.7 x 34.9 x 34.9 cm)
Executed in 1994-2010.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Galerie Lelong, Paris

Acquired from the above by the present owner in December 2010



167

Rita Ackermann

MENTALIST

Plexiglas, printed paper, acrylic, oil, spray paint, self-adhesive paper, plastic, tape and bolts
93 x 45 x 2 3/4 in. (236.2 x 114.3 x 7 cm)
Executed in 2008.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Andrea Rosen Gallery, New York

Acquired from the above by the present owner

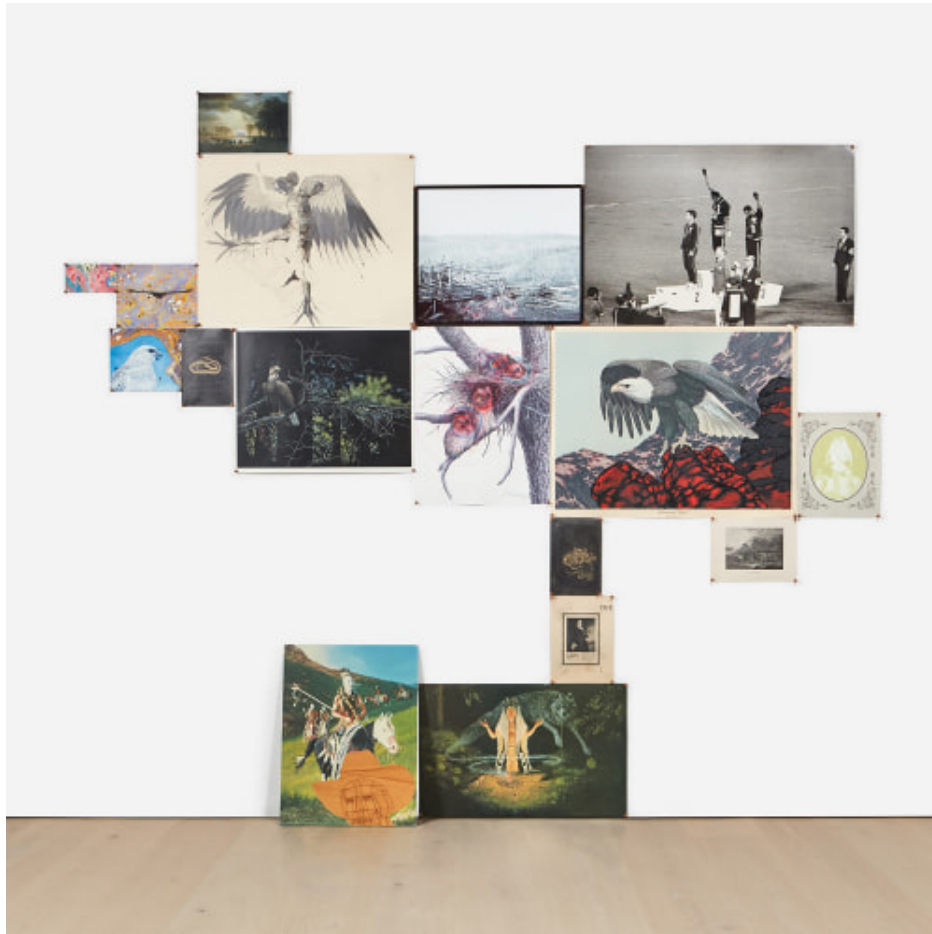
Exhibited

New York, Andrea Rosen Gallery, *Also On View: Rita Ackermann, Gillian Carnegie, Elliott Hundley, Wolfgang Tillmans*, February 6–March 6, 2009

New York, Andrea Rosen Gallery, *Rita Ackermann, Aaron Bobrow, Richard Prince, Michael St. John*, June 24–August 12, 2011

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New York Auction / 9 March 2022 / 11am EST



PROPERTY OF AN IMPORTANT NEW YORK ESTATE

168

Matthew Day Jackson

A Brief History in Time

signed, titled and dated ""A Brief History in Time"
MATTHEW DAY JACKSON 2004-05" on the reverse of
the final part; each consecutively inscribed "1...17" on
the reverse

graphite, watercolor and gouache on paper, in 17 parts
smallest 4 x 7 in. (10.2 x 17.8 cm)

largest 25 x 35 in. (63.5 x 88.9 cm)

installation dimensions variable

Executed in 2004-2005.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



168

Matthew Day Jackson

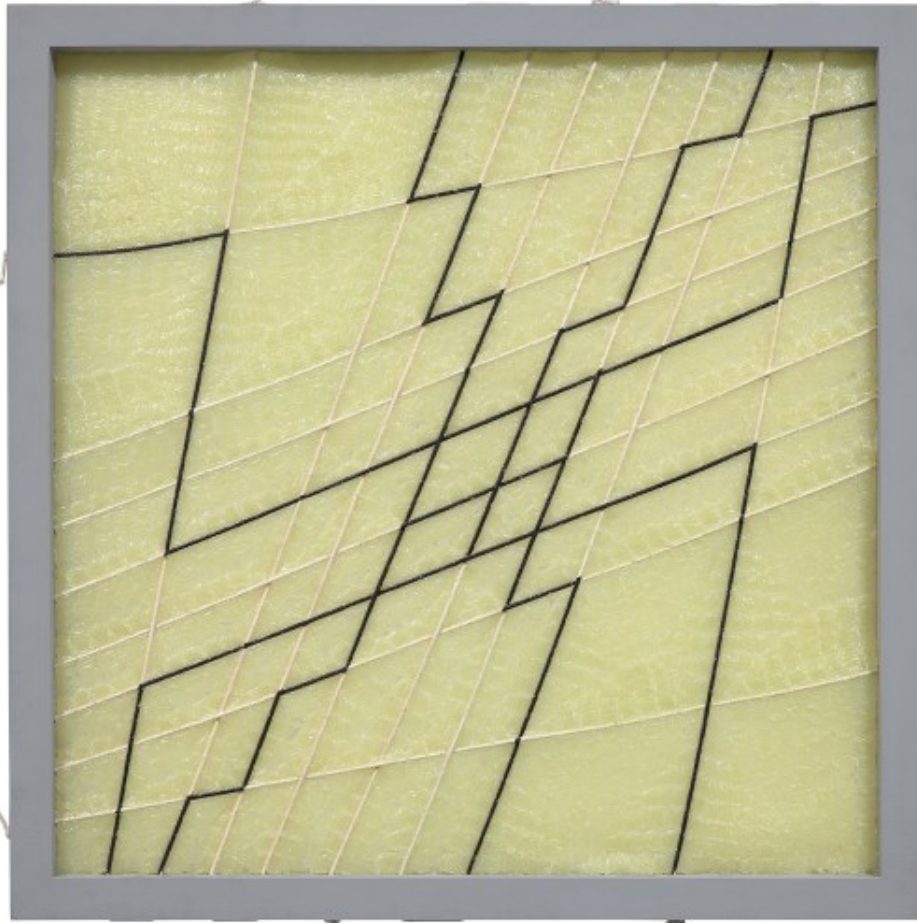
Provenance

Perry Rubenstein Gallery, New York

Acquired from the above by the present owner

New Now

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PROPERTY FROM A DISTINGUISHED CURATOR'S COLLECTION

169

Joe Zucker

Spider #2A

signed, titled and dated "Spider #2A Joe Zucker 92" on the reverse

sash cord, acrylic and wood
54 x 54 in. (137.2 x 137.2 cm)

Executed in 1992.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Art historian and curator John Elderfield on Joe Zucker's sash cord paintings:

"[In 1986, Joe Zucker made an] extraordinary decision to make paintings not on canvas but on a taut grid of sash cords, to which the artist added ridge after ridge of dabs of paint until the entire grid was covered by an image-bearing surface skin of pigment. It is clear that the surface of these paintings have been patiently filled, but not so clear on what support their surfaces have been built. Working with paint rather than with cotton meant reducing the size of each compositional element, therefore tempering the object-quality of the work. Conversely, the emphatic presence of the grid restored the object-quality of the work. Speaking to Brenda Richardson in 1976, Zucker said: 'I want the physical quality of the paint to become more pronounced. I want the viewer to be aware that every piece of that surface is handmade, that I have left my mark on the skin of that painting. The paintings become objects which carry an imprint of a specific activity.' They still did in the paintings made a decade later. However, these were objects, surfaces, that, rather than carrying the imprint of a specific activity, the artist's mark, *on* the skin of the painting, were literally composed by a specific activity: Each mark is a fragment of the epidermis itself.

Since the invention of painterly painting in Renaissance Venice, the traces of the actions performed by the artist on the surface of the canvas have been understood to be marks of authorship and claims of originality. This was quintessential to modernist painting, from the work of Paul Cézanne to that of de Kooning and Jackson Pollock. The beauty of Zucker's sash-cord works disguises their subversiveness. Zucker did not simply erase the visibly handmade, as did the Minimalist and Pop artists in their reaction against Abstract Expressionism: He recalibrated its function so that traces of actions weave together the surface, more like making a carpet than a painting."ⁱ

ⁱ John Elderfield, *Joe Zucker*, London, 2019, pp. 14–15.

Provenance

Acquired directly from the artist by the present owner in 2015

Exhibited

Water Mill, Parrish Art Museum, *Parrish Perspectives—Joe Zucker: Life & Times of an Orb Weaver*, March 15–April 26, 2015



170

Paul Anthony Smith

When Sounds Clash

signed, titled and dated "PAUL ANTHONY SMITH
WHEN SOUNDS CLASH 2017" on mounting element;
signed, titled and dated "PAUL ANTHONY SMITH Paul
Anthony Smith 2017 WHEN SOUNDS CLASH" on the
reverse

unique picotage on inkjet print with spray paint
mounted to museum board

39 3/4 x 29 3/4 in. (101 x 75.6 cm)

Executed in 2017.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Charlie James Gallery, Los Angeles

Acquired from the above by the present owner

Exhibited

Los Angeles, Charlie James Gallery, *In Order of Appearance*, October 21–December 9, 2017



171

Louise Lawler

Blurry Koons (Buster)

signed "Louise A Lawler" on a label affixed to the reverse

laminated Fujiflex on museum box
25 5/8 x 20 3/8 in. (65.1 x 51.8 cm)

Photographed in 1987 and printed in 2010, this work is
number 2 from an edition of 5 plus 1 artist's proof.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Metro Pictures, New York

Acquired from the above by the present owner in 2011

New Now

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172

Nan Goldin

Bruce and Philippe on the beach, Truro, MA

Cibachrome print

38 3/8 x 25 1/2 in. (97.5 x 64.8 cm)

Executed in 1975, this work is number 4 from an edition of 25.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Matthew Marks Gallery, Los Angeles

Acquired from the above by the present owner

Exhibited

New York, Whitney Museum of American Art; Kunstmuseum Wolfsburg; Fotomuseum Winterthur; Amsterdam, Stedelijk Museum, *Nan Goldin: I'll Be Your Mirror*, October 3, 1996–November 9, 1997, pp. 73, 464 (another example exhibited and illustrated, p. 73)

Los Angeles, Matthew Marks Gallery, *Nan Goldin: 1972-1977*, September 11–October 9, 2021 (another example exhibited)

Literature

Legs McNeil and Gillian McCain, “Partying with John Waters in 1970s Provincetown,” *Vice*, November 20, 2016, online (another example illustrated)

New Now

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173

Vik Muniz

Bloody Marilyn from the series After Warhol

signed "Vik Muniz" on a label affixed to the reverse

Cibachrome print

39 x 33 3/8 in. (99.1 x 84.8 cm)

Executed in 2001, this work is number 2 from an edition of 3 plus 3 artist's proofs.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Provenance

Galerie Xippas, Paris

Acquired from the above by the present owner

Exhibited

New York, Sean Kelly, *Marilyn: From Anastasi to Weegee*, June 11–July 23, 2004 (another example exhibited)

Literature

Pedro Corrêa do Lago, ed., *Vik Muniz: Obra Completa 1987-2009: Catálogo Raisonné*, Rio de Janeiro, 2009, p. 308 (another example illustrated)

Pedro Corrêa do Lago, ed., *Vik Muniz: Catalogue Raisonné 1987-2015, Everything So Far*, Rio de Janeiro, 2015, pp. 28, 348 (another example illustrated, p. 348)



174

Doug Starn and Mike Starn

Water Moon Guanyin 2

signed "Doug Starn Mike Starn" on the reverse of the frame

unique four-color carbon print on 10 sheets of Zerkel paper with applied tape and metallic push pins

57 1/2 x 58 in. (146.1 x 147.3 cm)

framed 63 x 63 in. (160 x 160 cm)

Executed in 2006.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Baldwin Gallery, Aspen

Private Collection



175

Zoe Leonard

Untitled, Paris

signed, numbered and dated "1/3 1989/90 Z Leonard"
on the reverse

gelatin silver print

image 12 1/2 x 18 3/4 in. (31.8 x 47.6 cm)

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

Executed in 1989-1990, this work is number 1 from an
edition of 3.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



175

Zoe Leonard

Provenance

Private Collection, New York (acquired directly from the artist in 1990)

Gifted by the above to the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY OF AN ESTEEMED NEW YORK
COLLECTION

176

Hiroshi Sugimoto

Arctic Ocean, Nord Kapp

signed "Hiroshi Sugimoto" lower right of the mount;
blindstamped with the title, number and date "ARCTIC
OCEAN NORD KAPP 1991 15/25 373" in the margin
gelatin silver print

image 16 5/8 x 21 1/4 in. (42.2 x 54 cm)

sheet 18 5/8 x 23 5/8 in. (47.3 x 60 cm)

mount 19 3/4 x 25 in. (50.2 x 63.5 cm)

Executed in 1991, this work is number 15 from an
edition of 25.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Hiroshi Sugimoto

Provenance

Sonnabend Gallery, New York

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY OF AN IMPORTANT EAST COAST
COLLECTION

177

Wolfgang Tillmans

Lighter, red/black IV

signed, titled, inscribed and dated "Lighter red/black
IV 2008 unique Wolfgang Tillmans 2008-133-u" on the
reverse

chromogenic print, in artist's Plexiglas box

24 x 20 in. (61 x 50.8 cm)

Executed in 2008, this work is unique.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Andrea Rosen Gallery, New York

Acquired from the above by the present owner

New Now

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178

Wolfgang Tillmans

paper drop (red)

signed, titled, inscribed, numbered and dated "paper drop (red) ph 10/2006 pr. wt 11/2006 6/10 + 1 Wolfgang Tillmans 06-066 6/10" on the reverse
chromogenic print
12 x 16 in. (30.5 x 40.6 cm)
Executed in 2006, this work is number 6 from an edition of 10 plus 1 artist's proof.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Maureen Paley, London

Acquired from the above by the present owner

Literature

Barbara Glasner and Petra Schmidt, eds., *Chroma: Design, Architecture & Art in Color*, Basel, 2010, p. 79 (another example illustrated)

Jennifer Higgie, Carmen Brunner, and Marte Eknæs, eds., *Wolfgang Tillmans: Abstract Pictures*, Ostfildern, 2015, no. 166, n.p. (another example illustrated)



179

Christopher Williams

"Valentine" typewriter, 1969, plastic (ABS); design Ettore Sottsass jun., Perry King; manufacture Ing. C. Olivetti & Co. S.p.A., Italy; h 11.5 cm, inv.no. V6.3-393; August 26, 1996 (Nr. 1-4)

each signed, partially titled, respectively numbered and dated "VALENTINE...., 1996 [#1-4] 2/10 c.

williams" on the reverse

Ilfochrome print, in 4 parts

each 10 7/8 x 14 in. (27.6 x 35.6 cm)

Executed in 1996, this work is number 2 from an edition of 10 plus 5 artist's proofs.

Another example from this edition is housed in the permanent collection of the Museum Boijmans Van Beuningen, Rotterdam.

Estimate

\$18,000 — 22,000

[Go to Lot](#)



Provenance

Margo Leavin Gallery, Los Angeles

Acquired from the above by the present owner in 1996

Exhibited

New York, Luhring Augustine, *Christopher Williams*, January 10–February 7, 1998 (another example exhibited)

Literature

For Example: Die Welt ist schön (Final Draft), exh. cat., Museum Boijmans Van Beuningen Rotterdam and Kunsthalle Basel, 1997, pp. 107-108 (another example illustrated, pp. 65-68)

New Now

New York Auction / 9 March 2022 / 11am EST



180

Tony Oursler

Cherry Nokia

DVD, DVD player and video projector on resin
20 x 59 x 26 1/2 in. (50.8 x 149.9 x 67.3 cm)
Executed in 2008.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Lisson Gallery, London

Henry Buhl, New York (acquired from the above by the present owner)

Sotheby's, New York, November 14, 2012, lot 600

Acquired at the above sale by the present owner

Exhibited

London, Lisson Gallery, *Tony Oursler: High*, September 2–October 3, 2008, pp. 8, 44–45

(illustrated, pp. 44–45)

Literature

David Rimanelli, "Urge Overkill," *Modern Painters*, June 2008, pp. 82–83 (illustrated, p. 82)

New Now

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181

Petra Cortright

aaapornstars_frogcam2/fubu

digital painting on aluminum
29 7/8 x 40 in. (75.9 x 101.6 cm)
Executed in 2018.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Private Collection, New York

Acquired from the above by the present owner



182

Korakrit Arunanondchai

Untitled (Painting with history)

signed with the artist's initials and dated "K.a 2013" on the reverse

denim and inkjet on canvas

86 x 64 in. (218.4 x 162.6 cm)

Executed in 2013.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



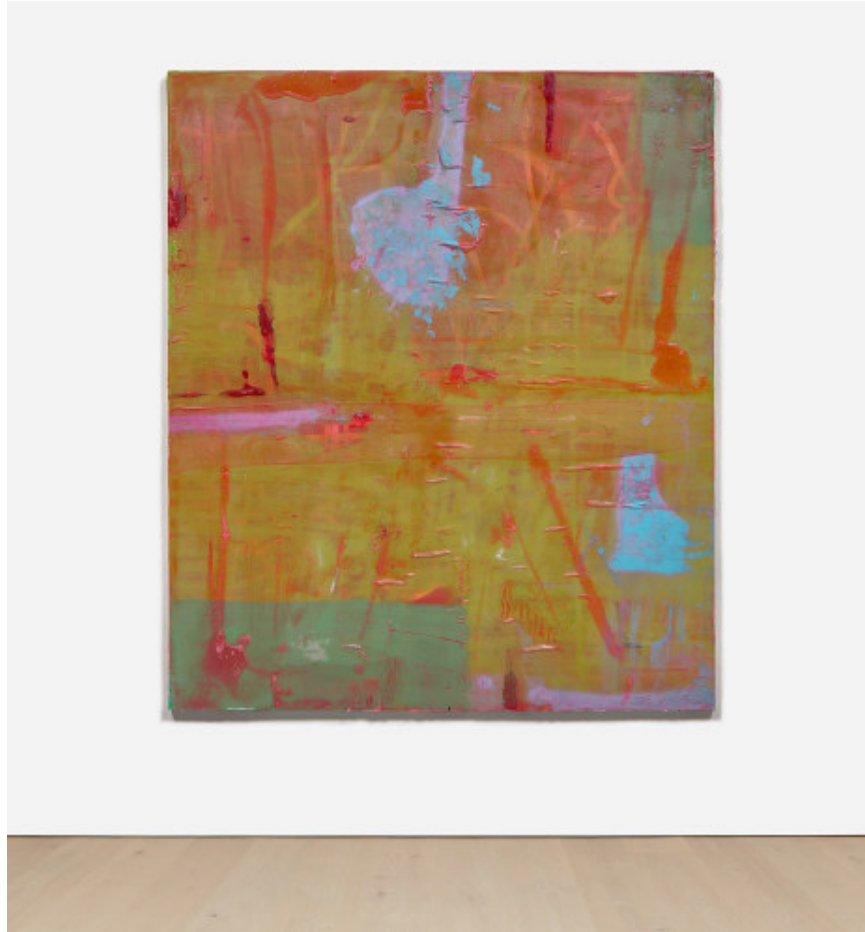
Provenance

C L E A R I N G, New York

Acquired from the above by the present owner

New Now

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183

Alex Hubbard

Untitled

signed and dated "A Hubbard 2011" on the overlap
enamel paint, resin and fiberglass on canvas
82 x 70 in. (208.3 x 177.8 cm)
Executed in 2011.

Estimate

\$18,000 — 22,000

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183

Alex Hubbard

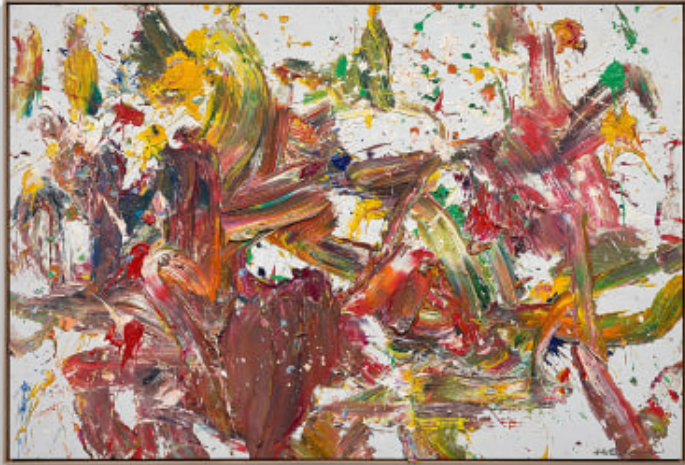
Provenance

Private Collection, Europe (acquired directly from the artist)

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



184

Wang Yigang

T24

signed, signed with the artist's initials and dated
"Wang Yigang [in Chinese] 2019 WYG" lower right
oil on canvas
67 x 98 1/8 in. (170.2 x 249.2 cm)
Painted in 2019.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



Provenance

Galleria d'Arte Martinelli, Lodi

Acquired from the above by the present owner

Exhibited

Lodi, Galleria d'Arte Martinelli, *Wang Yigang: Connected Impulses*, October 10–November 29, 2020, n.p. (illustrated)

New Now

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PROPERTY OF AN IMPORTANT NEW YORK ESTATE

185

Jin Meyerson

Survival Kit

oil and acrylic emulsion on canvas
90 5/8 x 96 in. (230.2 x 243.8 cm)
Painted in 2006.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



185

Jin Meyerson

Provenance

Galerie Perrotin, Paris

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



186

Felix R. Cid

Untitled (First Day on the Med or Pablo #3)

signed with the artist's initials and dated "F.R.C. 2021"
on the reverse

oil, rocks and acrylic on canvas
65 x 51 1/2 in. (165.1 x 130.8 cm)
Executed in 2021.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

New Now

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187

Natalie Frank

Brothel

signed and dated "Natalie Frank 2005" on the overlap
oil on canvas

89 3/4 x 114 1/2 in. (228 x 290.8 cm)

Painted in 2005.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Briggs Robinson Gallery, New York
Acquired from the above by the present owner

Exhibited

New York, Briggs Robinson Gallery, *Unveiling*, January 20-March 11, 2006

New Now

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PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

188

Wyatt Kahn

Peeper

signed and dated "Wyatt Kahn 2014" on the reverse
shaped canvas on panel

82 1/2 x 67 in. (209.6 x 170.2 cm)

Executed in 2014.

Estimate

\$18,000 — 25,000

[Go to Lot](#)



188

Wyatt Kahn

Provenance

T293, Rome

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

189

Lucien Smith

Hot sun, salt in her hair - Cavit's Cove

signed "Lucien Smith" on the overlap; further signed
"Lucien Smith" and stamped with the date "May 13,
2014" on a label affixed to the stretcher

oil on canvas

96 x 78 in. (243.8 x 198.1 cm)

Painted in 2014.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Lucien Smith

Provenance

Skarstedt, New York

Acquired from the above by the present owner

Exhibited

New York, Skarstedt, *Lucien Smith: Tigris*, May 15–June 27, 2014

Literature

Maximilian Braun, “Lucien Smith,” *Widewalls*, February 2014 (illustrated)



190

Lucien Smith

Untitled

newspaper, papier-mâché and polymer varnish on
canvas

108 x 84 in. (274.3 x 213.4 cm)

Executed in 2013.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



190

Lucien Smith

Provenance

OHWOW Gallery, Los Angeles

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



191

Christian Rosa

Untitled

oil, oilstick, charcoal and graphite on canvas

71 x 87 in. (180.3 x 221 cm)

Executed in 2013.

Estimate

\$15,000 — 20,000

[Go to Lot](#)

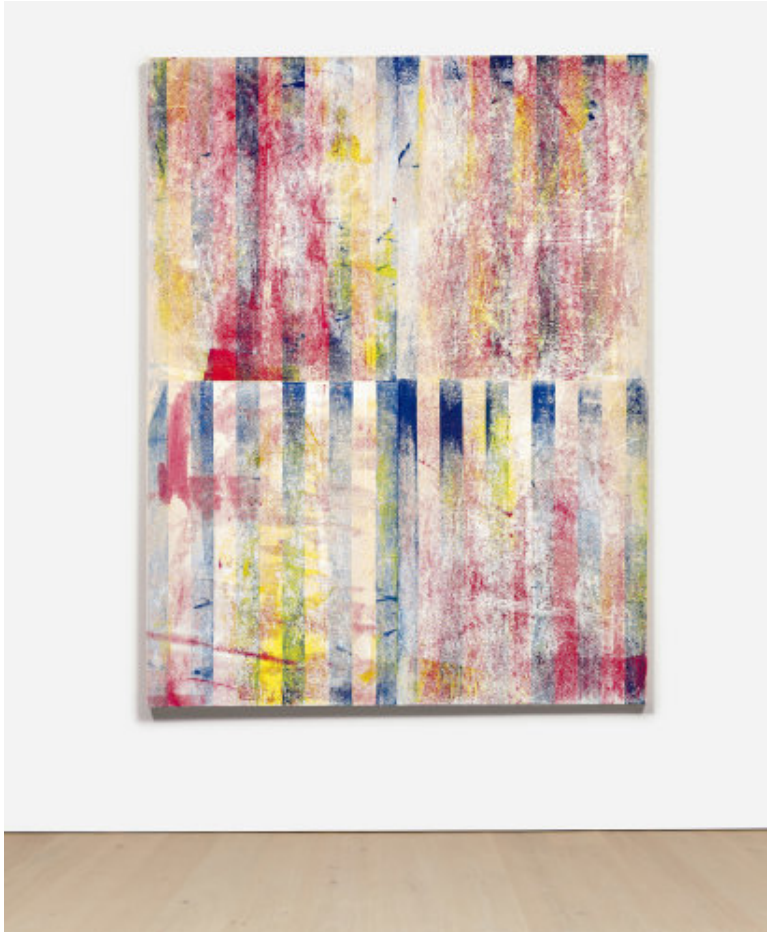


Provenance

Acquired directly from the artist by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

192

Israel Lund

Untitled

acrylic on raw canvas
88 x 68 in. (223.5 x 172.7 cm)
Painted in 2014.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



192

Israel Lund

Provenance

David Lewis, New York

Acquired from the above by the present owner

New Now

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PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

193

Jean-Baptiste Bernadet

Untitled (Fugue XXXI)

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

oil and cold wax on canvas

78 3/4 x 70 7/8 in. (200 x 180 cm)

Executed in 2014.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

American Contemporary, New York

Acquired from the above by the present owner

Exhibited

New York, American Contemporary, *Jean-Baptiste Bernadet: Fugue*, June 11–August 9, 2014

New Now

New York Auction / 9 March 2022 / 11am EST



194

Alex Becerra

Woman with Tuba

signed, titled and dated "ALEX BECERRA 2014 Woman
with Tuba" on the reverse

oil on canvas over panel

72 x 61 in. (182.9 x 154.9 cm)

Painted in 2014.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



194

Alex Becerra

Provenance

LTD, Los Angeles

Acquired from the above by the present owner

New Now

New York Auction / 9 March 2022 / 11am EST



195

Math Bass

Newz!

signed with the artist's initials "MB" on the overlap

gouache on canvas

28 x 26 in. (71.1 x 66 cm)

Painted in 2014.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



195

Math Bass

Provenance

247365, New York

Acquired from the above by the present owner

Exhibited

New York, 247365, *Bavarian Fire Drill*, September 12–October 19, 2014