

20th Century & Contemporary Art Day Sale

London Auction / 29 June 2022 / 1pm BST

Sale Interest: 108 Lots



[View Sale](#)



[Conditions of Sale](#)



PHILLIPS

20th Century & Contemporary Art Day Sale

London Auction / 29 June 2022 / 1pm BST

Sale Interest: 108 Lots

Auction 29 June 2022 1pm BST

Auction Location

30 Berkeley Square, London, United Kingdom, W1J 6EX

Sale Designation

When sending in written bids or making enquiries please refer to this sale as UK010522 or 20th Century & Contemporary Art Day Sale.

Absentee and Telephone Bids

tel +44 20 7318 4045

bidslondon@phillips.com

Contemporary Art Department

Simon Tovey

Specialist, Associate Director, Head of Day Sale, 20th Century & Contemporary Art
+44 20 7318 4084

stovey@phillips.com

20th Century & Contemporary Art Day Sale

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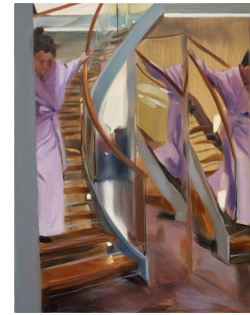
101
Shannon Cartier Lucy
Home
Estimate £25,000 — 35,000



102
Michaela Yearwood-Dan
Sentiments for D
Estimate £15,000 — 20,000



103
Hilary Pecis
Eva Hesse
Estimate £60,000 — 80,000



104
Caroline Walker
Stealing Steps
Estimate £40,000 — 60,000



105
Caroline Walker
Study for Pool Views
Estimate £20,000 — 30,000



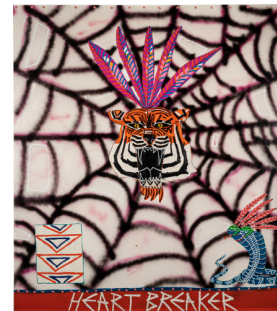
106
Lauren Quin
Clutch for Smoke Study
Estimate £8,000 — 12,000



107
Joy Labinjo
Visiting Great Grandma
Estimate £30,000 — 50,000



108
Jamian Juliano-Villani
Apparition of Master
Estimate £30,000 — 50,000



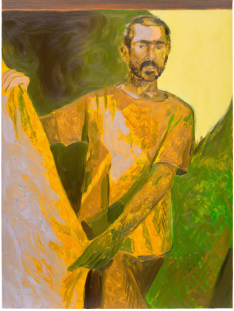
109
Jordy Kerwick
Untitled
Estimate £20,000 — 30,000



110
Cristina BanBan
As I Set Myself Free
Estimate £30,000 — 50,000

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111
Anthony Cudahy
Stage (layers)
Estimate £10,000 — 15,000



112
Flora Yukhnovich
Study
Estimate £5,000 — 7,000



114
Katherine Bernhardt
Wash Everything
Estimate £30,000 — 50,000



115
Katherine Bernhardt
Toilet Paper, Plantains + Bananas
Estimate £35,000 — 45,000



116
Sanya Kantarovsky
Untitled
Estimate £30,000 — 50,000



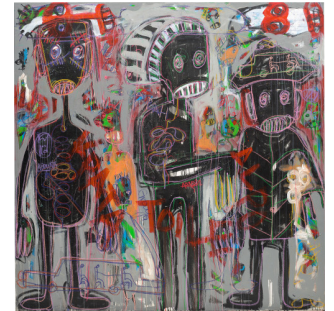
117
Rafa Macarrón
Aquí si llega
Estimate £70,000 — 100,000



118
Katharina Grosse
o.T.
Estimate £25,000 — 35,000



119
Eddie Martinez
Albatross #2
Estimate £150,000 — 200,000



120
Aboudia
Dream of a Better World
Estimate £50,000 — 70,000

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121
Aboudia
Untitled
Estimate £40,000 — 60,000



122
Salman Toor
Cloudy Day
Estimate £150,000 — 200,000



123
Emmanuel Taku
Balance
Estimate £20,000 — 30,000



124
Sungi Mlengeya
Relations
Estimate £20,000 — 30,000



125
Annan Affotey
Momo (Older Sister)
Estimate £8,000 — 12,000



126
Issy Wood
Untitled
Estimate £50,000 — 70,000



127
Derek Fordjour
No. 16
Estimate £40,000 — 60,000



128
Oluwole Omofemi
Me and You
Estimate £20,000 — 30,000



129
Harold Ancart
Untitled
Estimate £40,000 — 60,000



130
Bernard Frize
Niche
Estimate £100,000 — 150,000

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131
Shara Hughes
Untitled
Estimate £200,000 — 250,000



132
Josh Smith
Untitled
Estimate £100,000 — 150,000



133
Dan Colen
Sick Sick Sick
Estimate £30,000 — 50,000



134
Andy Warhol
Vesuvius
Estimate £60,000 — 80,000



135
Ed Ruscha
True
Estimate £120,000 — 180,000



136
André Butzer
Three Works: (i) Untitled; (ii) Un...
Estimate £40,000 — 60,000



137
OSGEMEOS
Untitled
Estimate £70,000 — 90,000



138
Futura 2000
Broken Clock
Estimate £15,000 — 25,000



139
Kenny Scharf
Lavup
Estimate £70,000 — 90,000



140
Kenny Scharf
Fallopiana Planetina
Estimate £40,000 — 60,000

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141

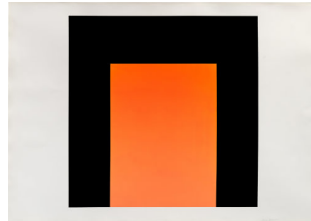
This lot is no longer available.

142

John Baldessari

Hands with Beer, Chicken and M...

Estimate £30,000 — 50,000

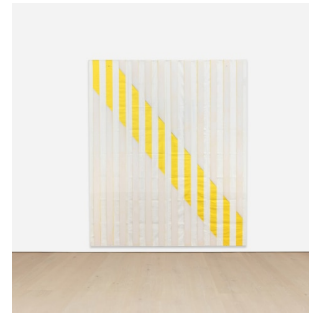


143

Carmen Herrera

Untitled

Estimate £50,000 — 70,000



144

Daniel Buren

Paint on/Under Plexiglas on Ser...

Estimate
Estimate On Request



145

Giorgio Griffa

Linee orizzontali

Estimate £10,000 — 15,000



146

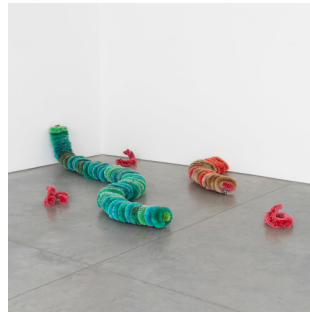
This lot is no longer available.

147

Salvatore Scarpitta

Racing Rubber Sled

Estimate £20,000 — 30,000



148

Pino Pascali

Cinque Banchi da setola

Estimate
£200,000 — 300,000



149

Francis Alÿs

Untitled (Installation of two wor...

Estimate
£150,000 — 200,000



150

Franz West

Cool Book

Estimate
£180,000 — 200,000

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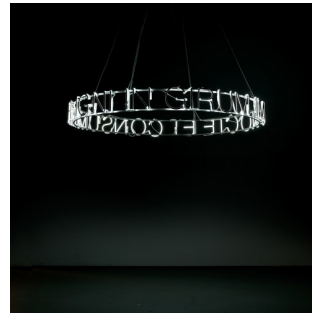
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151
Jean-Paul Riopelle
Two Shinnébock Whalers
Estimate £100,000 — 150,000



152
Rachel Whiteread
Untitled (Trafalgar Square Plinth)
Estimate £25,000 — 35,000



153
Cerith Wyn Evans
In Girum Imus Nocte et Consumi...
Estimate £25,000 — 35,000



154
Tracey Emin
More Love
Estimate £60,000 — 80,000



155
Julian Opie
At the Studio with Ika 2
Estimate £25,000 — 35,000



156
Michael Craig-Martin
Wristwatch
Estimate £15,000 — 20,000



157
Patrick Caulfield
2A
Estimate £40,000 — 60,000



158
David Breuer-Weil
Long Island Tides
Estimate £15,000 — 20,000



159
David Annesley
Three Red Boxes and Circle
Estimate £50,000 — 70,000



160
David Hockney
Crawling Insects
Estimate £15,000 — 20,000

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161
Henry Moore
Ear Piece
Estimate £15,000 — 20,000



162
Henri Laurens
La Sirène au Bras Levé
Estimate £20,000 — 30,000



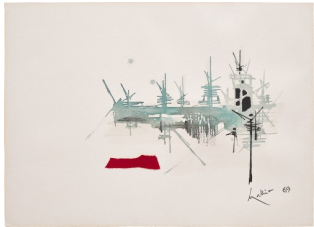
163
Fernand Léger
La partie de campagne
Estimate £120,000 — 180,000



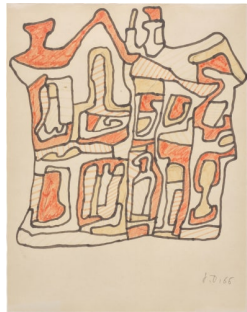
164
A.R. Penck
Selbstkopf I
Estimate £20,000 — 30,000



165
Henri Matisse
Petite Tête aux cheveux striés
Estimate £100,000 — 150,000



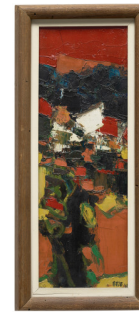
166
Georges Mathieu
Pritz
Estimate £6,000 — 8,000



167
Jean Dubuffet
VILLA 6
Estimate £18,000 — 25,000



168
Sayed Haider Raza
L'oasis
Estimate £60,000 — 80,000



169
Sayed Haider Raza
Midi
Estimate £25,000 — 35,000



170
Arman
Torso Money Queen
Estimate £20,000 — 30,000

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171

This lot is no longer available.

172

Sterling Ruby

Monument Stalagmite/Icolagnia

Estimate £30,000 — 50,000



173

Theaster Gates

Whyte Painting (NGGRWR 0019)

Estimate £10,000 — 15,000



174

Glenn Ligon

Excerpt

Estimate
£90,000 — 120,000



175

Josh Sperling

Untitled (O-Red)

Estimate £15,000 — 20,000



176

Anselm Reyle

Untitled

Estimate £30,000 — 50,000

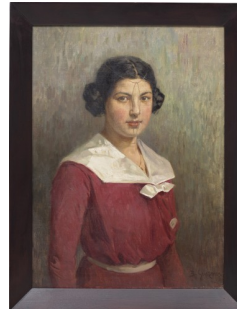


177

Albert Oehlen

Plakat (Nacht)

Estimate £30,000 — 50,000



178

Markus Schinwald

Tamara

Estimate £18,000 — 25,000



179

Wolfgang Tillmans

Separate System, Reading Priso...

Estimate £20,000 — 30,000



180

Marilyn Minter

Shit Kicker

Estimate £20,000 — 30,000

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181
Salman Toor
Jinnah With Fruits
Estimate £25,000 — 35,000



182
Lucy Bull
Three works: (i) Plume 1; (ii) Plume 2; (iii) Plume 3
Estimate £12,000 — 18,000



183
Nicolas Party
Portraits
Estimate £20,000 — 35,000



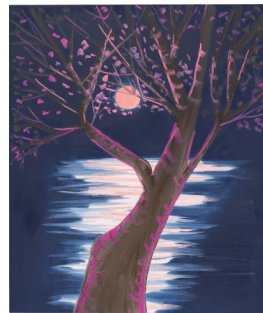
184
Izumi Kato
Two works: (i) Untitled; (ii) Untitled
Estimate £6,000 — 8,000



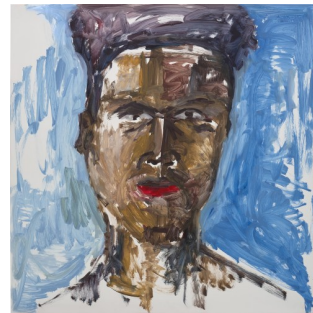
185
Alejandro Cardenas
Parodoxa view 9
Estimate £8,000 — 12,000



186
Louis Fratino
Morning Glory
Estimate £6,000 — 8,000



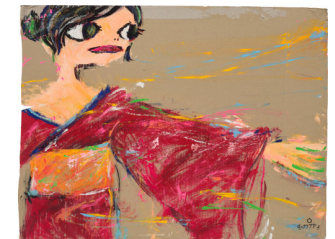
187
Ann Craven
Moon (Little Glowing Magenta Tree)
Estimate £15,000 — 20,000



188
Serge Attukwei Clottey
Curious Look
Estimate £8,000 — 12,000



189
Daniel Crews-Chubb
Look at us now
Estimate £20,000 — 30,000



190
Ayako Rokkaku
Untitled AR 62
Estimate £40,000 — 60,000

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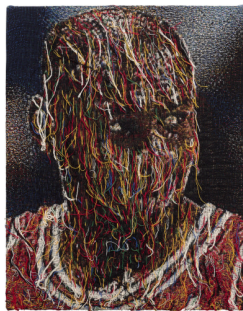
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191
Isshaq Ismail
Oman Mu Nsem 14
Estimate £10,000 — 15,000



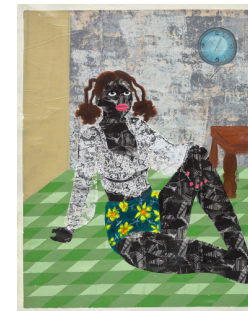
192
Isshaq Ismail
Blue Face 2
Estimate £8,000 — 12,000



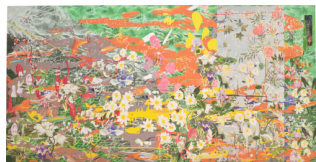
193
Noel Anderson
Michael in Sound Suit
Estimate £8,000 — 12,000



194
Jammie Holmes
War Child
Estimate £60,000 — 80,000



195
Odinakachi Okoroafor
Isolation III
Estimate £5,000 — 7,000



196
Petra Cortright
hardcoreHARDWARE_sampling...
Estimate £15,000 — 20,000



197
Mandy El-Sayegh
Net-Grid 6
Estimate £40,000 — 60,000



198
Maxim Kantor
Eagle's Nest
Estimate £60,000 — 80,000



199
Hannah Bays
Embers
Estimate £6,000 — 8,000



200
Max Prus
Persephone and the Preacher
Estimate £8,000 — 12,000

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201
George Morton-Clark
Spoon for a gun fight
Estimate £15,000 — 20,000



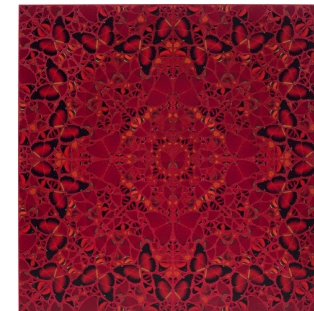
202
Thierry Noir
Fruits are piling up in front of m...
Estimate £12,000 — 18,000



203
Mr Doodle
Untitled
Estimate £4,000 — 6,000



204
Albert Willem
A Dazzling Film Night
Estimate £10,000 — 15,000



205
Damien Hirst
H10-2 Nür Jahān (from the Emp...
Estimate £4,000 — 6,000



206
Banksy
Morons
Estimate £50,000 — 70,000



207
Banksy
Very Little Helps
Estimate £50,000 — 70,000



208
The Connor Brothers
Old Behaviour
Estimate £6,000 — 8,000

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101

Shannon Cartier Lucy

Home

oil on canvas

50.8 x 76.2 cm (20 x 30 in.)

Painted in 2018.

Estimate

£25,000 — 35,000 ₺

[Go to Lot](#)



Home is a closely cropped domestic still life that teeters on the boundary between typical and absurd; pleasing and abject; familiar and uncanny. Two pairs of women's shoes are propped up against the skirting board, virtually animated and shuffling to avoid the brown and white liquid which that from the two knocked over cartons. The spilled fluids swirl together, almost filling the cramped picture frame as it creeps into the foreground towards the viewer.

Shannon Cartier Lucy studied at New York University and began her art career in the city, but a divorce and substance addiction led the painter to put creating art on hold and return to her hometown, Nashville, Tennessee, where she pursued a degree in psychotherapy. In 2017, following a ten-year hiatus, Cartier Lucy was spontaneously compelled to pick up the paint brush, which led to *Our New Home* and was closely followed by 30 more paintings including the present work. These new paintings differed greatly in style and technique to the artists early work, they are precise in technique and united by the underlying sense of unease which permeates through each scene. In *Our New Home* (2017), a beautifully rendered glass fishbowl sits precariously above a gas flame, captured while the fish swim unaware and before the water boils. Similarly in *Naptime* (2018) there is a morbid sense of imminent demise as a female figure sleeps peacefully beneath a clear plastic sheet which also covers the surrounding bedroom furniture.

'The image is intriguing and sexy and scary or odd, depending on who is seeing it. Painting somehow elevates the image, whatever it is, because the craft and its physicality can stop you, draw you in and convince you of its presence.' —Shannon Cartier Lucy

In 1980, Bulgarian-French philosopher Julia Kristeva coined the term *abjection* to describe the feeling of revulsion and disgust when the boundaries we use to categorise the world, such as inside/outside, animal/human, animate/inanimate and life/death, are transgressed. In the 1980s and 1990s, this theory sparked a movement of artists who explored this through their work, focussing mainly on the human body as the subject and with a strong feminist context. Unlike artist's such as Louise Bourgeois, Jake and Dinos Chapman and Sarah Lucas who represented these themes predominantly through sculpture, Shannon Cartier Lucy's recent practice is firmly anchored in traditional oil painting. Cartier Lucy's paintings conjure a sense of abjection in the viewer, through the implied narrative in each work, with a softened and bright result. In *If My Hand Offends Hires* (2019), a large pair of scissors close around an outstretched wrist, the image is frozen before the skin can be pierced and the viewer's mind is required to simulate the inevitable. The artist's work plays on sensations of the uncomfortable and leaves the viewer suspended in a prolonged sense of calm before disaster strikes. The artist's preoccupation with this feeling can be partially attributed to her father, who is diagnosed with schizophrenia, was homeless for a time and later lived with Cartier Lucy and her partner: 'He's a guy who wears two pairs of pants, and smears his television with peanut butter,' she says. Rather than being horrified by his behaviour, she finds it fascinating, 'That off quality, that uncanny quality [in my painting], I'm attracted to that

because of my father.'ⁱ

Cartier Lucy's paintings harbour a timeless quality, evoked by the artist's intentionally simple and ambiguous figures, clothing and home furnishings. Of this choice, she has said 'If I am painting shoes, they have to be very plain white sneakers or ballet shoes. High heels, for example, would take the work somewhere else. I prefer a clean slate in that sense.'ⁱⁱ In *Home*, we see only the simple black and beige soles of the shoes and a hint of the leather edges and straps, brandless cartons and traditional home decoration. The cool coloured walls, white panelling and narrow shard of sunlight illuminating the half of the door evoke the serene interiors of Vilhelm Hammershoi and the aerial viewpoint recalls the perspective utilised by Edgar Degas, yet these familiar qualities are disturbed by Shannon Cartier Lucy's visceral addition of the spilled liquids and results in an altogether different experience.



Vilhelm Hammershoi, *Living in Strand Street with sunshine on the floor*, 1901, Statens Museum for

Kunst, Copenhagen. Image: Bridgeman Images

Recently celebrated with her solo exhibition *A stapled glass* at Massimo de Carlo, Hong Kong (December 2021 through January 2022) and currently exhibiting at Massimo de Carlo, Milan with her solo exhibition *The secret ingredient è la morte* (19 May through 25 June 2022), Phillips are delighted to be making the artist's first auction debut.

ⁱ Brienne Walsh, 'In New Paintings, Shannon Cartier Lucy Blows The Lid Off Reality', *Forbes*, 17 September 2021, online

ⁱⁱ Osman Can Yerebakan, 'Do Not Ignore the Gift: Shannon Cartier Lucy Interviewed by Osman Can Yerebakan,' *BOMB Magazine*, 26 October 2021, online

Provenance

de boer gallery, Los Angeles

Acquired from the above by the present owner

Exhibited

Los Angeles, de boer gallery, *Shannon Cartier Lucy: Woman With Machete*, 8 February - 25 April 2020

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102

Michaela Yearwood-Dan

Sentiments for D

signed, titled and dated "'sentiments for D" 2020

Michaela Yearwood-Dan' on the reverse

oil on canvas

170.3 x 120 cm (67 x 47 1/4 in.)

Painted in 2020.

Estimate

£15,000 — 20,000 ♦

[Go to Lot](#)



Alive and vibrant, filled with feeling, Michaela Yearwood-Dan creates paintings that are irrefutably beautiful. Through her implementation of deep colours and whirling tropical forms, the artist explores ideas of love, nostalgia, femininity and heartbreak, alongside deep-rooted themes of class, race and gender. Living and working in London, Yearwood-Dan draws from her mixed Caribbean and British lineage: The forms and colours as expressed in *Sentiments for D*, vividly recall the vivacity of Caribbean carnival, a clear nod to the artist's cultural heritage.

Through the 'solitude' of the recent pandemic, Yearwood-Dan found comfort in introspective consideration. In examining *Sentiments for D*, glimpses of poetic text such as 'Wake up my darling for I cannot wake you, if you don't wake yourself' and 'trust me' can be found within the bows of the leafy plants which float across the canvas. The incorporation of text calls for careful contemplation and reflection: 'I want people to spend time with my work, so some pieces of text are visible and others are not. I've intentionally made it so you can't read everything.'ⁱ

The inclusion of words and phrases in Yearwood-Dan's paintings began after a relationship break-up in 2018. In search of solace, she would turn to apple's voice recognition software, 'Siri', asking 'Siri, are you my friend?'ⁱⁱ These answers permeated her subconscious and were incorporated into her paintings, as did song lyrics from the music she was listening to in her studio which she has described as a 'cathartic release.'ⁱⁱⁱ

Yearwood-Dan draws extensively on house plants which she describes as the embodiment of the home. Plants symbolise life itself, bringing energy into the space they occupy and create sinuous, undulating patterns on the canvas. *Sentiments for D* eloquently demonstrates how the artist methodically works from the centre of her canvases outwards. A space is left for the viewer to insert themselves into the narrative and extend a feeling of belonging, reinforcing Yearwood-Dan's ideology that art should be for everyone.

'The space in the middle is for you, for possibility.' —Michaela Yearwood-Dan

Predominantly working with non-figurative subject matter, the artist borrows freely from pop culture, incorporating references to acrylic nails, gold hoops and technology, with a further emphasis on Blackness and queer culture. Yearwood-Dan cites Chris Ofili's iconic work, *No Woman No Cry* and the evocative, textured teardrops in his painting as a particular source of inspiration. Whilst drawn to organic forms in the shape of leaves and plants, the foliage in her work is often overtly feminine, simultaneously resembling a stiletto heel or a perfectly manicured fingernail. Similarly, the selection of colour is a crucial element in Yearwood-Dan's practice. An assemblage of reds, flamingly bright alongside darker, earthier tones in *Sentiments for D*, represents femininity and the inclusion of red in her practice coincides with a moment of increasing personal confidence.

The artist describes each of her paintings as akin to a page from her diary, revealing her innermost self and encouraging an intimate relationship with the viewer. Yearwood-Dan has described her artworks as a protest, refusing to be framed by narrow expectations of gender or racial history. Instead, she situates herself in the art historical narrative with few predecessors and no need for approval.

Yearwood-Dan has been celebrated with four solo exhibitions between New York and London. This year, Tiwani Contemporary celebrated the artist with a solo exhibition *The Sweetest Taboo* following their 2019 show, *After Euphoria*. In 2021 she was the subject of a solo exhibition at Marianne Boesky Gallery and in 2019 at The Lee Alexander McQueen Foundation.

ⁱ Emily Tobin, 'Michaela Yearwood-Dan In her Studio', *House and Garden*, 18 November 2020, [online](#)

ⁱⁱ Emily Tobin, 'Michaela Yearwood-Dan In her Studio', *House and Garden*, 18 November 2020, [online](#)

ⁱⁱⁱ Russell Tovey and Robert Diamant, *Michaela Yearwood-Dan*, Talk Art, 15 April 2022, podcast

Provenance

The Auction Hub, Online, 19 March 2021 (donated by the artist)

Acquired at the above sale by the present owner

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103

Hilary Pecis

Eva Hesse

signed and inscribed 'Hilary Pecis thermostat, Eva and switch.' on the reverse

acrylic on canvas stretched on panel

50.8 x 40.6 cm (20 x 15 7/8 in.)

Painted in 2019.

Estimate

£60,000 — 80,000 ±

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Provenance

Guerrero Gallery, San Francisco

Private Collection, Asia

Acquired from the above by the present owner.

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104

Caroline Walker

Stealing Steps


signed, titled and dated "Stealing Steps' CAROLINE WALKER 2011 Caroline Walker' on the reverse

oil on board

50.2 x 40 cm (19 3/4 x 15 3/4 in.)

Painted in 2011.

Estimate

£40,000 — 60,000 

[Go to Lot](#)



'There is definitely a strong sense of voyeurism in my work. I'm interested in challenging the position of the viewer, particularly in relation to my female subjects... I don't want the paintings to feel like pictures of something that's happening somewhere else. I want you to feel like you're involved or implicated in what's going on.' —Caroline Walker

Provenance

Private Collection, United States

Acquired from the above by the present owner

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105

Caroline Walker

Study for Pool Views


signed, titled and dated 'study for pool views' Caroline Walker 2015' on the reverse

oil on paper

40.2 x 54.2 cm (15 7/8 x 21 3/8 in.)

Executed in 2015.

Estimate

£20,000 — 30,000 

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Provenance

Lin & Lin Gallery, Taipei

Private Collection, London

Acquired from the above by the present owner

Exhibited

Taipei, Lin & Lin Gallery, *CURRENTS - An Exhibition of Painting by Three Emerging British Artists*,

18 March - 23 April 2017

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106

Lauren Quin

Clutch for Smoke Study

signed 'L Quin' on the reverse

oil on canvas

30.5 x 40.6 cm (12 x 15 7/8 in.)

Painted in 2020.

Estimate

£8,000 — 12,000 ±

[Go to Lot](#)



Provenance

Real Pain Fine Arts, Los Angeles

Acquired from the above by the present owner

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107

Joy Labinjo

Visiting Great Grandma


signed, inscribed and dated 'Joy Labinjo 2018 joy' on the reverse

oil and household paint on canvas

145.7 x 194.9 cm (57 3/8 x 76 3/4 in.)

Painted in 2018.

Estimate

£30,000 — 50,000 

[Go to Lot](#)



'It's important to me that they are relatable.' —Joy Labinjo

Bridging the themes between heritage and identity, Joy Labinjo's work amplifies Black voices and reflects on her mixed British/Nigerian background, as well as her experiences growing up in London. With her compositions showcasing uses of bold block colours and contrasting tones, Labinjo's body of portraits reflect on the importance of family and emphasise the strong emotional ties and cultural foundations cultivated at home.

Exhibited at her solo exhibition, *Joy Labinjo: Recollections* at Tiwani Contemporary in 2018, the present work *Visiting Great Grandma*, depicts family members huddled close together as if posing for a photograph, highlighting Labinjo's method of studying and drawing from family albums. In paying close attention to the traditional African clothes worn by the two adult female figures, the presence of 'gele's', large head wraps, specifically aim to celebrate Black women. Using mediums such as household paint, Labinjo physically weaves the essence of the family home into her paintings. Similarly, her energetic technique of working large scale aims to monumentalise the Black figures she paints.

Consistently campaigning for the exposure of Black creatives and communities, Labinjo's recent successful enterprises include her commission for the Brixton London Underground in 2021, marking the relationship between memory and belonging in the Afro-Caribbean neighbourhood of London. Her new exhibition, *Joy Labinjo: Ode to Oludah Equiano* at Chapter in Cardiff, honours the lives of pre 20th century Black British groups and individuals and runs from the 26 March – 3 July 2022.

Provenance

Tiwani Contemporary, London

Acquired at the above sale by the present owner

Exhibited

London, Tiwani Contemporary, *Joy Labinjo: Recollections*, 7 November – 21 December 2018

Literature

'Joy Labinjo', *Wall Street International Magazine*, 30 October 2018, online (illustrated)

Louise Benson, 'Fresh Portrayals and Family Scenes in the Paintings of Joy Labinjo', *Elephant Art*, 14 November 2019, online (illustrated)

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108

LOT OFFERED WITH NO RESERVE

Jamian Juliano-Villani

Apparition of Master

acrylic on canvas

76.2 x 101.6 cm (30 x 40 in.)

Painted in 2015.

Estimate

£30,000 — 50,000 •‡

[Go to Lot](#)



'My paintings are meant to function like TV, in a way. The viewer is supposed to become passive. Instead of alluding or whispering, like a lot of art does, this is art that tells you what's up. It kind of does the work for you, like TV does.' —Jamian Juliano-Villani

Acclaimed for her montaged psychedelic dreamscapes, Jamian Juliano-Villani adopts visual culture, ephemera and borrowed materials, combining them together in her vivid painted canvases. Positioning her work as accessible and democratic in the manner of Pop art, Juliano-Villani's surreal works are simultaneously familiar and unusual.

Juliano-Villani's library of images is meticulously chosen and curated according to her visceral and gut feelings, as the artist explains; 'When I'm working, I have probably thirty images that, in a month or two months, I'll keep on coming back to... But, they never look like they're supposed to be together. That's when shit gets good. That's when the painting can change from "an image-based narrative" into something else.'ⁱ Juliano-Villani uses a projector as a method to facilitate her idiosyncratic scrapbook-like compositions. With humour and psychological complexity the artist draws together pictures from a vast array of recognisable sources such as internet memes and catalogue images as well as obscure Finnish advertisements and 20th Century British animations.

Seeking to democratise her painting, the artist's favoured source material are cartoons, a form of popular communication that she maintains can appeal to the masses above painting; explaining that 'I just trying to use things that my little brother gets, and the Verizon guy who comes to my studio gets'.ⁱⁱ Alongside her universal inspirational sources, Juliano-Villani employs acrylic paint and an airbrush, providing her canvas with a polished and seamless commercial surface, a medium often used for large scale communication.

Video: <https://www.youtube.com/watch?v=uUVNtguilYw&t=112s>

Jamian Juliano-Villani Gets to Work | Art21 'New York Close Up'

Swimming in hallucinogenic colour and visual noise, Juliano-Villani's *Apparition of Master* is an uncanny imagining, recognisable yet absurd. Juliano-Villani overlays visibly disparate motifs to craft her eccentric narrative. Set on a beach at sunset, an illuminated bed, over which hovers an almost holographic image of a burning dog, is watched by cartoon dog spectators. A pile of teetering stools and a Roman-style vase are set in the foreground at the right of the composition. The central motif of the dog is taken from the Austrian artist Christian Ludwig Attersee's 1971 work, *Zungenschmuck für eine Schäferhündin* (*Tongue Jewellery for a German Shepherd*), which she was attracted to because of its postmodern angle. Expressing her preference for using cartoons or animal surrogates in place of people, Juliano-Villani's notes 'I don't like painting people that much... I use foxes, a lot of dogs, they induce sympathy for one reason even like an alien, it's a

placeholder, like the relationship to the creature is different. There's a dominance, a sympathy and it's cartoony"ⁱⁱⁱ. While individually, the chosen motifs are recognisable and relatable, even inducing pathos through our familiar affection with these cartoon characters, the overall effect of the composition transitions us to another world, reminiscent of a hallucinogenic fever dream.



Christian Ludwig Attersee, *Zungenschmuck für eine Schäferhündin*, 1971. Artwork: © Christian Ludwig Attersee / DACS 2022

Last year, Juliano-Villani opened her own gallery in New York City called *O'Flaherty's*, which whilst functioning as a commercial gallery, is also something of a performance in disguise. Juliano-Villani

has been widely celebrated with solo exhibitions at Kunsthall Stavanger (2021); JTT Gallery, New York (2020); Massimo De Carlo, London (2019); Studio Voltaire, London (2016) and Tanya Leighton Gallery, Berlin and Museum of Contemporary Art Detroit (2015).

ⁱ Jamian Juliano-Villani, quoted in 'Jamian Juliano-Villani's Painting Compulsion | Art21 "New York Close Up,"' *Art 21*, 1 July 2015, [online](#)

ⁱⁱ Andrew Russeth, 'Jamian Juliano-Villani Talks Painting,' *ARTnews*, 22 August 2014, [online](#)

ⁱⁱⁱ Alex Bennett, 'Portrait Jamian Juliano-Villani,' *Novembre Magazine*, March 2017, [online](#)

Provenance

Tanya Leighton, Berlin

Private Collection

Acquired from the above by the present owner

Literature

Phaidon, eds., *Vitamin P3: New Perspectives in Painting*, 2016, no. 5, p. 143 (illustrated)

'Jamian Juliano-Villani: Why I Paint', *Phaidon*, 5 October 2016, online (illustrated)

'Jamian Juliano-Villani Responds', *ARTnews*, 26 May 2015, online (illustrated)

Howard Halle and Heather Corcoran, 'See artist Jamian Juliano Villani's beautifully strange paintings', *TimeOut*, 15 June 2015, online (illustrated)

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109

Jordy Kerwick

Untitled

signed and dated 'Jordy Kerwick 2020' on the reverse
oil, acrylic and spray paint on canvas
200 x 180 cm (78 3/4 x 70 7/8 in.)
Executed in 2020.

Estimate

£20,000 — 30,000 

[Go to Lot](#)



Provenance

Private Collection

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PROPERTY FROM A PRIVATE SWISS COLLECTION

110

Cristina BanBan

As I Set Myself Free


signed with the artist's initials 'CB' lower left; signed, titled and dated 'CRISTINA BANBAN 'AS I SET MYSELF FREE' 2019' on the reverse

acrylic on canvas

180 x 150 cm (70 7/8 x 59 in.)

Painted in 2019.

Estimate

£30,000 — 50,000 

[Go to Lot](#)



'Hands are my favourite part of the human body, after the teeth. Playing with hands brings movement into the painting. It doesn't matter if the subjects are in relaxed positions, hands always create a dynamic composition.' —Cristina BanBan

The Spanish artist Cristina BanBan's evocative portrayal of the female form has quickly attracted international praise with exhibitions worldwide. Through her work, BanBan celebrates women and the spaces they occupy, depicting her subject's ballooned bodies enveloping the entirety of the canvas. The fleshy figures in her paintings sprawl across the picture plane, subverting established notions of patriarchy and confronting the traditional male gaze. *As I Set Myself Free* is a powerful celebration of female relationships between friends and lovers whilst monumentalising their bold and voluptuous bodies.

Through her works, BanBan combines her classical training from the University of Barcelona with her interest in Japanese Anime, thereby creating paintings with a universal appeal. Isolated aspects of the body are stylised and enlarged in an expressive style to represent complex emotions. BanBan explains 'When I think about hands in paintings, the first thing that comes to mind are Philip Guston's—so sophisticated and iconic.'ⁱ

As I Set Myself Free was included in BanBan's first solo show in Germany, *I've got nothing to lose* at 68 Projects, Berlin. The artist has since been celebrated with multiple solo exhibitions including two shows with Perrotin in Paris in 2022 and Perrotin in Shanghai in 2021 and. A forthcoming solo exhibition of the artist's work is planned with Skarstedt this Autumn.

ⁱ Evan Pricco, 'Cristina BanBan, The Nuance of Memory', *Juxtapose*, 2021, online

Provenance

68 projects, Berlin

Acquired from the above by the present owner

Exhibited

Berlin, 68 projects, *Cristina BanBan: I've got nothing to lose*, 25 April - 22 June 2019

Literature

Anna Mackenzie, 'The painter subverting the male gaze with exaggerated female forms', *Sleek Magazine*, 29 April 2019, online (illustrated)

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111

Anthony Cudahy

Stage (layers)

signed and dated 'A. Cudahy 2021' on the reverse

oil on linen

122 x 91.4 cm (48 x 35 7/8 in.)

Painted in 2021.

Estimate

£10,000 — 15,000

[Go to Lot](#)



Provenance

Semiose, Paris

Acquired from the above by the present owner

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112

Flora Yukhnovich


Study

oil on paper

18.1 x 17.4 cm (7 1/8 x 6 7/8 in.)

Executed in 2018.

Estimate

£5,000 — 7,000 

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Provenance

Parafin, London

Acquired from the above by the present owner in 2018

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114

Katherine Bernhardt

Wash Everything

signed, titled and dated 'WASH Everything 2020

Katherine Bernhardt' on the reverse

acrylic and spray paint on canvas

198.5 x 183.2 cm (78 1/8 x 72 1/8 in.)

Painted in 2020.

Estimate

£30,000 — 50,000 ±

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Provenance

Xavier Hufkens, Brussels

Acquired from the above by the present owner

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115

Katherine Bernhardt

Toilet Paper, Plantains + Bananas

signed, inscribed and dated 'Katherine Bernhardt 2015
Plantains + bananas + Toilet Paper MiNi' on the reverse
acrylic and spray paint on canvas
183.2 x 198.5 cm (72 1/8 x 78 1/8 in.)
Executed in 2015.

Estimate

£35,000 — 45,000 ±

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Provenance

Venus LA, Los Angeles

Acquired from the above by the present owner

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116

Sanya Kantarovsky

Untitled

oil and watercolour on Belgian linen

85 x 65.2 cm (33 1/2 x 25 5/8 in.)

Painted in 2011.

Estimate

£30,000 — 50,000 ±

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Provenance

China Art Objects Gallery, Los Angeles

Acquired from the above by the present owner

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117

Rafa Macarrón

Aqui si llega

signed with the artist's initials, titled and dated 'RM 12


Aqui si llega' lower right

mixed media on canvas

146 x 114 cm (57 1/2 x 44 7/8 in.)

Executed in 2012.

Estimate

£70,000 — 100,000 

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Provenance

Galería Distrito 4, Madrid

Acquired from the above by the present owner

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118

Katharina Grosse


o.T.

acrylic on aluminium and linen

72 x 80 x 144 cm (28 3/8 x 31 1/2 x 56 3/4 in.)

Executed in 2013, this work is number 5 from a series of 5 unique variants.

Estimate

£25,000 — 35,000 

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Provenance

König Galerie, Berlin

Acquired from the above by the present owner

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119

Eddie Martinez

Albatross #2

signed with the artist's initials and dated 'EM.13' lower right

oil, enamel, spray paint and paper collage on canvas
182.9 x 274.3 cm (72 x 107 7/8 in.)

Executed in 2013.

Estimate

£150,000 — 200,000 ±

[Go to Lot](#)



Provenance

Halsey McKay Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Halsey McKay Gallery, *Paint On, Paint Off*, 16 November - 8 December 2013

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PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

120

Aboudia

Dream of a Better World

signed 'ABOUDIA' centre; signed 'ABOUDIA' centre
left; dated '2013' on the reverse

acrylic and oil pastel on canvas

198.4 x 198.4 cm (78 1/8 x 78 1/8 in.)

Executed in 2013.

Estimate

£50,000 — 70,000 ±

[Go to Lot](#)



Provenance

Ethan Cohen Gallery, New York (acquired directly from the artist in 2013)

Acquired from the above by the present owner

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121

Aboudia

Untitled

signed 'ABOUDIA' lower centre
oil, crayon and paper collage on canvas
121.6 x 151.5 cm (47 7/8 x 59 5/8 in.)
Executed in 2016.

Estimate

£40,000 — 60,000

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Provenance

Private Collection

Bonhams, London, 4 October 2018, lot 109

Private Collection, United Kingdom

Bonhams, London, 12 October 2021, lot 15

Acquired at the above sale by the present owner

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122

Salman Toor

Cloudy Day

signed and dated 'Salman Toor '17' on the reverse
oil on canvas

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

Painted in 2017.

Estimate

£150,000 — 200,000

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Central to Salman Toor's astronomic rise to prominence and established reputation, lies his ability to create innate intimacy, beauty, and space for personal reflection. Toor manages to create a sense of familiarity in his painterly created places. Growing up in Lahore, Pakistan as a gay man, the artist now lives in New York, where he has found solace in safe locations, built with trusted friends living in the diaspora.

Painted in 2017, *Cloudy Day* is an exceptional example of Salman Toor's amalgamation of his studies of the Old Masters with his life in New York. The work is built from an essential push and pull between the old and established and the contemporary and modern everyday. In 2006, Toor moved from Lahore to Ohio to study painting at the Ohio Wesleyan University. It was here that he learnt about oil painting for the first time and his fascination with the Old Master's took hold: 'I learnt by taking art history classes and I became obsessed with traditional European painting of the 18th Century, Baroque and Early Renaissance: I wanted to go through all of those stages myself. There were a lot of uncomfortable questions that came up later as to why I was not doing something traditional from my culture, but that didn't stop me. I feel like it is a great love of the stories that can be told through oil painting that bring people together, and the sight of so many paintings telling simultaneously the stories of a culture and I wanted to recreate something like that around my own story and similar stories.'ⁱ

The narratives told in Toor's works are fictional. In *Cloudy Day*, Toor depicts an everyday scene, pulling together stylistic references to the Old Masters, whilst also addressing those figures, settings and subjects that are missing from the art historical canon. 'I like the idea of a direct narrative and I work differently from those [Old Master] artists in that all these narratives are imaginary - their gift to me, from learning from copying the Masters for such a long time, helped me to recreate an imagination that was very vivid.'ⁱⁱⁱ In the present example, Toor renders his scene in the deep jewel colour palette associated with artists from the 17th Century. The rich golds and warm reds seemingly glimmer with a soft warmth, exquisitely offset by the natural light that pours in from the windows. A beautifully depicted still-life of a rose is set in the foreground; a meticulously observed glass sits on the edge of the table; and the carefully handled painting and serene quality of the man's face harks to the work of Michelangelo. In the background we see figures perhaps drawn from Toor's Pakistani routes: the group of three men standing under the trees outside are dressed in traditional Pakistani clothing.



Detail of Michelangelo, *The Last Judgement*, fresco. Image: Scala, Florence

In contrast to the historic style, Toor's narrative is placed in the 21st Century. The figures in the foreground wear western contemporary clothing; the male figure contemplating, mid-thought, holds a mobile phone. Smartphones and laptops are as ubiquitous in Toor's paintings as they are in real life, alongside Toor's instinctive references to art history.

Through his deft handling of oil paint, Toor melds everyday contemporary life with art history in his figurative works that tell a modern narrative. Softly highlighting questions around alternative narratives left out of history and art, Toor explores representations of sexuality and friendship.

Video: https://www.youtube.com/watch?v=v4h_qqQtRo

Living Histories: In Conversation with Salman Toor

ⁱ Salman Toor, quoted in 'TalkArt', podcast, 13 November 2020

ⁱⁱ Salman Toor, quoted in 'TalkArt', podcast, 13 November 2020

Provenance

Acquired directly from the artist by the present owner

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PARTIAL PROCEEDS SOLD TO BENEFIT VITAL VOICES

123

Emmanuel Taku

Balance

signed and dated 'TAKU 21' lower right
acrylic and paper collage on canvas
213 x 198.4 cm (83 7/8 x 78 1/8 in.)
Executed in 2021.

Estimate

£20,000 — 30,000

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123

Emmanuel Taku

Provenance

Acquired directly from the artist by the present owner

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124

Sungi Mlengeya

Relations

acrylic on canvas

149 x 139.8 cm (58 5/8 x 55 in.)

Painted in 2019.

Estimate

£20,000 — 30,000

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Provenance

Afriart Gallery, Kampala

Acquired from the above by the present owner

Exhibited

Investec Cape Town Art Fair, *SOLO*, 14 - 16 February 2020

Literature

Ayla Angelos, 'I'm painting women into a space of fairness, equity and freedom' Introducing the work of Sungi Mlengeya', *Its Nice That*, 12 August 2020, online (illustrated)

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125

Annan Affotey

Momo (Older Sister)

signed and dated 'ANNAN 21' lower right; signed, titled
and dated 'Annan Affotey Momo (Older Sister) 2021'
on the reverse

acrylic on canvas

156.5 x 104 cm (61 5/8 x 40 7/8 in.)

Painted in 2021.

Estimate

£8,000 — 12,000

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Provenance

Acquired directly from the artist by the present owner

Literature

Cristina Samper, 'Stare Deeply Into the Eyes in Annan Affotey's Portraits', *Art of Choice*, 25 March 2021, online (illustrated)

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126

Issy Wood


Untitled

oil on velvet

152 x 107 cm (59 7/8 x 42 1/8 in.)

Painted in 2016.

Estimate

£50,000 — 70,000 

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Provenance

Union Pacific, London

Acquired from the above by the present owner in 2016

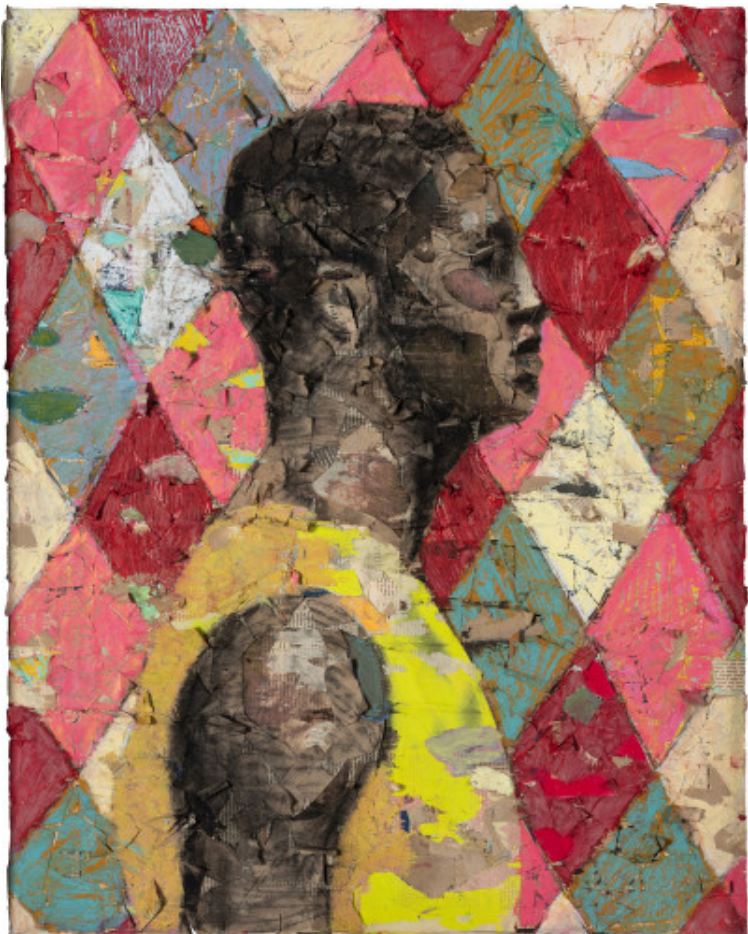
Exhibited

London, Union Pacific, *Winter Show: Aaron Angell, Lucy Stein, Issy Wood*, 20 November - 17

December 2016

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127

Derek Fordjour

No. 16

signed and dated 'FORDJOUR '14' on the reverse
oil pastel, charcoal, acrylic and newspaper collage on
canvas

75 x 60 cm (29 1/2 x 23 5/8 in.)

Executed in 2014.

Estimate

£40,000 — 60,000 ±

[Go to Lot](#)



Provenance

Jack Bell Gallery, London

Private Collection, Seoul

Acquired from the above by the present owner

Exhibited

London, Jack Bell Gallery, *Derek Fordjour: Meritocracy*, 8 April - 1 May 2015

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128

Oluwole Omofemi

Me and You

signed and dated 'Oluwole Omofemi 21' lower right

oil and acrylic on canvas

175.7 x 121.2 cm (69 1/8 x 47 3/4 in.)

Painted in 2021.

Estimate

£20,000 — 30,000

[Go to Lot](#)



'Women are like God or God Himself... Women's natural acquaintance with emotion makes them the best reflection of the Supreme Being to me, and the advanced version of men.'—Oluwale Omofemi

Born in Nigeria in 1988, Oluwale Omofemi's powerful, poignantly beautiful and bold portrayal of women and Afrocentric pride has seen him the subject of growing global critical acclaim. Through his works, Omofemi celebrates women's natural beauty and power, making a statement against what he views as the deterioration of pride and self-esteem amongst his 'Black sisters' today. *Me and You* is a wonderfully warm and tender depiction. With one figure's head resting on the shoulder of the other, the two sisters, friends, or lovers hold hands as they look out at the viewer. Set against a vibrant yellow background, the figures exude tranquillity and harmony.

The background in the present example, mirrors that of Omofemi's recent monumental portrait of Queen Elizabeth II, commemorating Her Majesty's Platinum Jubilee, which has been featured on the cover of Tatler's July 2022 issue.

Me and You was included in Oluwale Omofemi's solo exhibition at Signature African Art in 2021. The artist was celebrated at a further solo exhibition at Signature African Art in 2020 and in 2019 in Lagos, Nigeria.

Video: https://www.youtube.com/embed/a6gB8Fbo0_A?start=22&feature=oembed

Oluwale Omofemi discusses his painting of Queen Elizabeth II on the cover Tatler (July 2022)

Provenance

Signature African Art, London

Acquired from the above by the present owner

Exhibited

London, Signature African Art, *Oluwale Omofemi: In Our Days*, 1 - 30 September 2021

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129

Harold Ancart

Untitled


oil stick and graphite on paper, in artist's frame

paper 170.2 x 114.3 cm (67 x 45 in.)

frame 173.5 x 117.4 cm (68 1/4 x 46 1/4 in.)

Executed in 2012.

Estimate

£40,000 — 60,000 

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Provenance

CLEARING, Brussels

Private Collection

Acquired from the above by the present owner

Literature

Harold Ancart, *Harold Ancart: Soft Places*, Brussels, 2018, pp. 48, 171 (illustrated, p. 48)

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130

Bernard Frize

Niche

signed, titled, numbered and dated '2019 003 Niche
Bernard FRIZE' on the reverse; titled, numbered and
dated 'NICHE 2019 003' on the stretcher
oil on canvas
240.4 x 240.5 cm (94 5/8 x 94 5/8 in.)
Painted in 2019.

Estimate

£100,000 — 150,000 ♦

[Go to Lot](#)



'I conceive a painting as an integral performance. It incorporates this integrity in its form. The "load" of paint is used up on the canvas right up to the point where the trace of loaded paint begins again.' —Bernard Frize

Weaving a chromatic tapestry of lattice-like brushstrokes, Bernard Frize's *Niche* is a masterwork of his contemporary style. Fascinated by painting as a process, the French artist sought to reduce painting in its purest form. Frize goes against the grain of the canon of art history, focusing on materiality and the process of painting rather than narrative. Born in 1949 in Saint-Mandé, France, Bernard Frize lives and works in Paris and Berlin. In the mid-1970s Frize began solely focusing on medium, redefining its traditional use he began to view painting as a physical act.

Painted in 2019, Frize's trellised composition in *Niche* appears simultaneously controlled and free-flowing, experimental and regimented. Methodical in his practice, disparities in the velocity and pressure of Frize's brush are accounted for, leading to the seamless impression of horizontal and vertical interwoven threads across the surface of the painting. His works are a triumph in their contradiction; while disciplined in practice, the works are also serendipitous masterpieces, and within *Niche*, chance intrusions such as bleeds and splatters disrupt the artist's disciplined surface of brush strokes. These surface blemishes for Frize merely solidify his dedication to the medium, demonstrating the autonomy of the paint itself and tracing his gestural practice.

Free of narrative and flowing in movement and colour, *Niche* exemplifies Frize's practice without intuition and personal decisions. Frize professes to be liberated by protocols and systems which govern his practice: The artist is merely a tool, akin to his brushes and the canvas. Working almost mechanically, Frize sets predetermined rules before commencing work on a series. Each work produced is informed by its predecessor, with a series only reaching its completion once a painting can no longer generate any other ideas. The artist's admission that 'one failure provokes the next painting'ⁱ leads to the palpable continuation between each of his works and series. Bernard Frize's methods and processes, schemes and colour combinations advance and inspire his oeuvre to both innovate and progress, for Frize these constraints only lead to more freedom.



Barnett Newman, *The Beginning*, 1946, The Art Institute of Chicago. Image: © Art Institute of Chicago / Through prior gift of Mr. and Mrs. Carter H. Harrison / Bridgeman Images, Artwork: © ARS, NY and DACS, London 2022

Bernard Frize's painterly approach has been aligned with several masters of the twentieth century, yet his explorations and process are singular and unique. Frize's visually stimulating compositions echo those of the Colour-Field painters such as Barnett Newman, while his technique of working on a flat surface is reminiscent of preeminent abstract expressionist Jackson Pollock. However, while Pollock seeks to manifest emotion and expression, and Colour Field painters sought spirituality and meaning in their colours and materials, Frize's practice aims to irradiate the emotional and instinctual, working 'in a way that avoids decisions about colour,'ⁱⁱ merely seeing it as a way of tracking his brushstrokes.

In 2019 Bernard Frize's oeuvre was the subject of a mid-career retrospective, *Bernard Frize, Without Remorse* at Centre Pompidou. Frize's works are included in more than 45 public collections around the world, including the Tate Gallery, London; Centre Pompidou, Paris; MUMOK, Vienna; Museo Nacional Centro de Reina Sofia, Madrid; the Museum of Contemporary Art, Los Angeles; and the Kunstmuseums in Basel and Zurich, amongst others.

ⁱ Emily McDermott, 'A double bill of Bernard Frize hits all the right notes,' *Wallpaper**, 4 June 2019, [online](#)

ⁱⁱ Bernard Frize, quoted in in Olivier Zahm, 'BERNARD FRIZE: Liquid Politics,' *Purple Magazine*, 2016, [online](#)

Provenance

Simon Lee Gallery, London

Acquired from the above by the present owner

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131

Shara Hughes

Untitled

signed and dated 'Shara Hughes SHARA HUGHES
2005' on the reverse

oil, acrylic and graphite on canvas

122 x 121.6 cm (48 x 47 7/8 in.)

Executed in 2005.

Estimate

£200,000 — 250,000 †

[Go to Lot](#)



Through her vibrantly assembled other worldly paintings, Shara Hughes creates order out of chaos. Growing up with three brothers in a loving but hectic household, meant that as a child Hughes would spend hours alone at play. The make-belief worlds she inhabited as a young girl are carried through into her artistic visual inventions.

Untitled depicts one of Hughes's marvellously constructed interior spaces. Hughes pulls together aspects from her imagination and art history. These references coalesce amidst a medley of patterns, shapes, stylised elements, textures, and colours, assaulting the viewers senses, yet presenting a united front. A similarly diverse array of artistic techniques and mediums are implemented. Using brushes, palette knives and her fingers, the colours are freely applied onto the canvas: 'by using my finger I can pick up something from underneath and mix it.'ⁱ Through her own unique working method, Hughes vividly forms her imaginary world.

'When I first started doing interiors—it always felt like the best resolution to everything for me. Within an interior, you can make a landscape through a window or you can make another person's painting within the painting, or you can paint figures or not.' —Shara Hughes

The colours in Hughes's paintings are unplanned: 'it is always on the spot, it is never pre-mixed, I never have ideas before I come to the blank canvas.'ⁱⁱ This approach allows Hughes a freedom to create something not yet explored in her artistic repertoire. 'I always try to do something that surprises me, that feels a bit weird but has to be there. To make a painting that is convincible but not necessarily right or true is my approach with the colour.'ⁱⁱⁱ A red fabric-draped four poster bed forms the focal point to the present interior scene. The green, pink and yellow speckled carpet is partially covered in the foreground by a vibrant rainbow pattered rug. The wall behind the bed recall elements of a Klimt painting, offset by the tiles to the left of the room, on which hangs an oval portrait, reminiscent of Leonardo da Vinci's *Mona Lisa*. An Ivon Hitchen's style painting peaks above an army camouflaged sofa to the far left of the composition.

Frequently introduced into Hughes's interior scenes are artworks by figures from the canon of art history. Hughes has cited this inclusion of art historical works as part of the quest to find her distinct style.

'I remember in college I made a painting that looked exactly like a Joan Mitchell painting, because I really loved her. My professor said, "This is nice to look at, but what's the difference? Besides . . . she did it, and she was way better." And I realized why it's so important to make my own work. I wanted to paint like everybody. Interiors became the foundation where I could lay all different artists who have come before me into and onto the painting. So I could paint a really detailed Renaissance painting inside of, on top of, a Bridgette Riley-esque type wallpaper thing. It opened

up access for me to flow between everything I wanted to do, that I couldn't do, because "that looks like this" or "that looks like that." —Shara Hughes

Throughout Hughes's works, she importantly leaves space for the viewer to use their own imagination: 'When I make a painting that I feel is good, it is going to the edge but not describing everything.' By keeping some of the answers hidden, the viewers complete understanding is left teetering on the edge, captivating the audience with a sense of intrigue.

Video: <https://www.youtube.com/watch?v=0XOQexr4QTg>

Shara Hughes Interview: Changing the Way We See, 2019

ⁱ Shara Hughes, quoted in Rachel Reese, 'Shara Hughes', *Bomb Magazine*, 9 April 2013, [online](#)

ⁱⁱ Shara Hughes, in 'Shara Hughes Interview: Changing the Way We See, 2019', *Youtube*, [online](#)

ⁱⁱⁱ Shara Hughes, in 'Shara Hughes Interview: Changing the Way We See, 2019', *Youtube*, [online](#)

Provenance

Parts Gallery, Toronto

Private Collection

Phillips, London, 7 December 2017

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

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132

Josh Smith

Untitled

signed, numbered and dated 'JOSH SMITH 2013

JSP13012' on the reverse

oil on panel

151.8 x 122 cm (59 3/4 x 48 in.)

Painted in 2013.

Estimate

£100,000 — 150,000 £

[Go to Lot](#)



'Nature was not inspiring me in the way I wanted it to inspire me. Nature is more inspiring in a straightforward way—in a “Paint me” or “Enjoy me” way. It doesn’t get me to make the paintings I want to make. I made those palm tree paintings and monochromes in response to that. Initially, I had no idea why I was doing these paintings, but now I realize that that was it. I always wanted a monochrome painting, and I always wanted a palm tree painting. I guess that’s why. It’s also just this kind of escapism.’ —Josh Smith

Provenance

STANDARD (OSLO), Oslo

Acquired from the above by the present owner

Exhibited

Oslo, STANDARD (OSLO), *Josh Smith*, 25 May - 22 June 2013

20th Century & Contemporary Art Day Sale

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133

Dan Colen

Sick Sick Sick

flowers on bleached Belgian linen

236.2 x 188 cm (92 7/8 x 74 in.)

Executed in 2016.

Estimate

£30,000 — 50,000 ±

[Go to Lot](#)



Provenance

Gagosian, New York

Acquired from the above by the present owner

Exhibited

Hong Kong, Gagosian, *Dan Colen: When I'm Gone*, 21 March - 13 May 2016

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134

Andy Warhol

Vesuvius

signed 'Andy Warhol' lower right; stamped by the
Fondazione Amelio Istituto per l'arte contemporanea
Napoli '© Andy Warhol 1985 Fondazione Amelio
Istituto per l'arte contemporanea Napoli' on the
reverse

unique screenprint on Arches 88 paper
80 x 100 cm (31 1/2 x 39 3/8 in.)

Executed in 1985, this work is from a series of 57
unique colour variant screenprints.

Estimate

£60,000 — 80,000 ±

[Go to Lot](#)



Provenance

Galleria Lucio Amelio, Naples

Private Collection (acquired from the above in 1985)

Sotheby's, London, 27 June 2002, lot 175

Tony Shafrazi Gallery, New York

Acquired from the above by the present owner

Exhibited

Naples, Museo di Capodimonte, *Vesuvius by Warhol*, 18 July - 31 October 1985, p. 64 (illustrated, p. 65)

Literature

Frayda Feldman and Jörg Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962 - 1987*, no. IIB.365, p. 202 (another variant illustrated)

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135

Ed Ruscha

True

signed and dated 'Ed Ruscha 2007' lower right
acrylic on board
image 30.4 x 66 cm (11 7/8 x 25 7/8 in.)
board 40.8 x 76.2 cm (16 1/8 x 30 in.)
Executed in 2007.

Estimate

£120,000 — 180,000

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135

Ed Ruscha

Provenance

Marc Selwyn Fine Art, Los Angeles

Acquired from the above by the present owner

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136

André Butzer

Three Works: (i) Untitled; (ii) Untitled; (iii) Untitled

each signed 'A. Butzer' lower edge; each signed, numbered and dated '((1-3)) A. Butzer '04' on the reverse

oil on linen

(i) 70.1 x 95.8 cm (27 5/8 x 37 3/4 in.)


(ii) 70.2 x 95.5 cm (27 5/8 x 37 5/8 in.)

(iii) 70.3 x 95.7 cm (27 5/8 x 37 5/8 in.)

Painted in 2004.

These paintings will be included in the catalogue raisonné of André Butzer.

Estimate

£40,000 — 60,000 

[Go to Lot](#)



Provenance

Galerie Guido W. Baudach, Berlin

Acquired from the above by the present owner in June 2004

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OSGEMEOS

mixed media on canvas, in artist's frame
203.5 x 163.1 cm (80 1/8 x 64 1/4 in.)
Executed in 2012.

£70,000 – 90,000 ‡



Provenance

Lehmann Maupin, London

Acquired from the above by the present owner

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138

Futura 2000

Broken Clock

signed, titled and dated 'Futura 2011 "BROKEN CLOCK"' on the reverse; signed and titled 'Futura "BROKEN CLOCK"' on the stretcher
spray paint and acrylic on canvas
137.1 x 137.1 cm (53 7/8 x 53 7/8 in.)
Executed in 2011.

Estimate

£15,000 — 25,000 ₺

[Go to Lot](#)



138

Futura 2000

Provenance

Galerie Jérôme de Noirmont, Paris

Acquired from the above by the present owner

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139

Kenny Scharf

Lavup

signed, titled and dated 'Kenny Scharf '02 LAVUP' on the reverse

oil on canvas, in artist's frame

132.1 x 162.9 cm (52 x 64 1/8 in.)

Painted in 2002.

Estimate

£70,000 — 90,000 ±

[Go to Lot](#)



Provenance

Private Collection

Exhibited

London, ROVE, *Kenny Scharf: SchaBlobz*, 10 March - 6 April 2004



140

Kenny Scharf

Fallopiana Planetina

signed, titled and dated 'Fallopiana Planetina Kenny

Scharf 86' on the reverse

oil on canvas

73.3 x 85.1 cm (28 7/8 x 33 1/2 in.)

Painted in 1986.

Estimate

£40,000 — 60,000 ±

[Go to Lot](#)



Provenance

Toni Shafrazi Gallery, New York

Private Collection, Boca Raton, Florida

Sotheby's, New York, 7 March 2014, lot 259

Acquired at the above sale by the present owner

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142

John Baldessari

Hands with Beer, Chicken and Money (with Observer, Clothing, and Umbrella Fragment)

photograph collage, acrylic and graphite on paper, in artist's frame

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

Executed in 1995.

Estimate

£30,000 — 50,000 ±

[Go to Lot](#)



Provenance

Margo Leavin Gallery, Los Angeles

Mai 36 Galerie, Zurich

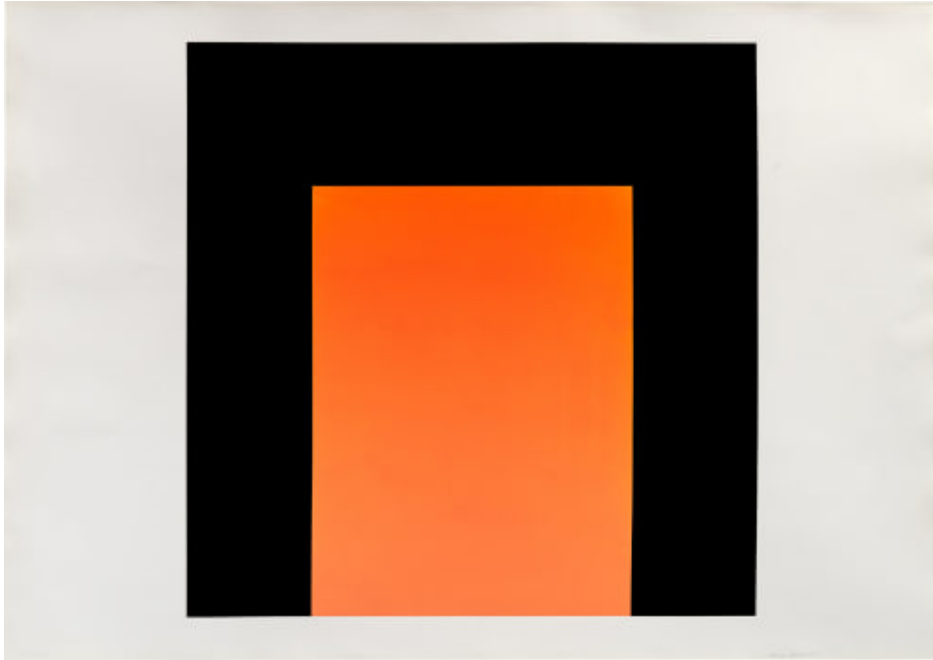
Private Collection, New York

Literature

Patrick Pardo and Robert Dean, *John Baldessari Catalogue Raisonné Volume Four 1994 - 2004*, London and New Haven, 2017, n. 1995-33, p. 73 (illustrated)

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143

Carmen Herrera

Untitled

signed and dated 'Carmen Herrera 2012' lower right
acrylic and graphite on paper
70 x 100 cm (27 1/2 x 39 3/8 in.)
Executed in 2012.

Estimate

£50,000 — 70,000 ±

[Go to Lot](#)



'I began a lifelong process of purification, a process of taking away what isn't essential.' —Carmen Herrera

Provenance

Lisson Gallery, London

Private Collection, Europe

Exhibited

Belgium, Foundation de 11 Lijnen, *Liberated Subjects: Pioneers*, 12 October 2014 – 24 January 2015,
p. 74 (illustrated, pp. 75, 146, 154)

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144


Daniel Buren

Paint on/Under Plexiglas on Serigraphy, Diagonal No. 2 Yellow, January 2013, situated work

white cotton canvas screen-printed with vertical yellow stripes and white acrylic paint on transparent Plexiglas
250 x 210 cm (98 3/8 x 82 5/8 in.)

Executed in 2013. This work is accompanied by a certificate of authenticity, known as 'Avertissement,' which will be delivered by the artist in the name of the new buyer.

Estimate

Estimate On Request  

[Go to Lot](#)



Provenance

Bortolami Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Bortolami Gallery, *Daniel Buren: Electricity Fabric Paint Paper Vinyl... Works in Situ & Situated Works from 1968 To 2013*, 10 January - 16 February 2013

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145

Giorgio Griffa

Linee orizzontali

signed, numbered and dated 'AGG 1973-085 giorgio griffa 73' on the reverse

acrylic on jute

104 x 58 cm (40 7/8 x 22 7/8 in.)

Painted in 1973, this work is accompanied by a certificate of authenticity and is registered in the Archivio Di Giorgio Griffa under number AGG1973-085.

Estimate

£10,000 — 15,000 £

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145

Giorgio Griffa

Provenance

Gifted by the artist to the present owner in the 1990s

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147

Salvatore Scarpitta

Racing Rubber Sled

signed and dated 'Scarpitta 89' on the reverse
wood, rubber, bandages and mixed media
208 x 95.8 x 95.5 cm (81 7/8 x 37 3/4 x 37 5/8 in.)
Executed in 1989.

Estimate

£20,000 — 30,000 

[Go to Lot](#)



Provenance

Leo Castelli, Inc., New York

Collection of Pat Dandignac, New York

Collection of Stella Scarpitta Cartaino, New York

Private Collection, New York

Exhibited

New York, John Gibson Gallery, *Buena Vista*, 1989, p. 30 (illustrated)

New York, Scott Hanson Gallery, *Sal Scarpitta*, 1990, n.p. (illustrated and erroneously dated 1988)

Houston, Artcar Museum, *Salvatore Scarpitta - Outlaw Art at Racing Speeds*, 2001, p. 18
(illustrated)

Hancock, New York, Gavin Brown Upstate, *Unclebrother*, 10 - 12 July 2015

Literature

Tema Celeste, March - April 1991, n. 30 p. 68 (illustrated)

Sansone, Luigi, *Salvatore Scarpitta: Catalogue Raisonné*, Milan, 2005, n. 455, p. 214

Salvatore Scarpitta: Trajectory, exh cat., Marianne Boesky Gallery, New York, 2011, p. 64
(illustrated)

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148

Pino Pascali

Cinque Bachi da setola

acrylic brushes on metal support, in 5 parts

(i) 500.0 x 35.0 x 25.0 cm (196 $\frac{7}{8}$ x 13 $\frac{3}{4}$ x 9 $\frac{7}{8}$ in.)

(ii) 189.9 x 34.3 x 24.8 cm (74 $\frac{3}{4}$ x 13 $\frac{1}{2}$ x 9 $\frac{3}{4}$ in.)

(iii-v) 35 x 35 x 25 cm (13 $\frac{3}{4}$ x 13 $\frac{3}{4}$ x 9 $\frac{7}{8}$ in.)

overall installation dimensions variable

Executed in 1968.

Estimate

£200,000 — 300,000 £

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'There is a sense of harmonious magic in the artistic production of Pino Pascali, that belongs to a sphere defined by the oscillation of points of reference, that outline imaginary volumes and worlds without ever leaving the real space and perception behind.' —Sergio Gaddi

Born in Bari, Italy in 1935, Pino Pascali moved to Rome in 1955 to pursue a career in scene painting and set design at the Accademia di Belle Arti di Roma. Having worked as an advertisement illustrator and designer, he later broke into the art scene with his first solo exhibition in 1965 at the Galleria La Tartaruga and contributed to the *Arte Povera* movement. During his time at the Accademia, he met Jannis Kounellis who influenced his practice greatly. Considered one of the most important Italian artists of the 60s, Pascali created intensely and with intention. His body of work was prolific until his passing in 1968 due to a motorcycle accident at the age of thirty-two.



Jannis Kounellis, *Untitled*, 1968, Hamburger Kunsthalle, Hamburg. Image: Bridgeman Images, Artwork: © 2022 DACS, London/SIAE, Rome

Pascali explored and shaped *Arte Povera* with his contemporaries such as Jannis Kounellis, Michaelangelo Pistoletto, Alighiero Boetti, Giulio Paolini and Emilio Prini to name a few. This avant-garde movement was omnipresent in cities such as Turin, Milan, Rome, Genoa, Venice, Naples and Bologna. As one of the most influential artistic developments of the time, this significance marked a reaction against Abstract Expressionist painting which resulted in an explosion of sculptural production. Having also rejected American Minimalism, *Arte Povera* was thus distinctively Italian.¹ Using easily accessible materials, the forms created demonstrated the radical stance against establishment within government, industry and culture. Both Pascali and

Kounellis looked toward nature for answers to a post-war society imbued with socio-political tension.

'Pascali's works always bear witness to an ability to outline a poetic space, to create new rules, new worlds and new perspectives that leave room to the intuition of an unknown, magnetic and the same time distant, but always present in the reality of a life embracing advertising, set design, graphic design and sculpture.' —Sergio Gaddi

Bachi da setola are part of the *Bristle worm* series. Made between the end of 1967 and the beginning of 1968, limited and rare examples of these sculptures were only exhibited twice during Pascali's lifetime, once in Paris and another time in Rome.ⁱⁱ The present work would go on to being celebrated in various international exhibitions throughout multiple decades. Staying true to *Arte Povera*, *Bachi da setola* are executed with acrylic brushed on metal support- available as everyday broom bristles from the hardware store. Made to resemble oversized caterpillars crawling into the exhibition space, they represent the bridge between nature and modern life. The bristle worm is a nocturnal creature that lives in water with bristly tufts which can grow up to 24 inches. Their crawling appearance may be creepy but their presence is beneficial to the environment where they dwell. Primarily as scavengers, they consume debris and dead fish before the space is contaminated with rot.ⁱⁱⁱ The *Bristle worm* series are part of what Pascali calls his 'fake sculptures,' – a play on the relationship between illusion and reality.^{iv} Alluding to the nature of these worms, *Bachi de setola* are executed by the artist to clean and purify the turbulence he experienced in the every day.



Lucio Fontana, Milan, April 1955. Image: © Mondadori Portfolio/Archivio Giorgio Lotti/Giorgio Lotti/Bridgeman Images, Artwork: © Lucio Fontana/SIAE/DACS, London 2022

Having also been compared to Lucio Fontana, Pino Pascali used sculpture to bring to life his metaphysical ideas, 'Pino Pascali is the artificer of total art; like Fontana, he is capable of impressing this formal seal on the material to open it, beyond its utilitarian limits, towards the totality of an anthropological image where there is no distinction between high and low, right and left, horizontal and vertical.'^v By manifesting his thoughts into three-dimensional forms, Pascali imposes his memory of an abject time into functional actuality.

Pino Pascali's works are in notable permanent collections such as the Tate, London; the Estorick Collection, London and also MoMA, New York.

ⁱ Dimitris Lempesis, 'Traces: Pino Pascali,' *Dream Idea Machine*, [online](#)

ⁱⁱ Marco Pascal Tonelli, *Catalogo generale delle sculture dal 1964 -1968*, Rome, 2011, p. 145

ⁱⁱⁱ Stan and Debbie Hauter, *All About Bristleworms*, 8 March 2022, [online](#)

^{iv} Gagosian, *Pino Pascali*, [online](#)

^v Achille Bonito Oliva, ed., *Pino Pascali Il disegno del mondo/ The Drawing of the World*, 2008, Turin, p. 15

Provenance

Galleria Jolas, Paris

Luciano Anselmo, Milan

Dona della Rose, Milan

La Case d'Arte, Milan

Sergio Casoli, Milan

Private Collection, Asiago

Private Collection, New York

Exhibited

Paris, Gallerie Jolas, *Pino Pascali*, March 1968

Cologne, Monika Sprüth Gallery, *Pino Pascali – Andreas Schulze*, 11 November 1988– 4 March 1989

Paris, Galerie Liliane & Michel Durand-Dessert, *Pino Pascali*, 4 November 1995– 13 January 1996

Vicenza, Basilica Palladiana, *The Art Of The Twentieth Century: Private Collections Around Vicenza*, 24 October 1998 – 31 January 1999, no. 133, pp. 198 - 199 (illustrated)

Siena, Museo delle Papesse, *Savinio-Pascali*, February - May 1999

Tokyo, Toyota Municipal Museum of Art, *Silent Friendship, 1960-90s: 7 Artists*, 29 June – 19

September 1999, p. 117 (illustrated, p. 39)

Warsaw, Ujazdowski Castle, Centro Sztuki Współczesnej, *Belevedere italiano: Tendencies of Italian Art 1945-2001*, 2001, pp. 70 - 71 (illustrated)

Verona, Studio la Città, *Il Respiro Nascosto Delle Cose*, 1 December 2001 - 2 January 2002, p. 32 (illustrated, p. 16)

Milan, Palazzo della Triennale, *1951 – 2001 Made in Italy?*, 4 April – 13 May 2001, p. 73 (illustrated)

New York, Marianne Boesky Gallery, *Pino Pascali & Donald Moffett | Floss*, 26 January – 27 February 2016

Sarasota Museum of Art, *Color. Theory. & (b/w)*, 14 December 2019 – 25 October 2020

Literature

Marco Pascal Tonelli, *Pascali: Catalogo generale delle sculture 1964 - 1968*, Rome, 2011, n. 124, p. 153 (illustrated)

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149

Francis Alÿs

Untitled (Installation of two works, in collaboration with Emilio Rivera)

- i) signed and dated 'F. Alÿs 1996' on the reverse
- ii) signed and dated 'Emilio Rivera F. Alÿs ©1996' on the reverse

- i) oil on canvas, laid on board
 - ii) airbrush on metal sheet
 - i) 15.6 x 20.6 cm (6 1/8 x 8 1/8 in.)
 - ii) 92 x 130 cm (36 1/4 x 51 1/8 in.)
- Executed in 1996.

Estimate

£150,000 — 200,000 ±

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'I commissioned various sign painters to produce enlarged copies of my smaller original images. Once they had completed several versions, I produced a new 'model,' compiling the most significant elements of each sign painter's interpretation. This second 'original' was in turn used as a model for a new generation of copies by sign painters, and so on, ad infinitum" ... 'by now it doesn't matter whether you are looking at a model, a copy, or a copy of a copy.' —Francis Alÿs

Provenance

Galería Ramis Barquet, New York

Private Collection

Phillips, New York, 20 November 2012, lot 8

Acquired at the above sale by the present owner

Literature

Celia Sredni de Birbragher, 'Interview with Diana Berezdivin: The Berezdivin Collection and the Espacio 1414', *ArtNexus*, Arte en Colombia 111, July - September 2007 (illustrated)

Theodora Vischer, ed., *Francis Alÿs: Sign Painting Project with Juan García, Emilio Rivera, Enrique Huerta*, Göttingen, 2011, p. 161 (illustrated)

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150 ♦

Franz West

Cool Book

lacquered aluminium

53 x 176 x 208 cm (20 7/8 x 69 1/4 x 81 7/8 in.)

Executed in 2007.

Estimate

£180,000 — 200,000 ₤

[Go to Lot](#)

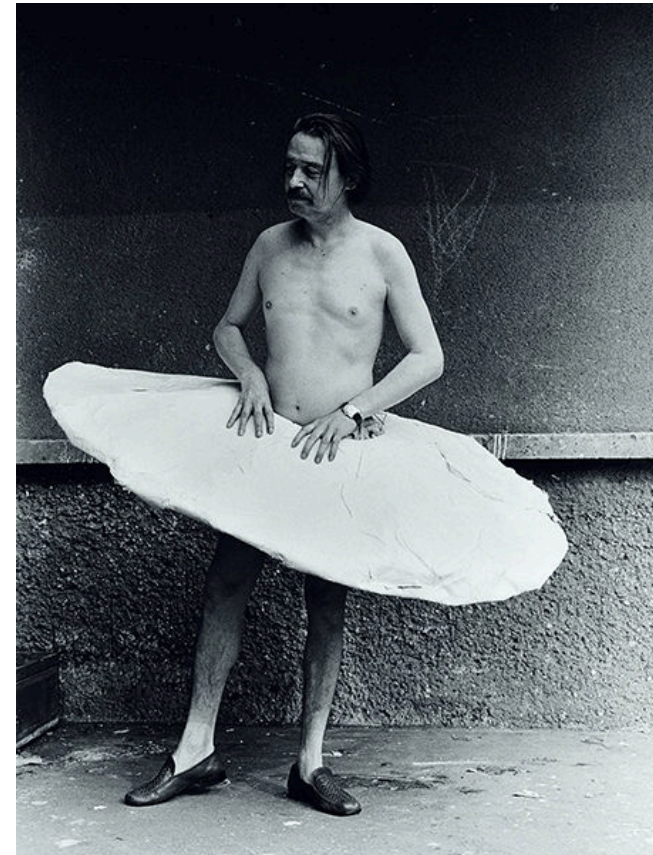


The primary achievement of Franz West's illustrious career is his pioneering approach to sculpture and its collaborative relationship with the viewer. The artist grew up in troubled Post-War Vienna and his early exposure to the 1960s performance art movement, the *Viennese Actionists*, sparked a lifelong fascination with creating an active dialogue between the spectator and the sculpture in both a physical and intellectual capacity. West adopted the pure aims of the *Actionists*, while rejecting their emphasis on macabre themes and intention to shock their audience, instead prioritising humour, wit and philosophy as his foremost principles.

'It doesn't matter what art looks like but how it's used.' —Franz West

West's breakout sculpture series of *Paßstücke* or *Adaptives* begun in 1974, comprised of bulbous, abstract forms fashioned out of wire and Papier-mâché. The viewer was encouraged to hold, wear and interact with them, subverting the traditional premise of art as something to be viewed and not touched. West's sculptural potential was unlocked through the unique participation of each individual viewer. This emphasis on an immersive experience remained a key component of West's *oeuvre* through subsequent techniques, mediums and decades, and is equally relevant and radical in the series of 'sitting sculptures' of the early 2000s, including the present work *Cool Book* from 2007.

The discovery of aluminium as a medium allowed the artist to create works suitable for all environments, interior and exterior, and allowed an interactive experience freed from the fragility of his earlier media. Works such as *Cool Book* could be placed in the public domain, liberated from the sometimes-intimidating environment of the traditional, white-walled gallery space. *Cool Book* and others in the series are formed from welded sheets of aluminium, which form arbitrary shapes, block coloured in vibrant shades. The present work takes the shape of a round, uneven doughnut, lacquered in a sugary pink hue. Unlike Franz West's furniture, which conforms to familiar useable attributes of chairs, benches and lamps, *Cool Book* is entirely abstract, yet the flat-topped shape subliminally encourages the viewer to take a seat.



Otto Kobalek with *Paßstück* by Franz West, Vienna, 1974, photographed by Friedl Kubelka. Image: © DACS 2022

The title of work is fitting with West's unique sense of humour and quirky incorporation of linguistics which often borders on the absurd. Rather than pertaining to the English definition of the words 'Cool' and 'Book', instead the title is a play on words of the Italian phrase 'buco del culo', which translates to 'asshole'. Once this definition is revealed, so is the artist's joke, one can't help but see the image emerge from the abstract and the picture of the viewer sitting atop the work only adds to the humour. The bubble-gum pink colour contributes to the anatomical references of the work with cartoonish effect. West's choice of colours for this series were sourced from *Toys 'R' Us* catalogues and contribute to their enticing and playful appearances. Pink features heavily in West's practise and also serves as a reference to the artist's mother, who ran a dental practice, as it

recalls the colour of dentures and gums. *Cool Book* is exemplary of Franz West's multi-faceted work, though appearing spontaneous or opaque, each aspect of the work is curated to create a unique and collaborative viewing experience, unlike any other.

Video: https://www.youtube.com/watch?v=PJyHPSPQ_ag

Franz West in Conversation with Hans Olbricht

Provenance

Galerie Eva Presenhuber, Zurich

Acquired from the above by the present owner

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151

Jean-Paul Riopelle

Two Shinnelock Whalers

signed and dated 'Riopelle 60' lower right

oil on canvas

101.6 x 114.3 cm (40 x 45 in.)

Painted in 1960.

Estimate

£100,000 — 150,000 ±

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Provenance

Galerie Jacques Dubourg, Paris

Dominion Gallery, Montreal

Private Collection

Christie's, London, 7 February 2001, lot 317

Anfiteatro Arte, Milano-Padova

Private Collection

Jerome Zodo Fine Art Ltd, London

Opera Gallery, Singapore

Acquired from the above by the current owner

Exhibited

Spoletto, Palazzo Collicola, *la peinture canadienne moderne, 25 années de peinture au canada français, 5° festival dei due mondi*, 26 June - 23 August 1962, n. 6, p. 39 (illustrated)

London, Arthur Tooth & Sons Gallery, *Jean Paul Riopelle, recent paintings*, 24 September - 19 October 1963, n. 14, n.p. (illustrated)

Literature

Vie des Arts, Montreal, vol. XIX, Autumn 1974, n. 76, p. 4

Monique Brunet-Weinmann, Yves Michaud, Giles Daigmeault and Laurier Lacroix, *Jean Paul Riopelle Catalogue Raisonné, Tome 3, 1960-1965*, Montreal, 2009, n. 1960.052H, p. 96 (illustrated)

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152

Rachel Whiteread

Untitled (Trafalgar Square Plinth)

incised with the artist's initials, numbered and dated
'RW 1999 AP 2/3 on the inside of the plaster base
plaster and resin, in 2 parts
each part 45 x 52 x 25 cm (17 3/4 x 20 1/2 x 9 7/8 in.)
overall 90 x 52 x 25 cm (35 3/8 x 20 1/2 x 9 7/8 in.)
Executed in 1999, this work is artist's proof number 2
from an edition of 15, plus 3 artist's proofs.

Estimate

£25,000 — 35,000 

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Provenance

Sotheby's, Environmental Justice Foundation Auction, 2001

Private Collection

Sotheby's, London, 6 October 2017, lot 153

Acquired at the above sale by the present owner

Exhibited

Seoul, Kukje Gallery, *Wall & Whiteread*, 10 September - 19 October 2002 (another example exhibited)

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153

Cerith Wyn Evans

In Girum Imus Nocte et Consumimur Igni

'Negative' neon

18 x 185 cm (7 1/8 x 72 7/8 in.)

Executed in 2008, this work is number 1 from an edition of 6.

Estimate

£25,000 — 35,000 ♣

[Go to Lot](#)



Provenance

White Cube, London

Acquired from the above by the present owner

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154

Tracey Emin


More Love

white neon

46 x 120 cm (18 1/8 x 47 1/4 in.)

Executed in 2010, this work is from an edition of 3, plus 2 artist's proofs.

Estimate

£60,000 — 80,000 

[Go to Lot](#)



Tracey Emin

Provenance

Private Collection

Literature

Tracey Emin, 'Artist Tracey Emin CBE, RA (MA Painting, 1989) on her time at the College', *Royal College of Art*, 1 November 2012, online (another example illustrated)

20th Century & Contemporary Art Day Sale

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155

Julian Opie

At the Studio with Ika 2

signed 'Julian Opie' on the reverse

silkscreen on painted panel

109.5 x 62.3 cm (43 1/8 x 24 1/2 in.)

Executed in 2011.

Estimate

£25,000 — 35,000 £

[Go to Lot](#)



Provenance

Galerie de Bellefeuille, Montreal

Acquired from the above by the present owner

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156

Michael Craig-Martin


Wristwatch

painted steel, in 2 parts

overall 40 x 83.8 x 10.5 cm (15 3/4 x 32 7/8 x 4 1/8 in.)

Executed in 1986.

Estimate

£15,000 — 20,000 

[Go to Lot](#)



Provenance

Waddington Galleries, London

Acquired from the above by the present owner in 1986

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157

Patrick Caulfield

2A


signed, titled and dated '2A' Patrick Caulfield 2002' on the reverse

acrylic on board

77.5 x 52.1 cm (30 1/2 x 20 1/2 in.)

Painted in 2002.

Estimate

£40,000 — 60,000 

[Go to Lot](#)



'Over the years the paintings became increasingly internalised and cryptic. People were eliminated and inferences played an ever greater part. The colour strengthened. Robust pinks, singing yellow, pea, baize and dulled emerald greens obviated the need for outlines.' —Will Feaver

'One's always been taught in art school that all relationships and colours should blend, affected by one light. But that can make for very dull painting. Does nature blend? I think that people have no difficulty in blending everything together.'
—Patrick Caulfield

Provenance

Waddington Galleries, London (acquired directly from the artist)

Cristea Roberts Gallery, London

Acquired from the above by the present owner

Exhibited

London, Waddington Galleries, *Patrick Caulfield: Paintings and Drawings 1985 - 2002*, 27

November - 21 December 2002, no. 15, p. 46 (illustrated, n.p.)

Literature

Marco Livingstone, *Patrick Caulfield: Paintings*, Aldershot, Hampshire; Burlington, VT, 2005, p. 282 (illustrated, p. 213)

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158

David Breuer-Weil

Long Island Tides

signed with the artist's initials and titled 'DBW Long Island Tides' lower left; signed, titled and dated 'David Breuer-Weil Long Islands Tides 2021' on the overlap; signed, signed with the artist's initials, titled and dated 'DBW David Breuer-Weil Long Islands Tides 2021' on the reverse

acrylic on canvas

150 x 180.5 cm (59 x 71 1/8 in.)

Painted in 2021.

Estimate

£15,000 — 20,000 ♣

[Go to Lot](#)



Long Island Tides is part of a small series of landscapes painted by Breuer-Weil based on different aspects of the natural beauty and light of aspects of Long Island. Part of a general renaissance in current contemporary landscape painting, Breuer-Weil's works in this genre have their origins in the School of London. As a student at Central Saint Martins School of Art he was particularly inspired by the walls and doors of Francis Bacon's studio in Reece Mews, the places where Bacon cleaned his brushes leaving vibrant orange, pink, red and blue accretions of abstract pigment. Using his own palettes, he made his first experiments in landscapes born of the aesthetic of the palette, of raw colours transformed into receding space. In tandem with his monumental public sculptures and symbolic paintings he continued to create these more private landscapes that are experiments in pure colour and light. The recent series based on Long Island are also a conscious tribute to Jackson Pollock and Willem de Kooning who painted many of their greatest and most expansive works on Long Island.

Phillips would like to thank the David Breuer-Weil Studio for their kind assistance with this cataloguing.

Provenance

Private Collection

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159

David Annesley


Three Red Boxes and Circle

painted steel

217 x 240 x 43 cm (85 3/8 x 94 1/2 x 16 7/8 in.)

Executed in 1967, this work is number 1 from an edition of 3.

Estimate

£50,000 — 70,000 

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

Exhibited

London, Whitechapel Gallery, *New Generation 1968: Interim*, April - May 1968, no. 1 (illustrated)

Salisbury, New Art Centre, Roche Court, *New Generation Revisited: British sculpture from the Sixties and Seventies—a tribute to Bryan Robertson at the Whitechapel*, 10 May - 7 September 2008

London, Waddington Custot, *David Annesley: Kurumidza*, 16 November 2017 - 6 January 2018, no. 3, pp. 46, 75 (illustrated, pp. 47-49)

Literature

Elley Parsons, 'How colour, taste and flight have influenced sculptor David Annesley', *Wallpaper*, 16 November 2017, online (another example illustrated)

Colour Sculptures: Britain in the Sixties, exh. cat., Waddington Galleries, London, 1999, no. 4, pp. 20, 49 (illustrated, p. 21)

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160

David Hockney

Crawling Insects

signed with the artist's initials 'DH' lower right
ink and watercolour on paper
25.4 x 36.3 cm (10 x 14 1/4 in.)
Executed *circa* 1960.

Estimate

£15,000 — 20,000 

[Go to Lot](#)



Provenance

Kasmin Ltd., London

The Waddington Galleries, London

The Piccadilly Gallery, London

Thordén Wetterling Galleries, Gothenburg

Arnold Herstand & Company, New York

Private Collection

Sotheby's, London, 26 June 2003, lot 222

Acquired at the above sale by the present owner

Exhibited

London, The Waddington Galleries, *David Hockney Drawings and Paintings (1960-65)*, 2 - 27

November 1976, n.p. (illustrated)

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161

Henry Moore

Ear Piece

signed, stamped with the Foundry mark and
numbered 'Moore 7/9 NOACK BERLIN' lower edge
bronze

16.5 x 12.5 x 9.5 cm (6 1/2 x 4 7/8 x 3 3/4 in.)

Conceived in 1962 and cast by 1968, this work is
number 7 from an edition of 9.

Estimate

£15,000 — 20,000 £

[Go to Lot](#)



Henry Moore

Provenance

Galerie Godard Lefort, Montreal

Private Collection, Montreal (acquired from the above on 10 December 1968)

Heffel, Montreal, 25 April 2013, lot 8

Acquired at the above sale by the present owner

Exhibited

Los Angeles County Museum of Art, *Henry Moore in Southern California*, 2 October - 18 November 1973, no. 90, pp. 235, 267 (another example exhibited and illustrated, p. 235)

San Diego Museum of Art, *The Walbridge Legacy*, 9 April - 29 May 1988, p. 62 (another example exhibited and illustrated, p. 49)

Hauser & Wirth, *Henry Moore, Ideas for Sculpture*, 15 October - 14 November 2008 (another example exhibited)

San Diego Museum of Art, *Newman in Context*, 29 June - 9 August 2013 (another example exhibited)

San Diego Museum of Art, *American: Art of the 20th Century*, 18 January - 26 August 2014 (another example exhibited)

San Diego Museum of Art, *Permanent Collection* (another example exhibited)

Literature

Alan Bowness, ed., *Henry Moore, Volume 4: Complete Sculpture 1964-73*, London, 1991, no. 505a, p. 36 (another example illustrated)

Alan Bowness, ed., *Henry Moore, Volume 3: Complete Sculpture 1955-64*, London, 2005, no. 505a, p. 36 (another example illustrated)

John Hedgecoe, *Henry Moore: Une vision monumentale*, Cologne, 2005, no. 471, p. 228 (another example illustrated)

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162

Henri Laurens

La Sirène au Bras Levé

signed with the artist's initials and numbered 'HL 3/6' reverse lower centre right edge; stamped with the Valsuani foundry mark 'Valsuani Cire Perdue' reverse lower right edge

bronze

16.5 x 36.5 x 15.5 cm (6 1/2 x 14 3/8 x 6 1/8 in.)

Executed in 1938, this work is number 3 from an edition of 7.

Estimate

£20,000 — 30,000 ±

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Provenance

Galerie Louise Leiris, Paris

Hokin Gallery Inc., Palm Beach

Private Collection, Montreal

Heffel, Vancouver, 29 October 2015, lot 214

Acquired at the above sale by the present owner

Exhibited

Paris, Galerie Louise Leiris, *Henri Laurens 1885 - 1954*, 12 June - 20 July 1985, no. 30, p. 40, n.p.

(another example illustrated, p.40)

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163

Fernand Léger


La partie de campagne

signed with the artist's initials and dated 'F.L. 53' lower right

gouache and ink on paper
48.3 x 63.5 cm (19 x 25 in.)

Executed in 1953.

Estimate

£120,000 — 180,000 

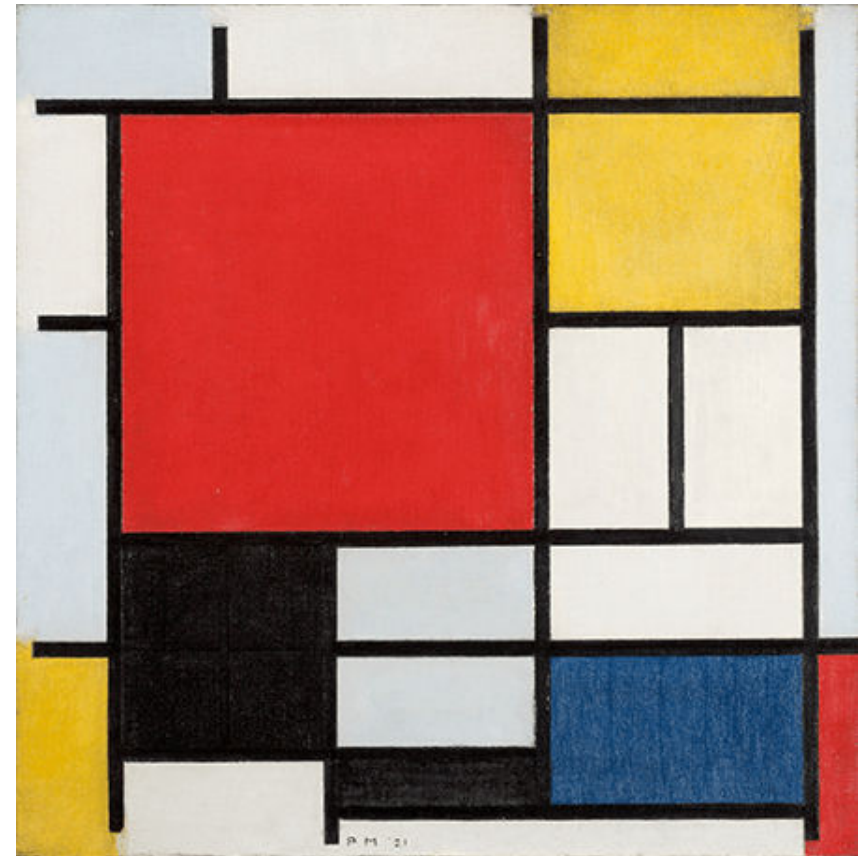
[Go to Lot](#)



'Colour is a vital necessity. It is a raw material indispensable to life, like water and fire.' —Fernand Léger

Immersing the viewer in his colourful and enigmatic world, Fernand Léger's *La partie de campagne* was painted in 1953, two years before the end of the artist's life. It was in the final decade of his career, when Léger returned to France in 1945 from his wartime exile in New York, that he had a renewed interest in landscape, and a desire to integrate groups of figures within outdoor environments. This theme was first explored in a final series of group figure compositions that Léger painted whilst in the United States between 1944-45, titled *Les cyclistes*. Léger's intention in these works was for scene to appear like an instinctively posed photograph, influenced by the increasingly popular pastime of amateur photography with the advent of mass-produced, hand-held cameras. In 1951, Léger painted *L'équipe au repos* and from this picture he derived the landscape elements for his seminal series, *La partie de campagne*, which he worked on from 1952 to 1954.

The stark characteristics developed from these latter series is exemplified in *La partie de campagne*. The bold application of red, yellow and blue in the present work are employed freely across the paper in a simultaneously geometric and undulating style. The implementation of simple block colours is reminiscent of Piet Mondrian's *De Stijl* movement which influenced Léger and impacted his artistic practice. Whilst Léger and Mondrian shared their passion for mechanisation, Léger could not abandon figuration for long and simultaneously let vehicles and machines be a source of inspiration for his work. Amongst the timeless landscape of *La partie de campagne*, the artist places the scene firmly in the 20th Century with a stylish motorcar on the left-hand side of the painting.



Piet Mondrian, *Composition with large red plane, yellow, black, gray and blue*, 1921, Haags Gementemuseum, The Hague. Image: © Kunstmuseum den Haag / Bridgeman Images

Taking inspiration from the Impressionists, Léger enjoyed watching the world around him and absorbing the rhythm of modern life, proclaiming that 'a slice of life seen from a cafe terrace is a spectacle.'¹ The present example has close associations with Édouard Manet's famously scandalous painting of 1863, *Déjeuner sur l'herbe*. Léger echoes the well-dressed male, and the nude bathing women in his work, paying ode to Manet.



Edouard Manet, *Le déjeuner sur l'herbe* (*Luncheon on the Grass*), 1863, Musée d'Orsay, Paris. Image: Scala, Florence

Léger held socialist values close to his heart and firmly believed that art should be for everyone, having joined the communist party in 1945. As one of the first artists to use consumer society as subject matter, he took great pleasure in depicting workers, machinery and scenes of leisure. *La partie de campagne* highlights the new opportunities for the working class facilitated by modern technology and the introduction of holiday pay in 1936.

Throughout his career, Léger experimented with a variety of media including film, set design, murals and posters to achieve what he perceived as the primary purpose of art- that it should be everyone. He advocated for museums to remain open into the evening so people could visit after work. These values translated through to his subject matter which was instantly appealing to all social classes. By flattening objects and using bold block colours, he pre-empts the pop art movement of the 1960s.

'It is not the beauty of the thing one paints which counts, but the pictorial means by which the object is recreated.' —Fernand Léger

La partie de campagne is an exquisite example that retains the geometric, cylindrical qualities of Léger's earlier work whilst allowing his artistic maturity to emanate. The impactful legacy left by Fernand Léger can be seen directly through the artists he taught. Prominent artists he trained include Louise Bourgeois, Saloua Raouda Choucair, William Klein, Tarsila Do Amaral and Marlow Moss.

Whilst experimenting with a multitude of avant-garde styles including Cubism, Futurism and De Stijl, Léger remained a true individualist, formulating a distinctive style throughout his five-decade-long career. His life and work have been celebrated with numerous major retrospective exhibitions around the world most recently at the Tate Liverpool in 2018; Centre Pompidou – Metz in 2017; the Philadelphia Museum of Art, 2014 and in 1988 at the Museum of Modern Art, New York.

ⁱ Fernand Léger, quoted in Edward F. Fry, ed., *Functions of Painting*, New York, 1973. p 35

Provenance

Mme. Nadia Léger, Biot, Alpes-Maritimes

Daniel-Henry Kahnweiler, Paris

Mrs Henry Walker, Jr. Evansville, Indiana

R.S. Johnson International Gallery, Chicago

Acquired from the above by the present owner in 1977

Exhibited

Chicago, International Galleries, *Fernand Léger (1881-1955) Retrospective Exhibition*, November-December 1966. no 53, p.66 (illustrated, p.47)

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164

A.R. Penck

Selbstkopf I

signed, stamped with the foundry mark and numbered
'ar. penck 6/6 SCHMÄKE DÜSSELDORF' lower edge
bronze

58 x 19 x 19 cm (22 7/8 x 7 1/2 x 7 1/2 in.)

Executed in 1984, this work is number 6 from an
edition of 6.

Estimate

£20,000 — 30,000 ♦

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Provenance

Waddington Galleries, London (acquired directly from the artist)

Acquired from the above by the present owner in April 1986

Exhibited

London, Waddington Galleries, *A.R. Penck: Sculptures in Bronze*, 30 April - 23 May 1986, no. 1, p. 5

(another example exhibited and illustrated)



165

Henri Matisse

Petite Tête aux cheveux striés

signed with the artist's initials 'HM' lower left of the neck


bronze

12.8 x 6.7 x 6.8 cm (5 x 2 5/8 x 2 5/8 in.)

Conceived in 1906-1907 and cast in bronze by Fonte Valsuani in 1953, this work is number 9 from an edition of 10.

Phillips wishes to thank Georges Matisse who has kindly confirmed the authenticity of the work.

Estimate

£100,000 — 150,000 

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Although the great master of modernity Henri Matisse is more commonly known for his practice as a painter, he was none the less an eminent sculptor. The art of modeling figures in clay was central in the development of his ideas and conception of the representation of the human form. As he himself said about his practice as a sculptor: 'I took up sculpture because what interested me in painting was a clarification of my ideas. I changed my method, and worked in clay in order to have a rest from painting where I had done all I could for the time being. That is to say that it was done for the purposes of organisation, to put order in my feelings, and find a style to suit me. When I found it in sculpture, it helped me in my painting. It was always in view of a complete possession of my mind, a sort of hierarchy of all my sensations, that I kept working in the hope of finding an ultimate method.'ⁱ This culminated in masterpieces like *Nu allongé I (Aurore)*, 1907 or the four monumental versions of *Nu de dos* which Matisse executed over two decades from 1909 to 1930.

Like many of his contemporaries, Matisse first looked at the art of Auguste Rodin and worked together with Antoine Bourdelle, one of Rodin's leading pupils, at the Académie de la Grande Chaumière. His earliest sculptures are evidently indebted to these charismatic figures of the Parisian art scene but Matisse quickly distanced himself and took on his own route as fellow fauve artiste Jean Puy stated: 'Matisse worked laboriously... a sculpture which sprang from a conception close to that of Rodin, became something else, more rugged and partially mishappen, but extremely expressive.'ⁱⁱ

It was during his fauve period which emerged from 1905 onwards that Matisse created a series of small expressive heads, some of which represent close relatives and friends, or, like our *Petite Tête aux cheveux striés*, a portrait of an unidentified woman with strong facial features and an elaborate hairdo.

Further to the influence of his contemporaries, Matisse was also influenced in his process by art from Africa, of which he was an early collector, and from ancient civilizations from the Mediterranean. The aquiline features of *Petite Tête aux cheveux striés* and Grecian hairdo is surely a result of Matisse's frequent visits to the Louvre where he could admire ancient Greek artefacts.



Terracotta head of a woman, late 4th century B.C., The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, Gift of Mary and Michael Jaharis, in honor of Thomas P. Campbell, 2013

In the present work, the model's hyper-stylised hair is exemplary of sculptures from the Baule people of the Ivory Coast. This is especially striking in their sculpted wooden figures, of which Matisse owned a superb example that he discovered at the Ethnographic museum of the Trocadéro in Paris. 'Throughout 1906-8, Matisse shuttled back and forth between Africa and the Mediterranean. In this period, he made two small heads that have the look of archeological fragments; the terracotta version of the *Hieratic Small head with upswept hair* (1906-7)' - another title for our *Petite Tête aux cheveux striés* - 'in particular, appears as it has been dug up in the 20th Century, rather than created in it.'ⁱⁱⁱ Such sculptures were often found in the collections of artists

drawing inspiration for their practice.



Female figure, Cote d'Ivoire, mid 20th Century, Lowe Art Museum, University of Miami. Image: © Lowe Art Museum / Gift of an Anonymous Donor / Bridgeman Images

Although conceived in 1906-7, *Petite Tête aux cheveux striés* was cast in 1953 by the renowned Valsuani foundry one year before the artist's death. It then entered the prestigious collection of Theodor Ahrenberg, one of the most significant modern art collections in Sweden and Europe which also included works by Picasso, Léger, Braque, Giacometti. He came to know Matisse personally and acquired an almost complete set of his bronzes. Subsequently our work was sold in

1960 at auction along with 48 other bronzes by Matisse from the collection. It then also came into the hands of Eric Estorick, a no less prestigious collector and dealer in post-war London.

ⁱ Henri Matisse in conversation with Pierre Courthion, quoted in J. Guichard-Meili, *Matisse*, New York, 1967, p. 168

ⁱⁱ Jean Puy, 'Souvenirs', *Le Point*, vol. 4, no. 3, July 1939, p. 19

ⁱⁱⁱ Ellen Mc Breen, *Matisse's Sculpture The Pinup and the primitive*, New Haven, 2014, p. 83

Provenance

Mr and Mrs Theodor Ahrenberg, Stockholm
Sotheby's, London, 7 July 1960, lot 14
Eric Estorick (Grosvenor Galleries), London
The Bruton Street Gallery, London
Acquired from the above by the present owner

Exhibited

Kunsthau Zurich, *Henry Matisse, Das plastische Werk*, 14 July - 12 August 1959, no. 18 (another example exhibited)
London, Grosvenor Gallery, *Mixed Sculpture and Gutfreund drawings*, February 1966, no. 7 (another example exhibited)
Los Angeles, UCLA Art Galleries; The Art Institute of Chicago; Boston, Museum of Fine Arts, *Henri Matisse Retrospective 1966*, 5 January - 26 June 1966, no. 107, p. 129 (another example exhibited and illustrated, p. 128)
London, The Bruton Street Gallery, *The Sculpture Show*, 2001

Literature

Albert E. Elsen, *The Sculpture of Henri Matisse*, New York, 1972, no. 158, p. 119 (another example illustrated)

The Sculpture of Matisse, exh. cat., The Museum of Modern Art, New York, 1972, no. 20, p. 51 (another example listed and illustrated, p. 14)

Isabelle Monod-Fontaine, *The Sculpture of Henri Matisse*, London, 1984, no. 22, p. 146 (another example illustrated, p.61)

Claude Duthuit, *Henri Matisse: Catalogue raisonné de l'oeuvre sculpté*, Paris, 1994, no. 28 (another example illustrated, pp. 60-61)

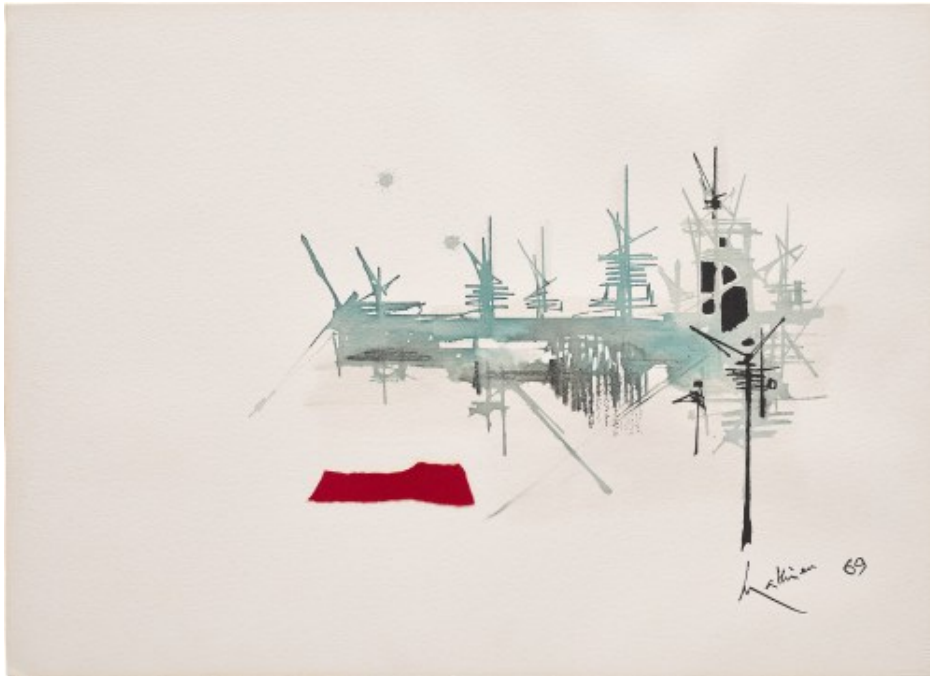
Claude Duthuit, *Henri Matisse: Catalogue raisonné de l'oeuvre sculpté*, Paris, 1997, no. 28, pp. 70-72 (illustrated, p. 71)

Dorothy Kosinski, Jay McKean Fisher and Steven Nash, *Matisse painter as sculptor*, The Baltimore Museum of Art, the Dallas Museum of Art and the Nasher Sculpture Centre, 2007, fig. 67, p. 74 (original terracotta illustrated)

Ellen McBreen, *Matisse's Sculpture: The Pinup and the Primitive*, New York, 2014, no. 75 and 76, p. 82 (original terracotta illustrated)

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166

Georges Mathieu

Pritz

signed and dated 'Mathieu 69' lower right; titled
"'PRITZ'" on the reverse

watercolour, ink and red felt collage on paper
55.3 x 76.4 cm (21 3/4 x 30 1/8 in.)

Executed in 1969, this work is accompanied by a
certificate of authenticity signed by Édouard Lombard
and dated 31 August 2017.

Estimate

£6,000 — 8,000 £

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Provenance

Dominion Gallery, Montreal

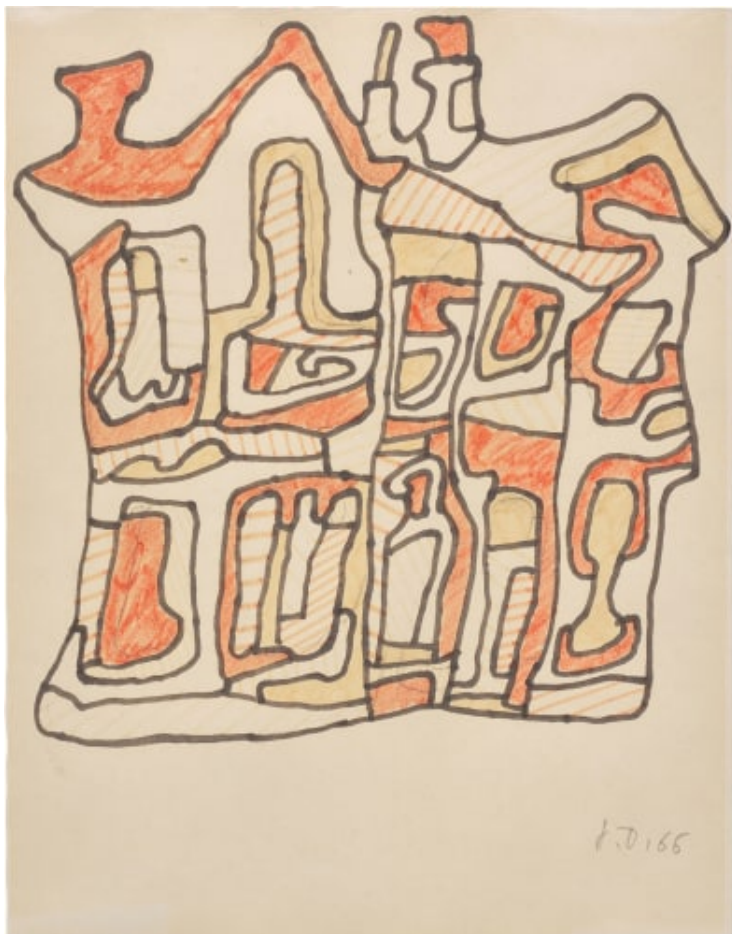
Private Collection, Canada

Waddington's, Toronto, 20 June 2016, lot 59

Acquired at the above sale by the present owner

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167



Jean Dubuffet

VILLA 6

signed with the artist's initials and dated 'J.D. 66' lower right; titled, numbered and dated 'M 100 Villa 6 18/4/66' on the reverse

pen and graphite on paper
27 x 21 cm (10 5/8 x 8 1/4 in.)
Executed on 18 April 1966.

Estimate

£18,000 — 25,000  

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Provenance

Galerie Beyeler, Basel

Artel Galerie, Geneva

Private Collection, Vancouver

Heffel, Vancouver, 30 April 2009, lot 203

Acquired at the above sale by the present owner

Exhibited

Morges, Musée Alexis Forel, *Jean Dubuffet: dessins, gouaches, lithographies provenant de la collection personnelle de l'artiste*, 18 March - 16 April 1967, no. 87

Kunstmuseum Basel, *Jean Dubuffet*, 6 June - 2 August 1970, no. 169, n.p.

London, The Waddington Galleries, *Jean Dubuffet: paintings, gouaches, assemblages, sculpture, monuments, practicables, works on paper*, 7 June - 8 July 1972, no. 28

Milan, Galleria Levi, *Jean Dubuffet: olii, gouaches, assemblages, sculpture, monumenti, praticables, disegni*, October - November 1972, no. 20

Geneva, Artel Galerie, *Jean Dubuffet: L'Hourloupe*, 3 May - 28 July 1973

Madrid, Fundación Juan March, *Jean Dubuffet*, 9 February - 31 March 1976, no. 48

Amsterdam, Galerie Collection d'Art, *Jean Dubuffet*, 9 December 1978 - 4 February 1979

Literature

Max Loreau, ed., *catalogue des travaux de Jean Dubuffet: fascicule XXI: L'Hourloupe II*, Paris, 1968, no. 359, pp. 190, 210 (illustrated, p. 190)

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168

Sayed Haider Raza

L'oasis

signed and dated 'RAZA '61' lower right; signed,
numbered, titled and dated 'RAZA P- 402 '61 "L'oasis"
6F' on the reverse
oil on canvas
41.5 x 33 cm (16 3/8 x 12 7/8 in.)
Painted in 1961.

Estimate

£60,000 — 80,000 ±

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Provenance

Galerie Lara Vincy, Paris

Galerie Dresdnere, Toronto (acquired from the above in March 1962)

Private Collection, Toronto (acquired from the above in December 1962)

Private Collection (by descent from the above)

Heffel, Toronto, 27 October 2007, lot 10

Private Collection, Toronto

Acquired from the above by the present owner

Literature

Anne Macklin, ed., *SH Raza Catalogue Raisonné 1958 - 1971, Volume I*, New Delhi, 2016, pp. 76, 220 (illustrated, p. 76)

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169

Sayed Haider Raza

Midi

signed and dated 'RAZA '60' lower right; signed, titled, numbered and dated 'RAZA P. 298 '60 "Midi"' on the reverse

oil on panel, in artist's frame

47.6 x 21 cm (18 3/4 x 8 1/4 in.)

Painted in 1960.

Estimate

£25,000 — 35,000 £

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Provenance

Galerie Lara Vincy, Paris

Private Collection, Toronto

Private Collection

Acquired from the above by the present owner

Literature

Anne Macklin, ed., *SH Raza Catalogue Raisonné 1958 - 1971 (Volume I)*, New Delhi, 2016, pp. 52, 219 (illustrated, p. 52)

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PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

170

Arman


Torso Money Queen

signed 'Arman' on the reverse of the neck

100 escudo notes in a polyester torso

83 x 36 x 22.5 cm (32 5/8 x 14 1/8 x 8 7/8 in.)

Estimate

£20,000 — 30,000 

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170

Arman

Provenance

Guy Pieters Gallery, Knokke-Heist

Studio Jan de Bouvrie, Naarden

Acquired from the above by the present owner

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172

Sterling Ruby

Monument Stalagmite/Icolagnia

PVC pipe, foam, urethane, wood, spray paint, and laminate

482.6 x 182.9 x 121.9 cm (190 x 72 x 47 7/8 in.)

Executed in 2008.

Estimate

£30,000 — 50,000

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Sterling Ruby

Provenance

Metro Pictures, New York

Private Collection

Phillips, London, 30 June 2015, lot 127

Acquired at the above sale by the present owner

Exhibited

London, Museum of Mankind, *Generation Y: A Celebration of the New Generation of Collectors*, 16

- 27 January 2012

Literature

Sterling Ruby: SUPERMAX 2008, exh cat., Los Angeles County Museum of Art, 2008, p. 29

(illustrated)

Sterling Ruby: GRID RIPPER, exh. cat., Galleria d'Arte Moderna e Contemporanea di Bergamo, 2009, p. 165 (illustrated, p. 136)

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173

Theaster Gates

Whyte Painting (NGGRWR 0019)

partially titled 'NGGRWR0019' lower right
porcelain, composite gold and wood
15.8 x 76.5 x 54.8 cm (6 1/4 x 30 1/8 x 21 5/8 in.)
Executed in 2010.

Estimate

£10,000 — 15,000

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Provenance

Kavi Gupta, Chicago

Acquired from the above by the present owner

Exhibited

Milwaukee Art Museum, *To Speculate Darkly: Theaster Gates and Dave the Potter*, 16 April - 1 August 2010

London, The Arts Club, *Theaster Gates*, 12 September 2011 - 13 March 2012

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174

Glenn Ligon

Excerpt

neon and paint, in 2 parts

7 x 141.6 cm (2 3/4 x 55 3/4 in.)

Executed in 2009, this work is number 3 from an edition of 5, plus 1 artist's proof.

Estimate

£90,000 — 120,000 ‡

[Go to Lot](#)



Provenance

Luhring Augustine Gallery, New York

Private Collection, New York

Exhibited

London, Thomas Dane Gallery, *Glenn Ligon: 'Nobody' and Other Songs*, 15 January - 7 March 2009

(another example exhibited)

New York, Studio Museum Harlem, *30 Seconds Off an Inch*, 12 November 2009 - 14 March 2010

(another example exhibited)

Nottingham Contemporary, *Jean Genet: Act 1 & Act 2*, 16 July - 2 October 2011 (another example exhibited)

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175

Josh Sperling

Untitled (O-Red)

signed and dated 'Sperling '15' on the reverse
acrylic on shaped canvas laid on panel
diameter 77.8 cm (30 5/8 in.)
Executed in 2015.

Estimate

£15,000 — 20,000 ‡

[Go to Lot](#)



Provenance

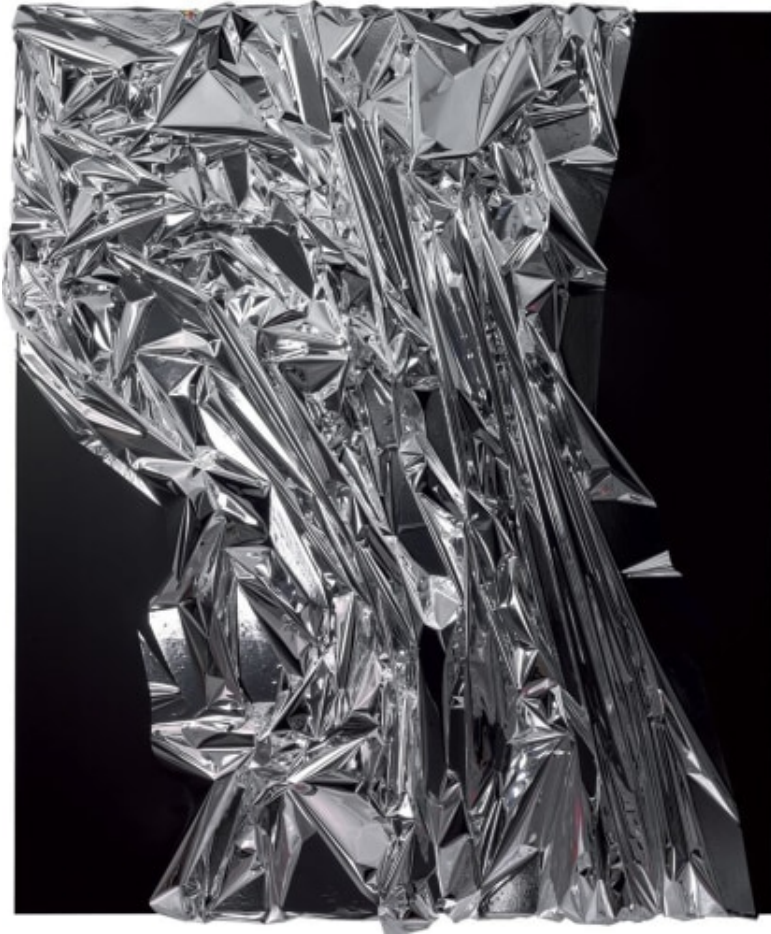
Acquired directly from the artist by the present owner

Literature

Perrotin, *The ABC to XYZ of Josh Sperling: Volume A 2013-2020*, Paris, 2021, pp. 18, 464
(illustrated, p. 19)

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176

Anselm Reyle

Untitled

mixed media on canvas and acrylic glass
234 x 199 x 25 cm (92 1/8 x 78 3/8 x 9 7/8 in.)
Executed in 2006.

Estimate

£30,000 — 50,000 

[Go to Lot](#)



Provenance

Almine Rech, Paris

Acquired from the above by the present owner in 2007

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177

Albert Oehlen


Plakat (Nacht)

inkjet plot

239.5 x 158.3 cm (94 1/4 x 62 3/8 in.)

Executed in 1998.

Estimate

£30,000 — 50,000 

[Go to Lot](#)



Provenance

Kestner Gesellschaft, Hanover

Acquired from the above by the present owner in 1999

Exhibited

Hanover, Kestner Gesellschaft, *Albert Oehlen - Terminale Erfrischung*, 13 January - 11 March 2001,
no. 24, n.p. (illustrated)

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178

Markus Schinwald

Tamara

signed and dated 'M. Schinwald 2010' on the stretcher
oil on canvas, in artist's frame

64.5 x 47.5 cm (25 3/8 x 18 3/4 in.)

Painted in 2010.

Estimate

£18,000 — 25,000 £

[Go to Lot](#)



Provenance

Galerie Thaddaeus Ropac, Paris

Yvon Lambert Gallery, Paris

Acquired from the above by the present owner

Literature

Jean-Paul Gavard-Perret, 'Markus Schinwald The Hampered Portrait', *Boumbang*, 2 January 2017, online (illustrated)

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179

Wolfgang Tillmans


Separate System, Reading Prison (self c)

inkjet print, in artist's frame

81.1 x 61.9 cm (31 7/8 x 24 3/8 in.)

Executed in 2016, this work is number 1 from an edition of 3 plus 1 artist's proof.

Estimate

£20,000 — 30,000 

[Go to Lot](#)



Separate System, Reading Prison (self c) is a self-portrait by Wolfgang Tillmans and forms part of a series of 3 self-portraits and one image of the mirror alone that were created for Artangel's 2016 project at HM Prison Reading. Exploring the agony of isolation, the distorted self-portrait of the artist is captured in a mirror in one of the cells that Oscar Wild was incarcerated in from 1895 to 1987 after the poet and playwright was convicted of gross indecency with other men.

This work is a medium size and is from an edition of 3 plus 1 artist's proof. The small sizes of these works are editions of 10 plus 1 artist's proof.

Provenance

Galerie Buchholz, Cologne

Acquired from the above by the present owner

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180

Marilyn Minter

Shit Kicker

signed 'M. MINTER' on a label affixed to the backing board

c-print

151.5 x 218.3 cm (59 5/8 x 85 7/8 in.)

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

Estimate

£20,000 — 30,000

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Provenance

Salon 94, New York

McCabe Fine Art, Stockholm

Dr Fredric S. Brandt, Miami

Phillips, London, 15 October 2015, lot 138

Acquired at the above sale by the present owner

Literature

Robert Hirsch, *Light and Lens: Photography in the Digital Age*, Florida, 2012, p. 141 (another example illustrated)

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181

Salman Toor

Jinnah With Fruits

signed and dated 'Salman Toor '10' on the reverse
graphite, pen and watercolour on paper

56 x 45 cm (22 x 17 3/4 in.)

Executed in 2010.

Estimate

£25,000 — 35,000

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Paying homage to his personal heritage, in the present example Salmon Toor portrays the Founder of Pakistan, Muhammad Ali Jinnah. Jinnah was an Indian politician who successfully campaigned for an independent Pakistan, becoming its first leader. Jinnah worked to establish the new government and policies, and to aid the millions of Muslim migrants who had emigrated from India to Pakistan after the two states' independence, personally ensuring the establishment of refugee camps. He left a deeply respected legacy in Pakistan and is known as 'Quaid-I Azam' or 'Great Leader'.

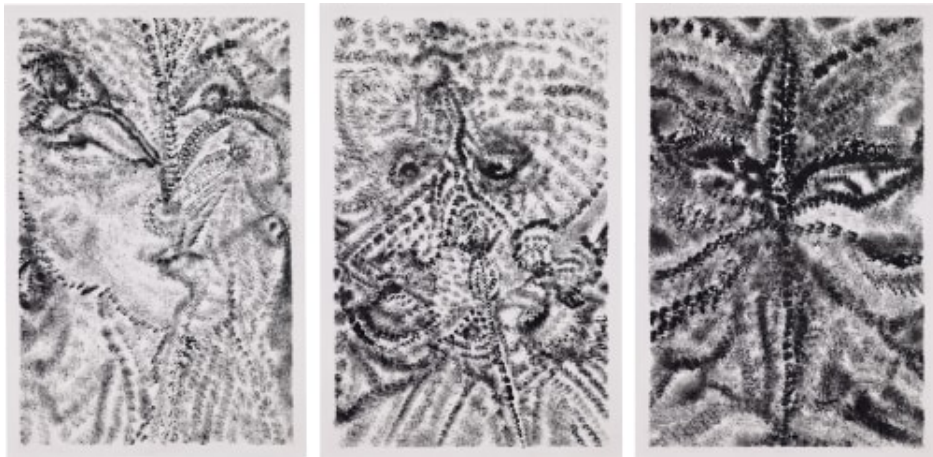
Provenance

Canvas Gallery, Pakistan

Acquired at the above sale by the present owner

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182

Lucy Bull

Three works: (i) Plume 1; (ii) Plume 2; (iii) Plume 3

charcoal on paper

image 23.5 x 15 cm (9 1/4 x 5 7/8 in.)

sheet 30.5 x 22.9 cm (12 x 9 in.)

Executed in 2018.

Estimate

£12,000 — 18,000 ‡

[Go to Lot](#)



Provenance

onestar press, Paris

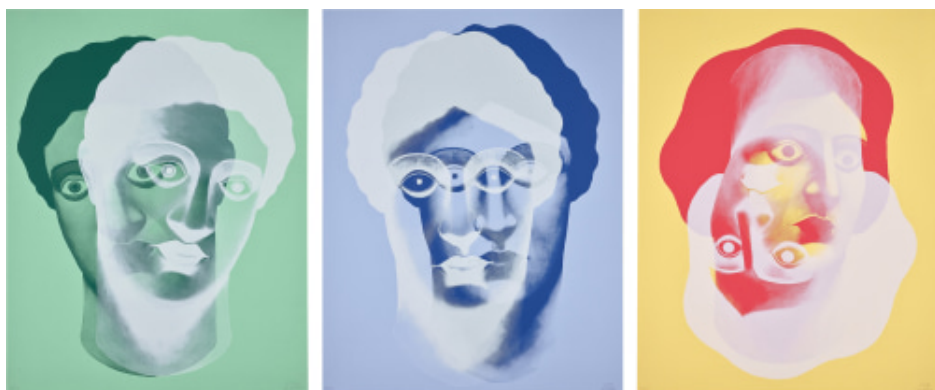
Acquired from the above by the present owner

Literature

Lucy Bull, *Lucy Bull: Plume*, Paris, 2017 (illustrated, pp. 52, 56, 65)

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183

Nicolas Party

Portraits

each signed 'N. Party' lower right; numbered '19/50'

lower left

screenprint on paper, in 3 parts

each part 70.2 x 54.9 cm (27 5/8 x 21 5/8 in.)

Executed in 2018, this work is number 19 from an edition of 50.

Estimate

£20,000 — 35,000 £

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183

Nicolas Party

Provenance

Karma, New York

Acquired from the above by the present owner

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184

Izumi Kato

Two works: (i) Untitled; (ii) Untitled

signed and dated '1999 Kato' lower right
watercolour on Japanese handmade paper
each 40 x 29 cm (15 3/4 x 11 3/8 in.)
Executed in 1999.

Estimate

£6,000 — 8,000 ‡

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Provenance

Murata & Friends, Berlin

Acquired from the above by the present owner

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185

Alejandro Cardenas

Parodoxa view 9

graphite and watercolour on paper

45.7 x 35.6 cm (17 7/8 x 14 in.)

Executed in 2021.

Estimate

£8,000 — 12,000 £

[Go to Lot](#)



Provenance

Almine Rech, Paris

Private Collection

Acquired from the above by the present owner

Exhibited

Paris, Almine Rech, *Alejandro Cardenas PARADOXA*, 30 June - 31 July 2021

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186

Louis Fratino

Morning Glory

signed and dated 'Louis FRATiNO 2017' on the reverse

oil and crayon on canvas

30.5 x 22.9 cm (12 x 9 in.)

Executed in 2017.

Estimate

£6,000 — 8,000 ‡

[Go to Lot](#)



Louis Fratino

Provenance

Antoine Levi, Paris

Acquired from the above by the present owner

Exhibited

Paris, Antoine Levi, *Louis Fratino: Heirloom*, 26 January - 10 March 2018

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187

Ann Craven

Moon (Little Glowing Magenta Tree, Cushing), 2021

signed, titled and dated 'ann craven, 2021 "Moon (Little Glowing Magenta Tree, Cushing), 2021"' on the overlap; signed, titled, numbered and dated 'ACP-M-21-40 ann craven, 2021 "Moon (Little Glowing Magenta Tree, Cushing), 2021" "Moon (Little Glowing Magenta Tree, Cushing), 2021"' on the reverse; signed, titled and dated 'ann craven, 2021 "Moon (Little Glowing Magenta Tree, Cushing), 2021"' on the stretcher

oil on canvas

91.4 x 76.2 cm (35 7/8 x 30 in.)

Painted in 2021.

Estimate

£15,000 — 20,000 £

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187

Ann Craven

Provenance

Karma, New York

Acquired from the above by the present owner

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188

Serge Attukwei Clottey

Curious Look

signed and dated 'Attukwei Clottey 2020' on the reverse

oil on foam core board

121.9 x 121.9 cm (47 7/8 x 47 7/8 in.)

Painted in 2020.

Estimate

£8,000 — 12,000 ±

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Provenance

Simchowitz Gallery, Los Angeles

Private Collection, Los Angeles

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189

Daniel Crews-Chubb

Look at us now

signed, titled and dated 'D. Crews-Chubb. Look at us now 2015' on the reverse

oil, spray paint, pastel, charcoal, sand and collage on canvas

195 x 145.5 cm (76 3/4 x 57 1/4 in.)

Executed in 2015.

Estimate

£20,000 — 30,000 ♦

[Go to Lot](#)



Provenance

Vigo Gallery, London

Acquired directly from above by the present owner

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PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

190

Ayako Rokkaku

Untitled AR 62

stamped with the artist's signature 'Rokkaku Ayako [in
Kanji]' lower right

acrylic on cardboard

74.2 x 97.2 cm (29 1/4 x 38 1/4 in.)

Executed in 2006.

Estimate

£40,000 — 60,000 ±

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Provenance

Gallery Delaive, Amsterdam (acquired directly from the artist)

Private Collection, The Netherlands (acquired from the above in 2007)

AAG Auctioneers, Amsterdam, 22 June 2019, lot 270

Acquired at the above sale by the present owner

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191

Isshaq Ismail

Oman Mu Nsem 14

signed 'Isshaq' lower left

acrylic and paper collage on canvas

150.9 x 124.6 cm (59 3/8 x 49 in.)

Executed in 2019.

Estimate

£10,000 — 15,000

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191

Isshaq Ismail

Provenance

Private Collection

20th Century & Contemporary Art Day Sale

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192

Isshaq Ismail

Blue Face 2

signed 'Isshaq' lower right

acrylic on canvas

89.5 x 75.8 cm (35 1/4 x 29 7/8 in.)

Painted in 2019.

Estimate

£8,000 — 12,000

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192

Isshaq Ismail

Provenance

Private Collection

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193

Noel Anderson

Michael in Sound Suit

signed and dated 'Noel Anderson 2019' on the reverse
distressed, stressed jacquard tapestry mounted on
panel

51.3 x 40.8 cm (20 1/4 x 16 1/8 in.)

Executed in 2019.

Estimate

£8,000 — 12,000

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193

Noel Anderson

Provenance

Zidoun-Bossuyt Gallery, Luxembourg

Acquired from the above by the present owner

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194

Jammie Holmes

War Child

signed, titled and dated 'J. Holmes 2019 "War Child"'
on the reverse

acrylic on canvas

151.9 x 121.3 cm (59 3/4 x 47 3/4 in.)

Painted in 2019.

Estimate

£60,000 — 80,000 ±

[Go to Lot](#)



'I mostly think of how I was able to break free from a specific way of life and become an artist. I want to show younger generations from my hometown that there are other options for success in life than what they might be familiar with now as Black youth. I try depicting what life is like in Thibodaux so others from my home can recognize themselves in the work, and feel validation in the representation of their lives.' —Jammie Holmes

Provenance

Acquired directly from the artist by the present owner in 2019

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195

Odinakachi Okoroafor

Isolation III

signed and dated 'Odinakachi Okoroafor 2020' lower right; signed, titled and dated 'Odinakachi Okoroafor "Isolation III" 2020' on the reverse
acrylic, paper collage and textile ink on canvas
131 x 104.5 cm (51 5/8 x 41 1/8 in.)
Executed in 2020.

Estimate

£5,000 — 7,000

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Provenance

Acquired directly from the artist by the present owner

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196

Petra Cortright

hardcoreHARDWARE_sampling.pmi

digital painting on raw Belgian linen

121 x 236.4 cm (47 5/8 x 93 1/8 in.)

Executed in 2015.

Estimate

£15,000 — 20,000 £

[Go to Lot](#)



196

Petra Cortright

Provenance

LeadApron, Los Angeles

Private Collection, Canada

Acquired from the above by the present owner

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197

Mandy El-Sayegh

Net-Grid 6

signed, titled and dated 'Mandy El-Sayegh 2017 NET-GRID 6' on the reverse

oil, paper collage and mixed media on linen

235 x 225 cm (92 1/2 x 88 5/8 in.)

Executed in 2017.

Estimate

£40,000 — 60,000 ±

[Go to Lot](#)



Provenance

Carl Kostyál, London

Acquired from the above by the present owner

Exhibited

London, Carl Kostyál, *Mandy El-Sayegh Figured Ground: Meshworks*, 21 June - 22 July 2017

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198

Maxim Kantor

Eagle's Nest

signed, titled, inscribed and dated 'Eagle's NEST
MAXIM KANTOR 2020 Ile de Re' on the reverse
oil on canvas
200 x 150 cm (78 3/4 x 59 in.)
Painted in 2020.

Estimate

£60,000 — 80,000

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198

Maxim Kantor

Provenance

Private Collection, France

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199

Hannah Bays

Embers


signed and dated 'Bays '22' on the overlap

oil on canvas

122 x 101.6 cm (48 x 40 in.)

Painted in 2022.

Estimate

£6,000 — 8,000 

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199

Hannah Bays

Provenance

Malevich.io, London

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200

Max Prus

Persephone and the Preacher

signed, titled and dated 'Persephone and the Preacher

Max Prus 2019/2022' on the overlap

oil on canvas

179.5 x 80 cm (70 5/8 x 31 1/2 in.)

Painted in 2019-22.

Estimate

£8,000 — 12,000 •

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200

Max Prus

Provenance

Malevich.io, London

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201

George Morton-Clark

Spoon for a gun fight

signed, titled and dated "SPOON FOR A GUN FIGHT"

2020 George Morton-Clark' on the reverse

oil stick, charcoal, acrylic and spray paint on canvas

175 x 150 cm (68 7/8 x 59 in.)

Executed in 2020.

Estimate

£15,000 — 20,000 ♦

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Provenance

Private Collection, London (acquired directly from the artist's studio)

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202

Thierry Noir

Fruits are piling up in front of me. It is a good idea! I am going to buy clementines for tonight's desert


signed 'NOIR' lower right; signed, titled and dated 'THIERRY NOIR 18 NOVEMBRE 2019 Fruits are piling up in front of me. It is a good idea! I am going to buy clementines for tonight's desert' on the overlap

acrylic on canvas

150 x 110 cm (59 x 43 1/4 in.)

Painted in 2019.

Estimate

£12,000 — 18,000 

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Provenance

Private Collection

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203

Mr Doodle


Untitled

spray paint on aluminium panel mounted on plywood

79.4 x 113.4 cm (31 1/4 x 44 5/8 in.)

Executed in 2015.

Estimate

£4,000 — 6,000 

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Provenance

Private Collection, Europe (acquired directly from the artist)

Private Collection, Europe

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204

Albert Willem

A Dazzling Film Night

signed 'ALBERT' lower right; signed, titled and dated
'ALBERT WILLEM 2020 Albert Willem "A DAZZLING
FILM NIGHT"' on the reverse
acrylic on linen
110 x 150 cm (43 1/4 x 59 in.)
Painted in 2020.

Estimate

£10,000 — 15,000 ±

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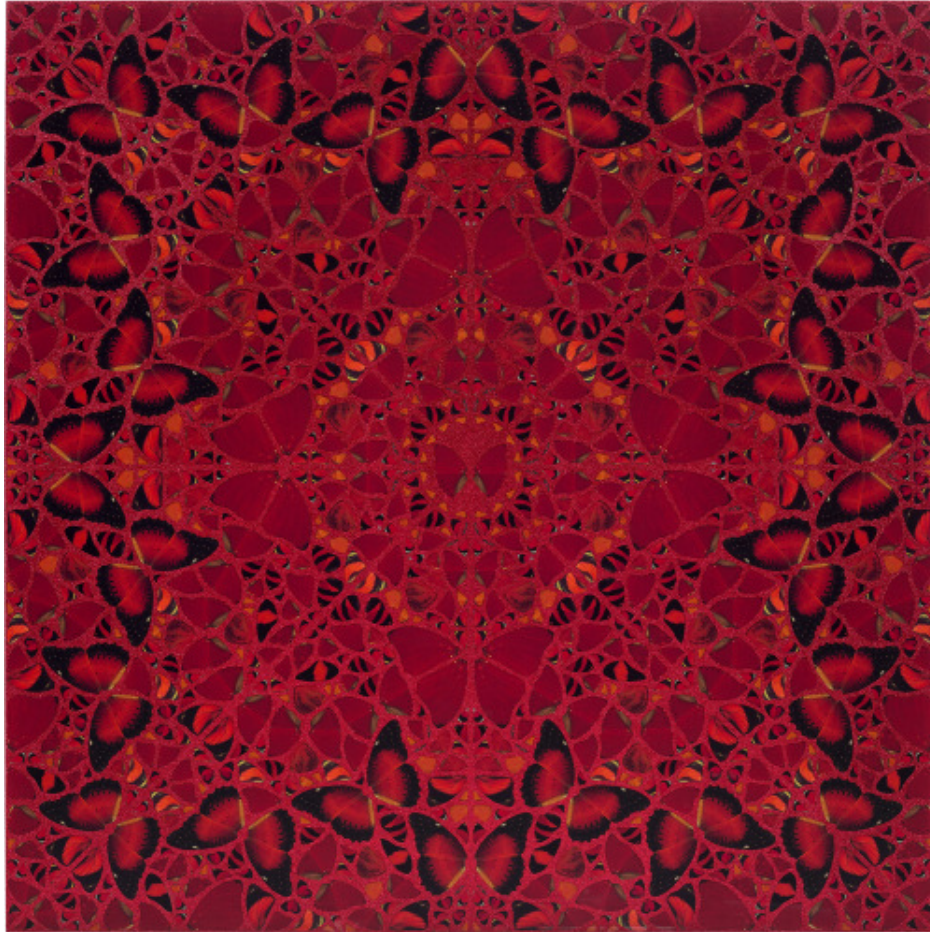
Provenance

Private Collection, Belgium (acquired directly from the artist)

Acquired from the above by the present owner

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205

Damien Hirst

H10-2 Nūr Jahān (from the Empresses series)

signed 'Damien Hirst' on a label affixed to the reverse
Laminated Giclée print on aluminum composite panel,
screen printed with glitter
100 x 100 cm (39 3/8 x 39 3/8 in.)
Executed in 2022, this work is number 460 from an
edition of 3,041.

Estimate

£4,000 — 6,000 

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Provenance

Heni Editions, London

Acquired from the above by the present owner

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206

Banksy

Morons

signed and dated 'BANKSY 07' lower right; numbered

'274/300' lower left

screen print on paper

image 51 x 70.5 cm (20 1/8 x 27 3/4 in.)

sheet 56.5 x 75.9 cm (22 1/4 x 29 7/8 in.)

Executed in 2007, this work is number 274 from an edition of 300, and is accompanied by a certificate of authenticity issued by Pest Control.

Estimate

£50,000 — 70,000 ♠

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Provenance

Hang-Up Gallery, London

Acquired from the above by the present owner in 2020

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207

Banksy

Very Little Helps

signed 'BANKSY' lower right; numbered '198/299'
lower left

screenprint in colours on wove paper

image 46.5 x 34.9 cm (18 1/4 x 13 3/4 in.)

sheet 50.7 x 37.3 cm (19 7/8 x 14 5/8 in.)

Executed in 2008, this work is number 198 from an
edition of 299, and is accompanied by a certificate of
authenticity issued by Pest Control.

Estimate

£50,000 — 70,000 ♣

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Provenance

Private Collection

TateWard Auctions, London, 10 April 2019, lot 511

Acquired at the above sale by the present owner

Exhibited

Brussels, Deodato Art Gallery, *The Brussels Show*, 25 March - 22 May 2021 (another example exhibited)

Literature

Ulrich Blanche, *Banksy: Urban Art in a Material World*, Marburg, 2016, pp. 132, 134-136 (another example listed)

Gianna Mercurio, ed., *A Visual Protest: The Art of Banksy*, London, 2020, p. 99 (another example listed and illustrated, p. 98)

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208

The Connor Brothers

Old Behaviour


signed and dated 'Connor Brothers 2022' on the reverse; signed 'Connor Brothers' on the artist's label affixed to the reverse

acrylic, oil stick and spray paint on canvas, in artist's frame

115.1 x 185.1 cm (45 3/8 x 72 7/8 in.)

Executed in 2022.

Estimate

£6,000 — 8,000 

[Go to Lot](#)



Provenance

Private Collection