

20th Century & Contemporary Art Day Sale

London Auction / 13 October 2022 / 12pm BST

Sale Interest: 161 Lots



[View Sale](#)



[Conditions of Sale](#)



PHILLIPS

20th Century & Contemporary Art Day Sale

London Auction / 13 October 2022 / 12pm BST

Sale Interest: 161 Lots

Auction & Viewing Location

13 October 2022 12pm BST
30 Berkeley Square, London, United
Kingdom, W1J 6EX

Sale Designation

When sending in written bids or making
enquiries please refer to this sale as
UK010722 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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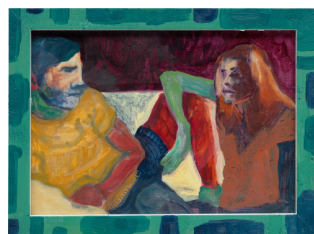
Sale Interest: 161 Lots



101
Kyle Dunn
Vanity Never Ends
Estimate £20,000 — 30,000



102
Danielle Orchard
Picnic
Estimate £18,000 — 25,000



103
Antonia Showering
I'm Not Saying
Estimate £6,000 — 8,000



104
Sarah Ball
Untitled
Estimate £6,000 — 8,000



105
Celeste Rapone
Pump
Estimate £10,000 — 15,000



106
Godwin Champs Nam...
White Square
Estimate £12,000 — 18,000



108
Caroline Walker
Study for Training I
Estimate £25,000 — 35,000



109
Cristina BanBan
Melting away
Estimate £30,000 — 50,000

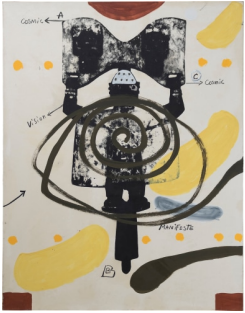


110
Raghav Babbar
Surinder
Estimate £15,000 — 20,000

107
This lot is no longer available.

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111
Ouattara Watts
Cosmic
Estimate £40,000 — 60,000



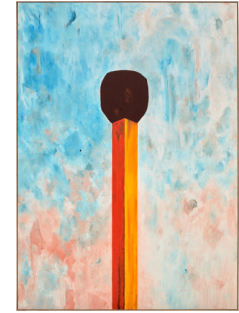
112
Shara Hughes
Gihon River
Estimate £120,000 — 180,000



113
André Butzer
Ländlich (2)
Estimate £80,000 — 120,000



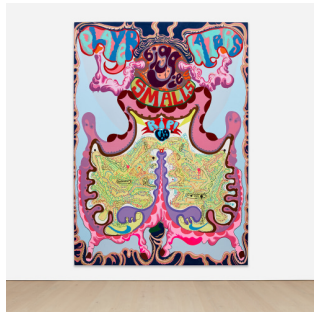
114
Jordy Kerwick
Untitled
Estimate £30,000 — 50,000



115
Harold Ancart
Untitled
Estimate £150,000 — 200,000



116
Eddie Martinez
Festival Plant
Estimate £120,000 — 180,000



117
Erik Parker
Player Haters
Estimate £30,000 — 50,000



118
Salman Toor
Immigrant Gathering
Estimate £150,000 — 200,000



119
Soimadou Ali Ibrahim
3KINGZ
Estimate £10,000 — 15,000



120
Issy Wood
General sphinx medley
Estimate £70,000 — 90,000

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121
Dana Schutz
Double
Estimate £80,000 — 120,000



122
Eddie Martinez
Gumball with Skull
Estimate £80,000 — 100,000



123
Brian Calvin
Believing
Estimate £30,000 — 50,000



124
André Butzer
Untitled (Schande-Mann)
Estimate £30,000 — 50,000



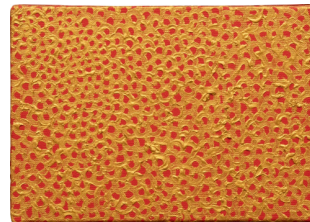
125
Gerhard Richter
Elizabeth I
Estimate £18,000 — 22,000



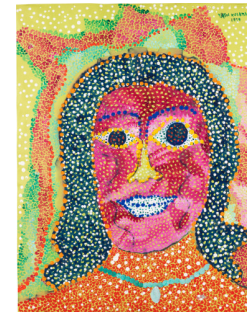
126
Gerhard Richter
Elizabeth II
Estimate £18,000 — 22,000



127
Günther Förg
Untitled
Estimate £350,000 — 550,000



128
Yayoi Kusama
Infinity Nets
Estimate £120,000 — 180,000



129
Yayoi Kusama
Woman of Reminiscence
Estimate £250,000 — 350,000



130
Nicolas Party
Untitled
Estimate £120,000 — 180,000

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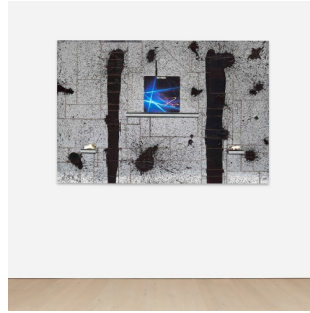
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131
Aboudia
Untitled
Estimate £50,000 — 70,000



132
Richard Prince
Untitled
Estimate £350,000 — 550,000



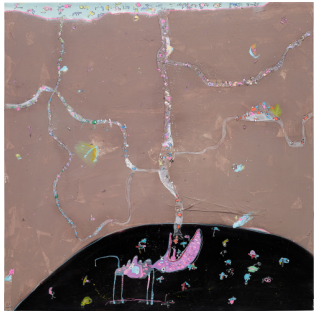
133
Rashid Johnson
Countdown
Estimate £120,000 — 180,000



134
Tom Sachs
Pleasure Chest
Estimate £50,000 — 70,000



135
Katherine Bernhardt
Duracell, Cantalope, Doritos, Toi...
Estimate £40,000 — 60,000



136
Rafa Macarrón
Hormigas
Estimate £40,000 — 60,000



137
Edgar Plans
Art wall
Estimate £18,000 — 25,000



138
Harold Ancart
Untitled
Estimate £50,000 — 70,000



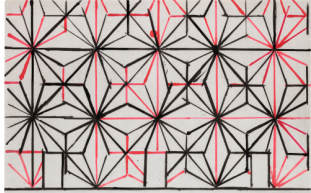
139
Andres Valencia
Diego
Estimate £40,000 — 60,000



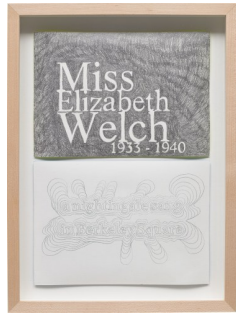
140
R.H. Quaytman
Beard, Chapter 19
Estimate £30,000 — 40,000

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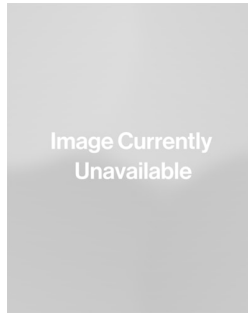
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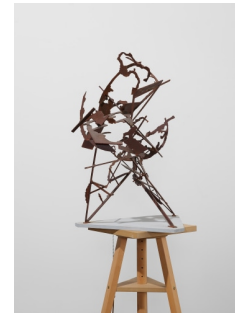
141
Hurvin Anderson
Welcome Etching: Reworked A.P.
Estimate £6,000 — 8,000



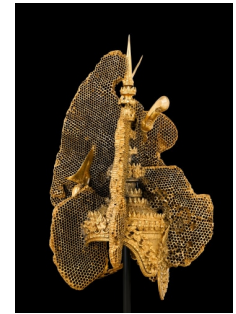
142
Sonia Boyce
Miss Elizabeth Welch 1933-1940...
Estimate £8,000 — 12,000



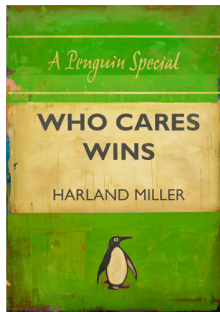
143
Anish Kapoor
From a Dark House in Delhi
Estimate £4,000 — 5,000



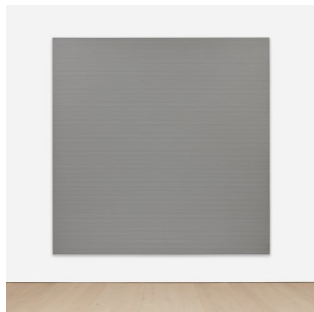
144
William Kentridge an...
World On Its Hind Legs
Estimate £80,000 — 120,000



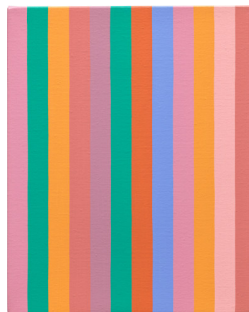
145
Damien Hirst
Crown in Petrified Honeycomb ...
Estimate £250,000 — 350,000



146
Harland Miller
Who Cares Wins
Estimate £200,000 — 300,000



147
Sean Scully
Horizontal: Grey #2
Estimate £120,000 — 180,000



148
Bridget Riley
Rose Rose 4
Estimate £100,000 — 150,000



150
Patrick Heron
Scarlet, Dark Blue and Lemon to...
Estimate £30,000 — 50,000

149
This lot is no longer available.

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151
Jean Dubuffet
Idéoplasme XV
Estimate £100,000 — 150,000



152
Jean Dubuffet
Site avec un personnage
Estimate £120,000 — 180,000



153
Salvador Dalí
Projet de costume des satyres p...
Estimate £60,000 — 80,000



154
Georges Mathieu
Joubardes
Estimate £7,000 — 10,000



155
Bernard Buffet
Palais des Doges
Estimate £170,000 — 250,000



156
Bernard Buffet
Environs de Montfort-L'Amaury,...
Estimate £40,000 — 60,000



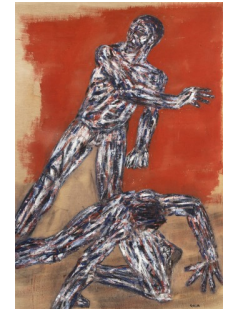
157
Bernard Buffet
Nature morte à la rascasse
Estimate £25,000 — 35,000



158
Moïse Kisling
Jeune femme assise se coiffant
Estimate £30,000 — 50,000



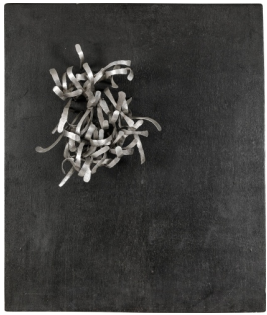
159
Henri de Toulouse-La...
Cavalier (recto) and Croquis (ver...
Estimate £6,000 — 8,000



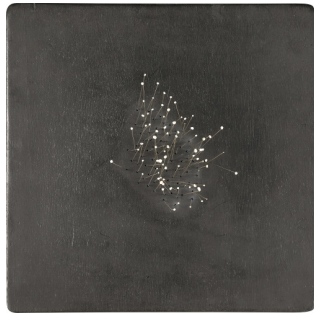
160
Leon Golub
Fallen Fighter
Estimate £40,000 — 60,000

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161
Pol Bury
Entité Érectile
Estimate £50,000 — 70,000



162
Pol Bury
Ponctuation molle
Estimate £30,000 — 50,000



163
Carol Rama
Untitled
Estimate £6,000 — 8,000



164
Carlo Rea
Spore Verde Chiaro
Estimate £30,000 — 40,000



165
Lucio Fontana
Concetto Spaziale, Natura
Estimate £80,000 — 120,000



166
Arnaldo Pomodoro
Sfera
Estimate £300,000 — 400,000



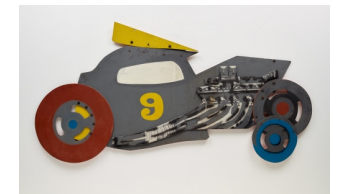
167
Dadamaino
Volume 1960
Estimate £30,000 — 50,000



168
Alighiero Boetti
Uno a Zero
Estimate £70,000 — 90,000



169
Alighiero Boetti
La persona e il personaggio
Estimate £25,000 — 35,000



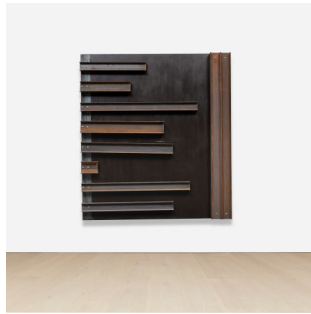
170
Salvatore Scarpitta
Racing Car 9
Estimate £25,000 — 35,000

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171
Francesco Clemente
Passion Play I
Estimate £40,000 — 60,000



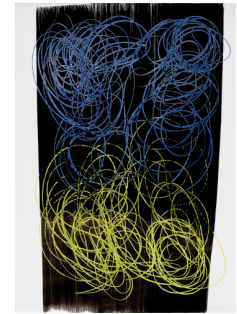
172
Jannis Kounellis
Untitled
Estimate £80,000 — 120,000



173
Sergio Camargo
Untitled
Estimate £40,000 — 50,000



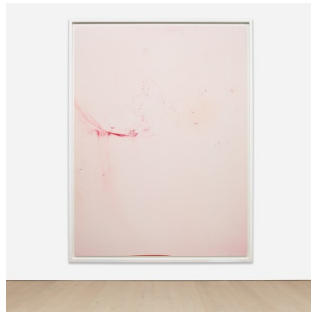
174
Peter Stämpfli
Fairlane N°2
Estimate £40,000 — 60,000



175
Hans Hartung
P1971-A59
Estimate £30,000 — 50,000



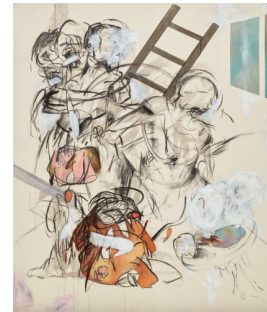
176
Sigmar Polke
Untitled
Estimate £160,000 — 220,000



177
Wolfgang Tillmans
Urgency XIV
Estimate £45,000 — 55,000



178
Sabine Moritz
January (Plane)
Estimate £8,000 — 12,000



179
Ahmed Alsoudani
Untitled
Estimate £60,000 — 80,000



180
Ali Banisadr
Initiation
Estimate £120,000 — 180,000

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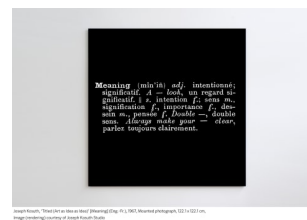
181
Nabil Nahas
Untitled
Estimate £40,000 — 60,000



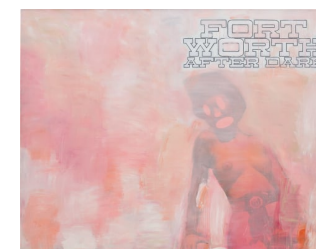
182
Carl Andre
2 (17 AI)
Estimate £50,000 — 70,000



183
Jenny Holzer
Arno
Estimate £40,000 — 60,000



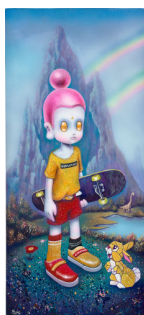
184
Joseph Kosuth
'Titled (Art as Idea as Idea)' [Me...]
Estimate £40,000 — 60,000



185
Richard Prince
Untitled (Fort Worth After Dark)
Estimate £150,000 — 250,000



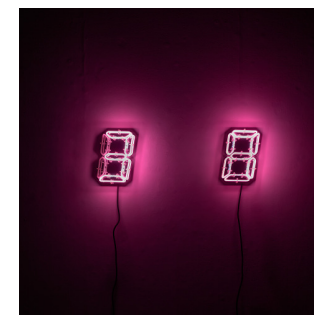
186
Mr.
Untitled
Estimate £100,000 — 150,000



187
Yosuke Ueno
Skater in Nirvana
Estimate £15,000 — 20,000

188
This lot is no longer available.

189
This lot is no longer available.



190
Tatsuo Miyajima
Counter me on - 1
Estimate £20,000 — 30,000

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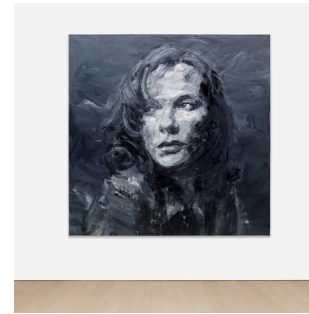
191
Chiharu Shiota
State of Being (Book)
Estimate £30,000 — 50,000



192
Hiroshi Sugimoto
Bay of Sagami, Atami
Estimate £120,000 — 180,000



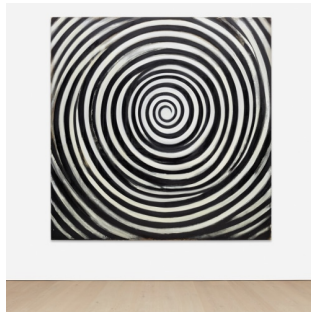
193
Zeng Fanzhi
MAO
Estimate £60,000 — 80,000



194
Yan Pei-Ming
Portrait of Isabelle Huppert III
Estimate £80,000 — 120,000

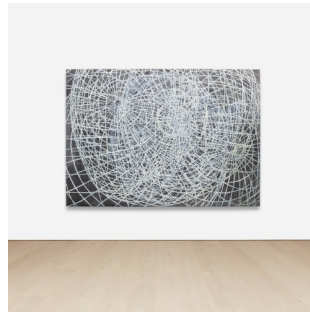


195
MADSAKI
Three Flags 3
Estimate £40,000 — 60,000



196
This lot is no longer available.

197
Ross Bleckner
Deceased
Estimate £25,000 — 35,000



198
Terry Winters
Luminance
Estimate £50,000 — 70,000



199
Sol LeWitt
Wavy brushstrokes
Estimate £250,000 — 350,000



200
Peter Halley
Differential Phase
Estimate £60,000 — 80,000

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201
Jeff Elrod
Track 5
Estimate £15,000 — 20,000



202
Josh Smith
Smiles
Estimate £8,000 — 12,000



203
Kenny Scharf
FU
Estimate £30,000 — 50,000



204
Kenny Scharf
Fallopiana Planetina
Estimate £50,000 — 70,000



205
Richard Hambleton
Untitled
Estimate £80,000 — 120,000



206
Gina Beavers
Matte Lip
Estimate £25,000 — 35,000

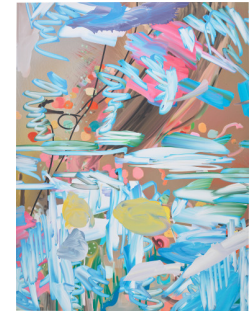


207
Borna Sammak
Untitled
Estimate £12,000 — 18,000



208
Hugo McCloud
to the sky I looked for the path t...
Estimate £12,000 — 18,000

209
This lot is no longer available.



210
Petra Cortright
womenBig women artbig women
Estimate £10,000 — 15,000

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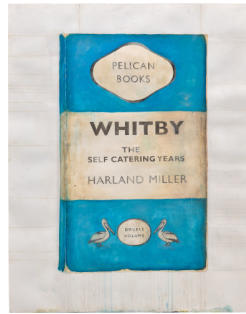
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211
Aaron Garber-Maikovska
Untitled
Estimate £15,000 — 20,000



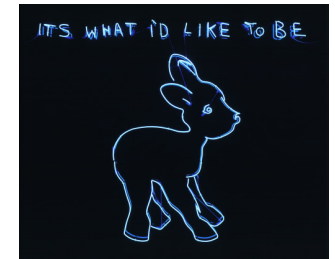
212
Rob Pruitt
Gradient Studies, Diptych
Estimate £15,000 — 20,000



213
Harland Miller
Whitby - The Self Catering Years
Estimate £30,000 — 50,000



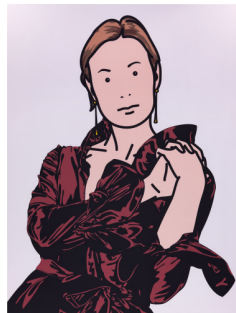
214
Marc Quinn
Maquette for Siren
Estimate £60,000 — 80,000



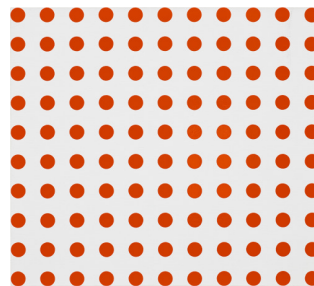
215
Tracey Emin
It's what I'd like to be
Estimate £30,000 — 50,000



216
Damien Hirst
Lanthanum Oxide
Estimate £70,000 — 90,000



217
Julian Opie
Anya with evening dress
Estimate £30,000 — 50,000



218
Damien Hirst
Dicaproin
Estimate £60,000 — 80,000



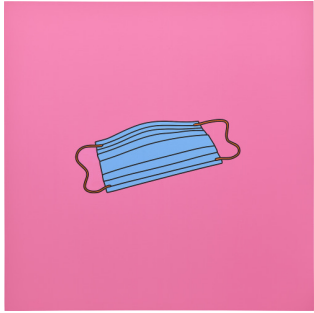
219
Tracey Emin
But Yea
Estimate £20,000 — 25,000



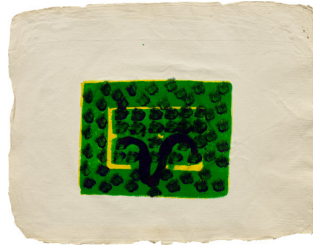
220
Julian Opie
The tunnels become longer and ...
Estimate £20,000 — 30,000

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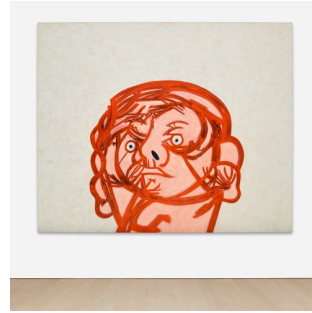
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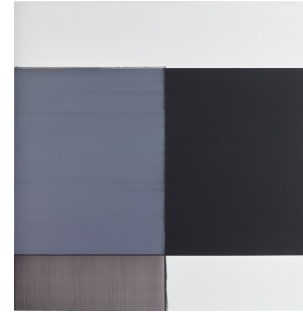
221
Michael Craig-Martin
Untitled (mask 1)
Estimate £10,000 — 15,000



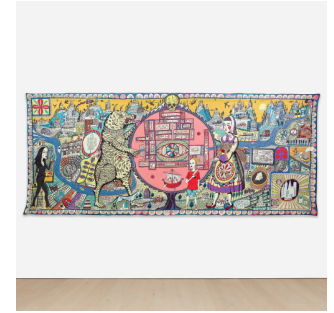
222
Howard Hodgkin
Little Lotus
Estimate £10,000 — 15,000



223
Tony Bevan
Head (PC997)
Estimate £30,000 — 50,000



224
Callum Innes
Exposed Painting Bluish Grey
Estimate £30,000 — 50,000



225
Grayson Perry
Map of Truths and Beliefs
Estimate £60,000 — 80,000



226
Damien Hirst
8981 Your sad shell, from The Cu...
Estimate £6,000 — 8,000



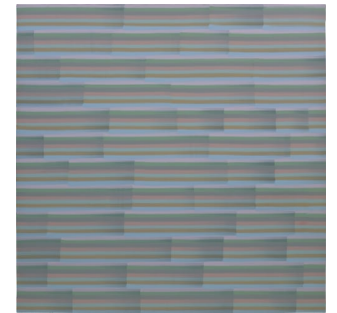
227
Damien Hirst
Typhoid
Estimate £60,000 — 80,000



228
Tony Cragg
In Frequencies
Estimate £60,000 — 80,000



229
Philippe Decrauzat
Untitled No. 6
Estimate £12,000 — 18,000



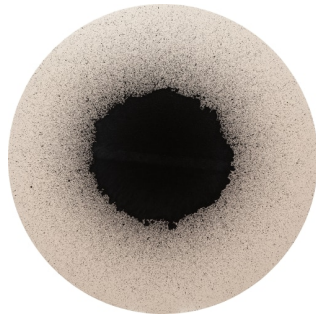
230
Bernard Frize
Jelep
Estimate £30,000 — 60,000

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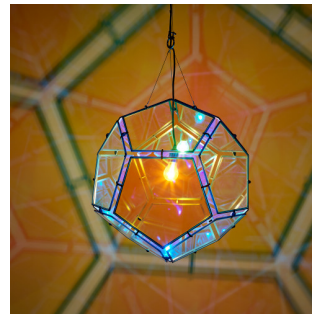
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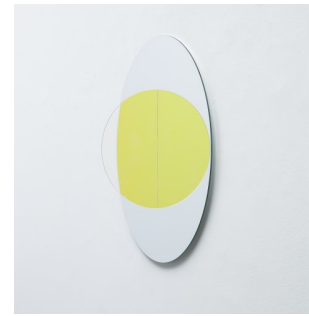
231
Bosco Sodi
Untitled
Estimate £35,000 — 45,000



232
Latifa Echakhch
Tambour 39
Estimate £40,000 — 60,000



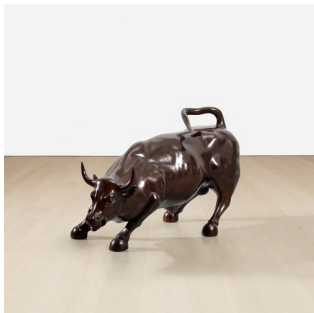
233
Olafur Eliasson
Dodecahedron Lamp
Estimate £20,000 — 30,000



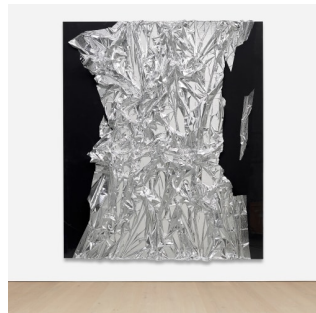
234
Olafur Eliasson
Floatwheel mirror
Estimate £25,000 — 35,000



235
Erwin Wurm
Fat House Moller / Adolf Loos
Estimate £8,000 — 12,000



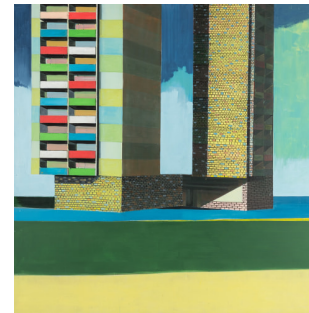
236
Arturo di Modica
Charging Bull
Estimate £60,000 — 80,000



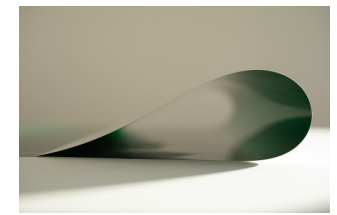
237
Anselm Reyle
Untitled
Estimate £30,000 — 50,000



238
Christoph Ruckhäberle
Schlaf
Estimate £12,000 — 18,000



239
Matthias Weischer
Untitled (Hochhaus)
Estimate £30,000 — 50,000



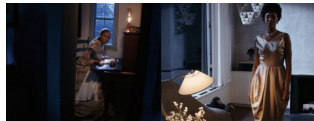
240
Wolfgang Tillmans
paper drop (green)
Estimate £10,000 — 15,000

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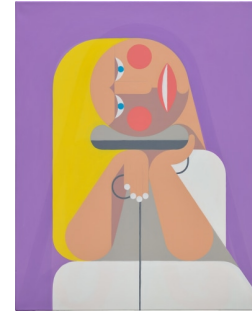
241
Valie Export
Dreieck - Kreuz
Estimate £12,000 — 18,000



242
Lorna Simpson
Corridor (Night III)
Estimate £15,000 — 20,000



243
Hiroshi Sugimoto
In Praise of Shadow, 980820
Estimate £40,000 — 60,000



244
Leonhard Hurzlmeier
Telefonfrau
Estimate £10,000 — 15,000



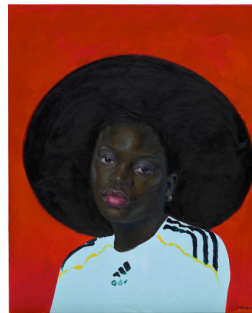
245
Otis Kwame Kye Quai...
Moses Sumney
Estimate £30,000 — 40,000



246
Wahab Saheed
Daytime Blues
Estimate £12,000 — 18,000



247
Phumelele Tshabalala
Methuselah The Queen and Frie...
Estimate £10,000 — 15,000



248
Oluwole Omofemi
Uncertainty
Estimate £20,000 — 30,000



249
Otis Kwame Kye Quai...
The Young Head Potter
Estimate £15,000 — 20,000



250
Jordy Kerwick
Untitled
Estimate £10,000 — 15,000

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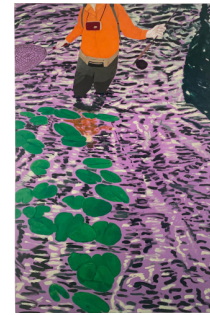
251
Shara Hughes
Pool House
Estimate £20,000 — 30,000



252
Flora Yukhnovich
Study
Estimate £15,000 — 20,000



253
Hannah Bays
Shattered Dream
Estimate £8,000 — 12,000



254
Max Prus
Day of the Tay
Estimate £10,000 — 15,000



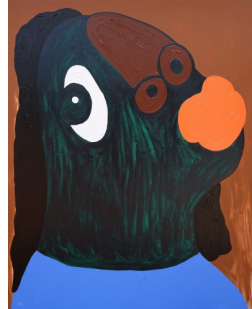
255
Lesley Vance
Untitled (16)
Estimate £30,000 — 50,000



256
Mr Doodle
Red Mountain
Estimate £40,000 — 60,000



257
Thierry Noir
N'EN DOUTONS PAS LE BONHE...
Estimate £18,000 — 22,000



258
Isshaq Ismail
Onipa 8
Estimate £20,000 — 30,000



259
The Connor Brothers
Next Big Thing
Estimate £6,000 — 8,000



260
Albert Willem
An Unexpected Party on the Be...
Estimate £10,000 — 15,000

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261

Damien Hirst

The Empresses

Estimate £15,000 — 20,000

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101

Kyle Dunn

Vanity Never Ends

signed and dated 'Kyle Dunn 2019' on the overlap;
signed, titled and dated 'VANITY NEVER ENDS Kyle
Dunn 2019' on the reverse

acrylic on epoxy resin, plaster and foam panel

137.2 x 106.7 x 5.1 cm (54 x 42 x 2 in.)

Executed in 2019.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



Provenance

Galerie Maria Bernheim, Zurich

Private Collection, Asia

Acquired from the above by the present owner

Literature

Jessica Ross, 'Kyle Dunn: Ghost World', *Juxtapoz*, 2019, online (illustrated)

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102

Danielle Orchard

Picnic

signed and dated 'Danielle Orchard 2017' on the overlap

oil on canvas

76.6 x 101.8 cm (30 1/8 x 40 1/8 in.)

Painted in 2017.

Estimate

£18,000 — 25,000 ‡

[Go to Lot](#)



Provenance

V1 Gallery, Copenhagen

Acquired from the above by the present owner

Exhibited

Copenhagen, V1 Gallery, *New "Bad" Painting*, 25 May - 7 July 2017

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103

Antonia Showering

I'm Not Saying


signed, titled and dated "'I'm Not Saying" Antonia Showering 2017' on the reverse of the sheet

oil on paper, in artist's frame

24.8 x 33.5 cm (9 3/4 x 13 1/4 in.)

Executed in 2017.

Estimate

£6,000 — 8,000 

[Go to Lot](#)



"I want there to be ambiguity within the relationships between the figures. I think that's extremely important, that my relationship with the figure doesn't really matter... it's about human connections and human emotions. There is often a blurry, hazy, ambiguous narrative." —Antonia Showering

Provenance

Subsidiary Projects, London

Acquired from the above by the present owner

Exhibited

London, Subsidiary Projects, *Picnic*, 3 – 4 March 2018

London, Chalton Gallery, *Diane Chappalley and Antonia Showering: The present is already gone*, 13 – 21 April 2018

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104

Sarah Ball

Untitled



signed and dated 'Sarah Ball 2016' on the reverse

oil on gessoed panel

17.9 x 12.9 cm (7 x 5 1/8 in.)

Painted in 2016.

Estimate

£6,000 — 8,000  

[Go to Lot](#)



Provenance

Anima Mundi, St Ives

Acquired from the above by the present owner in November 2019

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105

Celeste Rapone

Pump

signed, titled and dated "'PUMP" RAPONE 2020' on
the overlap

oil on canvas

71.9 x 66.4 cm (28 1/4 x 26 1/8 in.)

Painted in 2020.

Estimate

£10,000 — 15,000

[Go to Lot](#)



Provenance

Corbett vs Dempsey, Chicago

Acquired from the above by the present owner

Exhibited

Luxembourg, Zidoun-Bossuyt Gallery, *DUO SHOW: Sarah Peters - Celeste Rapone*, 11 September -
17 October 2020

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106

Godwin Champs Namuyimba

White Square

signed 'Namuyimba' lower right
oil and paper collage on canvas
103.5 x 83.5 cm (40 3/4 x 32 7/8 in.)
Executed in 2019.

Estimate

£12,000 — 18,000 ±

[Go to Lot](#)



Godwin Champs Namuyimba

Provenance

Gallery Steinsland Berliner, Stockholm

Acquired from the above by the present owner

Exhibited

Stockholm, Gallery Steinsland Berliner, *Godwin Namuyimba: The Dreamer*, 8 - 30 November 2019

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108

Caroline Walker

Study for Training I

signed, titled and dated 'STUDY FOR TRAINING I

Caroline Walker 2017.' on the reverse

oil on canvas paper

46.4 x 61.2 cm (18 1/4 x 24 1/8 in.)

Executed in 2017.

Estimate

£25,000 — 35,000 £

[Go to Lot](#)



Forming part of the *Sunset* series by the Scottish artist Caroline Walker, *Study for Training I* provides the viewer with a snapshot into the life of an aging beauty queen in a modernist Hollywood Hills home. Through the various accessories left by absent attendants, she appears strikingly isolated within her environment as she exercises amongst the towering perennial greenery.

Hollywood Hills and The Legacy of Film

Walker buys into the romantic fantasy of the Hollywood Hills as presented by the works of Slim Aarons; using cinematic rhetoric, modernist architecture and intricate character development to build the world of the ex-Miss Colorado. She draws from the on-screen trope of the Los Angeles woman: one whose enviable life of glamour, ease and affluence is an aspiration. Walker appropriates the culture surrounding blockbuster production by renting a home in the Hills and hiring a model to pose within the space. She takes on the process of movie making, curating carefully composed sets to produce compositions reminiscent of the golden age of film. Through painterly gestures that describe the body, unify the landscape, and exaggerate the relationship between human form and manmade luxury, Walker exaggerates the psychological tensions at charge within the image.

The Artist Process and Oil Sketches

Walker's artistic process is well-established and fine-tuned. Initial compositions and details are captured in photographic form before making in situ ink sketches on paper. These elements are then collaged together and worked into oil sketches on primed paper, mapping out the final larger works on canvas.



Caroline Walker, *Training*, 2017. Image: Peter Mallet. Courtesy GRIMM Amsterdam | New York, Artwork: © Caroline Walker. All rights reserved, DACS/Artimage 2022

"When I was a little girl, all I painted or drew was women. They were either very glamorous and I called them 'fancy ladies', or they were thinly veiled depictions of my mum engaged in domestic chores. I guess I had this quite polarized idea of the roles women could occupy." —Caroline Walker

Women as Walker's Protagonist

Throughout her work, Caroline Walker makes women the focal point. Walker's chosen women are those typically viewed on the outskirts of society, allowing the artist to explore the myriad of social, cultural, economic, racial, and political factors that affect women's lives today. From the luxury of Los Angeles and Palm Springs to the temporary social housing of female asylum seekers arriving in Europe from Africa and Asia, to the nail bars of London, Walker deftly broaches both every day and provocative subjects, including domestic roles, gender stereotypes and ageism. The *Sunset* series addresses the latter of these, highlighting the complexities of beauty standards as set on the big screen, the after effect of the Golden Age and the psychological subtleties around the ideal female

aesthetics.



Caroline Walker, *Filing*, 2018. Artwork: © Caroline Walker. All rights reserved, DACS 2022

As a summation of her lifelong musings of women's place within the world, Walker's work speaks to viewers on a deeper level: to interact with a painting by Caroline Walker is to enter a dialogue on feminine existence, human psyche, and reclaimed agency. The cinematic atmosphere of Walker's works is reminiscent of the canvases of American realist Edward Hopper but, rather than scenes set in bars or diners, Walker's women are shown in spaces traditionally defined as feminine. By illuminating the unnoticed feminine experience, she defies the canonical masculine and celebrates the everyday life of women.

"The paintings aren't just about documenting the unseen but also about trying to give voice and agency to those women. In some ways, it's actually become more of a celebration of this work that we all recognise much more now, this unseen women's work" —Caroline Walker



Edward Hopper, *Nighthawks*, 1942, Art Institute of Chicago. Image: © Art Institute of Chicago / Friends of American Art Collection / Bridgeman Images

Provenance

Anat Ebgi, Los Angeles

Acquired from the above by the present owner

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109

Cristina BanBan

Melting away

signed with the artist's initials 'CB' lower right; signed and dated 'CRISTINA BANBAN 2018' on the reverse
acrylic on linen
180 x 250.5 cm (70 7/8 x 98 5/8 in.)
Painted in 2018.

Estimate

£30,000 — 50,000 

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Provenance

Galerie Kornfeld, Berlin

Acquired from the above by the present owner in 2018

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110

Raghav Babbar

Surinder

signed and titled 'BABBAR RAGHAV BABBAR
SURINDER' on the reverse

oil on linen

101.2 x 75.9 cm (39 7/8 x 29 7/8 in.)

Painted in 2020.

Estimate

£15,000 — 20,000

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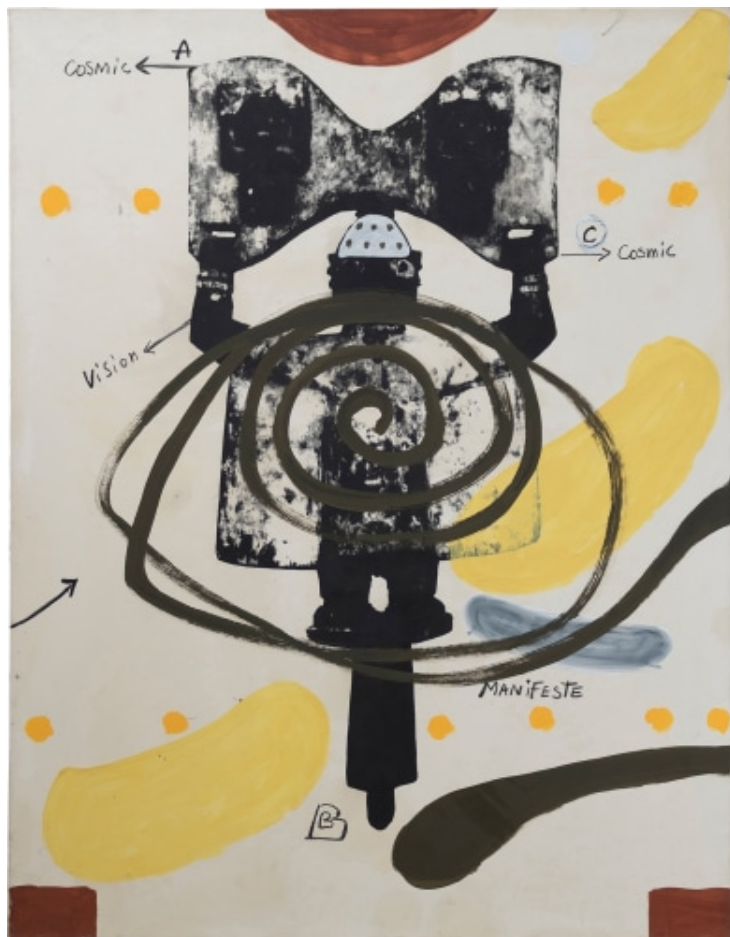


Provenance

Acquired directly from the artist by the present owner

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111

Ouattara Watts

Cosmic

signed, titled and dated 'Cosmic Ouattara Watts 2002

OuAttARA Watts' on the reverse

pastel, oil and silkscreen on paper, laid on canvas

127 x 99.4 cm (50 x 39 1/8 in.)

Executed in 2002.

Estimate

£40,000 — 60,000 ±

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Provenance

Acquired directly from the artist by the present owner

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112

Shara Hughes

Gihon River

oil and acrylic on canvas

120.9 x 132 cm (47 5/8 x 51 7/8 in.)

Painted in 2005.

Estimate

£120,000 — 180,000 ±

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"Hughes reminds us that even when a painting feels bright and colourful, there is a conflict inherent in the process of its making." —Mia Locks

A vibrantly full composition that overloads the senses, Shara Hughes's *Gihon River* instantly demands our attention, taking the viewer on a journey through the art of painting as she brings to life a domestic scene with varied brushwork and rich, primary colour. Through a masterful handling of paint, Hughes creates multiple flat planes of perspective, within which traditionally inanimate objects become vivid and spirited. An Art Deco chair superimposes a chaise longue set on a patterned rug, the vertical composition of which leads our eye towards a portrait of a stag. The central scene is framed to the left by an open doorway to a second interior space, through which we see a chair, a sculptured torso and potted plant, and to the right, the Gihon River is seen visibly flowing through the bold red frames of the windowpanes.

Hughes follows a fiercely intuitive process in her approach to painting. Working from her imagination, she never paints from real life. Nothing is premeditated, not the palette, nor the medium, leading to a diverse yet highly balanced artistic language. *Gihon River* expresses Hughes' artistic amalgamations of style through the combination of abstraction and figuration. Beginning with abstract renderings on the canvas, she draws out figuration from the most obscure places, painting herself into and out of compositional problems, a process which meditates upon the conduct of the artistic creator.

"For me, the reason why I make paintings, and the magic that happens while I'm making them, is because I don't have a plan. And they always surprise me." —Shara Hughes

The involvement of the viewer and their experience is taken into careful consideration in these paintings. Hanging on the back wall of the room, reminiscent of Sir Edwin Landseer's great *Monarch of the Glen*, the stag calmly returns the viewer's gaze. The inclusion of exit points, namely the riverscape and the glimpse to the second interior, act as compositional devices which spark the eye's curiosity. Moreover, they allow us to palpably perceive the space; we viscerally sense that if we were to turn our view to the right we would confront a cold spray from a powerful river, and if we were to advance into the backroom, we question what could lie around the corner. Whilst drawing us in, the variations of depth, such as the two-dimensionality of the furniture; the fact that the water to the right could almost be a painted curtain; or the more painterly depth of the space in which sits the sculpture, stop us from becoming totally absorbed by the painting. In an almost limbo state, we are denied entry to these places which exceed the limits of the canvas, as both our perception and self-awareness are strained. As Hughes says: 'I take you to the edge, but I don't go off it.'¹

Gihon River includes important references to art history, highlighting Hughes' artistic influences.

Hughes' use of bright colour, vivid inclusions of jarring patterns are reminiscent of David Hockney's *Large Interior, Los Angeles*. The loose brushstrokes that describe the river, the washed hues of the central wall that reverberate between blue and turquoise, and the loud red of the window frames, has much to do with Fauvist masters, pieces such as Matisse's *Open Window, Collioure*. The sculpture to the left of the composition could be a reflection on a past viewing from antiquity, whilst the central animal portrait connotes more Romantic imagery.



Henri Matisse, *Open Window, Collioure*, 1905, National Gallery of Art, Washington. Artwork: © Succession Henri Matisse/DACS, London 2022

Whilst embracing aspects employed by art historical heroes, Hughes achieves a wholly unique

artistic language. A medley of styles, inspirations, and explorations are injected with personal symbolisms. Since 2014 Hughes has focused on landscape painting and used interior paintings to create personal spaces of her own. Executed during a personally turbulent time when the artist had just moved to New York, these works act as quasi-psychoanalytical inner places to express her interior self. Due to their cryptic nature, they are enigmatically symbolic, fusing different undercurrents of thoughts, feelings, chance happenings and memories. As in *Gihon River*, Hughes evokes a psychedelically lucid dream, a conflict of the human psyche, which tests the rubrics of the genre of painting as much as it tests its viewer.

After being included in the 2017 Whitney Biennial at the Whitney Museum of American Art, in New York, Hughes has taken part in various group exhibitions at institutions such as Phoenix Art Museum; Louisiana Museum of Modern Art, Humlebæk; Katonah Museum of Art; MASS MoCA, Massachusetts; and Dallas Art Museum. Her work forms the part of a diverse list of permanent collections which include the High Museum of Art, Atlanta; the Jorge M. Perez Collection, Miami; the M Woods Museum, Beijing; the Si Shang Art Museum, Beijing; and the Smithsonian American Art Museum, Washington; to name but a few. Her current solo exhibition at the Kunstmuseum Luzern, in Lucerne, Switzerland is on view until the 22nd of November.

ⁱ Shara Hughes, quoted in 'Barry Schwabsky with Shara Hughes', in *Shara Hughes*, Andreas Grimm, ed., Berlin, 2021, p. 107.

Provenance

Private Collection, Scandinavia

20th Century & Contemporary Art Day Sale

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113

André Butzer

Ländlich (2)

signed, titled and dated ' "Ländlich" (2) A. Butzer '22'
on the reverse


acrylic and graphite on canvas

244 x 203 cm (96 1/8 x 79 7/8 in.)

Painted in 2022.

The work is registered for inclusion in the *Catalogue raisonnée* of André Butzer.

Estimate

£80,000 — 120,000 

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"I name the future with the past and again the other way around. I believe that all chapters are constantly being written and that we must bear witness to everything."
—André Butzer

Rendered in André Butzer's iconic cartoon-meets expressionist style, *Landlich (2)* portrays a single, female protagonist set against a painterly green background. At first figurative in sense, her non-representational features, such as ballooned head and rounded shoulders, err more on the side of abstraction, a quality further accentuated by the more biomorphic forms, a lack of a nose and ears. Her eyes recall Japanese animé, and a small welcoming smile brings life to her limited features, bursting with life and connection. Whilst the backdrop of the piece is empty, her interactive gaze goes beyond the limits of the canvas, creating imagined depth. The viewer is encouraged to contemplate the world of Nasaheim, a fictitious planet created by the artist whose name combines NASA with the city of Anaheim, where Disneyland is located. The central figure, or "golden woman" as Butzer likes to call her, appears in many of his canvases, accompanying various other characters from this imagined utopia who play different roles. In this case, she acts as a mediator between the mundanity of contemporary life and Nasaheim, bringing chromatic joy into the world with her stark white shirt collar which stands out against the rich green surroundings, or her green and yellow chequered jumper which could be an abstract canvas in itself.

Standing in contrast to Butzer's earlier 'N-Bilder' paintings, which are darker in colour and more reduced in form, *Landlich (2)* builds on Butzer's earlier Nasaheim works created whilst living in Los Angeles. The present work symbolises a significant moment in Butzer's practice, reconciling with the return to his German homeland and personal feelings of displacement, and his colourful and joyful practise from his time living in California. After moving to Los Angeles as a young child, he became preoccupied with themes of isolation and deracination after he found himself lost and unfulfilled with the realities of his childhood dreams. 'Landlich,' which means 'rural' in German, thus reflects the return to his birthplace. The expressive handling of colour is highly emotive; the thinly applied greens surrounding the character blend with her correspondingly coloured shirt, as they become one and the same, reflecting Butzer's reintegration. His earlier work, *Untitled*, created in Los Angeles in 2019, features the same character but enveloped within a blue background, contrasted against her yellow and orange shirt, colours more synonymous with California. This comparison highlights Butzer's position as an expressive colourist, attesting to his employment of colours potential not only to describe the outside world through pathetic fallacy but moreover to describe the intricacies of the inner human condition in the modern world.

Nasaheim is the vehicle for this exploration as 'a non-place where colours are stored for eternity.'ⁱ

"There is no choice with colour. It's all about colour or it's nothing. Nothing is not so good." —André Butzer



André Butzer, *Untitled*, acrylic on canvas, 2019. Image: Courtesy of TASCHEN

Combining 20th Century art history with 20th Century mass culture, Butzer's style has become globally recognised as a product of one of the most important contemporary Neo-Expressionists. His inspiration ranges from the most eminent Expressionist painters of the 20th century, notably Edvard Munch and Philip Guston, and earlier figures such as Piero della Francesca, to early animations of Walt Disney, comic books, and western mass culture. Pulled together they amalgamate into a wholly unique artistic language. Butzer calls his style "Science-Fiction Expressionism," an intensely dynamic arrangement of chromatic figurations, gestural brushstrokes, and childlike, nostalgic imagery. These elements, which are incorporated into large canvases, comment on the light and dark of contemporary culture and society, simultaneously fluttering between figuration and abstraction, past and future, existing within a realm of their own.

Various juxtapositions are brought to play; isolation and togetherness, joy and gloom, intergalactic space exploration and closeness to home, life and death.

In this vein, *Landlich (2)* is representative of solitude and belonging. Alone in an expanse of green but looking with interest to one of her fellow inhabitants of a cosmic world, the figure personifies Butzer's sentiments, feelings which are relatable to anyone who has experienced cultural or geographic uprooting, a sense of otherness, or re-establishment. *Landlich (2)* is one of Butzer's most recent works executed in this unparalleled approach to painting and must be considered a centrepiece within his oeuvre and overall artistic expression.

Since his 2003 debut at Galerie Max Hetzler, Butzer has been the subject of countless international solo exhibitions. Most recently, he has had solo shows at major institutions including the Kestnergesellschaft, Hannover; Kunsthalle Nuremberg; and the Yuz Museum, Shanghai. His work forms part of the collections of Carré d'art, Nîmes; the Hamburger Bahnhof, Berlin; MONA, Tasmania; the Rubell Family, Miami; MOCA, Los Angeles; and the Marciano Collection, Los Angeles, among various others. Last year, a major monograph of his work was published by Taschen.

ⁱ Galerie Max Hetzler, *André Butzer*, Paris, March - April 2017, [online](#).

Provenance

Galerie Max Hetzler, Paris

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

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114

Jordy Kerwick

Untitled

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

Estimate

£30,000 — 50,000 

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Provenance

Private Collection

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PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

115 ♦

Harold Ancart

Untitled

signed and dated 'Harold Ancart 2019' on the overlap
oilstick and graphite on canvas, in artist's frame
286.7 x 205.6 cm (112 7/8 x 80 7/8 in.)
Executed in 2019.

Estimate

£150,000 — 200,000 ₺

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115

Harold Ancart

Provenance

David Zwirner, New York

Acquired from the above by the present owner

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116

Eddie Martinez

Festival Plant

signed and dated 'EDDIE MARTINEZ. 2006.' lower right

acrylic on panel

152.5 x 122.1 cm (60 x 48 1/8 in.)

Painted in 2006.

Estimate

£120,000 — 180,000 ±

[Go to Lot](#)



'If I think about where I grew up and the local vegetation of those places like Florida and California, I can't help but see the connection and the long-distance memory of that and how it has impacted me. Both of my parents always kept potted plants, interesting ones, like weirdo succulents that looked like peas on a string and those little ones that look like a butt. I was obsessed with the Venus flytraps you could get on your way outta Publix.' —Eddie Martinez

Provenance

ZieherSmith Gallery, New York

Private Collection

Bukowskis, Stockholm, 14 November 2013, lot 381

Acquired at the above sale by the present owner

Literature

Glenn O'Brien, *Eddie Martinez: Paintings*, USA, 2013, p. 148 (illustrated)



117

Erik Parker


Player Haters

signed, titled and dated "'PLAYAHATERS" Erik Parker
2001 Erik Parker' on the overlap; inscribed
'!DRIVEBYFOOLS!' on the stretcher
acrylic, coloured pencil, felt-tip pen and graphite on
canvas

213.5 x 152.6 cm (84 x 60 1/8 in.)

Executed in 2001.

Estimate

£30,000 — 50,000 

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"Art to me, is a word that makes me nervous to begin with. We should hone it down... What is it to me? It is the thing that we can most identify as other worldly and it should be honest, and a little bit of irony – not too much. Don't overload it with irony, it has to balance all these things and hover, it is almost cosmic, but not really. The work as you keep making it, keeps changing, always changes..." —Erik Parker

Provenance

Private Collection

Acquired from the above by the present owner

ExhibitedRome, Restelliartco Gallery, *The Visionary World of Erik Parker*, 9 June - 31 August 2022

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118

Salman Toor

Immigrant Gathering

signed and dated 'Salman Toor '16' on the reverse

oil on canvas

122 x 81.5 cm (48 x 32 1/8 in.)

Painted in 2016.

Estimate

£150,000 — 200,000

[Go to Lot](#)



"In school, I had been fascinated by Renaissance art because of the basic thing it had mastered – the realism. I wanted to be as good as those painters." —Salman Toor

Painted in 2016, *Immigrant Gatherings* provides an exceptional example of Salman Toor's deeply rooted interest in Old Master paintings, as well as his experiences growing up in Pakistan. The present work depicts an amalgamation of figures, taken from different and entirely unrelated settings, which are masterfully layered and meticulously positioned to tell a new narrative. The figures before us are a haphazard group of characters reminiscent not only of Old Master's, but also featuring elements of contemporary life.

Toor's figures, most of which are grouped in the upper left of the composition, are depicted contrastingly engaging with the viewer, or communicating amongst themselves. The background has been left bare; an off-white greyish tone chosen as the base, on the surface of which scattered Arabic text is depicted in an emerald, green colour. This physical space has been created for the viewer to participate in the composition, a space to contemplate not only the interesting grouping of characters but also their combined and individual symbolism.

Originally from Pakistan, Salman Toor grew up in Lahore and moved to Ohio in the United States to begin his higher education within the arts. After receiving a BA in Fine Art at Ohio Wesleyan University he moved to New York and completed his MA at The Pratt Institute. New York was where Toor found himself a home, both on a personal and professional level. Given this background there is no surprise that the theme of travel and belonging reoccur within the artist's oeuvre. In the present work we can see an inclusion of a character wearing a turban and carrying a bundled hanging pack, this could highlight the artist's own journey not only from his hometown of Lahore to Ohio and then New York, but also of sexual recognition and stability. The notion of never feeling settled or secure as a queer South Asian male is hinted at by the inclusion of this particular figure.

Toor's fascination for the Old Master's came about during his time in Ohio, it was through studying art history at university that the artist resonated with European painting of 18th Century, Baroque and Early Renaissance. This affinity grew significantly after taking art history classes which promoted the artist to attend museums and copy works of art by these great masters, using this as a tool to strengthen not only his own artistic abilities but also stimulate his imagination. Toor's works are of fictional scenes, and he utilises his historical style to create a narrative that is then positioned within the 21st century. The artist's pictures, including the present work feature elements from the old and new, both of which the artist resonates with and draws inspiration from.

"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." —Salman Toor

Immigrant Gathering alludes to Toor's personal narrative, including his background, sexual orientation as well as interest in both Old Master's and classical painting. The addition of Arabic text in the background in combination with a mixture of multicultural figures underscores the artist's roots and the importance of inclusivity. Elements of sexuality are visible in the two couples positioned on the upper centre and lower right of the canvas, which could be the artist's way of highlighting sexual orientation. Inspiration from Old Master's and classical painting are clearly shown through some of the figures physical appearance, particularly their clothing and hairstyles, most noticeable in the character depicted in the centre far left of the canvas. The long hair resembling a wig and tight breaches nods towards the fashion trends of 17th century.

Salman Toor was recently exhibited at The Frick Collection in New York alongside Johannes Vermeer in *Living Histories: Queer Views and Old Masters* (2021-2022). There are clear elements where Toor drew inspiration from works by the Dutch artist. Some of the figures portrayed in *Immigrant Gathering* are reminiscent of Vermeer's *The Procuress*.



Johannes Vermeer, *The Procuress*, 1656, Old Masters Picture Gallery, Dresden. Image: Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin

Salman Toor is currently the subject of *Salman Toor: No Ordinary Love* at The Baltimore Museum of Art, through to 23 October 2022.

Provenance

Acquired directly from the artist by the present owner

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119

Soimadou Ali Ibrahim

3KINGZ


signed, titled and dated "'3KINGZ" May, 2020 SA Ibrahim' on the reverse

acrylic on canvas

101.9 x 152.9 cm (40 1/8 x 60 1/4 in.)

Painted in May 2020.

Estimate

£10,000 — 15,000 

[Go to Lot](#)



Soimadou Ali Ibrahim

Provenance

Private Collection, London

Acquired from the above by the present owner

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120

Issy Wood


General sphinx medley

signed and dated 'Issy Wood 2019' on the reverse
oil on velvet

110.3 x 150 cm (43 3/8 x 59 in.)

Painted in 2019.

Estimate

£70,000 — 90,000 

[Go to Lot](#)



"Her paintings, from small and pocketable to a mighty two-metre-high and made on velvet, are unsettling and sometimes unfathomable. Accretions of objects — dinner services, shoes, china rabbits, false nails — elide with close-ups of puffed jackets, art-historical nudes, medieval armour, ancient statuary. The colours are muted, dark and drained. "Not everything has to be brightly coloured to work," says Wood. "Goya taught me how to use black properly. Courbet taught me about flesh, and clothing."ⁱ
—Caroline Roux

ⁱ Caroline Roux, 'Artist and musician Issy Wood: 'You can tell how happy someone is from their teeth'', *Financial Times*, 8 September 2022, [online](#).

Provenance

Carlos/Ishikawa, London

Acquired from the above by the present owner

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121

Dana Schutz

Double

signed and dated 'Dana Schutz 2000' on the reverse

oil on canvas

85 x 54.3 cm (33 1/2 x 21 3/8 in.)

Painted in 2000.

Estimate

£80,000 — 120,000 ±

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121

Dana Schutz

Provenance

Zach Feuer Gallery, New York

Acquired from the above by the present owner

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122

Eddie Martinez

Gumball with Skull

signed with the artist's initials and dated 'E.M. 10' lower left; signed and dated 'Martinez 2010' on the reverse; signed 'E MARTINEZ' on the stretcher
oil and fabric collage on canvas
101.3 x 76.1 cm (39 7/8 x 29 7/8 in.)
Painted in 2010.

Estimate

£80,000 — 100,000 £

[Go to Lot](#)



Provenance

Rodolphe Janssen, Brussels

Sorry We're Closed, Brussels

Acquired from the above by the present owner

Exhibited

Phoenix Art Museum, *VANITAS: Contemporary Reflections on Love & Death From the Collection of Stephane Janssen*, 2 November 2014 - 8 February 2015

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PROPERTY FROM A PRIVATE LONDON COLLECTION

123

Brian Calvin

Believing

signed, titled and dated 'Brian Calvin "BELIEVING"

2005' on the reverse

acrylic on canvas

198.5 x 152.7 cm (78 1/8 x 60 1/8 in.)

Painted in 2005.

Estimate

£30,000 — 50,000 ±

[Go to Lot](#)



123

Brian Calvin

Provenance

Corvi-Mora, London

Acquired from the above by the present owner in 2005

Exhibited

London, Corvi-Mora, *Brian Calvin*, 16 September - 22 October 2005

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124

André Butzer

Untitled (Schande-Mann)

signed and dated 'A. Butzer '06' on the reverse

oil on canvas

80 x 60.5 cm (31 1/2 x 23 7/8 in.)

Painted in 2006.

The work is registered for inclusion in the Catalogue raisonnée of André Butzer.

Estimate

£30,000 — 50,000 ♦

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Provenance

Galerie Guido W. Baudach, Berlin

Hotel Gallery Ltd, London

Acquired from the above by the present owner in August 2007

Exhibited

London, Hotel Gallery, *Gallery Swap*, 14 January - 25 February 2007

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125

Gerhard Richter

Elisabeth I

signed and dated 'Richter, X. 66' lower right; titled and numbered '"Elisabeth" (I) 6/50' on the reverse
offset print on card

70 x 59.5 cm (27 1/2 x 23 3/8 in.)

Executed in 1966, this work is number 6 from an edition of 50 plus 10 artist's proofs.

Estimate

£18,000 — 22,000 £

[Go to Lot](#)



Provenance

Galerie h, Hanover

Carolina Nitsch, New York

Acquired from the above by the present owner

Exhibited

Bonn, Rheinisches Landesmuseum; Darmstadt, Kunsthalle am Steubenplatz; Dortmund, Museum am Ostwall, *Beck Pop Collection*, February 1970 - November 1970, pp. 141, 153 (another example exhibited and listed)

Essen, Museum Folkwang, *Gerhard Richter: Graphics 1965-1970*, 15 October 1970 - 31 October 1970, p. 2 (another example illustrated, p. 8)

Antwerp, Wide White Space, *Multiples and Graphical Works*, 4 December 1970 - 23 December 1970 (another example exhibited)

Hamburg, Clubheim der Deutschen BP, *Gerhard Richter: Graphical Work*, 18 March 1976 - 30 April 1976, p. 10 (another example exhibited and listed)

Berlin, Berlinische Galerie, *Dada - Montage - Konzept. Längsschnitte 4*, 23 June 1982 - 07 August 1982, p. 53 (another example exhibited and listed)

Liverpool, Tate Gallery, *Art from Köln*, 20 May 1989 - 28 August 1989, p. 25 (another example exhibited and listed)

Los Angeles, Regen Projects, *Gerhard Richter. Prints*, 07 July 1990 - 31 July 1990 (another example exhibited)

Bremen, Kunsthalle Bremen, *Gerhard Richter: Editions 1965-1993*, 24 October 1993 - 21 November 1993 (another example exhibited)

New York, Marlborough Graphics, *The Pop Image: Prints and Multiples*, 09 November 1994 - 03 December 1994 (another example exhibited)

Dallas, Dallas Museum of Art, *Gerhard Richter in Dallas Collections*, 12 February 2000 - 16 April 2000 (another example exhibited)

Frankfurt, Galerie Bernd Slutzky, *Gerhard Richter. Selected Graphics 1966-1990*, 01 December 2000 - 15 February 2001 (another example exhibited)

Friedrichshafen, Kunstverein Friedrichshafen, *Gerhard Richter: Editions 1969-1998*, 11 March 2001 - 01 May 2001 (another example exhibited)

Bonn, Kunstmuseum Bonn; Lucerne, Kunstmuseum Luzern; Emden, Kunsthalle Emden; Tübingen, Kunsthalle; Salzburg, Museum der Moderne Salzburg, *Gerhard Richter: Printed! Prints, Photo Editions and Artists' Books*, 10 June 2004 - 16 October 2005 (another example exhibited)

Ratingen, Museum der Stadt Ratingen, *Pop and its Consequences*, 22 August 2008 - 05 October 2008 (another example exhibited)

Leeds, Leeds Art Gallery; Sunderland, Northern Gallery for Contemporary Art; Blackpool, Grundy Art Gallery, *Rank: Picturing the Social Order 1516-2009*, 11 February 2009 - 12 September 2009 (another example exhibited)

Grenoble, Musée de Grenoble, *Richter in France*, 07 March 2009 - 01 June 2009, p. 132 (another example illustrated, p. 122)

Oberstdorf, Kunsthau Villa Jauss, *Ways in the Present: Gerhard Richter*, 17 July 2009 - 04 October 2009 (another example exhibited)

Quedlinburg, Lyonel-Feininger-Galerie, *Capitalist Realism: Graphics from the Block Collection*, 11 July 2010 - 31 October 2010 (another example exhibited)

Ludwigshafen, Wilhelm-Hack-Museum, *Hack Order #2 - Eleven Rooms*, 19 January 2011 - 15 May 2011 (another example exhibited)

Berlin, Edition Block, *Graphics of Capitalist Realism: KP Brehmer, KH Hödicke, Konrad Lueg, Sigmar Polke, Gerhard Richter, Wolf Vostell: Graphical Works until 1971*, 05 March 2011 – 30 June 2011 (another example exhibited)

Edinburgh, Scottish National Gallery; Belfast, Ulster Museum; Cardiff, National Museum Cardiff; London, National Portrait Gallery, *The Queen: Art and Image*, 25 June 2011 – 21 October 2012 (another example exhibited)

Berlin, me Collectors Room, *Gerhard Richter: Editions 1965–2011*, 12 February 2012 – 13 May 2012 (another example exhibited)

Turin, Fondazione Sandretto Re Rebaudengo, *Gerhard Richter: Editions from the Olbricht Collection 1965–2012*, 31 January 2013 – 21 April 2013 (another example exhibited)

Duisburg, Lehmbruck Museum, *Women – Love and Life, Klöcker Collection*, 17 April 2013 – 08 September 2013 (another example exhibited)

Essen, Folkwang Museum, *From Photo to Print: Prints from Andy Warhol to Gerhard Richter*, 28 June 2014 – 28 September 2014 (another example illustrated)

Vienna, Museum Moderner Kunst Stiftung Ludwig, *Painting 2.0. Expression in the Information Age*, 04 June 2016 – 06 November 2016 (another example exhibited)

Berlin, Edition Block, *Gerhard Richter. Canary Landscapes*, 10 February 2017 – 22 April 2017 (another example exhibited)

Essen, Folkwang Museum, *Gerhard Richter: The Editions*, 07 April 2017 – 30 July 2017, pp. 9, 13, 22, 47 (another example exhibited and listed)

Brisbane, Queensland Art Gallery, *Gerhard Richter: The Life of Images*, 14 October 2017 – 04 February 2018, p. 154 (another example exhibited and listed)

Berlin, me Collectors Room, *Kirchner – Richter – Burgert*, 11 September 2019 – 03 November 2019 (another example exhibited)

Literature

Karl-Heinz Hering and Dietrich Helms, *Gerhard Richter. Arbeiten 1962–1971*, Düsseldorf, 1971, p. 10 (another example listed)

René Block and Carl Vogel, *Grafik des Kapitalistischen Realismus. KP Brehmer, Hödicke, Lueg, Polke, Richter, Vostell. Werkverzeichnisse bis 1971*, Berlin, 1971, p. 144 (another example illustrated)

Dieter Honisch, Dietrich Helms, Honnef Klaus, Heinz Ohff, Rolf Gunther Dienst, Rolf Schön, Gerhard Richter and Sigmar Polke, *Gerhard Richter. 36. Biennale di Venezia, Padiglione tedesco = 36. Biennale in Venedig, Deutscher Pavillon = 36. Biennale in Venice, German Pavilion*, Essen, 1972, p. 9 (another example listed)

Klaus Schrenk, Emmett Williams, Lore Ditzgen, Karl Ruhrberg, Juliane Roh and Hans M. Bachmayer, *Aufbrüche, Manifeste, Manifestationen. Positionen in der bildenden Kunst zu Beginn der 60er Jahre in Berlin, Düsseldorf und München = Upheavals, Manifestos, Manifestationen. Conceptions in the Arts at the Beginning of the Sixties*. Berlin, Düsseldorf and Munich, 1984, p. 192 (another example listed)

Hubertus Butin and Stefan Gronert eds., *Gerhard Richter: Editions 1965–2004*, Ostfildern-Ruit, 2004, pp. 54, 55, 56, 58, 60, 131, 132 (another example illustrated, pp. 54, 131, 132)

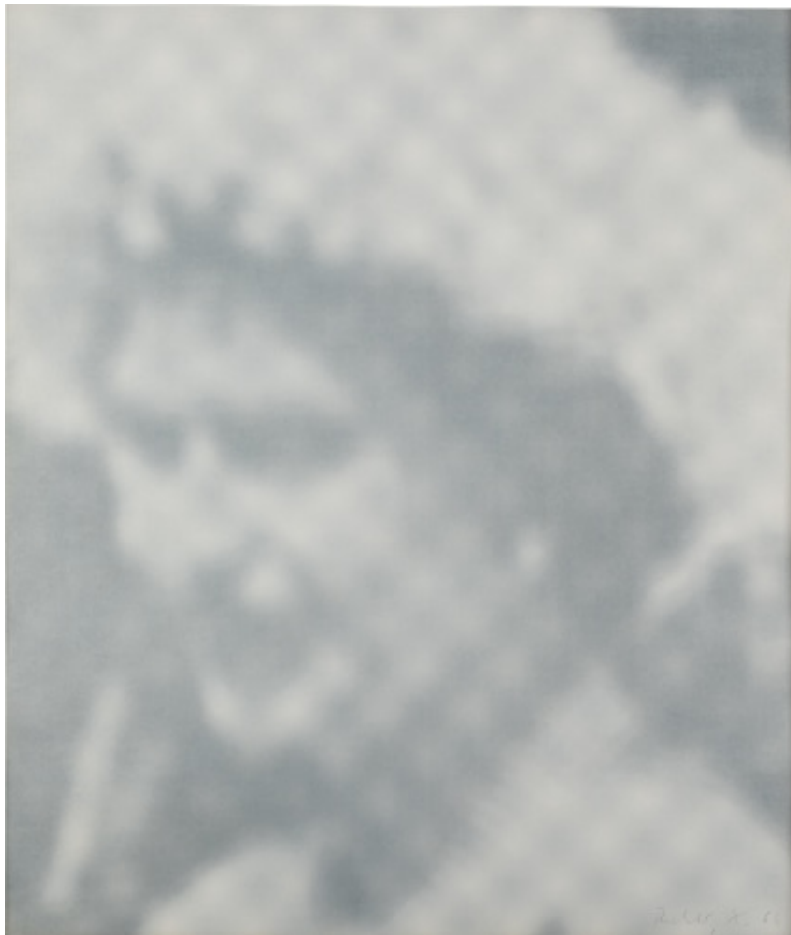
Stefan Gronert and Hubertus Butin eds., *Gerhard Richter. Portraits*, Ostfildern-Ruit, 2006, pp. 77, 250 (another example listed)

Hubertus Butin, Stefan Gronert and Thomas Olbricht, *Gerhard Richter: Editions 1965–2013*, Ostfildern, 2014, pp. 74–78, 153 (another example illustrated, pp. 153, 154)

Sommer Nacht Traum exh. cat., Altana Cultural Foundation, Museum Sinclair-Haus, Höhe, 2015, p. 33 (another example illustrated)

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126

Gerhard Richter

Elisabeth II

signed and dated 'Richter, X. 66.' lower right; titled and numbered "'Elisabeth" (II) 46/50' on the reverse
offset print on card

70 x 59.5 cm (27 1/2 x 23 3/8 in.)

Executed in 1966, this work is number 46 from an edition of 50 plus 10 artist's proofs.

Estimate

£18,000 — 22,000 £

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Provenance

Galerie h, Hanover

Carolina Nitsch, New York

Acquired from the above by the present owner

Exhibited

Essen, Museum Folkwang, *Gerhard Richter: Graphics 1965–1970*, 15 October 1970 – 31 October 1970, p. 2 (another example illustrated, p. 9)

Hamburg, Clubheim der Deutschen BP, *Gerhard Richter: Graphical Work*, 18 March 1976 – 30 April 1976, p. 10 (another example exhibited and listed)

Bonn, Städtisches Kunstmuseum Bonn, *Art of the 1960s and 1970s from Bonn Private Collections*, 02 November 1976 – 05 December 1976 (another example exhibited)

Berlin, Berlinische Galerie, *Dada – Montage – Concept: Longitudinal Cut 4*, 23 June 1982 – 07 August 1982, p. 54 (another example exhibited and listed)

Los Angeles, Regen Projects, *Gerhard Richter. Prints*, 07 July 1990 – 31 July 1990 (another example exhibited)

Bremen, Kunsthalle Bremen, *Gerhard Richter: Editions 1965–1993*, 24 October 1993 – 21 November 1993 (another example exhibited)

New York, Marlborough Graphics, *The Pop Image: Prints and Multiples*, 09 November 1994 – 03 December 1994 (another example exhibited)

Dallas, Dallas Museum of Art, *Gerhard Richter in Dallas Collections*, 12 February 2000 – 16 April 2000 (another example exhibited)

Tokyo, Mori Art Museum, *Modern Means: Continuity And Change In Art From 1880 To The Present*, 28 April 2004 – 01 August 2004 (another example exhibited)

Bonn, Kunstmuseum Bonn; Lucerne, Kunstmuseum Luzern; Emden, Kunsthalle Emden; Tübingen, Kunsthalle; Salzburg, Museum der Moderne Salzburg, *Gerhard Richter: Printed! Prints, Photo Editions and Artists' Books*, 10 June 2004 – 16 October 2005 (another example exhibited)

Tampere, Sara Hildén Art Museum, *Gerhard Richter: Survey*, 03 September 2005 – 16 October 2005 (another example exhibited)

Flensburg, Museumsberg Flensburg, *Gerhard Richter: Portraits*, 07 May 2006 – 09 July 2006 (another example exhibited)

New York, The Museum of Modern Art, *Eye on Europe: Prints, Books & Multiples 1960 to Now*, 15 October 2006 – 01 January 2007 (another example exhibited)

Leverkusen, Museum Morsbroich, *Gold Leaf: Masterpieces from the Graphic Art Collection of Museum Morsbroich*, 27 January 2008 – 30 March 2008 (another example exhibited)

Oberstdorf, Kunsthaus Villa Jauss, *Ways in the Present: Gerhard Richter*, 17 July 2009 – 04 October 2009 (another example exhibited)

Quedlinburg, Lyonel-Feininger-Galerie, *Capitalist Realism: Graphics from the Block Collection*, 11 July 2010 – 31 October 2010 (another example exhibited)

Ludwigshafen, Wilhelm-Hack-Museum, *Hack Order #2 – Eleven Rooms*, 19 January 2011 – 15 May 2011 (another example exhibited)

Berlin, Edition Block, *Graphics of Capitalist Realism: KP Brehmer, KH Hödicke, Konrad Lueg, Sigmar Polke, Gerhard Richter, Wolf Vostell: Graphical Works until 1971*, 05 March 2011 – 30 June 2011 (another example exhibited)

Berlin, me Collectors, *Gerhard Richter: Editions 1965–2011*, 12 February 2012 – 13 May 2012 (another example exhibited)

Schwäbisch Hall, Kunsthalle Würth, *From Head to Toe: Human Images in the Focus of the Würth*

Collection, 28 September 2012 – 02 June 2013 (another example exhibited)

Leipzig, Museum der bildenden Künste Leipzig, *Living with Pop! Graphic Art from the 60s – From Warhol to Richter*, 30 September 2012 – 20 January 2013 (another example exhibited)

Turin, Fondazione Sandretto Re Rebaudengo, *Gerhard Richter: Editions from the Olbricht Collection 1965–2012*, 31 January 2013 – 21 April 2013 (another example exhibited)

Metz, Centre Pompidou-Metz; Frankfurt, Schirn Kunsthalle, *Paparazzi! Photographers, stars and artists*, 26 February 2014 – 12 October 2014, pp. 216, 221, 309 (another example illustrated, p. 213)

Höhe, Altana Cultural Foundation, *Sommer Nacht Traum*, 05 July 2015 – 27 September 2015 (another example exhibited)

Leverkusen, Museum Morsbroich, *Sigmar Polke – Gerhard Richter. Pretty Mess*, 13 March 2016 – 28 August 2016 (another example exhibited)

Vienna, Museum Moderner Kunst Stiftung Ludwig, *Painting 2.0. Expression in the Information Age*, 04 June 2016 – 06 November 2016 (another example exhibited)

Erstein, Musée Würth, *From Head to Toe: The Human Image in focus at the Collection Würth*, 31 January 2017 – 10 September 2017 (another example exhibited)

Berlin, Edition Block, *Gerhard Richter. Canary Landscapes*, 10 February 2017 – 22 April 2017 (another example exhibited)

Essen, Folkwang Museum, *Gerhard Richter: The Editions*, 07 April 2017 – 30 July 2017, pp. 9, 13, 22, 47 (another example exhibited and listed)

Berlin, me Collectors Room, *Kirchner – Richter – Burgert*, 11 September 2019 – 03 November 2019 (another example exhibited)

St. Louis, Saint Louis Art Museum, *Storm of Progress. German Art After 1800 from the Collection of the Saint Louis Art Museum*, 08 November 2020 – 28 February 2021 (another example exhibited)

Düsseldorf, Sies + Höke, *Gerhard Richter. Achromatic*, 08 February 2021 – 06 March 2021 (another example exhibited)

Literature

Gerhard Richter: Paintings 1962 to 1971, exh. cat., Kunstverein für die Rheinlande und Westfalen, Düsseldorf, 1971, p.10 (another example listed)

René Block and Carol Vogel, *Grafik des Kapitalistischen Realismus. KP Brehmer, Hödicke, Lueg, Polke, Richter, Vostell. Werkverzeichnisse bis 1971*, Berlin, 1971, p. 144 (another example illustrated)

Gerhard Richter. 36. Biennale di Venezia, Padiglione tedesco = 36. Biennale in Venedig, Deutscher Pavillon = 36. Biennale in Venice, German Pavilion, exh. cat., Museum Folkwang, Essen, 1972, p.9 (another example listed)

Graphic Techniques, exh. cat., Neuer Berliner Kunstverein, Berlin, 1973, (another example illustrated, p. 164)

Upheavals, Manifestos, Manifestations: Conceptions in the Arts at the Beginning of the Sixties in Berlin, Düsseldorf, Munich, exh. cat., Städtische Kunsthalle Düsseldorf, Düsseldorf, 1984, p. 193 (another example listed)

Hubertus Butin and Stefan Gronert eds., *Gerhard Richter: Editions 1965–2004*, Ostfildern-Ruit, 2004, pp. 55–60, 133 (another example illustrated, pp. 54, 133–135)

Modern Means. Continuity and Change in Art. 1880 to the Present. Highlights from the Museum of Modern Art, Museum of Modern Art, New York, 2004, p. 131 (another example illustrated)

Hubertus Butin and Stefan Gronert eds., *Gerhard Richter. Portraits*, Ostfildern-Ruit, 2006, pp. 77, 250 (another example illustrated, p. 115)

Andreas Schalhorn and Andreas Butin, *Neue Realitäten. FotoGrafik von Warhol bis Havekost*, Köln, 2011, p. 55 (another example illustrated)

Hubertus Butin, Stefan Gronert and Thomas Olbricht, *Gerhard Richter: Editionen 1965–2013*, Ostfildern, 2014, pp. 74–78, 155 (another example illustrated, pp. 155–156)

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127

Günther Förg

Untitled

signed and dated 'Förg 04' upper right


acrylic on canvas

210.3 x 195.5 cm (82 3/4 x 76 7/8 in.)

Painted in 2004, this work is recorded in the archive of Günther Förg as No. WVF.04.B.0003.

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

Estimate

£350,000 — 550,000 

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Painted in 2004, during a period of great critical acclaim, *Untitled* centres Förg's unique brushstrokes as the protagonist of the canvas, letting the artist's meticulously organised structure, guide the viewer through the composition. Each period of the artist's oeuvre has very distinct characteristics, smoothly transitioning from one to another. Within the present work, we become part of Förg's ongoing interest in physical space and architecture, which eventually evolved into a series titled *Grid Paintings*.

"The Bauhaus is an icon of modernism. It represents modernity. It represents beauty with its sleek lines, it represents rationality. Steel, glass, concrete, windows. Those windows in particular, the structure of the windowpanes is something Günther Förg included in many of his works. Windows are an important theme in visual arts... A window offers a framework through which you look at reality. Förg plays with that idea because there is no view beyond his windows in his paintings. In the end they are just structures." —Stedelijk Museum



The Bauhaus school at Dessau, Germany, with the workshop wing at left and the students' studios at right. Designed by Walter Gropius. Photograph, c.1926. Image: Granger / Bridgeman Images

The influence of Bauhaus is distinctly present within this composition, and we can see the evolution of architectural interest experienced by the artist throughout the 'Gitterbilder' 'Grid Paintings' body of works. The level of structure and precision provided by the rigid grid-like forms of *Untitled* is intensified with earthy tones of off-white, forest green, gold-like yellow, deep brown and black. The viewer is given the opportunity to contemplate the explicit contrast between Förg's

meticulous use of line and colour, and the way the two effect our interpretation of physical space.

Born in Füssen, Germany, in 1952, it was not long before Günther Förg was drawn to his artistic path. By 1970s the artist was emerging into the German art scene, after completing his formal training at The Academy of Fine Art in Munich. Förg having always experimented with mediums, initially beginning with photography and painting, ultimately developed a signature painterly style that was not only recognisable but also entirely his own. Propelled forward in his explorations of conceptualism, he gathered with him, many refined techniques that ensured his iconic colour abstractions could come into fruition when he fully abandoned minimalism. With highly expressive brushwork he used grid-like marks, interwoven into intricate webs of colour, to mark up his canvases in patterns of obscurity and intrigue.

Grid Paintings

The trajectory of his artistic production took him away from the formal boundaries of minimalism and figuration when, into the 21st century, he embraced the unlimiting possibilities of abstraction. It was here that his *Grid Painting* series was first conceived. Förg's Grid paintings are the direct outcome of his interest in the works of the expressionist Norwegian artist, Edvard Munch. The present work pays homage to Munch's handling of flat areas of colour within his works. This comparison is made vividly apparent when looking at the brushstrokes and cross hatched lines in Munch's *The Death of Marat II* (1907) alongside the present example. Förg's abstracted work utilises a similar colour palette of oranges, greens, whites, and warm yellows. Drawing from Munch, Förg removes varying spatial depths, his layered linear brushstrokes leave white voids that seemingly replace the forms of the figures in Munch's historical portrayal.

By fully adopting the potential of absence, Förg's canvases became split up through areas of hyperactivity and peaceful serenity. Sharp, definitive markings slice through the composition, openly calling to attention the actions of the hand of their maker. The results are compositions that demand their existence, self-determined uses of space that celebrate Förg's remarkable juxtaposition of colour. The *Grid Paintings* are highly expressionist works and, in a way, celebrate the circular nature of the History of Art. Having spent the majority of his life engaged in either the formal or informal study of Art History, Förg was acutely aware of the artistic practice of aesthetic recycling.



Installation view of *Closer* at Gio Marconi, Milan, 2012. Artwork: © Estate Günther Förg, Suisse / DACS 2022

"Really, painting should be sexy. It should be sensual. These are things that will always escape the concept. I think painting is a resilient practice; if you look through the history of painting it doesn't change so much, and we always see it in the present. It is still now." —Günther Förg

ⁱ 'Günther Förg: A Fragile Beauty, Stedelijk Museum', *YouTube*, 25 June 2018, [online](#).

Provenance

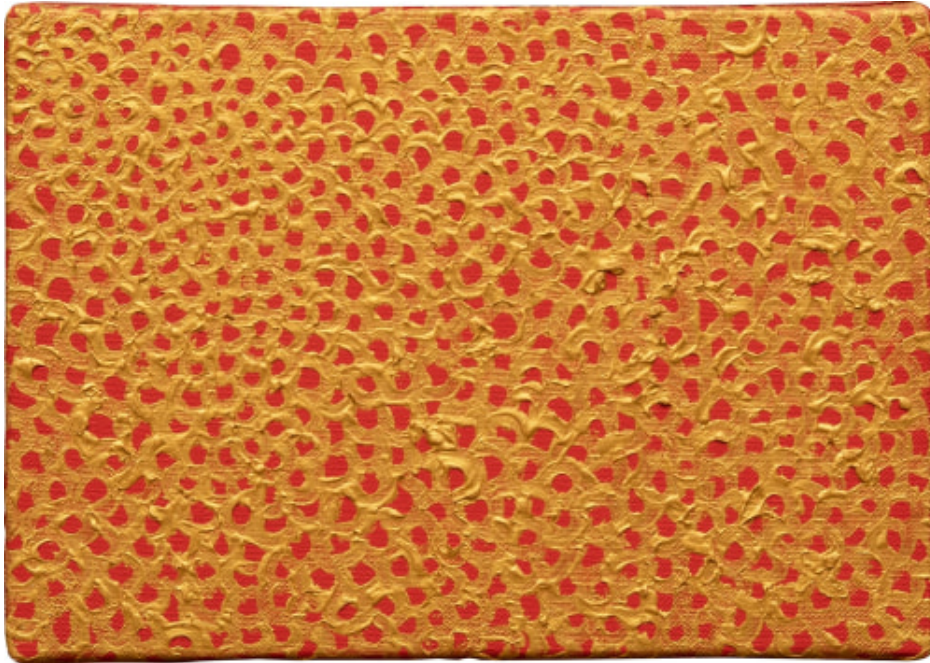
Greene Naftali, New York

Private Collection, USA

Acquired from the above by the present owner

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PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

128

Yayoi Kusama

Infinity Nets

signed, titled and dated 'Yayoi Kusama 2002 Infinity
Nets [in Japanese]' on the reverse

acrylic on canvas

15.8 x 22.7 cm (6 1/4 x 8 7/8 in.)

Painted in 2002, this work is registered with the Yayoi
Kusama Studio under no. 2523.

Estimate

£120,000 — 180,000 ±

[Go to Lot](#)



Provenance

Gallery Col, Osaka

Galleria Toselli, Milan

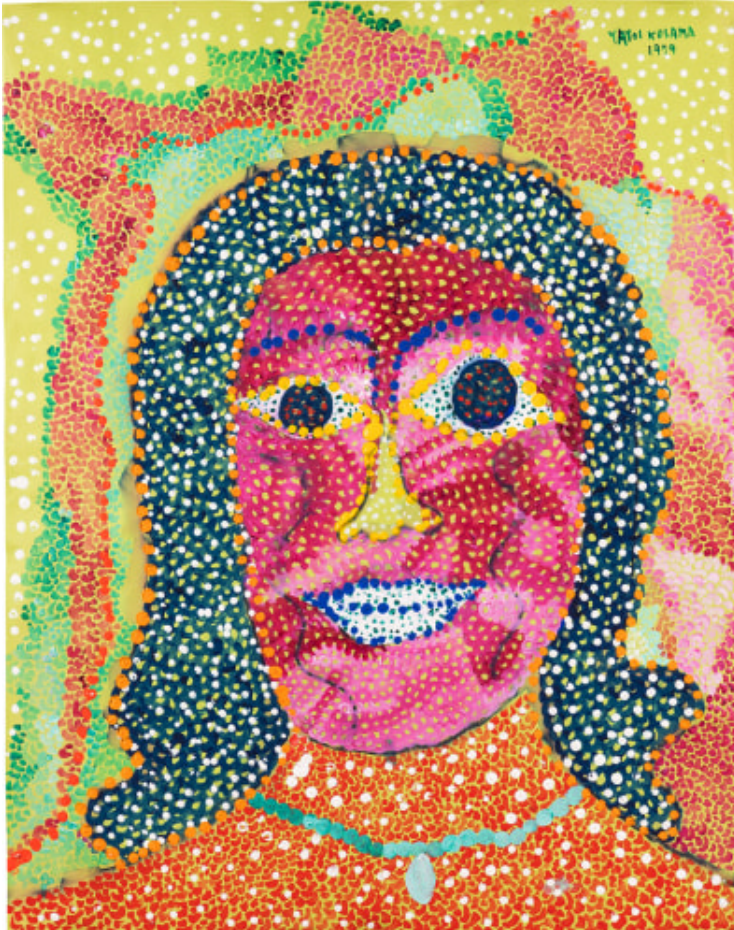
Private Collection

Sotheby's, Milan, 24 November 2016, lot 45

Acquired at the above sale by the present owner

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129 ♦

Yayoi Kusama

Woman of Reminiscence

signed and dated 'YAYOI KUSAMA 1979' upper right;
signed, titled and dated 'Yayoi Kusama Woman of
Reminiscence [in Japanese] 1979' on the reverse
watercolour, gouache and acrylic on paper
65.5 x 51.5 cm (25 3/4 x 20 1/4 in.)

Executed in 1979, this work is accompanied by a
registration card issued by Yayoi Kusama Studio and is
registered as no. 0917.

Estimate

£250,000 — 350,000 £

[Go to Lot](#)



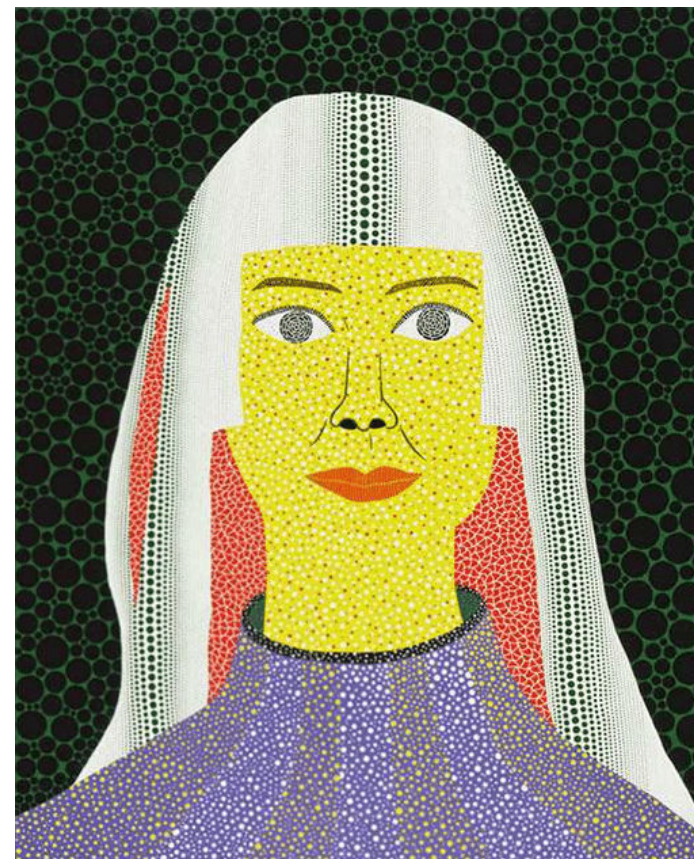
"Since my childhood, I was always painting dots, when I see them, my eyes get brighter, and I am always moved" —Yayoi Kusama

Woman of Reminiscence, executed in 1979, marks an important stage and poignant change of course in Yayoi Kusama's life. In 1958, Kusama moved from Japan to New York city, excited and enticed by the capital's vibrant art scene. Years later, depressed, overwhelmed, and exhausted, Kusama returned to Japan in 1973 where she faced an initially hostile audience. To the conservative Japanese public, her work was scandalous and out of place within the current Japanese avant-garde. Struggling with mental illness induced by childhood trauma, in 1977 Kusama checked herself in to the private psychiatric facility where she still lives. Within the safe walls of the psychiatric establishment, Kusama not only received treatment and found stability, but was also able to find a permanent studio nearby.

"My work is based on developing my psychological problems into art. Obsession, accumulation is the result of my obsession, and that psychology is the main theme of my art." —Yayoi Kusama

As such, the period between the mid to late 1970s and early 1980s was a pivotal moment in Kusama's personal life, which is directly linked to her artistic output. In *Woman of Reminiscence*, Yayoi Kusama presents the viewer with a beautifully bold and eccentric female portrait. Remaining true to her unique aesthetic, she incorporates the use of repetitive dots and infinity nets in a variety of colours and sizes. The work could be understood as a self-portrait, a vehicle for Kusama to express her inner world of emotions and frustrations. The frenetic mark making is linked to the childhood trauma of seeing her father's adultery and her mother's resultant anger. Repetitive patterns are a subconscious and psychosomatic affect: once something enters her mind, she cannot get rid of it.

The protagonist of the painting not only meets the viewers gaze, but stares back at them, one eye bulgingly and relentlessly fixed. The myriad of psychedelic colours - bright lime greens, reds, yellows, oranges, blues, and pinks, create an almost vibrating surface, alive with movement. In this work Kusama's delicate mental state is loudly apparent: her technique of working directly onto the paper, without the use of drafts or sketches immediately transmits a reflection of her mind. Under close inspection, we are able to see faint uneven lines coming through the red and pink dots of the skin, starting from under the eye and moving all the way down her face to the jawline. These lines in combination with the different tones used to depict the skin almost resemble scars, in other worlds a representation of all the experiences this figure has lived through, building the character and resilience that make her.



Yayoi Kusama, *Self-Portrait*, 2008, Tate. Image: © YAYOI KUSAMA

Woman of Reminiscence, executed only a few years after the artist made the move back to Japan, was produced at a time of uncertainty in her life. However, between the use of bold colours and subject matter, we can also see that Kusama managed to take control of her difficulties and remain consistent within her artistic path. Throughout her life Kusama has suffered a great deal, nonetheless she has continuously maintained a powerful level of perseverance. Harnessing her fears, which at times developed as visual or auditory hallucinations, Kusama transforms them into her paintings. Her work transcends boundaries and can be considered as one of the most successful living artists.

"I consider myself a heretic of the art world. I think only of myself when I make my artwork. Affected by the obsession that has been lodged in my body..." —Yayoi Kusama

Yayoi Kusama has been widely celebrated with global solo exhibitions, most recently at Tate Modern, London with *Yayoi Kusama: Infinity Mirror Rooms* (2021 – 2022) and *Yayoi Kusama: Narcissus Garden* at the Rubell Museum in Miami (18 November 2020 – 12 December 2021). Her works form part of museum collections throughout the world, including the Museum of Modern Art, New York; Los Angeles County Museum of Art; Tate Modern, London; Centre Pompidou, Paris; and the National Museum of Modern Art, Tokyo.

Video: <https://www.youtube.com/watch?v=rZR3nsileA>

Yayoi Kusama - Obsessed with Polka Dots | Tate

Provenance

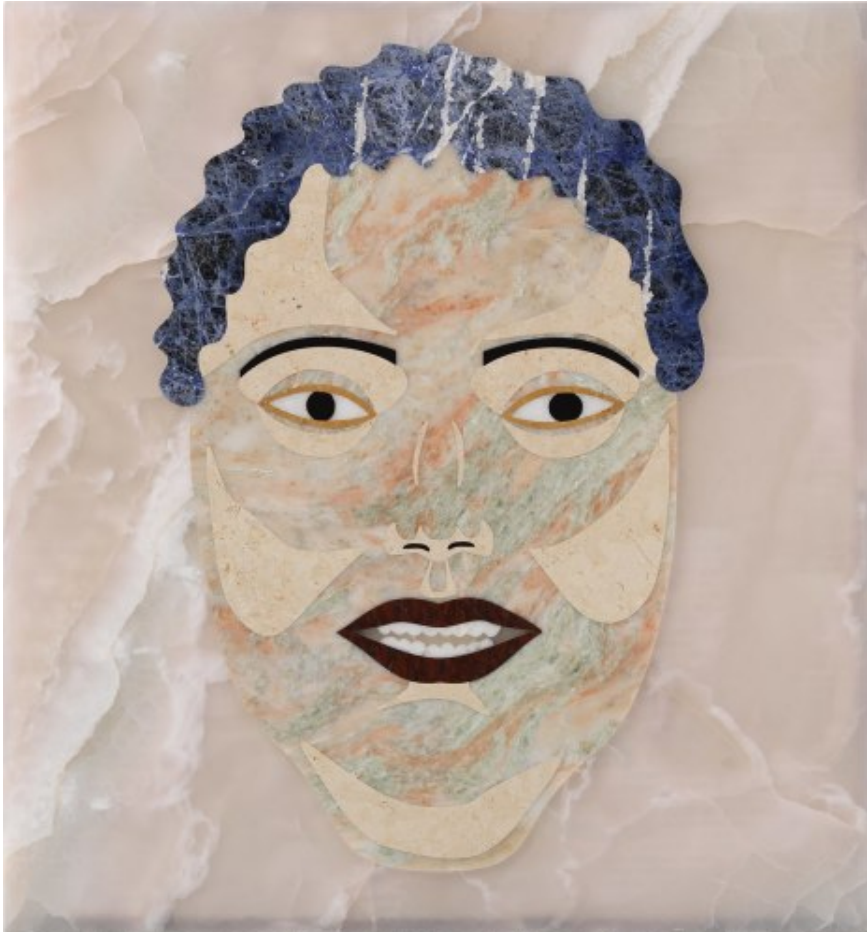
Private Collection, Japan

Est-Quest Auctions, Hong Kong, 27 May 2018, lot 101

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 13 October 2022 / 12pm BST



130

Nicolas Party

Untitled

inlaid marble

70 x 65 x 2.9 cm (27 1/2 x 25 5/8 x 1 1/8 in.)

Executed in 2018.

Estimate

£120,000 — 180,000 ±

[Go to Lot](#)



Executed in 2018, *Untitled* showcases a new technique used by Nicolas Party in depicting a human figure head, through the process of inlaid marble. The ridged pastel pink that forms the backdrop of this figure creates a contrast to the sculpted facial features which are depicted in two different types of marble. Accents to the face, such as the cheekbones, chin, under eyes and forehead are highlighted by the artist's use of a pale green/beige. These facial features harmoniously blend into the earthly tones used for the skin, emphasising the darker blue, brown, and black tones used to represent the hair, eyebrows, eyes, and lips. The mouth is left slightly open showcasing a set of white teeth, alluding to a smile, but also giving room for interpretation on the exact emotions.

Untitled, is a prime example of Party's interest and work in "pietra dura", a stone-inlay technique, involving the cutting and fitting of coloured marbles or precious stones to create different patterns and images. Historically originating in Florence and being perfected during the Renaissance, this method of marbleising or faux marbleising has always resonated with the decorative arts: The Grand Ducal Florentine workshops utilised the marbleising process to produce various tabletops, cabinets and church furniture. Nicolas Party, celebrated for exploring the possibilities of art through different mediums, showcases a new development in his mastery of materials and deft skill.

The present work was exhibited at Kaufmann Repetto, Milan's *Pietra Dura* in 2018, and showcased in a stacked tile format alongside other inlaid marble works. The representation of portraiture in this medium and format highlights Party's interest in recontextualisation, particularly with regards to cultural representation. *Untitled* is reminiscent of Noh theatre, especially in the use of Noh masks. Similar to how viewers bring their own preconceived notions to the meaning of a work of art, in Noh theatre it is up to a performer to imbue the [Noh] mask with emotion. In utilising his recognisable aesthetic in combination with an underrepresented artmaking technique, Party is successful in repositioning cultural connotations within a modern context.



Left: Japanese Noh Mask of a Woman. Image: Granger / Bridgeman Images Right: Noh Mask, Japan. Image: © SZ Photo / Scherl / Bridgeman Images

By choosing to use marble within this representation, Party is able to transform the ephemeral nature associated with wall paintings, making them as enduring as the material that they are made from. This choice of medium and technique, historically used both decoratively and functionally, underscores and redistributes the discussion between the fleeting and the permanent. In addition to highlighting Party's ongoing fascination with the concept of time.

Born in 1980 in Lausanne, Switzerland, Nicolas Party currently resides in New York, working across disciplines that include painting, drawing, sculpture as well as performance. Beginning first as a graffiti artist, Party is famed for his major mural commissions for the Dallas Museum of Art and the Hammer Museum in Los Angeles, which influenced his approach in the installation and presentation of his works, resulting in dazzlingly immersive and site specific exhibitions, including the artist's latest solo show, *L'heure mauve (Mauve Twilight)*, which opened 12 February at the Montreal Museum of Fine Arts and will last until 16 October, 2022.



Exhibition installation shot from *Pietra Dura*, Kaufmann Repetto, Milan, 2018. Image: Andrea Rossetti,
Artwork: Courtesy the artist and Kaufmann Repetto Milan / New York

Provenance

Kaufmann Repetto, Milan

Acquired from the above by the present owner

Exhibited

Milan, Kaufmann Repetto, *Pietra Dura*, 12 February - 30 March 2018

20th Century & Contemporary Art Day Sale

London Auction / 13 October 2022 / 12pm BST



131

Aboudia

Untitled

acrylic, pastel and paper collage on canvas

124.4 x 198.5 cm (48 7/8 x 78 1/8 in.)

Executed in 2013.

Estimate

£50,000 — 70,000 ±

[Go to Lot](#)



"Using found material—cardboard, charcoal, fragments of magazine ads, or newspapers—Aboudia transposes Nouchi, the colloquial language of the Ivory Coast that is a mixture of several Ivorian languages and French, onto his canvases. This alchemy is tied together by an explosive use of color and the use of symbols and imagery: voodoo iconography, Dan masks from Liberia, or Igbo masks from Nigeria.

The result is work that often feels combustible."^{vi} —Ayodeji Rotinwa

ⁱ Ayodeji Rotinwa, 'What's Driving the Explosive Market Rise for Aboudia's Vibrant Works', Artsy, 18 June 2021, [online](#).

Provenance

Jack Bell Gallery, London

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 13 October 2022 / 12pm BST



132

Richard Prince

Untitled

signed, inscribed and dated 'Richard Prince HIGH
TIMES 2017' on the reverse

collage, inkjet, oil crayon, pastel, charcoal and graphite
on unstretched canvas

138.5 x 137.5 cm (54 1/2 x 54 1/8 in.)

Executed in 2017.

Estimate

£350,000 — 550,000 ±

[Go to Lot](#)



"He takes what we already know...and gives it back relatively unaltered, but forever changed. Prince refocuses us on the ordinary; he gives it to us repeatedly, in serial form, until it becomes... – 'extra-ordinary'."^{vi} —Nancy Spector

Executed in 2017, *Untitled* is part of Richard Prince's *High Time* series produced between 2017 and 2018. This body of work presents a selection of large-scale canvases that depict an unusual array of trippy cartoon-like characters and graffiti style scribbles, highlighted with a vivid and bold colour palette choice. Influence from iconic artists such as Jean Dubuffet, Willem de Kooning and Jean-Michel Basquiat are ever present not only within Prince's choice of subject matter, but also in his artistic process.



Jean Michel Basquiat, *Dustheads*, 1982. Image: © Christie's Images / Bridgeman Images, Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris / DACS, London 2022

the form of cut-outs that have been adhered onto the black background, and figures that have been directly created on the canvas. Prince embraces the naïve drawing technique, in a large, almost life size scale. By incorporating an array of mediums to depict this composition, Prince is able to provide the viewer with textural differences that create a contrasting depth between the background and the seemingly flat representation of the 2D characters. The utilisation of bold colours such as yellow, red, and white on a black background provides for an illuminating and attention-grabbing quality.

Richard Prince being notorious for taking significant inspiration, and even at times appropriating the work of other artists, presents before us an amalgamation of drawings which he had previously published in a book in 2005, titled *Hippie Drawings*. Originally, he took inspiration from the drawings of his young children for both this series and the book on which this series is based. The black background in the present work is redolent of a school blackboard, further enhanced by the white outlines of the figures, much like a child's use of chalk. Prince was fascinated by his children's approach to creating drawings, mentioning in an interview 'I started imitating, as I usually do, other people. I was trying to imitate or channel what my kids were doing, because, you know, I can draw. But what I was interested in was the way they were drawing.'ⁱⁱⁱ

Alongside his children, Prince is greatly inspired by the works of Jean-Michel Basquiat and Willem de Kooning, with the present work encompassing stylistic elements from both artists. A friend and ex-band member of Prince's, Joan Katz, recalls that a year after having published *Hippie Drawings*, Prince received a de Kooning catalogue from LA MOCA. Some of de Kooning's drawings reminded Prince of his own works, and he began drawing directly within the catalogue, creating distorted genderless figures that encompassed the 'Hippie Drawing' motif and de Kooning's iconic style.

The similarities between de Kooning's *Woman I*, executed between 1950-1952, and the present work are increasingly apparent, and can be seen not only within the distortion of the somewhat demonic features, but also in the dark, impenetrable and indecipherable background. Within *Untitled*, Prince depicts similar psychedelic monsters, reminiscent of those used by both de Kooning and Basquiat, that interrogate the viewer with their wide-eyed stares, but simultaneously allow for a childlike nature to appear through the inclusion of colour in the composition.

The present mixed media collage provides the viewer with a combination of cartoon characters in



Willem de Kooning, *Woman I*, 1950 – 1952. Image: The Museum of Modern Art, New York/Scala, Florence, Artwork: © Willem de Kooning Revocable Trust/Artists Rights Society, New York and DACS, London 2022

Richard Prince, born in the Panama Canal Zone in 1949, was part of a generation that challenged authority and embraced rebellion as a way of life. Growing up during a time of constant protests, race riots and anti-war marches, laid the foundation for Prince's artistic journey. The notion of challenging authority is clearly present within the artist's incredibly varied oeuvre which continuously questions the concept of appropriation. When asked to elaborate on this notion, Prince stated that he never liked his own works and therefore decided to rework material created by other people. Having been accustomed to ready-mades, this concept of reworking materials created by others should not come as a surprise, it simply reflects on the ongoing question about

anything truly ever being original.

*"Each new body of works – is a cultural provocation, an invitation to think anew of an already accepted reality. This is the fiber that binds his various and overlapping series of works together."*ⁱⁱⁱ —Nancy Spector

ⁱ Nancy Spector, 'Nowhere Man', in *Richard Prince*, Nancy Spector, ed., New York, 2007, p. 23

ⁱⁱ Richard Hell, *Richard Prince*, Gagosian, Winter 2018 Issue, [online](#).

ⁱⁱⁱ Nancy Spector, 'Nowhere Man', in *Richard Prince*, Nancy Spector, ed., New York, 2007, p. 22

Provenance

Gagosian, Hong Kong

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

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133

Rashid Johnson

Countdown

mirrored tile, vinyl record, oyster shells and black soap

125 x 187 x 4.2 cm (49 1/4 x 73 5/8 x 1 5/8 in.)

Executed in 2012.

Estimate

£120,000 — 180,000 ±

[Go to Lot](#)



'My intention is for an artwork to be able to be read as an object that's dealing with the antecedent in art history, that's dealing with how mark-making, gesture, and material have existed historically and a lot of what I do is a response to that. There's a second kind of component, maybe a little more rigorous one in which I begin to think conceptually about how those materials, marks, gestures and ideas in my hand become different than artist's who may have employed similar things in the past.'

—Rashid Johnson

Provenance

Massimo De Carlo, London

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

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134

Tom Sachs

Pleasure Chest

titled "PLEASURE CHEST" on the hanging bracket
painted wood, metal, tape, plastic, leather and
Plexiglas

129.3 x 182.9 x 22.2 cm (50 7/8 x 72 x 8 3/4 in.)

Executed in 1995, in collaboration with Dirk Westphal.

Estimate

£50,000 — 70,000 ±

[Go to Lot](#)



Provenance

Galleria 1000eventi, Milan

Private Collection (acquired from the above)

Sotheby's, Milan, 23 November 2011, lot 186

Acquired at the above sale by the present owner

Exhibited

Milan, Galleria 1000eventi; Rome, Galleria Sperone, *Tom Sachs: Cultural Prosthetics*, March - April

1997, n.p. (illustrated, pp. 18-19)

New York, Morris-Healy Gallery, *Tom Sachs: Cultural Prosthetics*, 9 December 1995 - 16 January

1996

20th Century & Contemporary Art Day Sale

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135

Katherine Bernhardt

Duracell, Cantalope, Doritos, Toilet Paper

signed, titled and dated 'Duracell Cantalope Doritos
Toilet paper 2015 Katherine Bernhardt' on the reverse
acrylic and spray paint on canvas
244.2 x 304.9 cm (96 1/8 x 120 in.)
Executed in 2015.

Estimate

£40,000 — 60,000

[Go to Lot](#)



Provenance

Carl Freedman Gallery, London

Acquired from the above by the present owner

Exhibited

London, Carl Freedman Gallery, *Katherine Bernhardt: Strawberry Banana Power Smoothie*, 12

October - 14 November 2015

Literature

Dan Rookwood, 'Lifestyle: Mr Lawrence Van Hagen', *Mr Porter*, 19 January 2017, online

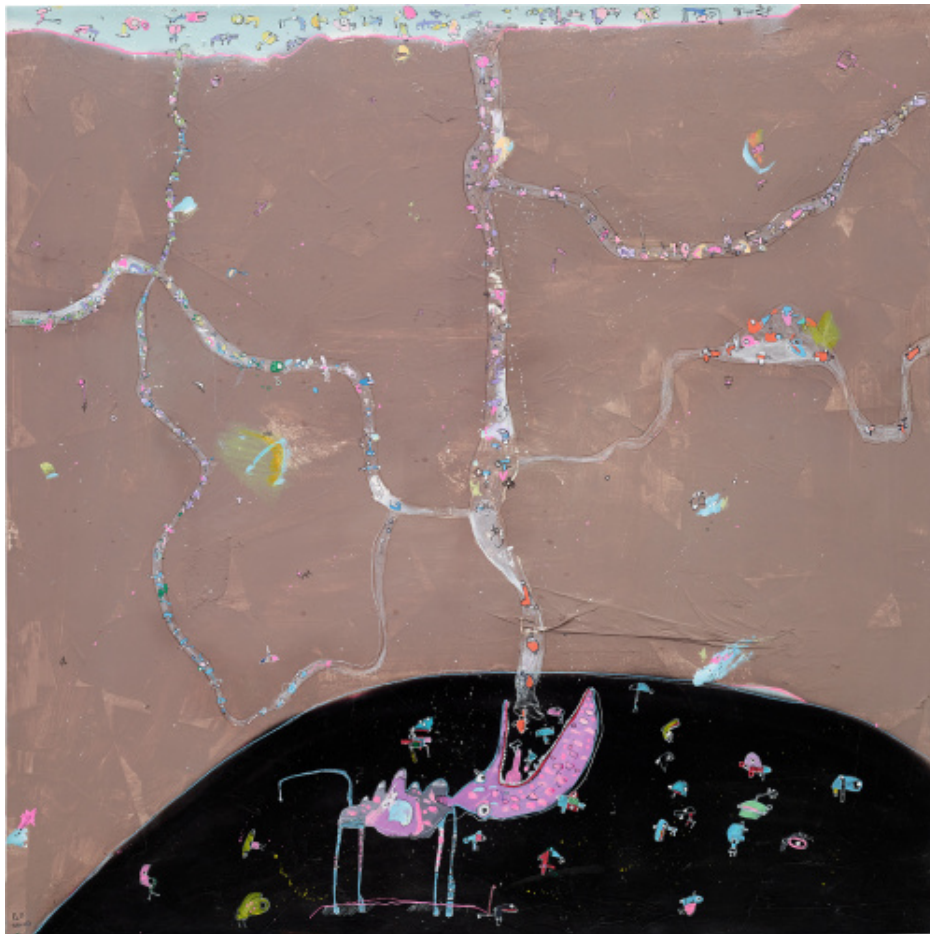
(illustrated)

Colin Gleadell, 'Market News: the modern art comeback', *The Telegraph*, 3 November 2015, online

(illustrated)

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136

Rafa Macarrón

Hormigas

signed with the artist's initials, titled and dated 'Rm 13
HORMIGAS' lower left


mixed media and paper collage on canvas, in artist's
acrylic box

canvas 99.2 x 99.2 cm (39 x 39 in.)

artist's acrylic box 101.5 x 101.5 cm (39 7/8 x 39 7/8 in.)

Painted in 2013.

Estimate

£40,000 — 60,000 

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

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137

Edgar Plans

Art wall


signed 'Plans' lower left; dated '009' lower right

oil, pastel and coloured pencil on panel

44.9 x 42 cm (17 5/8 x 16 1/2 in.)

Executed in 2009.

Estimate

£18,000 — 25,000 

[Go to Lot](#)



Provenance

Galería Bruno Trelles, Gijón

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

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138

Harold Ancart

Untitled

signed and dated 'Harold Ancart 2012' on the reverse
oilstick and graphite on paper, in artist's frame
173.5 x 116.7 cm (68 1/4 x 45 7/8 in.)
Executed in 2012.

Estimate

£50,000 — 70,000 

[Go to Lot](#)



Provenance

C L E A R I N G, New York

Private Collection

Phillips, New York, 17 May 2017, lot 101

Acquired at the above sale by the present owner

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139

Andres Valencia

Diego

signed and dated '7. 2022 Andres .V' on the reverse

acrylic and oil pastel on canvas

152.4 x 101.6 cm (60 x 40 in.)

Executed in 2022.

Estimate

£40,000 — 60,000 ±

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Provenance

Private Collection

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140

R.H. Quaytman

Beard, Chapter 19

signed, titled and dated 'R.H. Quaytman, "Beard, Chapter 19", 2010' on the reverse
silkscreen inks on gessoed wood
82 x 82 cm (32 1/4 x 32 1/4 in.)
Executed in 2010.

Estimate

£30,000 — 40,000 

[Go to Lot](#)



Provenance

Vilma Gold, London

Acquired from the above by the present owner in 2010

Exhibited

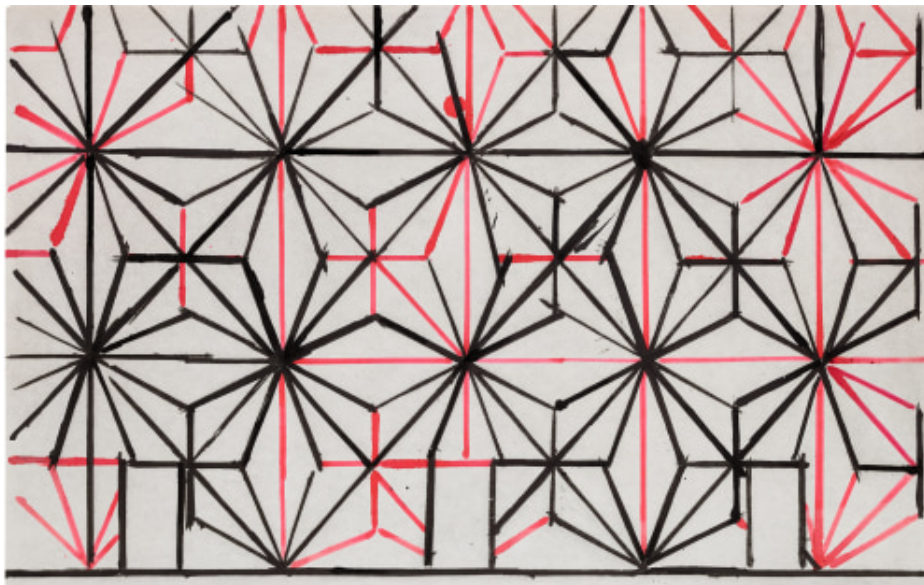
The Neuberger Museum of Art, New York and Kunsthalle Basel, *R H Quaytman: Spine, Chapter 20*,
1 December 2010 - 4 September 2011, p. 367 (illustrated)

Literature

Lidija Haas, 'I always felt that paintings had a lot of ego' an interview with R.H Quaytman', *Apollo Magazine*, 26 November 2017, online

20th Century & Contemporary Art Day Sale

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SOLD TO RAISE FUNDS FOR COMIC RELIEF

141

Hurvin Anderson

Welcome Etching: Reworked A.P.


signed and dated 'Hurvin Anderson 2022' on the reverse

ink on etching on paper

23.8 x 37.6 cm (9 3/8 x 14 3/4 in.)

Executed in 2022.

Estimate

£6,000 — 8,000 

[Go to Lot](#)

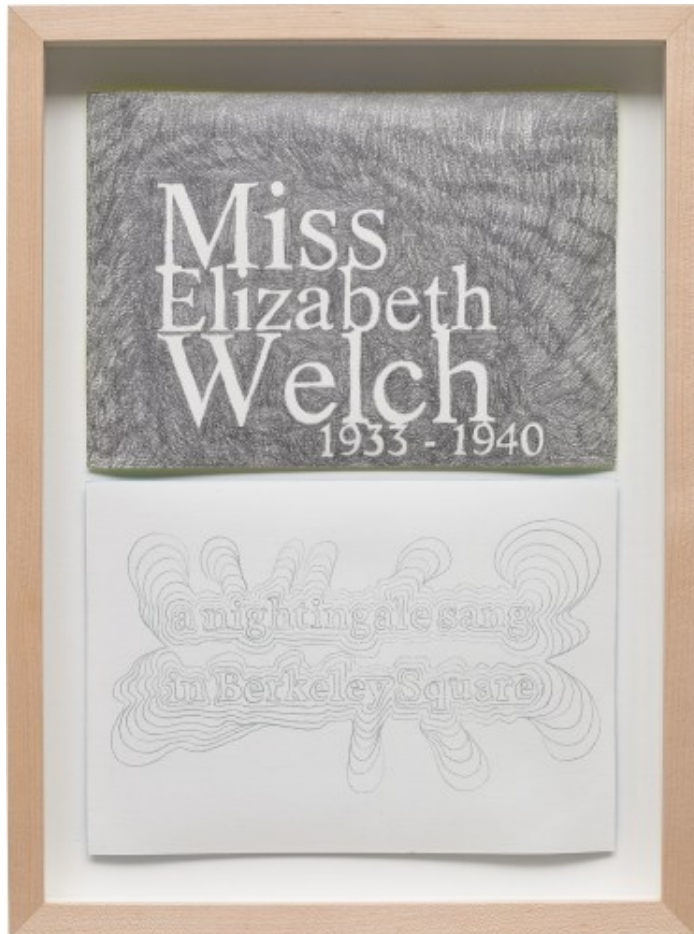


Provenance

Donated by the artist

20th Century & Contemporary Art Day Sale

London Auction / 13 October 2022 / 12pm BST



SOLD TO RAISE FUNDS FOR COMIC RELIEF

142

Sonia Boyce

*Miss Elizabeth Welch 1933-1940 / a nightingale sang
in Berkeley Square*

graphite, carbon transfer and acrylic on paper, in 2
parts, in artist's frame

36.2 x 26.8 cm (14 1/4 x 10 1/2 in.)

Executed in 2021.

Estimate

£8,000 — 12,000 ♦

[Go to Lot](#)



Provenance

Donated by the artist

20th Century & Contemporary Art Day Sale

London Auction / 13 October 2022 / 12pm BST

Image Currently
Unavailable

SOLD TO RAISE FUNDS FOR COMIC RELIEF

143

Anish Kapoor

From a Dark House in Delhi

signed and numbered '51/100 Anish Kapoor' lower
edge


Polymer gravure type etching on paper

image 24.7 x 32.5 cm (9 3/4 x 12 3/4 in.)

sheet 35.3 x 41.6 cm (13 7/8 x 16 3/8 in.)

Executed in 2021, the work is number 51 from an
edition of 100.

Estimate

£4,000 — 5,000 

[Go to Lot](#)



143

Anish Kapoor

Provenance

Donated by the artist

20th Century & Contemporary Art Day Sale

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PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

144

William Kentridge and Gerhard Marx

World On Its Hind Legs

Corten steel and rust finish steel, on painted wooden
base

steel sculpture 73.7 x 68.6 x 55.9 cm (29 x 27 x 22 in.)
including base 161.9 x 68.6 x 55.9 cm (63 3/4 x 27 x 22
in.)

Executed in 2010, this work is unique.

Estimate

£80,000 — 120,000 £

[Go to Lot](#)



Provenance

Marian Goodman Gallery, Paris

Private Collection (acquired from the above)

Sotheby's, London, 16 May 2017, lot 99

Acquired at the above sale by the present owner

Exhibited

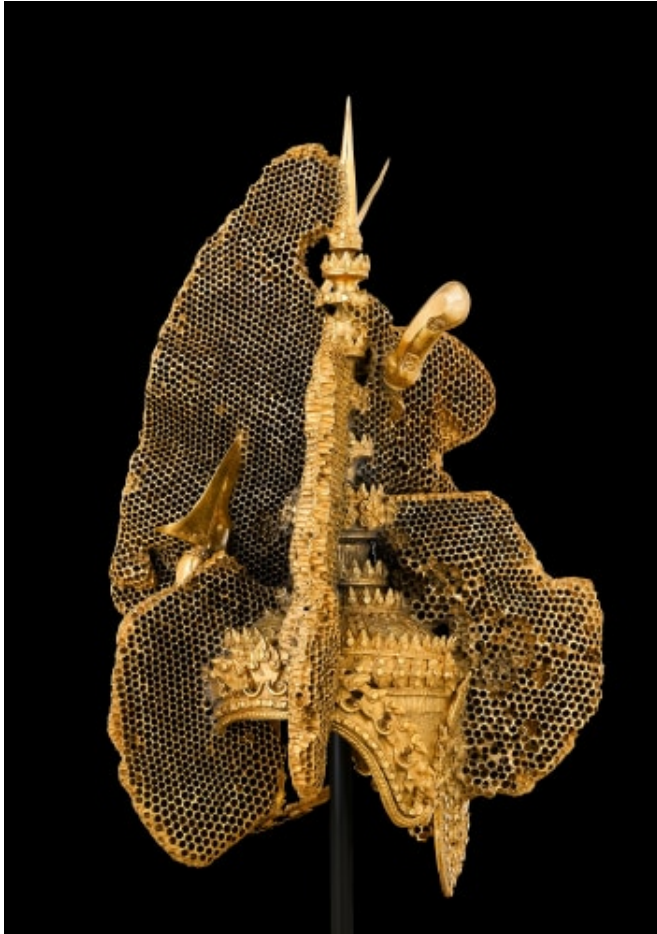
Paris, Marian Goodman Gallery, *William Kentridge: Breathe, Dissolve, Return*, 11 September - 16 October 2010

Literature

Lilian Tone, *William Kentridge: Fortuna*, New York, 2013, p. 13

20th Century & Contemporary Art Day Sale

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PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

145

Damien Hirst


Crown in Petrified Honeycomb with Two Daggers

incised with the artist's signature, stamped with the
artist and foundry stamps, inscribed, numbered and
dated 'Dhirst TT63-1 1/3 MMXVI' on the interior
gold and bronze

53.7 x 35.1 x 27.5 cm (21 1/8 x 13 7/8 x 10 7/8 in.)

Executed in 2016, this work is number 1 from an edition
of 3 plus 2 artist's proofs.

Estimate

£250,000 — 350,000 

[Go to Lot](#)



"As an artist, the best you can hope for is people arguing, mixed reviews. Love it and hate it. If you get that, then you're on the right track" —Damien Hirst

A radiant golden and bronze sculpture, Damien Hirst's *Crown in Petrified Honeycomb with Two Daggers* features the elaborate interweaving of a Southeast Asian-style crown, a wild honeycomb, and a pair of slender Kris daggers. Seemingly dating from ancient times, the sculpture was in fact part of a major ten-year long project imagined by the British artist that resulted in the 2017 exhibition *Treasures from the Wreck of the Unbelievable*.

Presented at the prestigious Punta Della Dogana and Palazzo Grassi in Venice, the artworks on display told the imaginary story of a shipwreck concealing the impressive collection of the freed Roman slave Cif Amotan II. Presumably rescued from the depths of the Indian Ocean by Hirst and his team more than two millennia later, the collected treasures made of marble, gold and bronze, crystal, jade, and malachite – occasionally hidden under a thick layer of corals and crustaceans – were combined with documentary videos, drawings, and photographs.

As detailed in the notice attached to the base of *Crown in Petrified Honeycomb with Two Daggers*, the precious object is described as referring to a Malaysian folktale of Hitam Manis. The story counts the adventures of 'a sultan's son who falls in love with a servant girl.' Shocked by the news, 'the sultan stabs the girls, who then metamorphose into a swarm of honeybees. Furthermore, 'when the son later climbs a tree with a knife to cut down honeycomb, his body return shattered into pieces.'

Both this sculpture and the *Treasures from the Wreck of the Unbelievable* greatly echo the themes explored by Damien Hirst throughout his career. The meticulous scenography of the exhibition resonates with his iconic medicine cabinets, demonstrating his particular interest in display and collecting practises. The notions of belief and truth also deeply resonate with the core of Hirst's preoccupations: by questioning the fundamental social systems we use to interpret reality, he encourages a reflection on mythology, history, and science. The blurred boundaries between fact and fiction as well as past and present significantly challenge our beliefs and moral values.

Provenance

White Cube, London

Acquired from the above by the present owner in 2017

Exhibited

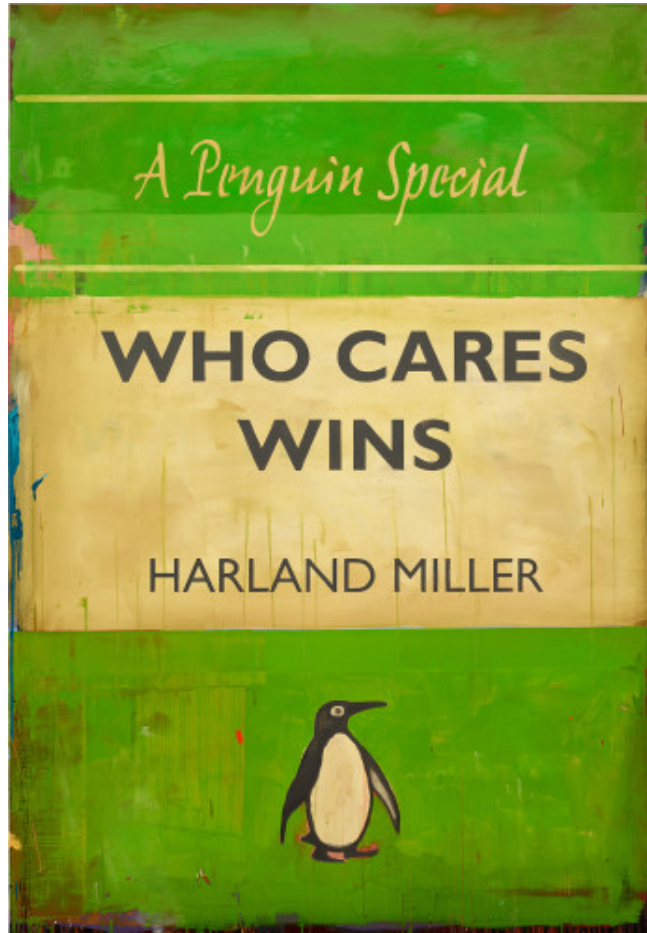
Venice, Palazzo Grassi and Punta della Dogana, *Treasures from the Wreck of the Unbelievable*, Damien Hirst, 9 April - 3 December 2017, pp. 111, 319, n.p. (illustrated)

Literature

Mélanie Goussard, 'Damien Hirst: His Own Worst Enemy', *artlimited*, 30 September 2021, online
Damien Hirst, *The Undersea Salvage Operation: Treasures from the Wreck of the Unbelievable*, Other Criteria, London, 2017, pp. 200-201, 223

20th Century & Contemporary Art Day Sale

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146

Harland Miller


Who Cares Wins

signed 'Harland Miller' on the overlap
oil on canvas

223.5 x 154.3 cm (87 7/8 x 60 3/4 in.)

Painted in 2011.

Estimate

£200,000 — 300,000 

[Go to Lot](#)



Provenance

Galleria Marabini, Bologna

Private Collection (acquired from the above in 2012)

Christie's, London, 2 July 2021, lot 537

Acquired at the above sale by the present owner

Exhibited

Bologna, Galleria Marabini, *Harland Miller: Penguin Series*, 30 March - 4 May 2012

20th Century & Contemporary Art Day Sale

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147

Sean Scully

Horizontal: Grey #2

signed, titled and dated 'Sean Scully HORIZONTALS:


GREY #2 1976' on the reverse

acrylic on canvas

213.4 x 213.4 cm (84 x 84 in.)

Painted in 1976.

Estimate

£120,000 — 180,000 

[Go to Lot](#)



As one of the most influential painters of the twentieth century, Sean Scully's legacy, bound to his abstract style and large-scale methods of production, has been cemented as one of worldwide renown and importance. His characteristic compositions of vertical and horizontal bands, tessellating blocks, and geometric forms, signify the unification of multiple key art historical and cultural influences. Unforgivingly raw, Scully's oeuvre seeks to reflect true humanity, moving away from the clean aesthetic of minimalism towards his own form of abstraction imbued with the power of life.

"A lot of the people who seemed interested in minimalism seems to me to be in some way aristocratic... they seemed to be disconnected from the street... I come from the street... it didn't seem to include much of anybody's life or the dirt of life" — Sean Scully

Having moved to New York upon graduating from Harvard, Scully became immersed in the *Abstract Expressionist* movement. With exposure to the likes of Mark Rothko and Jackson Pollock, Scully was inspired by this American new wave movement alongside the traditional bounds of Classical European painting, merging seemingly polar artistic languages into a wholly unique aesthetic.

While monumental in scale, Scully's works perfectly retain a serenity through their delicacy and emotional rapport. The dynamic rhythmic bands evident in *Horizontal: Grey #2* capture a composition quintessential of Scully's oeuvre. His global, yet wholly personal perspective, has seen him absorb the key elements of the visual world from open skies and fluctuating oceans to the grounding modesty of stone. Placing this within the mortality of human experience, from grief to the pain of fatherhood, Scully's compositions become instantly readable through their great honesty, intimacy, and vulnerability. In an interview with Thames & Hudson at his gallery in Dublin, Scully recounts the painful memory of overcoming a painkiller addiction:

"I had a lot of issues with my back from about 16... and it got worse and worse, so I had an operation and had terrible trouble after... I was horizontal for a very long time, addicted to oxycontin. When I returned to the studio, I felt very weakened, and I somehow imitated my own sofa posture, which was horizontal. [The] only one bright spot in the day was a visit from my kid... we'd watch a movie together and I just painted horizontally. I painted what I was. Horizontals were my world, so I painted what I knew."ⁱ

It was in these intimate moments that Scully contemplated on the true experience of being human. His *Horizontal*s series can be seen as a therapeutic reflection on the highs and lows of the emotional rollercoaster of life.

"My paintings tell stories that are an abstracted equivalent of how the world of human relationships is made and unmade" —Sean Scully

Colour is a dominant method of expression in Scully's works. Within *Horizontal: Grey #2*, Scully extends his artistic exploration into the subtleties of large-scale depth and volume. When considered within his wider oeuvre, the present work draws tonal links with his sculptural works completed in megalithic-esque stone blocks. Naturality filters through his distinctive style of abstraction, ensuring this work attains the fine balance between calm reflection and an intrinsic vitality. Scully explores painting's capacity for expressive power, using his trademark horizontal strips as a relentless painterly exploration in the opposition between two seemingly irreconcilable forces: the drive towards order and its greatest destructor: human emotion. This work does not seek to harmonise these forces but rather present the viewer to the subtleties at play within this singularly human process. He uses horizontal stripes inspired by nature's horizon line to highlight the 'elemental coming together of land and sea, sky, and land... endlessly beginning and ending'.ⁱⁱ The horizontal lines that work their way across the canvas seemingly create a hallucinatory effect of repetitive form that encapsulates the viewer to visually reflect Scully's explorations on the human condition.

"The paintings represent a collective emotion...they are not about my individualism, but our uniqueness" —Sean Scully

The philosophical collective and its variable uniqueness, to which Scully refers, is explored within his canvases to define his works as a discussion integral to abstraction and its relation to wider artistic and social debate. The synthesis of his explorations merge upon the canvas in *Horizontal: Grey #2*, perfectly capturing the emotional portal his abstract vistas make possible.

Video: <https://www.youtube.com/embed/LWMqrNldBRk>

Sean Scully discusses the subject of his painting and the humble project of transformation, Sean Scully Studio, 21 April 2014.

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

ⁱ Sean Scully, quoted in Kelly Grovier, 'Line: Conversations with Sean Scully', *You Tube*, 14 October 2021, [online](#).

ⁱⁱ Sean Scully, quoted in 'Sculpture in the City', 2017, [online](#).

Provenance

Private Collection

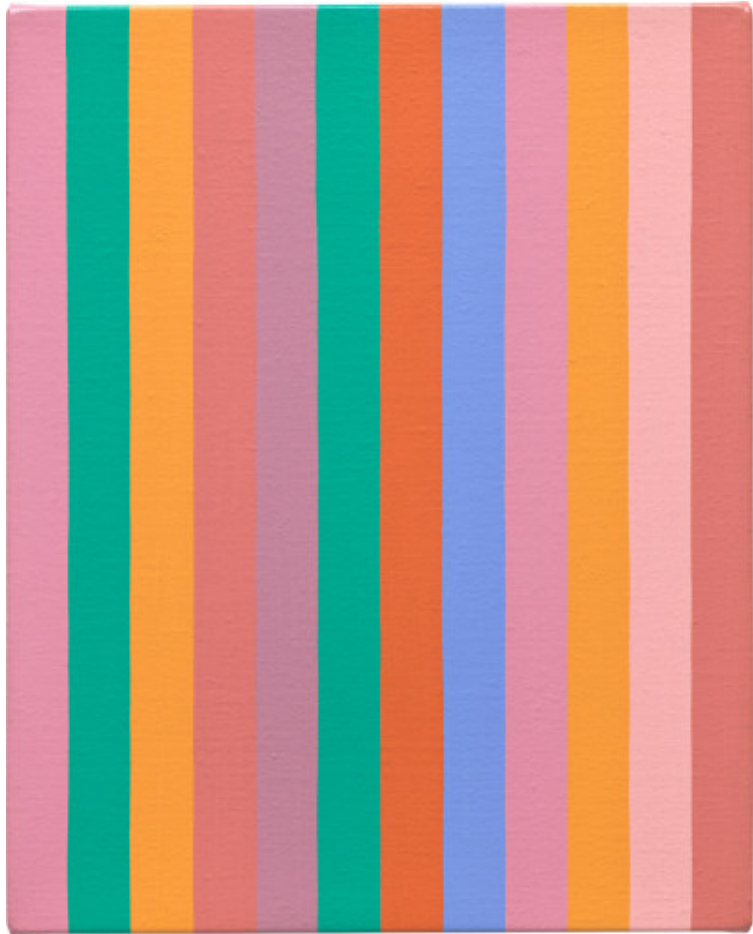
Private Collection (acquired from the above in 1979)

Sotheby's, New York, 15 May 2013, lot 183

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

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PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

148

Bridget Riley

Rose Rose 4


signed and dated 'Riley '09' on the right vertical edge;
signed, titled and dated 'ROSE ROSE 4. Riley 2009' on
the overlap

oil on linen

38.1 x 30.5 cm (15 x 12 in.)

Painted in 2009.

Estimate

£100,000 — 150,000 

[Go to Lot](#)



Provenance

Timothy Taylor Gallery, London

Private Collection (acquired from the above)

Sotheby's, London, 13 October 2012, lot 138

Private Collection (acquired at the above sale)

Christie's, New York, 18 May 2018, lot 659

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

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150

Patrick Heron

*Scarlet, Dark Blue and Lemon to the Right of Cobalt:
April 1968*

signed, inscribed and dated 'PATRICK HERON
SCARLET, DARK BLUE AND LEMON TO RIGHT OF
COBALT APRIL 1968' on the reverse

gouache on paper
57 x 78.9 cm (22 1/2 x 31 1/8 in.)
Executed in 1968.

Estimate

£30,000 — 50,000 ♦

[Go to Lot](#)



Provenance

The Waddington Galleries, London (acquired directly from the artist)

Private Collection, New York (acquired from the above in October 1969)

Private Collection, New York

Christie's, London, 26 May 2011, lot 5

Acquired at the above sale by the present owner

Exhibited

London, The Waddington Galleries, *Patrick Heron: gouaches*, 2 - 27 July 1968

London, Waddington Galleries, *Patrick Heron: Gouaches from 1961 to 1996*, 9 February - 12 March

2005, no. 9, pp. 26, 58 (illustrated, p. 27)

Literature

'Art and Artists', July 1968 (illustrated, p. 51)

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151

Jean Dubuffet



Idéoplasme XV

signed with the artist's initials and dated 'J.D. 84' lower left

acrylic on paper laid on canvas
100 x 68 cm (39 3/8 x 26 3/4 in.)

Executed on 8 October 1984.

Estimate

£100,000 — 150,000  

[Go to Lot](#)



Provenance

Pace Gallery, New York

Mr Robert R. Littman, New York

Waddington Galleries, London (acquired in April 1985)

Collection of E.J. Power, London

Private Collection, London (by descent from the above)

Rosenbaum Contemporary, Boca Raton (acquired from the above in 2015)

Acquired from the above by the present owner

Exhibited

London, Waddington Galleries, *Jean Dubuffet*, 30 October - 23 November 1985, no. 16, p. 19
(illustrated)

Literature

Max Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule XXXVII: Non-lieux*, Paris, 1989, no. 160, pp. 68, 98, 100 (illustrated, p. 68)

20th Century & Contemporary Art Day Sale

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152

Jean Dubuffet

Site avec un personnage



signed with the artist's initials and dated 'J.D 82' lower right

acrylic on paper laid on canvas

50 x 68.2 cm (19 5/8 x 26 7/8 in.)

Executed on 29 January 1982.

Estimate

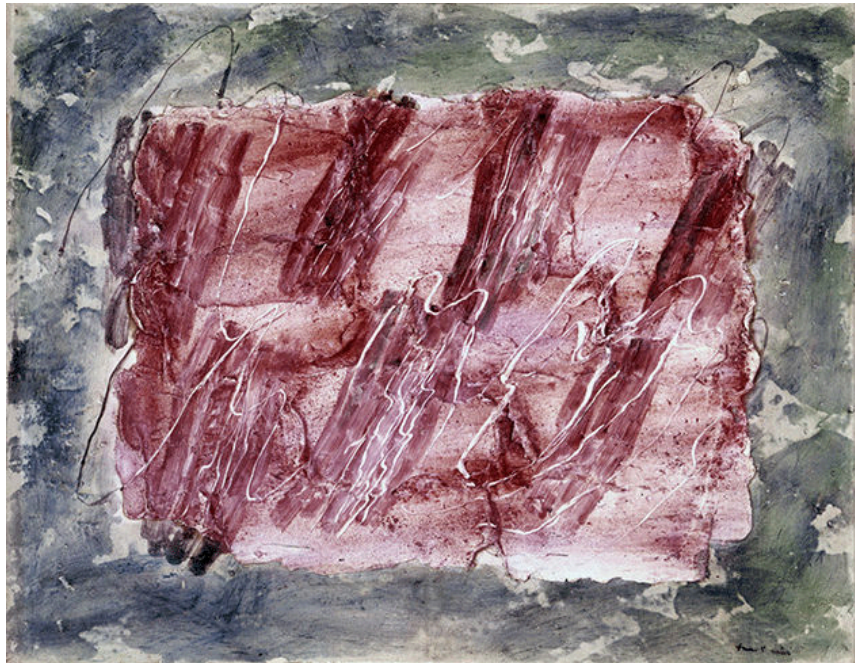
£120,000 — 180,000  

[Go to Lot](#)



"The role of the artist[...] and the poet is precisely to blur normal categories, to disrupt them, and by doing so restore to the eyes and the mind ingenuity and freshness." —Jean Dubuffet

Artistically inspired from a young age, Jean Dubuffet rejected academic training in favour for an organic development of his own, unique style. Taking influence from those who expressed themselves artistically outside of formal training - from graffitiists, tattooists, patients in psychiatric hospitals or those who used the spoken word - lead to his first career milestone with the creation of the art movement *Art Brut*. Directly translating to raw art, his canvases were testament to his anti-academy stance; twisting all academic boundaries into compositions that denied their categorisation and subsequently labelled by critics as 'low art' and written off as naïve. Dubuffet was introduced to a new influence on his production when he first came across Fautrier's abstract forms. With these in mind, Dubuffet began to experiment with the use of non-painterly materials such as mud, pebbles, and sand, combined with oil paints to create a thick paste that he applied to his canvases with a spatula. The results are compositions with heavily textured surfaces that bear witness to the development of a creative process infused with irony, social commentary, and humour.



Jean Fautrier, *Paysage*, 1957, Civic Collection of Modern Art, Milan. Image: Mondadori Portfolio/Electa/Sergio Anelli/Bridgeman Images, Artwork: © ADAGP, Paris and DACS, London 2022

"Man's need for art is absolutely primordial, as strong as, and perhaps stronger than, our need for bread. Without bread, we die of hunger, but without art we die of boredom." —Jean Dubuffet

Within his oeuvre, Dubuffet produced around 500 works executed between 1981 and 1982, which are retrospectively referred to as his '*Psycho-sites*'. The present example boasts the quintessential characteristics of this series. None of the works are the same, indeed the very concept of the '*Psycho-sites*' relies on their unique, haphazard differences. The subtleties in each canvas alter their reception, interpretation, and aesthetic experience. With compositions that excite and enthrall the visual sense, the spectator's eye is guided around the canvas in a wholly personal relationship with the work. No viewing experience is the same from person-to-person or from work-to-work. This enchanting exploration of human nature defines the series, making them a crucial reflection point within Dubuffet's works.

Site Avec Un Personnage, with its strikingly bold colour palette of scarlet tones and azure highlights, is an important example within the series. The fast, frenetic brushstrokes zigzag across the canvas, drawing the viewers eye towards a singular figure to the right of the scene. Hidden amongst a cacophony of line and colour, Dubuffet's inclusion of a figure brings a human intermediary into the composition. His works shatter the concept of the western idea of beauty, gone are the tamed, the posed and the perfect, instead replaced by the haphazard, the unexpected and the raw. He turned the tide of taste in his own direction and marked a legacy that will radiate down through generations to come.

"All of these small paintings actually build on the conviction that there is no basis for differentiating between a site considered real and a phantom, in a basic sense; all that we believe to see being always and in all cases an arbitrary production of the spirit." —Jean Dubuffet

The extent of Dubuffet's unique artistic approach was recently on view at the Barbican, London with the artist's celebrated solo exhibition *Jean Dubuffet: Brutal Beauty* in 2021.



Jean Dubuffet, *Random Site with Five Characters; Site Aleatoire avec Cinq Personnages*, 1982, Private Collection. Image: © Christie's / Bridgeman Images, Artwork: © ADAGP, Paris and DACS, London 2022

Video: <https://www.youtube.com/watch?v=cp21LTdvdOk>

Mark Haddon on Jean Dubuffet | Tate

Provenance

The Estate of the Artist

Waddington Galleries, London (acquired in 1987)

Manny Silverman Gallery, Beverly Hills

Private Collection, Malibu

Hollis Taggart Galleries, New York

Rosenbaum Contemporary, Boca Raton (acquired from the above in 2014)

Acquired from the above by the present owner

Literature

Max Loreau, *catalogue des travaux de Jean Dubuffet Psycho-sites, fascicule XXXIV*, Paris, 1984, no. 497, p. 132, 154 (illustrated, p. 132)

20th Century & Contemporary Art Day Sale

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153

Salvador Dalí

*Projet de costume des satyres pour le ballet
Bacchanale*

signed, inscribed and dated 'Gala S. DALI 1939' lower
left

ink, watercolour and gouache on paper

35.6 x 51 cm (14 x 20 1/8 in.)

Executed in 1939.

Nicolas Descharnes has kindly confirmed the
authenticity of the work.

Estimate

£60,000 — 80,000 ±

[Go to Lot](#)



Provenance

Private Collection, Belgium

Thence by descent to the present owner

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PROPERTY FROM A DISTINGUISHED FRENCH
COLLECTION

154


Georges Mathieu

Joubardes

signed and dated 'Georges Mathieu 77' lower centre
gouache and felt collage on paper
49.6 x 64.6 cm (19 1/2 x 25 3/8 in.)
Executed in 1977.

The work is accompanied by a certificate of
authenticity signed by the artist and dated 24 July
1979. A further certificate of authenticity has been
requested to the Comité Georges Mathieu, Paris.

Estimate

£7,000 — 10,000 

[Go to Lot](#)



Provenance

Private Collection, France (acquired *circa* early 1980s)

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PROPERTY FROM A DISTINGUISHED FRENCH
COLLECTION

155

Bernard Buffet

Palais des Doges

signed and dated 'Bernard Buffet 62' upper right
oil on canvas


89.9 x 130.5 cm (35 3/8 x 51 3/8 in.)

Painted in 1962.

The authenticity of this work has been confirmed by
Galerie Maurice Garnier.

This work is accompanied by a certificate of
authenticity issued by Galerie David et Garnier.

Estimate

£170,000 — 250,000 

[Go to Lot](#)



"Painting, we do not talk about it, we do not analyse it, we feel it" —Bernard Buffet

The austere tone of Bernard Buffet's expressionist oeuvre translates itself through a distinctive treatment of materials, angular forms, and a sombre tonal palette. Having produced over 8,000 works during his lifetime, Buffet's prolific output expands across portraiture, townscapes, still lifes as well as historical and religious subject matter. *Palais des Doges*, is an impressive example of his angular and geometric treatment of the metropolitan landscape. Through expressionist rendering, monumental architecture is presented to the viewer in a figurative, graphic, and centralist manner that boldly rejects the dominant trend of Abstraction which was dictating artistic taste at the end of the twentieth century.

As a member of the anti-abstract group *L'homme Témoin* (the Witness-Man), Buffet championed the agenda of the movement by adopting a style of expressive Social Realism as opposed to the prevailing abstract preferences. The group's manifesto was drawn up by fellow critic Jean Bouret to affirm that 'painting exists to bear witness,' with Buffet joining the cause after the group's 1949 exhibition at the Galerie Claude. *L'homme Témoin* sought to approach subject matter through a somewhat pessimistic and serious lens that drew focus on the social, political, and historical issues that prevailed within humanity. Described by Werner Haftmann as 'the pictorial equivalent of existentialism, [bearing] witness to the emptiness of the world, the desolation of things deserted in the ghost-like barrenness of space, [and] man's vulnerability'.ⁱ

"Painting is serious. A vice, not a play thing" —Bernard Buffet

Within the present work, Buffet's aesthetic rendering of subject matter provides space for the viewer to reflect on the contents of the work and the society from which it originates. The visibly harsh and graphic lines delineate the canvas to segregate the grand architecture from the murky blur of people below. Man's conquest over the landscape is celebrated by Buffet's use of composition and tone, whilst the sombre reality of existence is reduced to an indistinguishable mass.

Having trained to draw at the Ecole Nationale Supérieure des Beaux-Arts in Paris, Buffet was viewed as a rising star in the art world with his works meeting international critical acclaim. He paired his artistic training with a deep study of society, becoming familiar with the existentialist philosophies of Sartre and Simone de Beauvoir. When looking at his townscapes, the teachings of these can be seen to lie within the grey tinge and strong black boundaries that carve up the compositions. These grave musings on the state of humanity and the reality of behaviour as one combined unit are reflected by the dull communality of the smudged crowd at the base of le Palais des Doges. The presentation of the state of human collective experience in contrast to the grand legacy of historical Venice was translated throughout this series, a reflection on humanity bound to the major shift in his life that came with the birth of his two daughters: Virginie (1962) and Danielle

(1963). Within this context this series becomes a mediation on the future, on peoples' place within a historical legacy, and a search for the truth, which was so heavily positioned by existentialist philosophies.



Portrait of the artist Bernard Buffet in his workshop, 5 January 1958. Image: © Keystone/Zuma / Bridgeman Images

Despite an academic discourse centred upon abstraction, it was the sincerity in his compositions that drew public favour. Buffet's invariable fidelity to the pure presentation of reality cemented his distinctive figurative style within the canon of twentieth century art. As his commercial success grew, Maurice Garnier began to represent Buffet out of his Parisian gallery and, to this day, Garnier

Bernard Buffet

supports the propagation and appreciation of Buffet's oeuvre. The appreciation of Buffet's work is very well established with three museums dedicated to him: two in Japan, and one in Paris.

ⁱ Werner Haftmann, *Painting in the Twentieth Century*, London, Lund Humphries, 1965, p. 323

Provenance

Galerie David and Maurice Garnier, Paris

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

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PROPERTY FROM A DISTINGUISHED FRENCH
COLLECTION

156

Bernard Buffet

Environs de Montfort-L'Amaury, Le Moulin des Dalles

signed 'Bernard Buffet' upper left; dated '1975' upper
right; titled and numbered 'Environs de Montfort-
L'Amaury Le vieux moulin des Dalles AH56' on the
reverse

oil on canvas


89.5 x 130.3 cm (35 1/4 x 51 1/4 in.)

Painted in 1975.

The authenticity of this work has been confirmed by
Galerie Maurice Garnier.

This work is accompanied by a certificate of
authenticity issued by Galerie Maurice Garnier.

Estimate

£40,000 — 60,000 

[Go to Lot](#)



Provenance

Galerie Maurice Garnier, Paris

Acquired from the above by the present owner

Literature

Yann le Pichon, *Bernard Buffet 1962-1981*, Switzerland, 1986, no. 782, pp. 380, 415 (illustrated, p. 380)

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PROPERTY FROM A DISTINGUISHED FRENCH
COLLECTION

157

Bernard Buffet

Nature morte à la rascasse

signed and dated '49 Bernard Buffet' upper left
oil on canvas

96.5 x 97 cm (37 7/8 x 38 1/4 in.)

Painted in 1949.

The authenticity of this work has been confirmed by
Galerie Maurice Garnier.

This work is accompanied by a certificate of
authenticity issued by Galerie Maurice Garnier.

Estimate

£25,000 — 35,000 £

[Go to Lot](#)



Provenance

Armand Drouant Collection, Paris

Private Collection

Acquired from the above by the present owner

Literature

Fonds de Dotation Bernard Buffet, ed., *Bernard Buffet, Catalogue raisonné de l'Œuvre peint, Vol I, 1941-1953*, Paris, 2019, p. 128 (illustrated)

20th Century & Contemporary Art Day Sale

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PROPERTY FROM A DISTINGUISHED FRENCH
COLLECTION

158

Moïse Kisling

Jeune femme assise se coiffant

signed and dated 'Kisling 1918' lower right; signed,
inscribed and dated 'M. KISLING PARIS MARS 1918' on
the reverse

oil on canvas

92.3 x 73.3 cm (36 3/8 x 28 7/8 in.)

Painted in 1918.

This work is accompanied by a certificate of
authenticity, and the work will be included in *Volume
IV et Additifs aux Tomes I, II et III du Catalogue
Raisonné de l'Œuvre de Moïse Kisling* currently in
preparation by Marc Ottavi.

Estimate

£30,000 — 50,000 £

[Go to Lot](#)



Provenance

Private Collection

Maître Jozon sale, Hôtel Drouot, Paris, 8 December 1976

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

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PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

159

Henri de Toulouse-Lautrec

Cavalier (recto) and Croquis (verso)

graphite on paper
14.3 x 19.1 cm (5 5/8 x 7 1/2 in.)
Executed *circa* 1881.

Estimate

£6,000 — 8,000 ±

[Go to Lot](#)



Provenance

Private Collection

Sotheby's, London, 2 March 2017, lot 157

Acquired at the above sale by the present owner

Literature

M.G. Dortu, *Toulouse-Lautrec et son œuvre*, New York, 1971, vol. V, no. D.2.221 (recto) & no. D. 2.222 (verso), p. 366 (illustrated, p. 367)

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160

Leon Golub

Fallen Fighter

signed 'Golub' lower right; signed and titled 'Golub
Fallen Fighter' on the reverse

oil on canvas

258.4 x 173.4 cm (101 3/4 x 68 1/4 in.)

Estimate

£40,000 — 60,000

[Go to Lot](#)



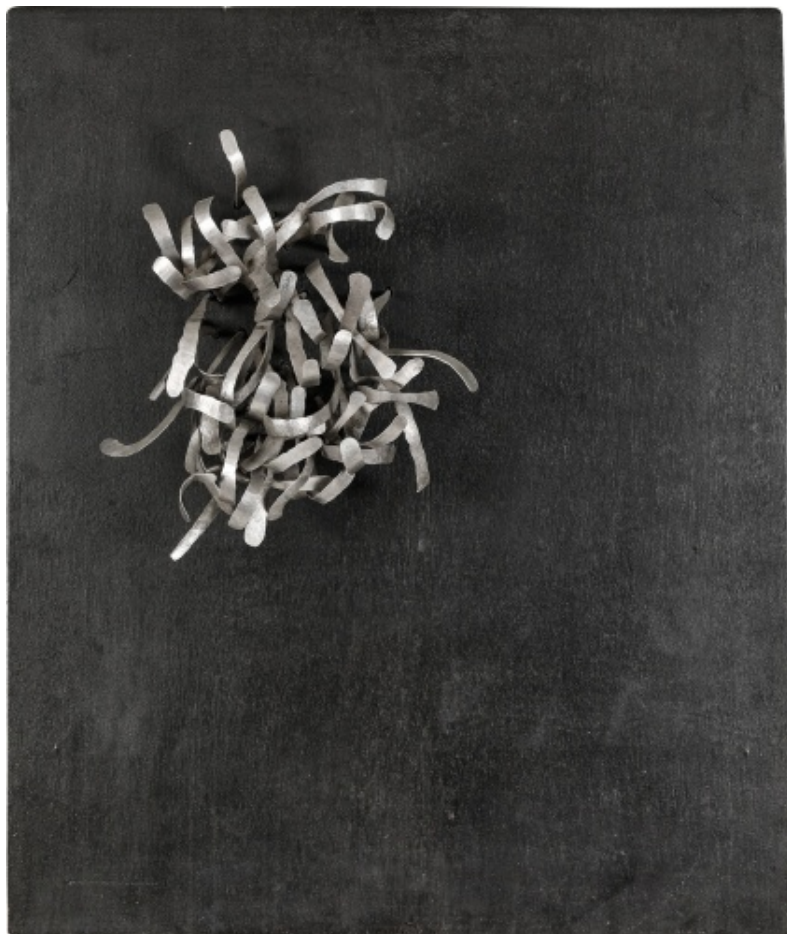
Provenance

Collection of Dr. Ronald and Carole Wolfson, Illinois
Hindman, Chicago, 2 October 2018, lot 62

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

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PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

161 ♦

Pol Bury

Entité Érectile

signed, titled and dated 'Pol Bury ENTITÉ ÉRECTILE
1963' on the reverse

painted wood with aluminium and motor construction
72 x 60.7 x 30 cm (28 3/8 x 23 7/8 x 11 3/4 in.)

Executed in 1963.

Estimate

£50,000 — 70,000 £

[Go to Lot](#)



Provenance

The Gunter Sachs Collection (acquired *circa* 1963)

Sotheby's, London, 23 May 2012, lot 125

Acquired at the above sale by the present owner

Exhibited

Munich, Modern Art Museum, *Sammlung Gunter Sachs*, 8 September - 20 October 1967

Literature

Patrick Derom and Gilles Marquenie, *Pol Bury, Online Catalogue Raisonné*, no. R221, online (illustrated)

Daniel Marchesseau, Velma Bury, François Letailleur and Gilles Marquenie, *Pol Bury. Instants donnés. 50 ans de sculpture*, Paris, 2015, p. 91 (illustrated)

Rosemarie E. Pahlke, *Pol Bury, avec catalogue raisonné*, Brussels, 1994, no. 63 - 11, p. 144 (illustrated)

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PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

162 ♦♦

Pol Bury

Ponctuation melle

painted wood, metal rods, oil and electric motor
construction

37 x 37 x 31 cm (14 5/8 x 14 5/8 x 12 1/4 in.)

Executed in 1963.

Estimate

£30,000 — 50,000 £

[Go to Lot](#)



Provenance

The Gunter Sachs Collection, London (acquired *circa* 1963)

Sotheby's, London, 23 May 2012, lot 121

Acquired at the above sale by the present owner

Exhibited

Munich, Modern Art Museum, *Sammlung Gunter Sachs*, 8 September - 20 October 1967

Literature

Patrick Derom and Gilles Marquenie, *Pol Bury, Online Catalogue Raisonné*, no. R207, online (illustrated)

Rosemarie E. Pahlke, *Pol Bury, avec catalogue raisonné*, Brussels, 1994, no. 63-22, p. 147

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163

Carol Rama

Untitled


signed and dated 'Carol Rama 1964' lower left

ink on paper mounted on panel

35.5 x 55.2 cm (13 7/8 x 21 3/4 in.)

Executed in 1964, this work is registered in the Associazione Archivio Carol Rama, Turin, under no. 0290, and is accompanied by a photo certificate issued by the archive.

Estimate

£6,000 — 8,000 

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Provenance

Private Collection, Italy (acquired directly from the artist in 1964)

Private Collection

Sotheby's, London, 9 March 2017, lot 101

Acquired at the above sale by the present owner

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164

Carlo Rea

Spore Verde Chiaro

signed, titled and dated '2021 Carlo Rea "Forzi del Verde"' on the stretcher; signed, titled and dated 'Carlo Rea "Forzi del Verde" 2021' on the reverse
plaster, pigment, tempera and glue on canvas
150.1 x 150.4 cm (59 1/8 x 59 1/4 in.)
Executed in 2021.

Estimate

£30,000 — 40,000 

[Go to Lot](#)



Provenance

Private Collection, London (acquired directly from the artist)

20th Century & Contemporary Art Day Sale

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PROPERTY FROM A PRIVATE BELGIAN COLLECTION

165

Lucio Fontana

Concetto Spaziale, Natura


incised with the artist's signature 'Lucio Fontana' on the reverse of each; numbered '215/500' on the underside of each

polished brass, in 2 parts

each 27.7 x 21.7 x 21 cm (10 7/8 x 8 1/2 x 8 1/4 in.)

Executed in 1967, this work is number 215 from an edition of 500 plus 5 artist's proofs.

Estimate

£80,000 — 120,000 

[Go to Lot](#)



Provenance

Private Collection, Belgium (acquired in the early 1990s)

Thence by decent from the above

Literature

Harry Ruhé and Camillo Rigo, *Lucio Fontana: Graphics, Multiples and More...*, Amsterdam, 2006,
p. 139, no. B-1, B-2 (another example illustrated)



166

Arnaldo Pomodoro

Sfera

signed, numbered and dated 'Arnaldo Pomodoro 2013
2/8' on the underside

bronze

sphere 60 cm (23 5/8 in.)

including base 68.6 x 60 x 60 cm (27 x 23 5/8 x 23 5/8
in.)

Executed in 2013, this work is number 2 from an
edition of 8. This work is number 893 in the archives of
the Fondazione Pomodoro.

Estimate

£300,000 — 400,000 £

[Go to Lot](#)



"I wanted to suggest that the misuse of our technology could destroy mankind. Man can make ultimate war today just sitting at a table, pushing buttons, as we know so well. The situation creates a sense of aggravated discomfort." —Arnaldo Pomodoro

The innate perfection of shape in Arnaldo Pomodoro's *Sfera* instantly arrests the eye. Appearing weightless, its immaculate circular forms deny it from perceptively touching the pedestal's surface, as it hovers like some mythical apparition or device from another planet. But, as we are consumed by the highly finished bronze surface which radiates with gold, we notice a disparate inner core made up of geometric forms which disturb the symmetry of its outer domes. Purposefully left unpolished, the convoluted nucleus appears rough and darker, as its shade almost seems to ingest the gleaming shine of its exterior skin. Like a golden orb housing an underground, automated civilisation which has just been smashed open by a sledgehammer, this sculpture evokes both existence and destruction. And indeed, Pomodoro's use of the time-honoured 'lost wax' casting process ties the work to thousands of years of creation and the countless cultures which have been erected and later dissolved.

Pomodoro, who was born in the small Italian village of Morciano, in the region of Romagna, began training in a variety of pursuits. He studied architecture and engineering at the Geometry Institute in Rimini, worked as an architectural consultant in Pesaro and then as a goldsmith and set designer, a diversity of expertise which lend his sculptures freedom in construction not achieved by most. He later moved to Milan, where he met artists such as Enrico Baj, and committed himself to sculpture, creating bronze reliefs inspired by the abstractions of Paul Klee, an artist whom he had read about since an early age. After moving on to more dynamic, three-dimensional pieces, and inspired by the space race, especially the perfection in form of the Sputnik satellite, he started constructing his first spherical works in 1963, icons of 20th century and contemporary sculpture for which he is best known. Compared to many of these pieces, which are monumental in scale, *Sfera* allows for a more private and intimate viewing experience. Created in 2013, it is a contemporary piece which exhibits the culmination of Pomodoro's perfection of his discipline through its sleeker, more lustrous surfaces and unified composition which afford it a more futuristic essence.



Constantin Brâncuși, *The Newborn*, 1920, The Museum of Modern Art, New York. Image: The Museum of Modern Art, New York/Scala, Florence, Artwork: © ADAGP, Paris and DACS, London 2022

"The perfection of form in Brancusi was so beautiful and mysterious... at a certain moment I said to myself, really this perfection of the form in our time is inappropriate; it has to be destroyed. For me the 'destruction' element was my most important discovery, and the most authentic both in terms of myself and my times." —Arnaldo Pomodoro

Pomodoro's work enters a rich dialogue with other 20th century masters, many of whom were his peers. He was inspired by the spatial concepts of Lucio Fontana and Yves Klein, qualities witnessed in *Sfera* with its slashing of the orb's pristine surface and the work's exploration of negative space where light is allowed to enter and is subsequently manipulated, creating a cavernous realm into which the viewer enters. After his first visit to the Museum of Modern Art in New York in 1959, he left enlightened by the works of Constantin Brâncuși for their highly refined surfaces which elicit mystery and timelessness. However, in the aftermath of the World War and during the Cold War, he did not see their excellence in finish as suitable to the modern world and chose to indoctrinate

his work with another influence from this visit, the work of Jackson Pollock. He thus infused the gestural abstraction of the Abstract Expressionists, seen in the more erratic, asymmetric centres of his spheres, with the flawless planes seen in Brâncuși's sculptures, to ultimately create a universal symbol of the world.

Sfera is one such icon which alludes to the ubiquitous dichotomies of not just our contemporary society but our mother planet in its entirety; the imperfection of modern society and the faultlessness of the natural world, restoration and annihilation, scientific progress and climactic regress. Its mechanical core implies a world rotting at its centre, infected by industrial and technological growth, whilst the position of the central haloed band to the uppermost dome resembles a nuclear mushroom cloud. The sculpture epitomises global tension, as the piercing crevices which enter the smoothed surface seem at the point of splitting further the serenity of the pure world, separating mankind from its place of birth even further.

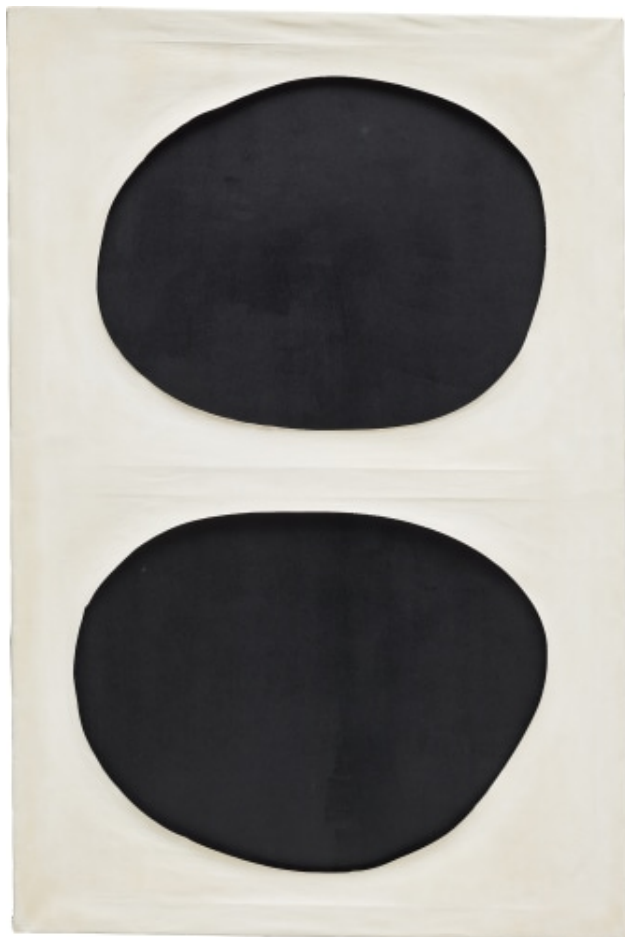
Since winning both the São Paulo Biennial and Venice Biennale in 1963 and 1964, Pomodoro has enjoyed an incredibly long career in the spotlight. The charged nature of his spherical sculptures, the fact that they encompass worldly themes, means that they are included in places most artists cannot reach. Examples of these reside at The Vatican, the United Nations Headquarters, in New York, and the Italian Parliament, as idols of contemporary sculpture which will most definitely survive us all.

Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 13 October 2022 / 12pm BST



167

Dadamaino

Volume 1960


signed and dated 'DADAMAINO - VOLUME 1960' on the reverse

waterpaint on handcut canvas

120.5 x 80.4 cm (47 1/2 x 31 5/8 in.)

Executed post 1965, this work is registered in the Archivio Dadamaino, Milan, under no. 039/21.

Estimate

£30,000 — 50,000 

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Provenance

Gongorzola, Milan

Private Collection, Milan

20th Century & Contemporary Art Day Sale

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168

Alighiero Boetti

Uno a Zero


signed and inscribed 'alighiero e boetti Kabul' on the overlap

embroidery on fabric

21.5 x 21 cm (8 1/2 x 8 1/4 in.)

Executed *circa* 1977, this work is accompanied by a certificate of authenticity issued by the Archivio Alighiero Boetti, Rome and is registered with the Archivio Alighiero Boetti, Rome under archive no. 10123.

Estimate

£70,000 — 90,000 

[Go to Lot](#)



The only existing work by Alighiero Boetti with this phrase, *Uno a zero* is a unique and beautiful example of the artist's multicoloured *Arazzi*. The artist conceived the tapestries, his most celebrated series, when he first traveled to Kabul in the 1971. Executed by Afghan embroiderers under Boetti's instructions, the production had to be moved to Peshawar in Pakistan after the Soviet invasion of Afghanistan in 1979. There the artist continued his creation of *Arazzi*, *Mappe* and *Tutto* until his death in 1994.

The current embroidery was realised in 1977, a seminal year for Boetti, who, after being initially associated with the *Arte Povera* movement in his hometown Turin, moved to Rome in 1972. There he was following his own path and gaining critical recognition for his creative, playful and deeply intellectual approach to life and art. In the year he created this work, Boetti had solo shows at Marlborough Gallery in Rome, Galleria dell'Ariete in Milan, Annamarie Verna in Zurich and at the Centre d'Art Contemporain in Geneva. He also made his eleventh trip to Afghanistan, where he brought along his son Matteo, who was only seven years old at the time.

When he conceived the *Arazzi*, Boetti's intention was to create a mosaic-like grid where he would encapsulate individual letters and numbers in what he would have defined as a disordered order. This chaos was only an illusion and hid highly logical rules, that were only revealed to those who could find their own harmony in dissonance. The squares, read in unconventional fashion, vertically from top to bottom, left column to right, spell out the words *Uno a zero*, that, translated from Italian, means *One to zero*. The artist was extremely fascinated by mathematics and numbers, and this sentence, very dear to him, can be found in a lot of his notes and works on paper from the 1970s. Other phrases of the *Arazzi* range from proverbs to poetry to the setting out of mathematical problems. Each letter is both autonomous and part of a bigger scheme, and, by breaking text down into its singular parts, the artist exposes language as a sophisticated but artificial arrangement of forms.

'What are numbers? I have a nose. I have two eyes. I know where my nose is, and I know where my two eyes are. But where is number one? Where is number two? Who invented them? There are numbers in a lot of places. They are everywhere' wrote Giovanni Jervis, a psychiatrist and Boetti's friend on the preface of his artist's book *Da uno a dieci*, edited in 1980.

The colours of the present work, a palette of reds, oranges and browns, alternated with some brightful blues and greens, resonate with the nuances of the sun from the Southern Hemisphere, that Boetti was so attracted to. The central square, in a delicate beige, echoes the earth of Afghanistan his adoptive country where he felt a sense of belonging, before having to leave too soon.

Provenance

Acquired directly from the artist by the present owner

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169

Alighiero Boetti

La persona e il personaggio

signed 'alighiero e boetti' on the overlap
embroidery on fabric

21 x 22 cm (8 1/4 x 8 5/8 in.)

Executed in 1985, this work is accompanied by a
certificate of authenticity issued by the Archivio
Alighiero Boetti, Rome and is registered with the
Archivio Alighiero Boetti, Rome under archive no. 85/
RL/6.

Estimate

£25,000 — 35,000 £

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

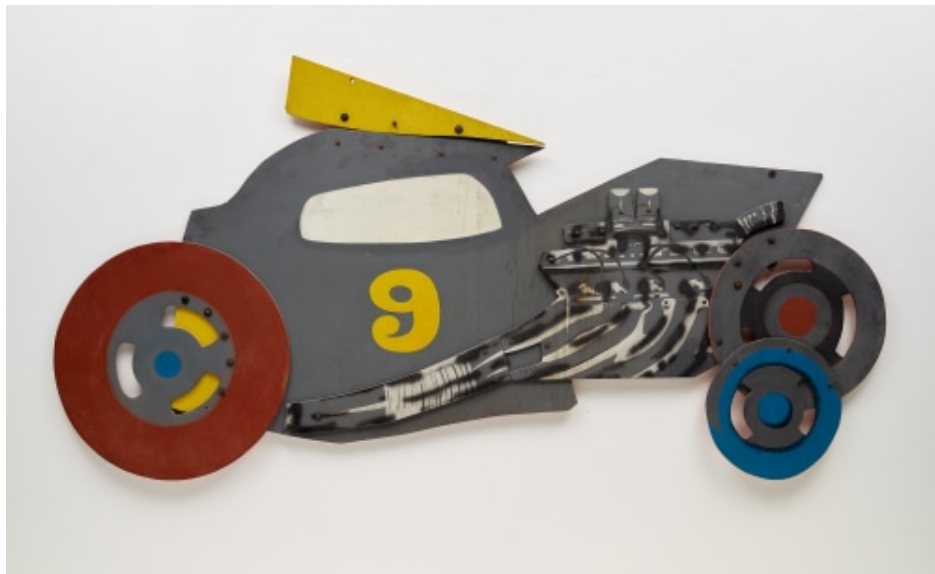
Exhibited

New York, TOTAH, *Mel Bochner and Alighiero Boetti: VERBA VOLANT SCRIPTA MANENT*, 25

February - 15 May 2016

20th Century & Contemporary Art Day Sale

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170

Salvatore Scarpitta

Racing Car 9

signed 'Scarpitta' on the reverse

acrylic and spray enamel on found wood, with metal screws

162 x 319.9 cm (63 3/4 x 125 7/8 in.)

Executed 1967-1968.

Estimate

£25,000 — 35,000 ♦

[Go to Lot](#)



Provenance

Estate of The Artist, Pennsylvania

Galleria Spazio Mazzotta, Milan

Private Collection (acquired from the above)

Literature

Luigi Sansone, *Salvatore Scarpitta Catalogue Raisonné*, Milan, 2005, n. 350, p. 194 (illustrated, pp. 194, 367)

Scarpitta Race Cars, exh. cat., Leo Castelli Warehouse, New York, 1969 (illustrated)

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171

Francesco Clemente

Passion Play I


oil on linen, diptych

each part 264.4 x 264.4 cm (104 1/8 x 104 1/8 in.)

overall 264.4 x 529.8 cm (104 1/8 x 208 5/8 in.)

Painted in 2001.

Estimate

£40,000 — 60,000 

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Francesco Clemente

Provenance

Gagosian Gallery, New York

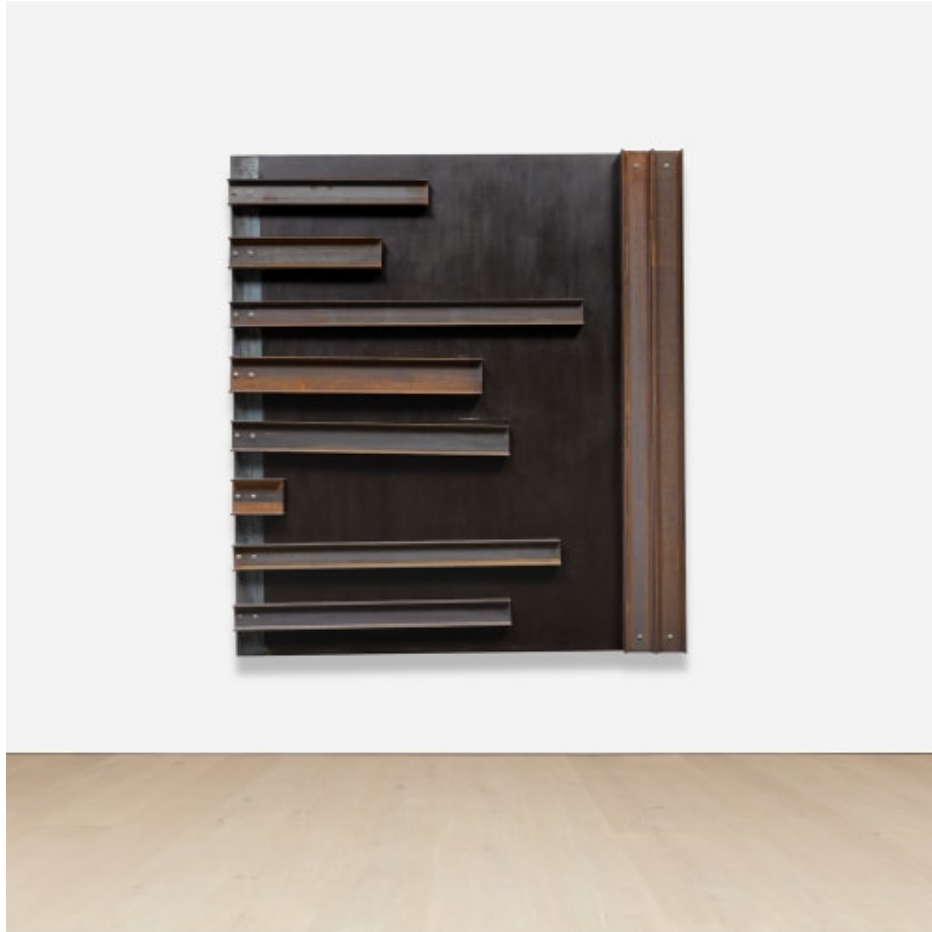
Acquired from the above by the present owner

Exhibited

New York, Gagosian Gallery, *Francesco Clemente, Paintings 2000-2003*, 9 May - 21 June 2003, pp. 9, 33, 87 (illustrated, pp. 34-35)

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PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

172

Jannis Kounellis


Untitled

iron, canvas and enamel

200 x 180.4 x 10.8 cm (78 3/4 x 71 x 4 1/4 in.)

Executed in 2014.

Estimate

£80,000 — 120,000 

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Provenance

Almine Rech Gallery, Brussels

Private Collection (acquired from the above)

Private Collection (acquired from the above)

Phillips, New York, 15 November 2017, lot 343

Acquired at the above sale by the present owner

Exhibited

Brussels, Almine Rech Gallery, *Jannis Kounellis*, 13 March - 17 April 2014

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173

Sergio Camargo

Untitled

Carrara marble

34 x 20.5 x 12.4 cm (13 3/8 x 8 1/8 x 4 7/8 in.)

Executed in 1979.

Estimate

£40,000 — 50,000

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Provenance

Lisson Gallery, London

Acquired from the above by the present owner in 2015

Literature

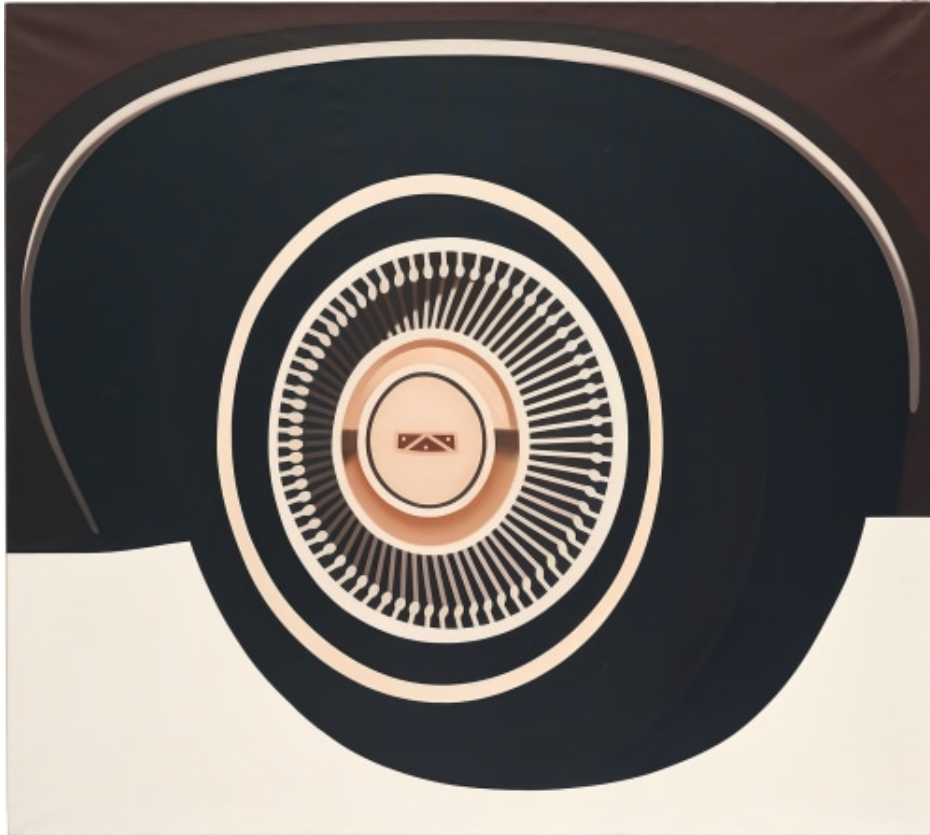
Guy Brett, *Sergio Camargo – Luz e Sombra*, São Paulo, 2007, p. 75

Guy Brett, *Camargo – Esculturas. Fundação Calouste Gulbenkian*, São Paulo, 1994, section: Annex

II

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174

Peter Stämpfli

Fairlane N°2

signed, titled and erroneously dated 'P Stämpfli 69
"Fairlane No. 2"' on the reverse

oil on canvas

197.2 x 219.9 cm (77 5/8 x 86 5/8 in.)

Painted in 1968.

Estimate

£40,000 — 60,000 ±

[Go to Lot](#)



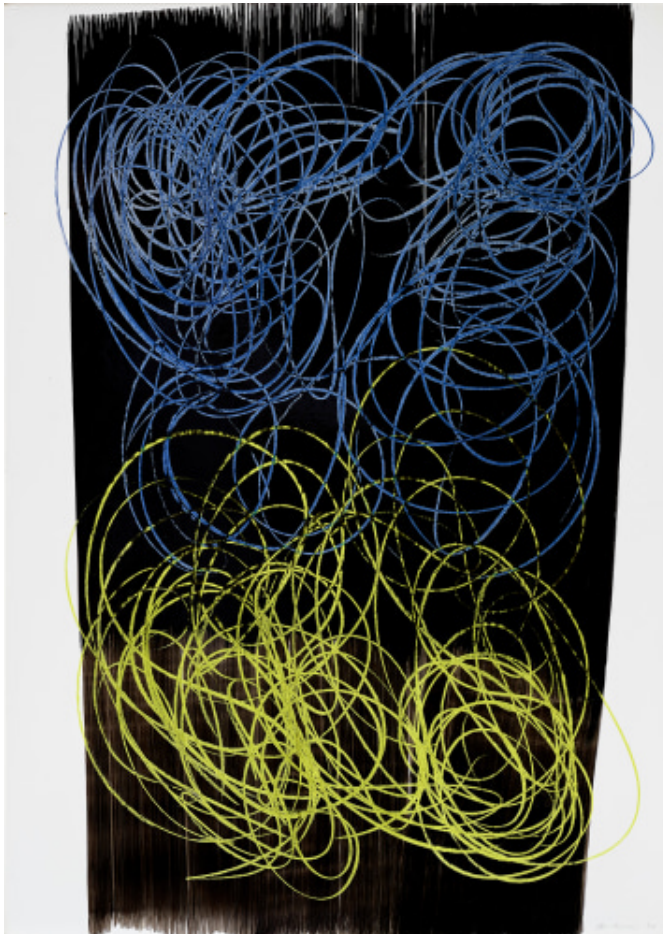
Provenance

Galerie Rive Droite, Paris

Acquired from the above by the present owner in 1971

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175

Hans Hartung

P1971-A59


signed and dated 'Hans Hartung 71' lower right; titled 'P1971-A59' on the reverse

India ink and pastel on baryte cardboard

104.8 x 74.8 cm (41 1/4 x 29 1/2 in.)

Executed in 1971, this work is registered in the archives of the Fondation Hartung Bergman and will be included in the *catalogue raisonné de l'œuvre de Hans Hartung*.

Estimate

£30,000 — 50,000 

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175

Hans Hartung

Provenance

Private Collection, Paris

Acquired from the above by the present owner in 1991

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PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

176

Sigmar Polke

Untitled


signed and dated 'Sigmar Polke 99' lower right
interference colour on paper

198.8 x 148.9 cm (78 1/4 x 58 5/8 in.)

Executed in 1999.

We are most grateful to Mr. Michael Trier, Cologne, for
his assistance.

Estimate

£160,000 — 220,000 

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Provenance

Private Collection (acquired directly from the artist)

Michael Werner Gallery, London

Private Collection

Sotheby's, New York, 18 November 2016, lot 469

Acquired at the above sale by the present owner

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177

Wolfgang Tillmans

Urgency XIV

signed and numbered 'Wolfgang Tillmans 1/1 +1' on a label affixed to the reverse

c-type print mounted on aluminium, in artist's frame
image 227.5 x 171 cm (89 5/8 x 67 3/8 in.)

frame 239 x 181.1 cm (94 1/8 x 71 1/4 in.)

Executed in 2006, this work is number 1 from an edition of 1, plus 1 artist's proof.

Estimate

£45,000 — 55,000 £

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Provenance

Maureen Paley, London

Acquired from the above by the present owner in 2017

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178

Sabine Moritz

January (Plane)

signed, inscribed and dated '-Januar- 1/04 S. Moritz' lower edge; inscribed and dated 'Template for 'Airplane' (2004) Type of aircraft: A380 - 800' on an image attached to the reverse

oil on paper

70.2 x 96.5 cm (27 5/8 x 37 7/8 in.)

Executed in 2004.

Estimate

£8,000 — 12,000 ♣

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Provenance

HENI, London

Acquired from the above by the present owner in 2017

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COLLECTION

179 ♦♦

Ahmed Alsoudani

Untitled

signed and dated 'Soudani 07' on the reverse
charcoal, acrylic and oil on canvas
213.2 x 182.6 cm (83 7/8 x 71 7/8 in.)
Executed in 2007.

Estimate

£60,000 — 80,000 ±

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Provenance

Mehr Gallery, New York

Private Collection

Phillips de Pury & Company, 16 February 2012, lot 21

Acquired at the above sale by the present owner

Exhibited

New York, Mehr Gallery, *Ahmed Alsoudani*, 10 January – 9 February 2008

New York, Goff + Rosenthal, *Ahmed Alsoudani*, 1 May – 13 June 2009, p. 54 (illustrated)

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PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

180

Ali Banisadr

Initiation


signed, titled and dated 'Ali Banisadr 2017 "Initiation"
2017' on the reverse

oil on linen

122.2 x 152.4 cm (48 1/8 x 60 in.)

Painted in 2017.

Estimate

£120,000 — 180,000 

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Provenance

Sperone Westwater, New York

Acquired from the above by the present owner in 2017

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181

Nabil Nahas

Untitled

echinoderms and acrylic on wood panel

152.4 x 121.9 cm (60 x 47 7/8 in.)

Executed in 1996.

Estimate

£40,000 — 60,000 ±

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Provenance

Edelman Arts, New York

Acquired from the above by the present owner

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182

Carl Andre

2 (17 Al).

aluminium, in 34 parts

each 0.2 x 5 x 10.5 cm (1/8 x 1 7/8 x 4 1/8 in.)

overall installation 0.2 x 10 x 178.5 cm (1/8 x 3 7/8 x 70 1/4 in.)

Executed in 1984, this work is accompanied by a certificate of authenticity issued by the artist.

Estimate

£50,000 — 70,000 ±

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Provenance

Galerie Andre, Berlin (acquired directly from the artist)

Rita Sartorius, Berlin

Private Collection, Berlin

Exhibited

Berlin, Galerie Andre, *Carl Andre*, 19 October - 10 November 1984

Literature

Carl Andre, Sculptor, 1996, exh cat., Haus Lange and Haus Esters Krefeld; Kunstmuseum Wolfsburg, 1996, p. 273

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183

Jenny Holzer

Arno

signed 'Jenny Holzer' on a label affixed to the reverse
vertical electronic LED sign with blue diodes

13.5 x 195.5 x 7.6 cm (5 3/8 x 76 7/8 x 2 7/8 in.)

Executed in 1996, 2005 and fabricated in 2006, this
work is number 4 from an edition of 6.

Estimate

£40,000 — 60,000 ±

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183

Jenny Holzer

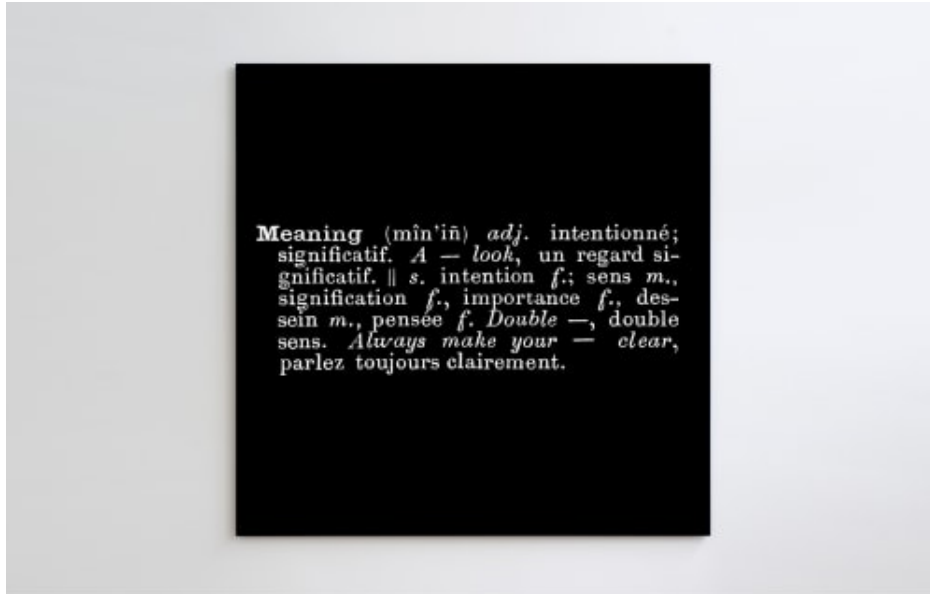
Provenance

Sprüth Magers, London

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

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Joseph Kosuth, "Titled (Art as Idea as Idea)" [Meaning] (Eng.-Fr.), 1967, Mounted photograph, 122.1 x 122.1 cm, Image (rendering) courtesy of Joseph Kosuth Studio

184

Joseph Kosuth

'Titled (Art as Idea as Idea)' [Meaning] (Eng.-Fr.), 1967

mounted photograph

mounted photograph 122.1 x 122.1 cm (48 1/8 x 48 1/8 in.)

certificate 16.5 x 14.2 cm (6 1/2 x 5 5/8 in.)

This work is accompanied by a certificate of authenticity, signed by the artist and executed in 1967.

Estimate

£40,000 — 60,000 ±

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Provenance

Patrick de Brock Gallery, Knokke

Private Collection

Vanmoerkeke Collection, Belgium

Private Collection, Berlin

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185

Richard Prince

Untitled (Fort Worth After Dark)

ink jet and acrylic on canvas

182.9 x 231.1 cm (72 x 90 7/8 in.)

Executed in 2010.

Estimate

£150,000 — 250,000 ±

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'The After Dark series is another subject matter that's just starting for me. It started when I met with Marc Jacobs a couple of years ago. I started to come up with some ideas for a campaign and one of the ideas was Louis Vuitton after dark. I also just remembered I had all these 'After Dark' books in my library and what I liked about them was, aside from the suggestion of what that actually means, the books had been written in all these different cities that I would find. I tried to hunt them down and every country seemed to have an 'After Dark' book. I liked the little text that went with it and I liked the font.' —Richard Prince

Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art Day Sale

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186

Mr.

Untitled

signed and dated 'Mr. 2009' on the reverse

acrylic on canvas

diameter 150 cm (59 in.)

Painted in 2009.

Estimate

£100,000 — 150,000 ±

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186

Mr.

Provenance

Galerie Perrotin, Paris

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

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187

Yosuke Ueno

Skater in Nirvana

signed 'Yosuke Ueno' lower left
acrylic on canvas mounted on panel
91.8 x 42.2 cm (36 1/8 x 16 5/8 in.)
Painted in 2020.

Estimate

£15,000 — 20,000 £

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Provenance

Thinkspace Projects, Los Angeles

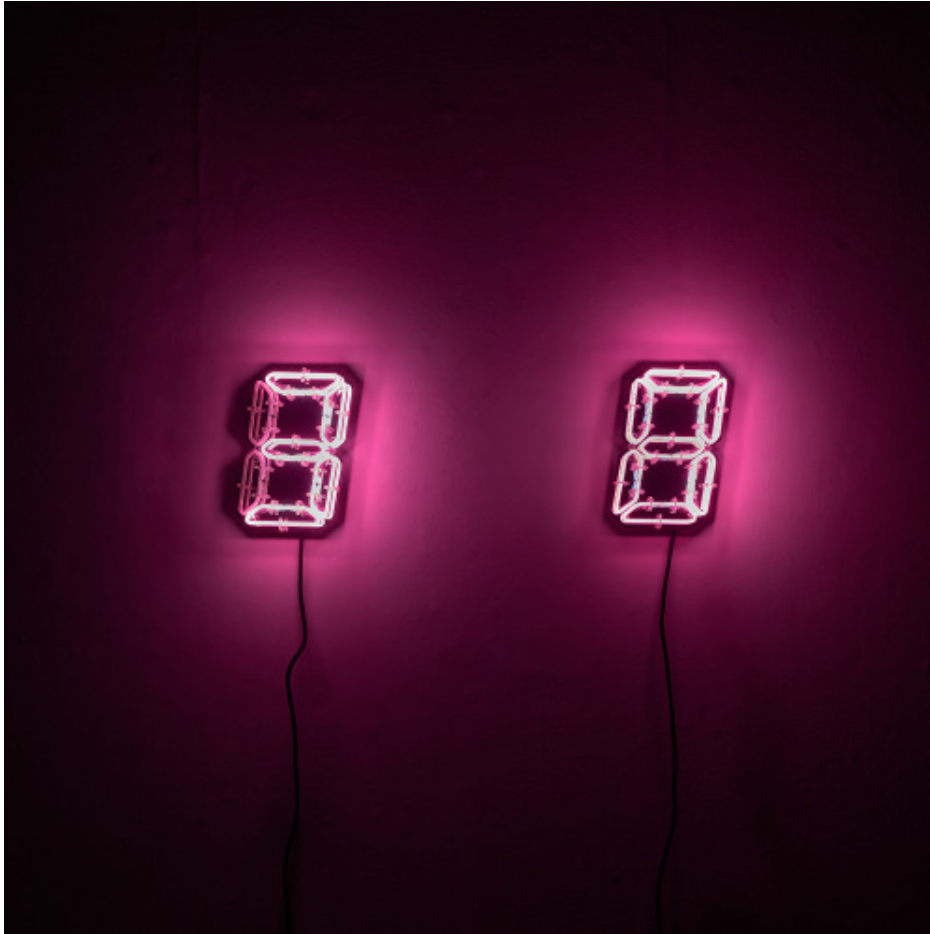
Acquired from the above by the present owner

Exhibited

Los Angeles, Thinkspace Projects, *Yosuke Ueno: Majestic Parade*, 7 November 2020 - 6 January 2021

20th Century & Contemporary Art Day Sale

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PROPERTY FROM A PRIVATE LONDON COLLECTION

190

Tatsuo Miyajima

Counter me on - 1

neon tube, IC controller, electric wire and stainless
steel mirror, in 2 parts

each 31.5 x 20 x 9.5 cm (12 3/8 x 7 7/8 x 3 3/4 in.)

installation dimensions 31.5 x 104 x 8.5 cm (12 3/8 x 40
7/8 x 3 3/8 in.)

Executed in 2003, this work is accompanied by a
certificate of authenticity signed by the artist.

Estimate

£20,000 — 30,000

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Provenance

Buchmann Galerie, Cologne

Acquired from the above by the present owner in 2004

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191

Chiharu Shiota

State of Being (Book)

signed 'Chiharu Shiota' lower right
steel frame, book and black thread
50.1 x 50.1 x 30.2 cm (19 3/4 x 19 3/4 x 11 7/8 in.)
Executed in 2011.

Estimate

£30,000 — 50,000 ±

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Provenance

Arndt Contemporary Art GmbH & Co., Berlin

Acquired from the above by the present owner

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PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

192

Hiroshi Sugimoto

Bay of Sagami, Atami

signed 'Hiroshi Sugimoto' on the artist's label affixed to
the reverse

gelatin silver print, in artist's frame

print 119.4 x 149.2 cm (47 x 58 3/4 in.)

artist's frame 152.4 x 182.2 cm (60 x 71 3/4 in.)

Executed in 1997, this work is number 5 from an
edition of 5.

Estimate

£120,000 — 180,000 ±

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Provenance

Private Collection (acquired directly from the artist)

Sotheby's, London, 30 June 2014, lot 48

Acquired at the above sale by the present owner

Literature

Takaaki Matsumoto, *Hiroshi Sugimoto: Seascapes*, Bologna, 2015, no. 502, p. 273 (another example illustrated, p. 223)

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PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

193

Zeng Fanzhi

MAO

signed with the artist's initials 'ZFZ' lower right
oil on canvas

60 x 60 cm (23 5/8 x 23 5/8 in.)

Painted *circa* 2002.

Estimate

£60,000 — 80,000 ±

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193

Zeng Fanzhi

Provenance

Private Collection, USA

Sotheby's, London, 6 March 2019, lot 272

Acquired at the above sale by the present owner

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194

Yan Pei-Ming

Portrait of Isabelle Huppert III

signed, titled and dated 'Portrait d'isabelle Huppert III
2013 Yan Pei-Ming [in Chinese and Pinyin]' on the
reverse

oil on canvas

200.6 x 200.4 cm (78 7/8 x 78 7/8 in.)

Painted in 2013.

Estimate

£80,000 — 120,000 ₺

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Provenance

Thaddaeus Ropac, London

Acquired from the above by the present owner

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PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

195

MADSAKI

Three Flags 3

signed and dated 'madsaki 2018' on the overlap
acrylic and spray paint on canvas
77.8 x 115.8 cm (30 5/8 x 45 5/8 in.)
Executed in 2018.

Estimate

£40,000 — 60,000 ±

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Provenance

KaiKai Kiki Gallery, Tokyo

Acquired from the above by the present owner

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197

Ross Bleckner

Deceased

signed, titled and dated 'Ross Bleckner 'Deceased' 9/81' on the reverse

oil and wax on canvas

223 x 221.3 cm (87 3/4 x 87 1/8 in.)

Executed in 1981.

Estimate

£25,000 — 35,000 £

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Provenance

Private Collection

Sotheby's, New York, 3 October 1991, lot 145

Gagosian Gallery, New York

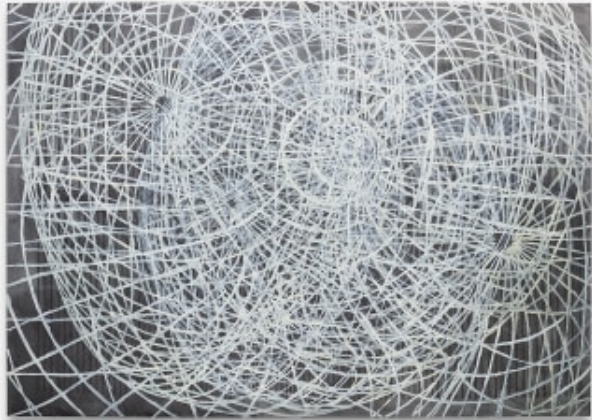
Private Collection

Phillips, New York, 14 November 2000, lot 207

Acquired at the above sale by the present owner

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198

Terry Winters

Luminance

signed and dated 'Terry Winters 2002' on the reverse

oil on linen

240.7 x 339.8 cm (94 3/4 x 133 3/4 in.)

Painted in 2002.

Estimate

£50,000 — 70,000 ±

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198

Terry Winters

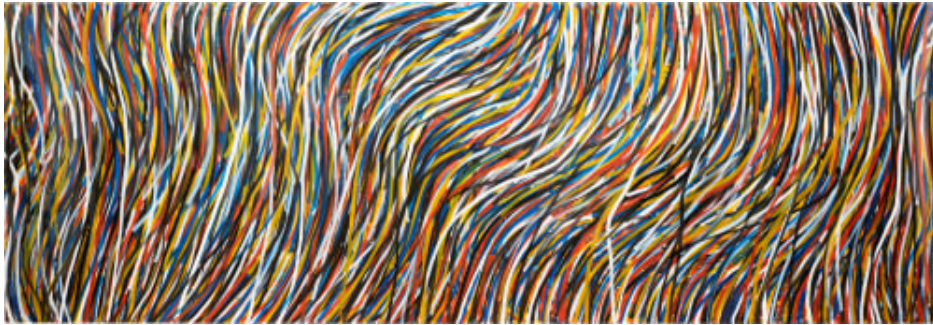
Provenance

Matthew Marks Gallery, New York

Acquired from the above by the present owner

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PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

199

Sol LeWitt

Wavy brushstrokes

gouache on paperboard
153 x 444 cm (60 1/4 x 174 3/4 in.)
Executed in 1995.

Estimate

£250,000 — 350,000 ‡

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Provenance

Gagosian Gallery, New York

RTA, Chester

Rhona Hoffman Gallery, Chicago

Galerie von Bartha, Basel

Private Collection, New York

Private Collection

Sotheby's, London, 2 July 2015, lot 147

Acquired at the above sale by the present owner

Exhibited

New York, Gagosian Gallery, *Sol LeWitt: Very Large Gouaches*, October 1995

Chicago, Rhona Hoffman Gallery, *Paintings and Drawings: Richmond Burton, Jene Highstein, Judy Ledgerwood, Sol LeWitt, Robert Mangold, Wes Mills, Robert Ryman, Pat Steir, Terri Zuppanc*, 5 December 1998 - 16 January 1999

Chicago, Rhona Hoffman Gallery, *Sol LeWitt: Works on Paper; Structures*, July - August 2000

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200

Peter Halley

Differential Phase

signed and dated 'Peter Halley Peter Halley 2000' on the reverse

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

198.5 x 163.7 cm (78 1/8 x 64 1/2 in.)

Executed in 2000.

Estimate

£60,000 — 80,000 ±

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Provenance

Kevin Bruk Gallery, Miami

Private Collection, New York

Mary Boone Gallery, New York

Private Collection, Pittsburg

Christie's, New York, 14 May 2009, lot 419

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

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PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

201 ♦

Jeff Elrod

Track 5

signed and dated 'Jeff Elrod 2014' on the overlap
acrylic on canvas, mounted on panel
168.9 x 160 cm (66 1/2 x 62 7/8 in.)
Painted in 2014.

Estimate

£15,000 — 20,000 £

[Go to Lot](#)



201

Jeff Elrod

Provenance

Galerie Max Hetzler, London

Acquired from the above by the present owner

Exhibited

Paris, Galerie Max Hetzler, *Jeff Elrod: ESP*, 23 October - 22 November 2014

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202

Josh Smith

Smiles

signed, titled, numbered and dated 'SMILES JOSH SMITH JSS15076 2015' on the overlap

oil on canvas

31.1 x 22.9 cm (12 1/4 x 9 in.)

Painted in 2015.

Estimate

£8,000 — 12,000 ‡

[Go to Lot](#)



202

Josh Smith

Provenance

John Wolf Art Advisory, Los Angeles

Acquired from the above by the present owner



203

Kenny Scharf

FU

signed, titled, numbered and dated 'FU Kenny Scharf

#283 '19' on the reverse

spray paint on canvas mounted on panel

diameter 50.8 cm (20 in.)

Executed in 2019.

Estimate

£30,000 — 50,000 ±

[Go to Lot](#)



203

Kenny Scharf

Provenance

Ghost Galerie, Marseille

Acquired from the above by the present owner

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204

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

£50,000 — 70,000 ±

[Go to Lot](#)



Provenance

Toni Shafrazi Gallery, New York

Private Collection, Boca Raton

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

Acquired at the above sale by the present owner

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205

Richard Hambleton

Untitled

signed and dated 'RHAMBLETON 2010' lower right;
signed and dated 'RHambleton 2010' on the reverse
acrylic on canvas, mounted on board with painted
wood

205.3 x 76.2 cm (80 7/8 x 30 in.)

Painted in 2010.

Estimate

£80,000 — 120,000 £

[Go to Lot](#)



Provenance

Richard Hambleton New York - The Godfather of Street Art, Andy Valmorbida and Vladimir Restoin Roitfeld in collaboration with Giorgio Armani, Milan

Acquired from the above by the present owner

Exhibited

London, The Dairy, Andy Valmorbida and Vladimir Restoin Roitfeld in collaboration with Giorgio Armani, Milan, *Richard Hambleton New York - The Godfather of Street Art*, 19 November - 3 December 2010

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206

Gina Beavers


Matte Lip

acrylic and modeling paste on canvas laid on panel, in
artist's frame

185.5 x 186 cm (73 x 73 1/4 in.)

Executed in 2017.

Estimate

£25,000 — 35,000 

[Go to Lot](#)



Provenance

GNYP Gallery, Berlin

Acquired from the above by the present owner

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207

Borna Sammak

Untitled

signed and dated 'BORNA SAMMAK 2018' on the overlap

beach towels, vinyl and embroidery on canvas

163 x 127.2 cm (64 1/8 x 50 1/8 in.)

Executed in 2018.

Estimate

£12,000 — 18,000 ±

[Go to Lot](#)



Provenance

JTT, New York

Acquired from the above by the present owner

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208

Hugo McCloud

to the sky I looked for the path to follow - sequence

signed and dated 'Hugo McCloud 16' on the reverse
aluminium foil, aluminium coating and oil paint on tar
paper, laid on panel

214 x 194.5 cm (84 1/4 x 76 5/8 in.)

Executed in 2016.

Estimate

£12,000 — 18,000 ±

[Go to Lot](#)



Provenance

Sean Kelly, New York
Private Collection

Exhibited

New York, Sean Kelly, *Hugo McCloud: Veiled*, 10 December 2016 - 21 January 2017

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210

Petra Cortright

womenBig women artbig women

digital painting on aluminium

162.4 x 121.9 cm (63 7/8 x 47 7/8 in.)

Executed in 2014.

Estimate

£10,000 — 15,000 ₤

[Go to Lot](#)



Provenance

Private Collection

Literature

A Will Brown, 'Petra Cortright: 'I wanted to raise questions about the way we view women in a digital landscape'', *Studio International*, online, 23 September 2015

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211

Aaron Garber-Maikovska

Untitled

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

gator board 152.4 x 76.2 cm (60 x 30 in.)

frame 157 x 81 cm (61 3/4 x 31 7/8 in.)

Executed in 2017.

Estimate

£15,000 — 20,000 ‡

[Go to Lot](#)



Provenance

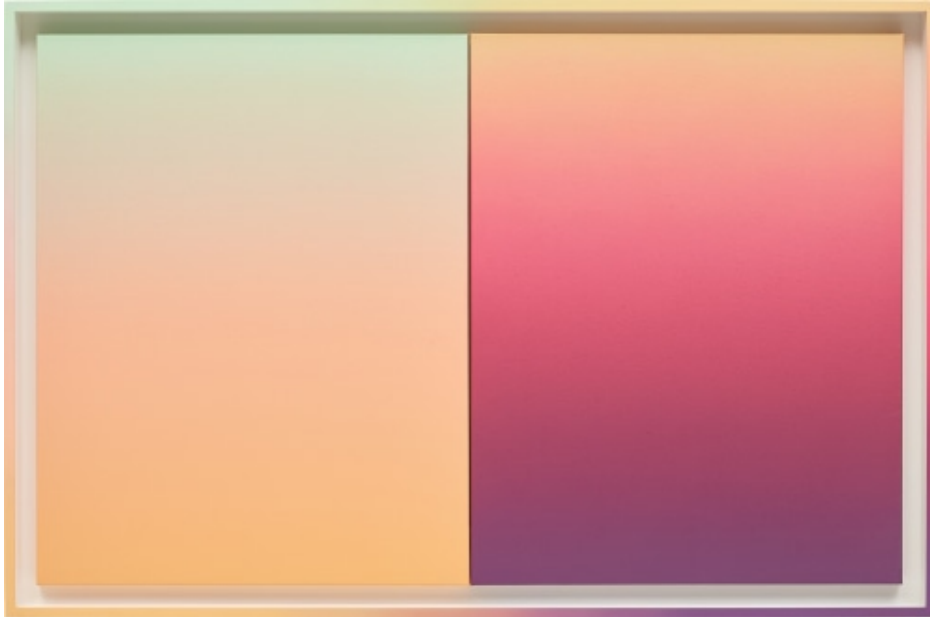
High Art, Shanghai

Private Collection

Acquired from the above by the present owner

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212

Rob Pruitt

Gradient Studies, Diptych

acrylic on canvas, diptych, in artist's frame

79.2 x 119.8 cm (31 1/8 x 47 1/8 in.)

Painted in 2017.

Estimate

£15,000 — 20,000 ₺

[Go to Lot](#)



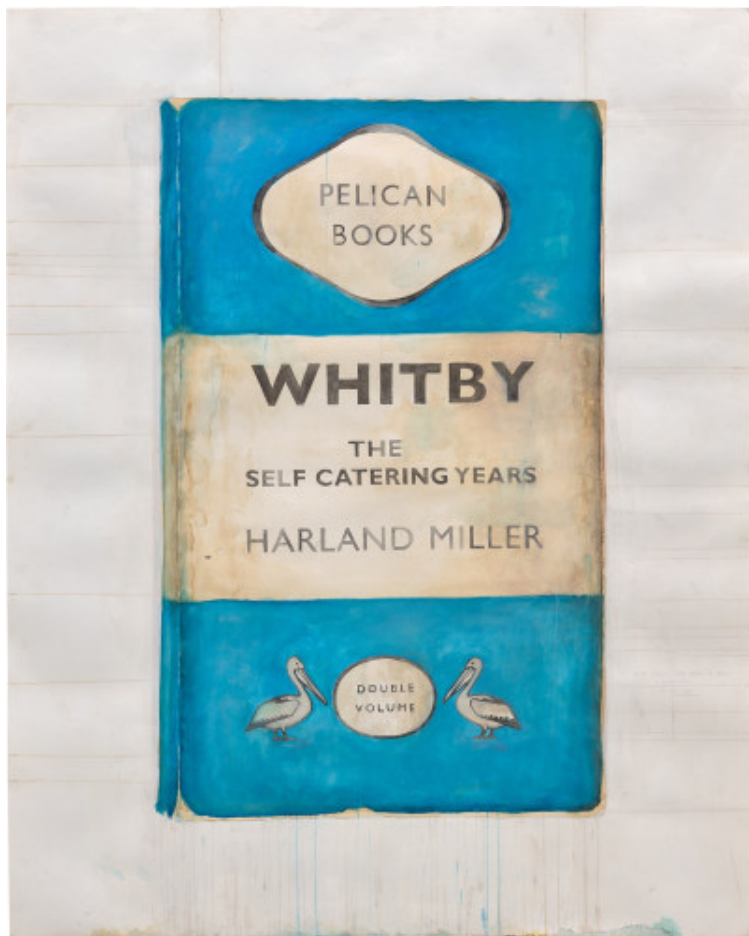
Provenance

Massimo de Carlo, London

Acquired from the above by the present owner

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213

Harland Miller


Whitby - The Self Catering Years

watercolor, gouache and graphite on paper

152 x 121 cm (59 7/8 x 47 5/8 in.)

Executed in 2002.

Estimate

£30,000 — 50,000 

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

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214

Marc Quinn

Maquette for Siren

incised with the artist's initials, numbered and dated


'MQ 2008 8/12' on the underside

24k gold leaf on bronze

35 x 23.5 x 18.5 cm (13 3/4 x 9 1/4 x 7 1/4 in.)

Executed in 2008, this work is number 8 from an edition of 12 plus 6 artist's proofs.

Estimate

£60,000 — 80,000 

[Go to Lot](#)



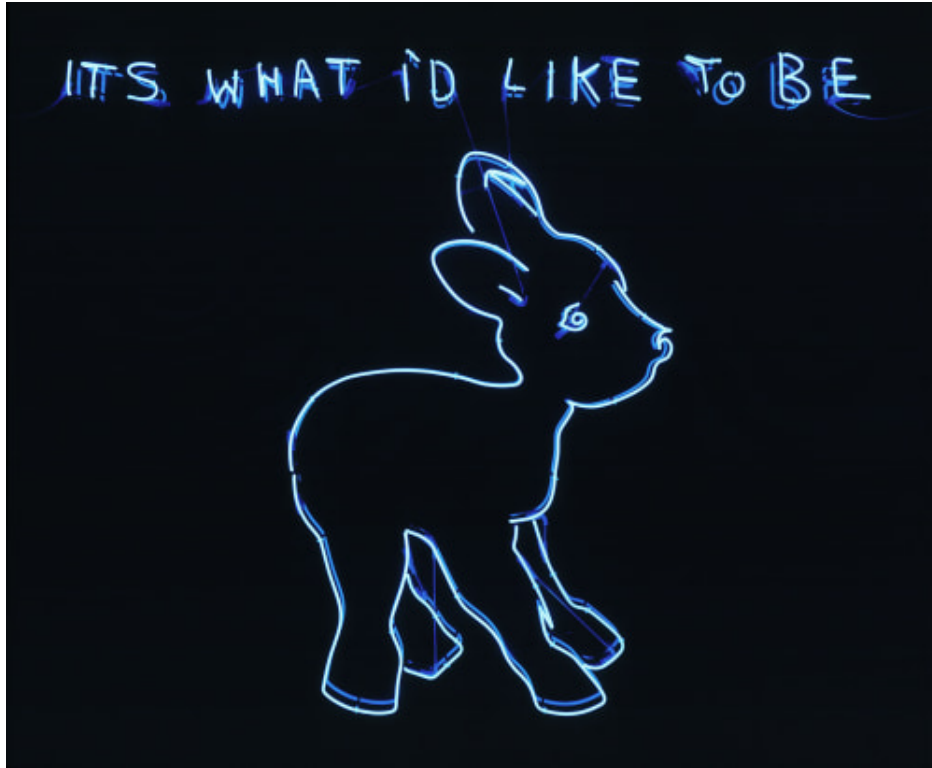
Provenance

Mary Boone Gallery, New York

Acquired from the above by the present owner in 2008

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215

Tracey Emin

It's what I'd like to be

blue neon

overall installation dimensions 213 x 176 cm (83 7/8 x 69 1/4 in.)

Executed in 1999, this work is number 1 from an edition of 3 plus 2 artist's proof. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate

£30,000 — 50,000 ♦

[Go to Lot](#)



Provenance

Paddle8, New York (acquired directly from the artist)

Acquired from the above by the present owner

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216

Damien Hirst

Lanthanum Oxide

signed 'Damien Hirst' lower right; titled 'Lanthanum Oxide' lower left and dated '2010' upper right
coloured pencil on paper, in artist's frame
sheet 118.9 x 84.1 cm (46 3/4 x 33 1/8 in.)
frame 126.8 x 91.9 cm (49 7/8 x 36 1/8 in.)
2.5 in. spot
Executed in 2010.

Estimate

£70,000 — 90,000 

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Provenance

Gagosian, London

Acquired from the above by the present owner

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217

Julian Opie

Anya with evening dress


signed 'Julian Opie' on the overlap

Dye on nylon on wooden stretcher

245 x 182.5 x 3.7 cm (96 1/2 x 71 7/8 x 1 1/2 in.)

Executed in 2005.

Estimate

£30,000 — 50,000 

[Go to Lot](#)



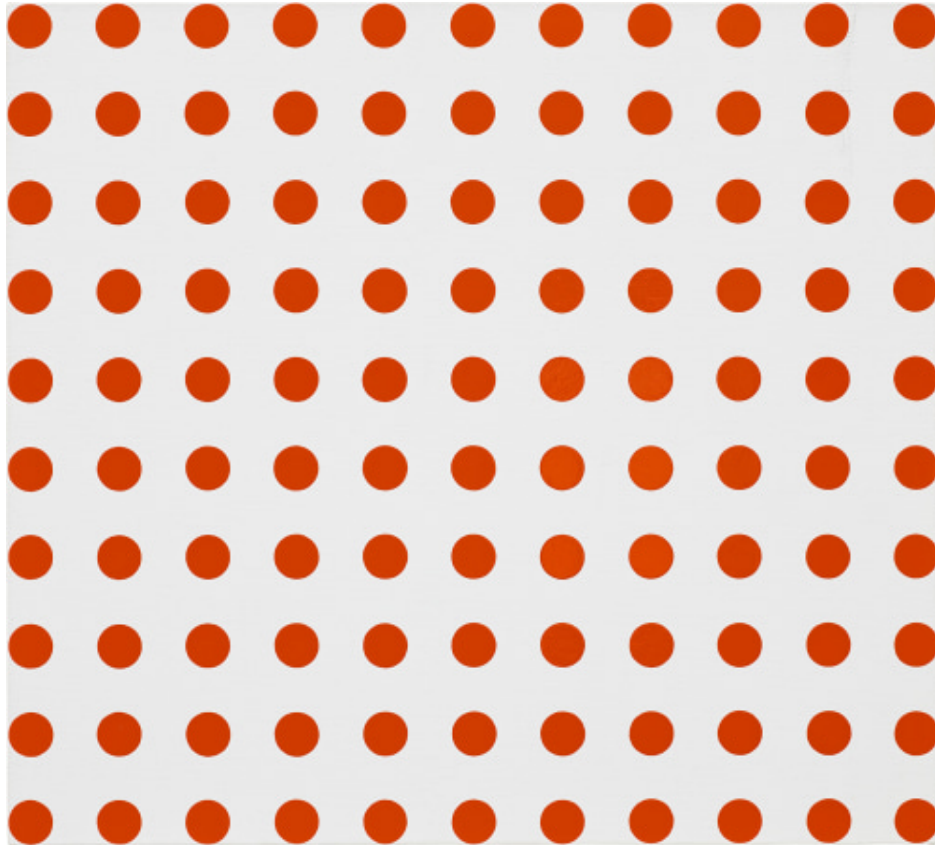
Provenance

Lisson Gallery, London

Acquired from the above by the present owner in July 2007

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218

Damien Hirst

Dicaproin

signed, titled, inscribed and dated 'Damien Hirst 2007

LIPIDS "Dicaproin" on the reverse


household gloss on canvas

48.3 x 53.3 cm (19 x 20 7/8 in.)

1 in. spot

Painted in 2007.

Estimate

£60,000 — 80,000 

[Go to Lot](#)



Provenance

Gagosian, New York

Acquired from the above by the present owner

Literature

Damien Hirst: The Complete Spot Paintings 1986-2011, exh. cat., Gagosian and Other Criteria, London, 2013, p. 480

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219

Tracey Emin


But Yea

snow white neon

96.1 x 77.2 cm (37 7/8 x 30 3/8 in.)

Executed in 2005, this work is number 2 from an edition of 3 plus 2 artist's proofs. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate

£20,000 — 25,000 

[Go to Lot](#)



Provenance

Lehmann Maupin, London

Acquired from the above by the present owner

Literature

TRACEY EMIN, Angel Without You, exh. cat., Museum of Contemporary Art, North Miami, 2013, pp. 199, 213 (another example illustrated, p. 56)

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220

Julian Opie

The tunnels become longer and when the road emerged, it would cling to the mountainside almost vertically above the water. Each tunnel had a series of signs which told you increasingly how many kilometres you had come and decreasingly how many were left to go. I suppose this would help you to decide which way to walk out if you broke down, it was also encouraging. I entered a tunnel that counted down from seven kilometres. The usual, slightly grim, excitement of being in a long tunnel turned to

signed and dated 'Julian Opie 2004' on the overlap dye and electric clock on nylon on wooden stretcher
179.5 x 301.6 cm (70 5/8 x 118 3/4 in.)
Executed in 2004.

Estimate

£20,000 — 30,000 ♣

[Go to Lot](#)



220

Julian Opie

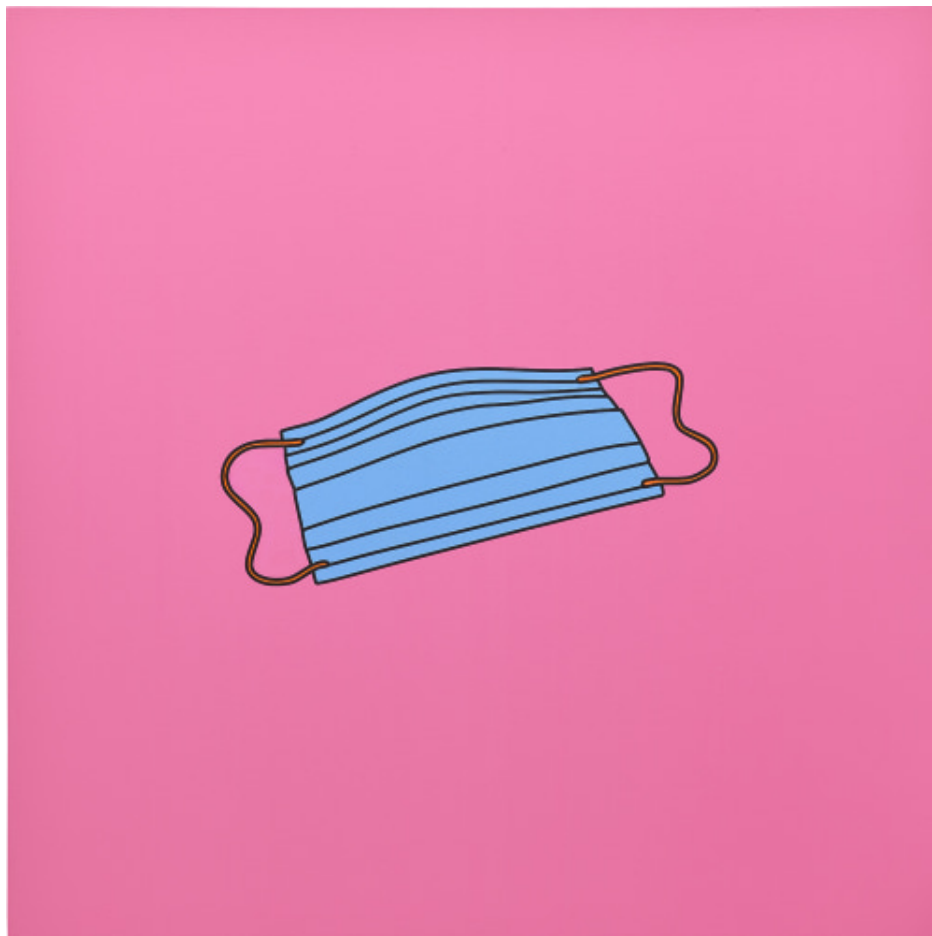
Provenance

Alan Cristea, London

Acquired from the above by the present owner

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PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

221

Michael Craig-Martin

Untitled (mask 1)

signed and dated 'Michael Craig-Martin 2020' on the
reverse

acrylic on panel mounted to aluminium

89.9 x 89.9 cm (35 3/8 x 35 3/8 in.)

Painted in 2020.

Estimate

£10,000 — 15,000 £

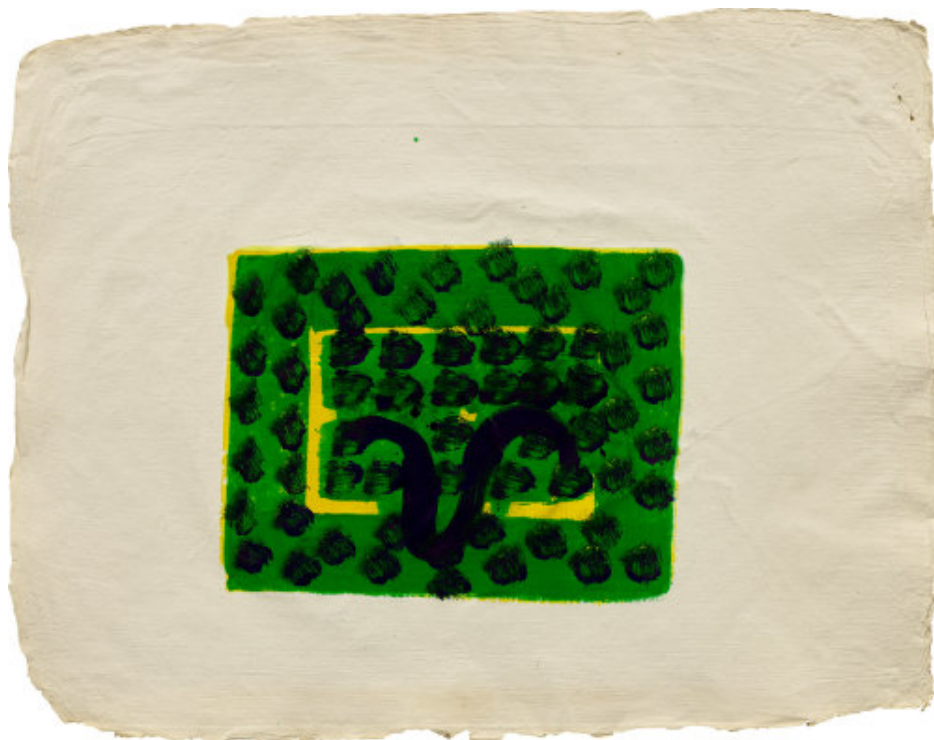
[Go to Lot](#)



Provenance

Gagosian Gallery, London

Acquired from the above by the present owner in 2020



222

Howard Hodgkin

Little Lotus


signed, titled and dated 'Howard Hodgkin 1978 Little Lotus' on the backing board

Indian textile dyes on handmade paper

71.1 x 90.2 cm (27 7/8 x 35 1/2 in.)

Executed in 1978.

Estimate

£10,000 — 15,000 

[Go to Lot](#)



Howard Hodgkin

Provenance

Petersburg Press Inc, New York

Acquired from the above by the present owner

Exhibited

Philadelphia, Locks Gallery, *Howard Hodgkin*, 12 July - 18 August 2006

London, Tate Gallery, *Howard Hodgkin: Indian Leaves*, 22 September - 7 November 1982, no. 35, p.

55 (illustrated, n.p.)

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223

Tony Bevan

Head (PC997)

signed and inscribed 'Bevan PC997 Bevan PC997' on the reverse

acrylic, pigment and charcoal on canvas

202.4 x 246.2 cm (79 5/8 x 96 7/8 in.)

Executed in 1997.

Estimate

£30,000 — 50,000 ♦

[Go to Lot](#)



Provenance

Michael Hue-Williams Fine Art, London

Richard Salmon, London

Acquired from the above by the present owner

Exhibited

Institut Valencià d'Art Modern, *Tony Bevan*, 28 September 2005 - 8 September 2006

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224

Callum Innes

Exposed Painting Bluish Grey


signed with the artist's initials and dated 'CI 7 07' on the stretcher

oil on canvas

207.3 x 202.2 cm (81 5/8 x 79 5/8 in.)

Painted in 2007.

Estimate

£30,000 — 50,000 

[Go to Lot](#)



Provenance

Sean Kelly Gallery, New York

Private Collection, UK

Phillips de Pury & Company, London, 29 June 2012, lot 111

Acquired at the above sale by the present owner

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225

Grayson Perry


Map of Truths and Beliefs

wool and cotton tapestry

287.3 x 681.8 cm (113 1/8 x 268 3/8 in.)

Executed in 2011, this work is number 4 from an edition of 7.

Estimate

£60,000 — 80,000 

[Go to Lot](#)



Provenance

Paragon Press, London

Acquired from the above the present owner

Exhibited

Santa Barbara Museum of Art, *Labour and Wait*, 2 April - 22 September 2013, p. 157 (another example exhibited and illustrated, pp. 58-59, on the front and back cover)

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226

Damien Hirst

8981 Your sad shell, from The Currency


signed, stamped with the artist's blindstamp, microdot, watermark and hologram, numbered, inscribed and dated '8981. Your sad shell. 2016 Damien Hirst' on the reverse

one-shot enamel paint on handmade paper

21 x 30 cm (8 1/4 x 11 3/4 in.)

Executed in 2016, this work is a unique variant from an edition of 10,000 unique variants.

Estimate

£6,000 — 8,000 

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Provenance

HENI, London

Acquired from the above by the present owner

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227

Damien Hirst

Typhoid

flies and resin on canvas
137.2 x 101.6 cm (54 x 40 in.)
Executed in 2003.

Estimate

£60,000 — 80,000 

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Provenance

Modern Collections, London

Acquired from the above by the present owner in 2007

Exhibited

Naples, Museo Archeologico Nazionale di Napoli, *Damien Hirst, The Agony and The Ecstasy:*

Selected Works from 1989-2004, 31 October 2004 - 31 January 2005, p. 254 (illustrated, p. 86)

London, White Cube, *Damien Hirst, Romance in the Age of Uncertainty*, 10 September - 19 October 2003, pp. 25, 143 (illustrated, p. 25)

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228

Tony Cragg


In Frequencies

stamped with the artist's signature 'Anthony Cragg'
and the Schmake Düsseldorf foundry mark lower right
bronze

43.3 x 32 x 18.8 cm (17 x 12 5/8 x 7 3/8 in.)

Executed in 2020, this work is version 5 from a series
of 7 versions.

Estimate

£60,000 — 80,000 

[Go to Lot](#)



"If you make something with your hands, every change in line, volume, surface, silhouette, gives you a different thought or emotion. After several moves, you're in unknown territory. Although I change material with my hands, the material itself changes my mind. It is a dialogue in which the material always has the last word."
—Tony Cragg

Provenance

Private Collection, New York

Acquired from the above by the present owner

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229

Philippe Decrauzat

Untitled No. 6

acrylic on canvas

265.6 x 112.5 cm (104 5/8 x 44 1/4 in.)

Painted in 2014.

Estimate

£12,000 — 18,000 ‡

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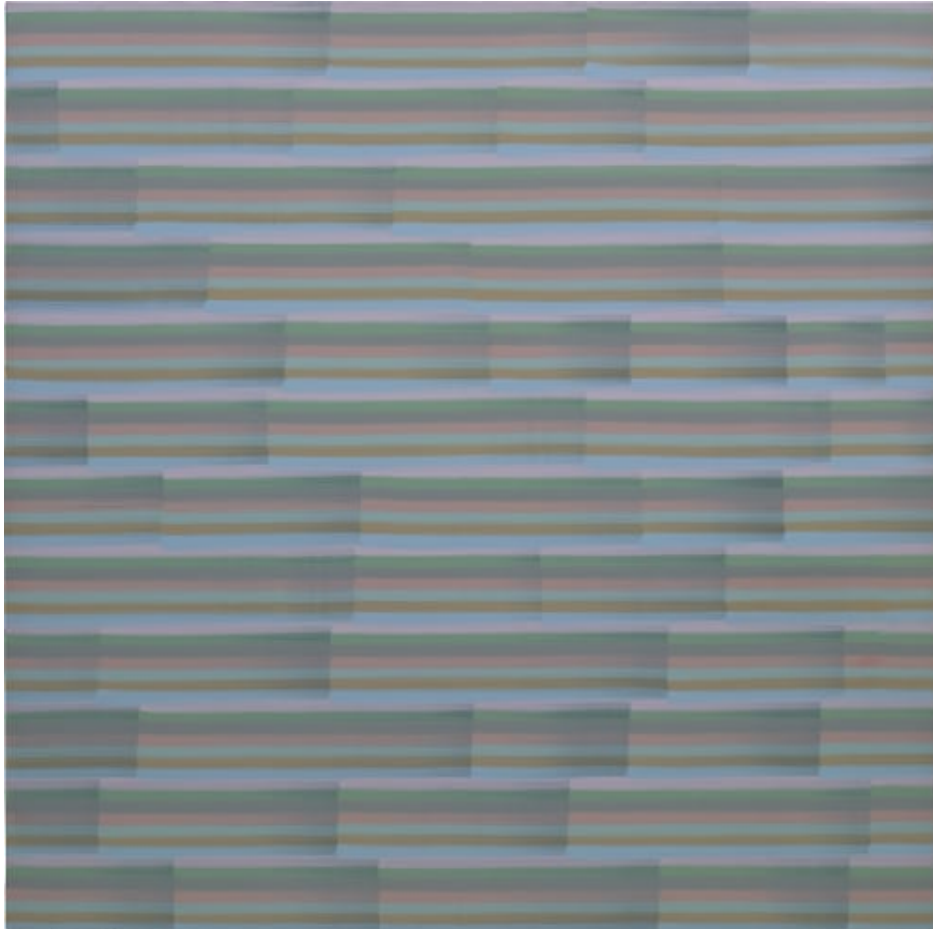
Provenance

Galería Parra & Romero, Madrid

Acquired from the above by the present owner

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230

Bernard Frize

Jelep


signed, titled and dated '2008007 "Jelep" bernard
Frize' on the overlap

acrylic on canvas

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

Painted in 2007 - 2008.

Estimate

£30,000 — 60,000 

[Go to Lot](#)



Provenance

Christian Stein Gallery, Milan

Simon Lee Gallery, London

Cardi Gallery, Milan

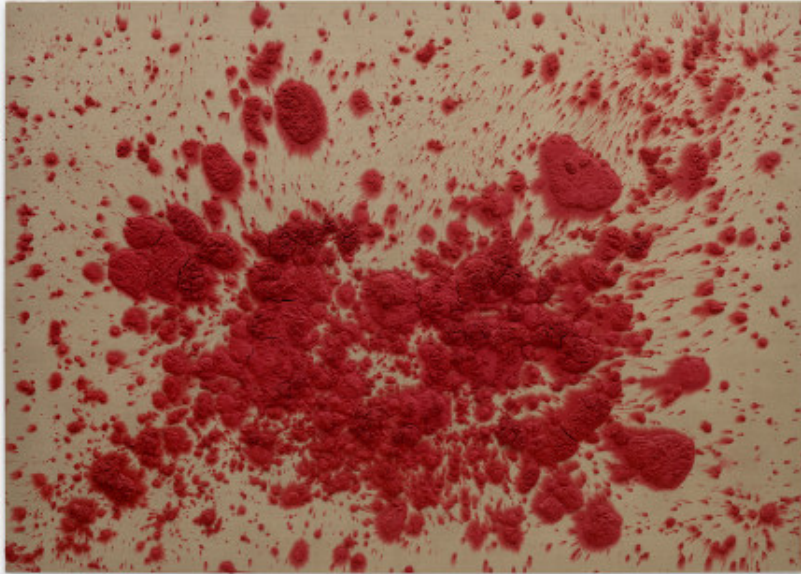
Acquired from the above by the present owner

Exhibited

Milan, Christian Stein Gallery, *Bernard Frize*, 31 May - 29 July 2011

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231

Bosco Sodi

Untitled

signed, inscribed and dated 'BOSCO NY 2017' on the reverse

pigment, natural fibres, wood pulp and glue on linen
200 x 280.3 cm (78 3/4 x 110 3/8 in.)

Painted in 2017, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

£35,000 — 45,000

[Go to Lot](#)



Provenance

Leonardo DiCaprio Annual Charity Auction, Saint Tropez, 26 July 2017 (donated by the artist)

Collection of Leonardo DiCaprio

Sean Penn's Pre-Golden Globes Charity Auction to Benefit CORE, Los Angeles, January 2019
(donated by the above)

Private Collection

Acquired from the above by the present owner

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PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

232

Latifa Echakhch


Tambour 39

signed, titled and dated 'Latifa Echakhch TAMBOUR
39' 2012' on the stretcher

black Indian ink on canvas
diameter 173 cm (68 1/8 in.)

Executed in 2012.

Estimate

£40,000 — 60,000 

[Go to Lot](#)



Provenance

Dvir Gallery, Tel Aviv

Private Collection

Sotheby's, London, 2 July 2015, lot 102

Acquired at the above sale by the present owner

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PROPERTY FROM A PRIVATE LONDON COLLECTION

233

Olafur Eliasson

Dodecahedron Lamp


colour effect filter glass, steel and halogen bulb

60 x 60 x 60 cm (23 5/8 x 23 5/8 x 23 5/8 in.)

installation dimensions variable

Executed in 2005, this work is number 9 from an edition of 10, plus 2 artist's proofs and is accompanied by a certificate of authenticity signed by the artist.

Estimate

£20,000 — 30,000 

[Go to Lot](#)



Provenance

Tanya Bonakdar Gallery, New York

Acquired from the above by the present owner in 2006

Exhibited

San Francisco, Museum of Modern Art; New York, Museum of Modern Art; Long Island City, P.S. 1 Contemporary Art Center; Dallas, Museum of Art; Chicago, Museum of Contemporary Art and Sydney, Museum of Contemporary Art, *Olafur Eliasson: Take Your Time*, September 2007 - December 2009 (another example exhibited)

Tokyo, Gallery Koyanagi, *Olafur Eliasson: Your Constants are Changing*, 31 May - 8 July 2006 (another example exhibited)

Literature

Olafur Eliasson, Anna Engberg-Pedersen and Philip Ursprung, *Studio Olafur Eliasson. An Encyclopedia*, Cologne, 2008 (another example illustrated, p. 94)

Olafur Eliasson and Caroline Eggert, *Olafur Eliasson: Your Engagement Has Consequences: On the Relativity of Your Reality*, Baden, 2006, no. 9, 10 (another example illustrated, p. 172)

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234

Olafur Eliasson

Floatwheel mirror

colour-effect filter glass, mirror and steel

48 x 48 x 13.1 cm (18 7/8 x 18 7/8 x 5 1/8 in.)

Executed in 2008, this work is number 5 from an edition of 6 plus 1 artist's proof, and is accompanied by a certificate of authenticity signed by the artist.

Estimate

£25,000 — 35,000 £

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Provenance

Vitamin Creative Space, Guangzhou

Acquired from the above by the present owner in 2015

Exhibited

Beijing, Vitamin Creative Space (The Pavilion), *Beijing Posthastism*, 23 June – 22 July 2012

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235


Erwin Wurm

Fat House Moller / Adolf Loos

fibre glass, resin, mdf and acrylic glass, in 2 parts
part 1 35.5 x 46 x 49.1 cm (13 7/8 x 18 1/8 x 19 3/8 in.)
part 2 34.5 x 47.5 x 47.5 cm (13 5/8 x 18 3/4 x 18 3/4 in.)

Executed in 2003 - 2005, this work is an artist's proof from an edition of 25, plus 4 artist's proofs.

Estimate

£8,000 — 12,000 

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Provenance

Private Collection

Phillips, London, 16 October 2014, lot 186

Acquired at the above sale by the present owner

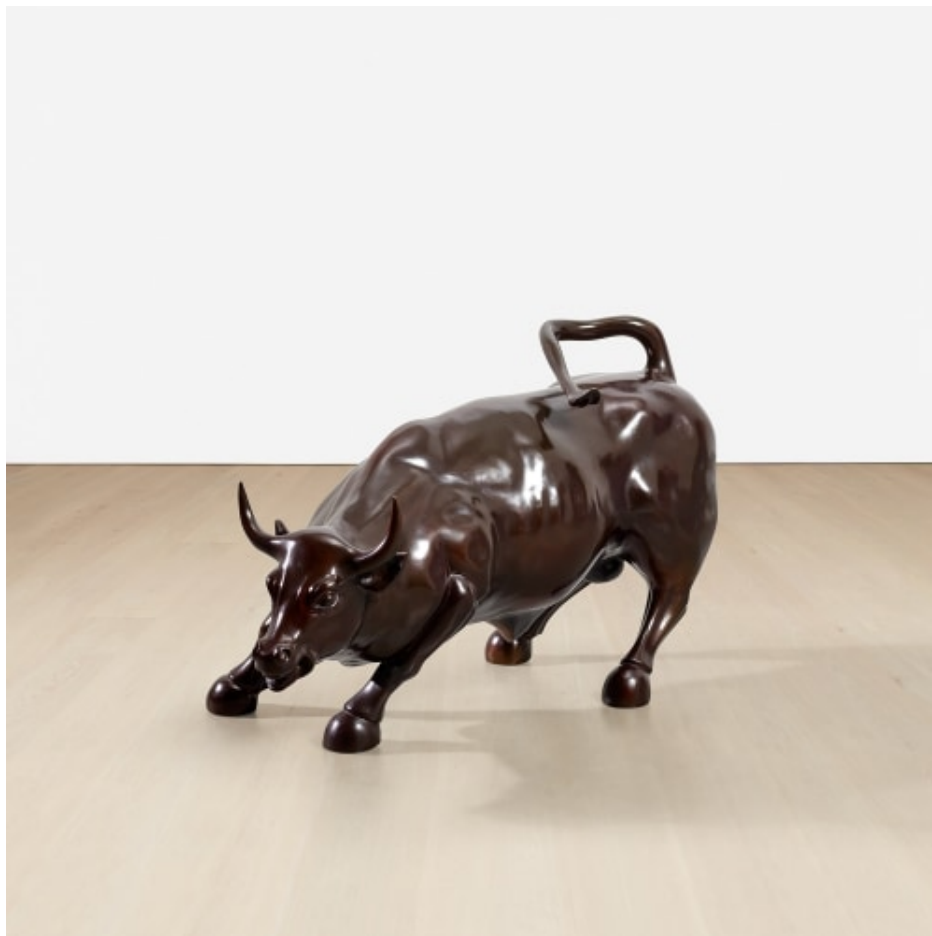
Literature

Erwin Wurm, I Love My Time, I Don't Like My Time, exh. cat., San Francisco, Yerba Buena Center for the Arts; Cincinnati, Contemporary Arts Centre; Des Moines Art Centre, 2004 - 2006, no. 177, p. 376 (another example illustrated, n.p.)

Erwin Wurm: The artist who swallowed the world, exh. cat., Aachen, Ludwig Forum für Internationale Kunst; Museum Moderner Kunst Stiftung Ludwig Wien; Diechtorhallen Hamburg; Kunstmuseum St. Gallen; Musée d'Art Contemporain de Lyon, 2006 - 2007, p. 179 (another example illustrated)

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236

Arturo di Modica

Charging Bull

incised with the artist's signature, inscribed, numbered and dated 'AD Modica 2/E NY 2008 9/10' on the underside

bronze

63.6 x 105 x 56 cm (25 x 41 3/8 x 22 in.)

Executed in 2008, this work number 9 from an edition of 10.

Estimate

£60,000 — 80,000 ♦

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Provenance

Acquired directly from the artist by the present owner

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237

Anselm Reyle

Untitled

acrylic and PVC foil on canvas, in acrylic box frame
234.4 x 199.2 x 20.8 cm (92 1/4 x 78 3/8 x 8 1/4 in.)
Executed *circa* 2005.

Estimate

£30,000 — 50,000 

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Provenance

Almine Rech, Paris

Private Collection, Europe

Phillips, London, 1 October 2006, lot 1

Acquired at the above sale by the present owner

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PROPERTY FROM A PRIVATE LONDON COLLECTION

238

Christoph Ruckhäberle

Schlaf

signed and dated 'RUCKHÄBERLE 2004' on the
overlap

oil on canvas

190 x 280 cm (74 3/4 x 110 1/4 in.)

Painted in 2004.

Estimate

£12,000 — 18,000 £

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Provenance

Sutton Lane, London

Acquired from the above by the present owner in 2004

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239

Matthias Weischer

Untitled (Hochhaus)

signed and dated 'M. WEISCHER 2000' on the reverse

oil on canvas

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

Painted in 2000.

Estimate

£30,000 — 50,000

[Go to Lot](#)



Provenance

Galerie Kleindienst, Leipzig

Private Collection

Christie's, London, 17 October 2009, lot 194

Acquired at the above sale by the present owner

Exhibited

Speyer, Kunstverein Speyer, *Leipziger Lerchen*, January - February 2002

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240

Wolfgang Tillmans

paper drop (green)

signed, titled, inscribed, numbered and dated 'paper drop (green) ph 12/2019 pr WT 08/2020 3/10 +1 Wolfgang Tillmans' on the reverse
inkjet print on paper, in artist's frame
sheet 30.5 x 40.5 cm (12 x 15 7/8 in.)
artist's frame 34.1 x 44.2 cm (13 3/8 x 17 3/8 in.)
Photographed in 2019 and printed in 2020, this work is number 3 from an edition of 10 plus 1 artist's proof.

Estimate

£10,000 — 15,000 £

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Provenance

Maureen Paley, London

Acquired from the above by the present owner

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241

Valie Export

Dreieck - Kreuz

black and white photograph

184.7 x 124.5 cm (72 3/4 x 49 in.)

Executed in 1982, this work is unique.

Estimate

£12,000 — 18,000 ♣

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Provenance

Charim Galerie, Vienna

Acquired from the above by the present owner

Literature

HUMAN, exh. cat., Musée d'Art Moderne et d'Art Contemporain, Nice, 2010, p. 59 (illustrated)

20th Century & Contemporary Art Day Sale

London Auction / 13 October 2022 / 12pm BST



242

Lorna Simpson

Corridor (Night III)

digital chromogenic print mounted to Plexiglas

68.5 x 182.7 cm (26 7/8 x 71 7/8 in.)

Executed in 2003, this work is number 2 from an edition of 5 plus 2 artist's proofs.

Estimate

£15,000 — 20,000 ‡

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242

Lorna Simpson

Provenance

Salon 94, New York

Private Collection, Belgium

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PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

243

Hiroshi Sugimoto

In Praise of Shadow, 980820

signed 'Hiroshi Sugimoto' on the artist's label affixed to
the reverse

gelatin silver print, in artist's frame

image 149.2 x 119.4 cm (58 3/4 x 47 in.)

artist's frame 182.2 x 152.4 cm (71 3/4 x 60 in.)

Executed in 1998, this work is number 1 from an edition
of 5.

Estimate

£40,000 — 60,000 ±

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Provenance

Gallery Koyanagi, Tokyo

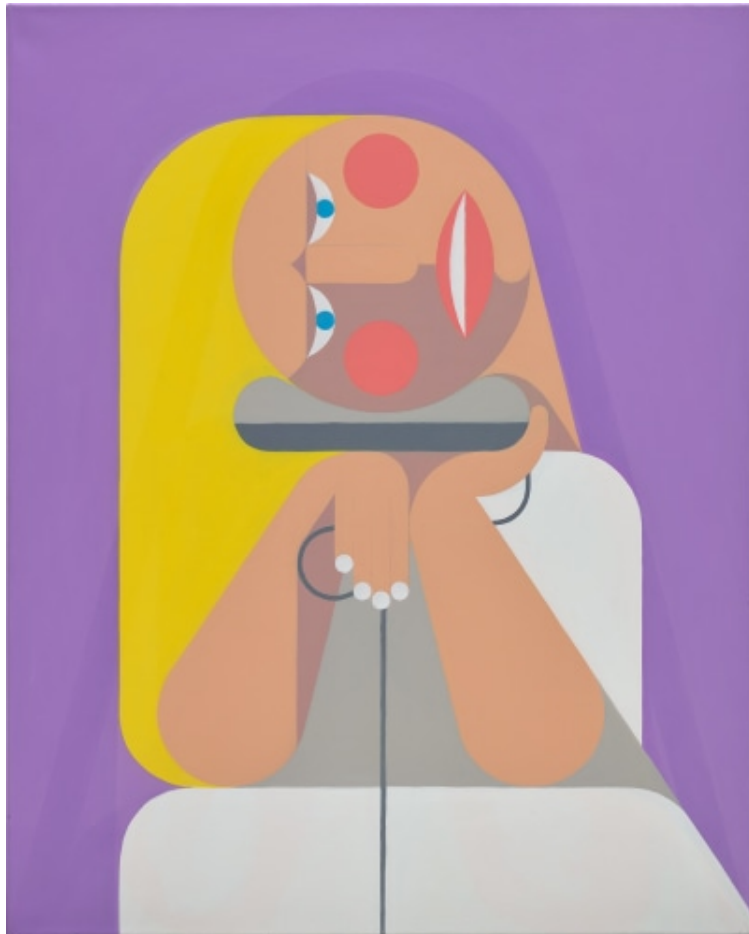
Acquired from the above by the present owner in June 2014

Literature

Hiroshi Sugimoto, exh. cat., Mori Art Museum, Tokyo, 2005, n.p. (another example illustrated, p. 219)

20th Century & Contemporary Art Day Sale

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244

Leonhard Hurzlmeier

Telefonfrau


signed with the artist's monogram, titled and dated
'Telefonfrau 2016' on the reverse

oil on canvas

100 x 80.6 cm (39 3/8 x 31 3/4 in.)

Painted in 2016.

Estimate

£10,000 — 15,000 

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Provenance

Duve, Berlin

Acquired from the above by the present owner

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245

Otis Kwame Kye Quaicoe

Moses Sumney

signed and dated 'Kwame Kye 19' lower right

oil on card

76.2 x 55.8 cm (30 x 21 7/8 in.)

Painted in 2019.

Estimate

£30,000 — 40,000

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245

Otis Kwame Kye Quaicoe

Provenance

Acquired directly from the artist by the present owner

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246

Wahab Saheed

Daytime Blues

signed and dated 'Wahab Saheed 2021' lower right;
signed, titled and dated 'DAYTIME BLUES WAHEB
SAHEED 2021 ©' on the reverse
acrylic, charcoal, chalk and oil pastel on canvas
114 x 90.5 cm (44 7/8 x 35 5/8 in.)
Painted in 2021.

Estimate

£12,000 — 18,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

Literature

'Wahab Saheed: Night After Valentine's Day', *Art Verge*, 22 March 2021, online (illustrated)
Mark Westall, "'Nigeria's Cool School" Wahab Saheed', *FAD Magazine*, 4 March 2021, online (illustrated)

20th Century & Contemporary Art Day Sale

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247

Phumelele Tshabalala

Methuselah The Queen and Friends

signed, titled and dated "'METHUSELAH THE QUEEN AND FRIENDS" Phumelele Tshabalala 2020' on the reverse

oil, acrylic, puff paint, spray paint, chalk pastel, tape embossing on paper, and brown paper collage on linen
180 x 150 cm (70 7/8 x 59 in.)

Executed in 2020.

Estimate

£10,000 — 15,000

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Provenance

Acquired directly from the artist by the present owner

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248

Oluwole Omofemi

Uncertainty

signed and dated 'Oluwole Omofemi 21' lower right

oil and acrylic on canvas

144.4 x 117.3 cm (56 7/8 x 46 1/8 in.)

Painted in 2021.

Estimate

£20,000 — 30,000 ±

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Provenance

Signature African Art, London

Acquired from the above by the present owner

Exhibited

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

Literature

Henry Akubuiro, 'From Ibadan to London: Oluwole Omofemi showcases Afro hair', *The Sun*, 18 September 2021, online (illustrated)

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249

Otis Kwame Kye Quaicoe

The Young Head Potter

signed 'Kwame Kye' lower right; signed and dated 'Otis Kwame Kye Quaicoe The Young Head Potter' on the reverse

acrylic on canvas

77 x 77 cm (30 3/8 x 30 3/8 in.)

Painted in 2017.

Estimate

£15,000 — 20,000 £

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Provenance

Janet Rady Fine Art, London

Acquired from the above by the present owner

Exhibited

London, Janet Rady Fine Art, *Locking It Down: Contemporary Art from Ghana (2000 - 2019)*, 1 - 29

April 2021

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250

Jordy Kerwick

Untitled

signed and dated 'Kerwick 2021' lower left
enamel, graphite and mixed media on paper
41.9 x 59.3 cm (16 1/2 x 23 3/8 in.)
Executed in 2021.

Estimate

£10,000 — 15,000 

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250

Jordy Kerwick

Provenance

Acquired directly from the artist by the present owner

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251

Shara Hughes

Pool House

signed and dated 'SHARA HUGHES 2008' upper right;
signed, titled and dated 'SHARA HUGHES Jan 2008
"Pool House"' on the reverse
acrylic, gouache, pastel metallic ink, graphite, paper
collage and sand on paper
48.1 x 67.1 cm (18 7/8 x 26 3/8 in.)
Executed in January 2008.

Estimate

£20,000 — 30,000

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Provenance

Museum 52, London

Acquired from the above by the present owner in 2008

Exhibited

London, Museum 52, *Shara Hughes: Thank You For Hosting*, 31 January - 1 March 2008

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252

Flora Yukhnovich

Study


oil and masking tape on paper

image 20.9 x 29.7 cm (8 1/4 x 11 3/4 in.)

sheet 35 x 38.8 cm (13 3/4 x 15 1/4 in.)

Executed in 2018.

Estimate

£15,000 — 20,000 

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Provenance

Parafin, London

Acquired from the above by the present owner in 2019

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253

Hannah Bays

Shattered Dream


signed and dated 'Bays '22' on the overlap

oil on canvas

110 x 75.3 cm (43 1/4 x 29 5/8 in.)

Painted in 2022.

Estimate

£8,000 — 12,000 

[Go to Lot](#)



Provenance

Malevich.io, London

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254

Max Prus

Day of the Tay


signed, titled and dated 'Day of the Tay Max Prus
2022' on the overlap

oil on linen

140 x 90 cm (55 1/8 x 35 3/8 in.)

Painted in 2022.

Estimate

£10,000 — 15,000 

[Go to Lot](#)



254

Max Prus

Provenance

Malevich.io, London

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255

Lesley Vance

Untitled (16)

signed and dated 'L Vance 2009' on the reverse

oil on linen

50.7 x 38 cm (19 7/8 x 14 7/8 in.)

Painted in 2009.

Estimate

£30,000 — 50,000 ±

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Provenance

David Kordansky Gallery, Los Angeles

Private Collection

Marianne Boesky Gallery, New York

Acquired from the above by the present owner

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PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

256

Mr Doodle


Red Mountain

signed and dated 'MR DOODLE! 2019' on the overlap
acrylic on canvas

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

Painted in 2019.

Estimate

£40,000 — 60,000 

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Provenance

Private Collection, Hong Kong

Private Collection

Phillips, Hong Kong, 30 March 2021, lot 66

Acquired at the above sale by the present owner



257

Thierry Noir

*N'EN DOUTONS PAS LE BONHEUR EST DANS LE PRÉ.
OUI C'EST VRAI J'EN REVIENS JE L'AI VU.*

signed, titled and dated 'THIERRY NOIR 22 AOUT
2003 N'EN DOUTONS PAS LE BONHEUR EST DANS LE
PRÉ. OUI C'EST VRAI J'EN REVIENS JE L'AI VU' on the
overlap

acrylic on canvas

150.3 x 120.2 cm (59 1/8 x 47 3/8 in.)

Painted in 2003.

Estimate

£18,000 — 22,000 £

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

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258

Isshaq Ismail

Onipa 8

signed 'Isshaq Ismail' lower left

acrylic on canvas

150.4 x 126.3 cm (59 1/4 x 49 3/4 in.)

Painted in 2021.

Estimate

£20,000 — 30,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

Exhibited

Vienna, Galerie Gerald Hartinger, *ISSHAQ ISMAIL "Not Trash – But People"*, 26 March- 9 April
2022



259

The Connor Brothers

Next Big Thing

signed and dated 'Connor Brothers 22' on the reverse;
signed 'Connor Brothers' on a label affixed to the
reverse

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

110.5 x 155.5 cm (43 1/2 x 61 1/4 in.)

Executed in 2022.

Estimate

£6,000 — 8,000 ♣

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Provenance

Private Collection

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260

Albert Willem

An Unexpected Party on the Beach

signed 'ALBERT' lower right; signed, titled and dated
'ALBERT WILLEM, 2021, Albert Willem "AN
UNEXPECTED PARTY ON THE BEACH"' on the reverse
acrylic on canvas
130 x 169.8 cm (51 1/8 x 66 7/8 in.)
Painted in 2021.

Estimate

£10,000 — 15,000 ±

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260

Albert Willem

Provenance

Acquired directly from the artist by the present owner

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261


Damien Hirst

The Empresses

each signed 'Damien Hirst' and numbered 856 on a label affixed to the reverse
laminated Giclée print on aluminium composite panel
screen-printed with glitter, complete set of 5 works
each 100 x 100 cm (39 3/8 x 39 3/8 in.)
Executed in 2022.

- (i) Wu Zetian (H10-1), this work is number 856 from an edition of 2,853.
- (ii) Nūr Jahān (H10-2), this work is number 856 from an edition of 3,041.
- (iii) Theodora (H10-3), this work is number 856 from an edition of 3,315.
- (iv) Suiko (H10-4), this work is number 856 from an edition of 3,310.
- (v) Taytu Betul (H10-5), this work is number 856 from an edition of 2,814.

Estimate

£15,000 — 20,000 

[Go to Lot](#)



'They feel like they are unlocking the unfathomable mysteries of the universe. I don't know why they are so good but they are... They feel powerful and important. I called them "The Empresses" and named them after five famous female rulers [...] I love art and it's uplifting qualities and how can these not make you feel good? I love it when an idea explodes and becomes more than the sum of it's parts.' —Damien Hirst

Provenance

Heni Editions, London

Acquired from the above by the present owner