

New Now

London Auction / 9 December 2021 / 2pm GMT

Sale Interest: 185 Lots



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PHILLIPS

New Now

London Auction / 9 December 2021 / 2pm GMT

Sale Interest: 185 Lots

Sale Designation

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Absentee and Telephone Bids

tel +44 20 7318 4045

bidslondon@phillips.com

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Sale Interest: 185 Lots



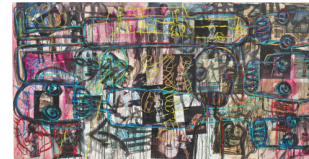
1
Rebecca Ness
Parking Garage
Estimate £3,000 — 5,000



2
Jonathan Lyndon Chase
Slow Down
Estimate £12,000 — 18,000



3
Allison Zuckerman
Huntress and Scholar
Estimate £30,000 — 50,000



4
Aboudia
Untitled
Estimate £20,000 — 30,000



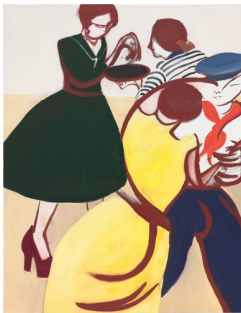
5
Jadé Fadojutimi
Typhoon
Estimate £15,000 — 20,000



6
Etel Adnan
Untitled (#211)
Estimate £40,000 — 60,000



7
Jadé Fadojutimi
Clustering Thoughts
Estimate £3,000 — 5,000



8
Maria Farrar
Sailor
Estimate £15,000 — 20,000



9
Cristina BanBan
Lovers in the Bath
Estimate £10,000 — 15,000



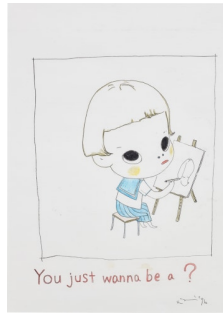
10
Mr.
Hong Kong—At a Kiosk
Estimate £150,000 — 250,000

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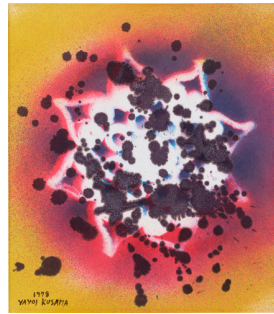
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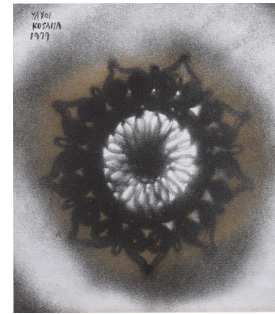
11
Yoshitomo Nara
Dioxin
Estimate £30,000 — 50,000



12
Yoshitomo Nara
You Just Wanna Be A ?
Estimate £60,000 — 80,000



13
Yayoi Kusama
Purple Moment After Rain
Estimate £20,000 — 30,000



14
Yayoi Kusama
Silver Flower
Estimate £20,000 — 30,000



15
Michael Armitage
Untitled
Estimate £50,000 — 70,000



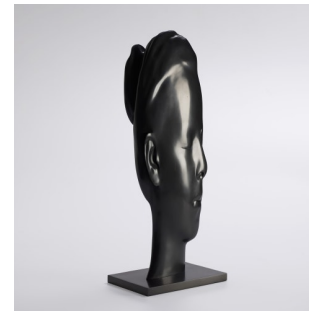
16
Eddie Martinez
Untitled
Estimate £200,000 — 300,000



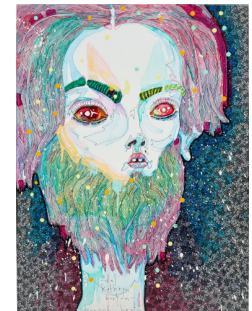
17
Jonas Wood
Yellow Crate
Estimate £150,000 — 200,000



18
Günther Förg
Untitled
Estimate £300,000 — 500,000



19
Jaume Plensa
Study for Laurelle
Estimate £60,000 — 80,000



20
Del Kathryn Barton
Train Ride Beat
Estimate £10,000 — 15,000

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21
Wes Lang
Living by Being
Estimate £25,000 — 35,000



22
Serge Attukwei Clottey
Mr Irrelevant
Estimate £8,000 — 12,000



23
Nirit Takele
Untitled
Estimate £6,000 — 8,000



24
Raphael Adjetey Adjei ...
Family Photo
Estimate £5,000 — 7,000



25
Kelechi Nwaneri
Battle Within
Estimate £6,000 — 8,000



26
Abe Odedina
Crazy For You
Estimate £5,000 — 7,000



27
Florine Démosthène
Being Faithful of a Few Things
Estimate £4,000 — 6,000



28
Joana Choumali
ÇA VA ALLER 1
Estimate £3,000 — 5,000



29
Vasily Klyukin
Gluttony
Estimate £100,000 — 150,000



30
Damien Hirst
Beautiful, It's a Beautiful World ...
Estimate £120,000 — 180,000

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31
Bernard Frize
Boom
Estimate £15,000 — 20,000



32
Ian Davenport
Turquoise, Burgundy
Estimate £40,000 — 60,000



33
Petra Cortright
Citibank Syndrome
Estimate £15,000 — 20,000



34
Kristy Chan
Weather Going Bananas
Estimate £5,000 — 7,000



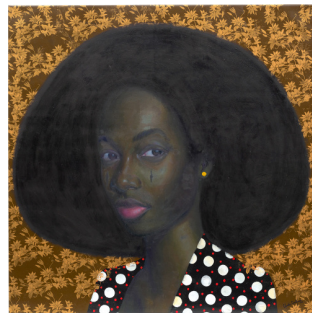
35
Joel Mesler
Untitled (Indoor Pool)
Estimate £15,000 — 20,000



36
Erik Parker
Triple Crown
Estimate £15,000 — 20,000



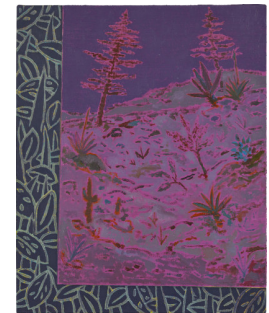
37
Brian Calvin
Thing (II)
Estimate £15,000 — 20,000



38
Oluwole Omofemi
Metamorphosis II
Estimate £6,000 — 8,000



39
Sassan Behnam-Bakhtiar
Nothing But Energy
Estimate £15,000 — 20,000



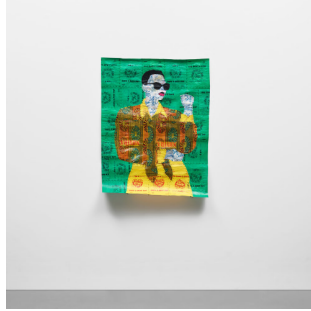
40
John McAllister
Tinted and Towering
Estimate £4,000 — 6,000

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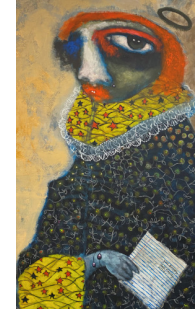
41
Zandile Tshabalala
Paradise I
Estimate £5,000 — 7,000



42
Rufai Zakari
Zakaiya II
Estimate £8,000 — 12,000



43
Aviwe Plaatjie
Indod'ibamb'ongezantsi
Estimate £2,000 — 3,000



44
Kingsley Obasi
Enflona
Estimate £5,000 — 7,000



45
Tala Madani
Tweezing Cake
Estimate £6,000 — 8,000



46
Tala Madani
Man with Tweezers
Estimate £5,000 — 7,000



47
Derrick Adams
Party Guest 1 (We Came to Part...
Estimate £2,000 — 3,000



48
Kenny Scharf
Sabrett
Estimate £20,000 — 30,000



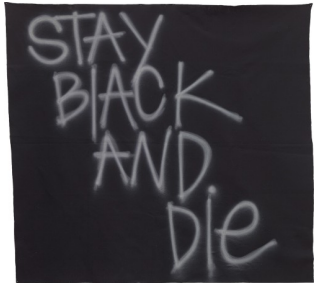
49
George Condo
Untitled
Estimate £25,000 — 35,000



50
Alex Da Corte
Saturday (Buff Painting)
Estimate £7,000 — 10,000

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51
Rashid Johnson
Stay Black and Die
Estimate £18,000 — 20,000



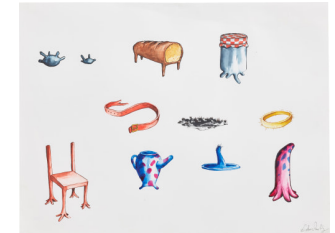
52
Avery Singer
S&M Cruiseline
Estimate £15,000 — 20,000



53
Eddie Martinez
Untitled
Estimate £18,000 — 22,000



54
Federico Luger
I Sell NFT
Estimate £4,000 — 6,000



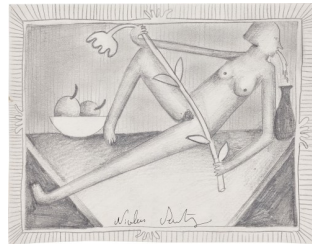
55
Nicolas Party
Untitled
Estimate £10,000 — 15,000



56
Nicolas Party
Untitled
Estimate £10,000 — 15,000



57
Emily Mae Smith
Chekhov's Gun
Estimate £1,000 — 2,000



58
Nicolas Party
Untitled
Estimate £4,000 — 6,000



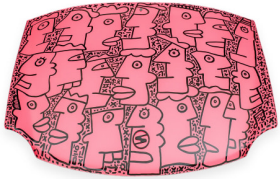
59
Tomoo Gokita
Dance Party
Estimate £10,000 — 15,000



60
Tomoo Gokita
Eichhornia Crassipes
Estimate £12,000 — 18,000

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61
Thierry Noir
Achtung Baby
Estimate £7,000 — 10,000



62
Richard Hambleton
Untitled
Estimate £70,000 — 90,000



63
Richard Hambleton
Shadow Head
Estimate £8,000 — 12,000



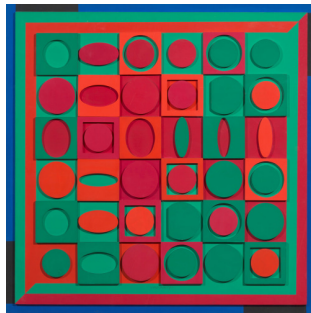
64
Christo
Etching Maquette for Wrapped ...
Estimate £25,000 — 35,000



65
Andy Warhol
A Whole Stocking Full of Good ...
Estimate £4,000 — 6,000



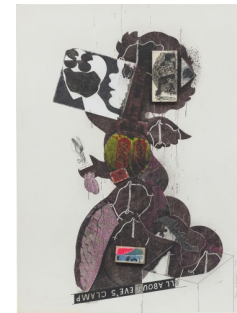
66
Peter Schuyff
Untitled
Estimate £8,000 — 12,000



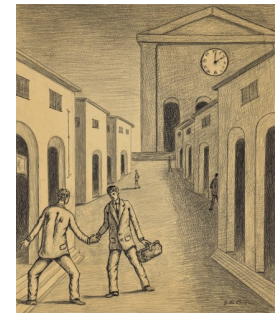
67
Victor Vasarely
E-VERT-ROUGE
Estimate £25,000 — 35,000



68
Claes Oldenburg
Study for Pillows: Bedroom Ens...
Estimate £20,000 — 30,000



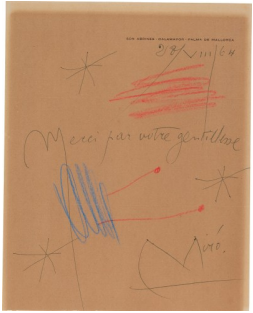
69
Ray Johnson
Untitled - All About Eve's Clamp
Estimate £7,000 — 10,000



70
Giorgio de Chirico
La partenza dell'amico
Estimate £30,000 — 50,000

New Now

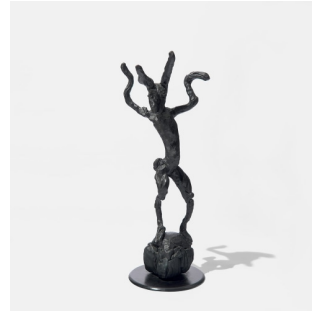
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71
Joan Miró
Sans Titre
Estimate £7,000 — 11,000



72
Elisabeth Frink
Running Man II
Estimate £20,000 — 30,000



73
Barry Flanagan, R.A.
Hare with Ball
Estimate £120,000 — 180,000



74
Elisabeth Frink
Tribute Head IV
Estimate £70,000 — 100,000



75
Elisabeth Frink
Soldiers Head IV
Estimate £30,000 — 50,000



76
Ossip Zadkine
Le Repos
Estimate £7,000 — 10,000



77
Anthony Caro
Second Half
Estimate £30,000 — 40,000



78
Gabriel Orozco
Piedra que cede
Estimate £30,000 — 40,000



79
Samara Scott
Not Yet Titled
Estimate £3,000 — 5,000



80
Thilo Heinzmann
Untitled
Estimate £15,000 — 20,000

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81
Christina Forrer
In the Forest
Estimate £20,000 — 30,000



82
Aaron Fowler
Aaron Fowler Looks for a Way O...
Estimate £20,000 — 30,000



83
Irma Blank
Orrizonte
Estimate £6,000 — 8,000



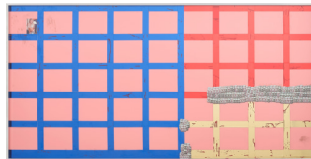
84
Robert Nava
Green Dress
Estimate £10,000 — 15,000



85
Hermann Nitsch
Schüttbild
Estimate £15,000 — 20,000



86
Sterling Ruby
Claret Stalagmite Monument
Estimate £30,000 — 50,000



87
Sterling Ruby
Transgrid/Feminique 1
Estimate £25,000 — 35,000



88
Jakub Julian Ziolkowski
autoportret
Estimate £3,000 — 5,000



89
Adam Birtwistle
Cow Chop (Sir Harrison Birtwistle)
Estimate £6,000 — 8,000



90
Cleon Peterson
Flesh of the Wicked
Estimate £10,000 — 15,000

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91

Yayoi Kusama

Two works: (i) Yellow Pumpkin; (...)

Estimate £1,000 — 2,000

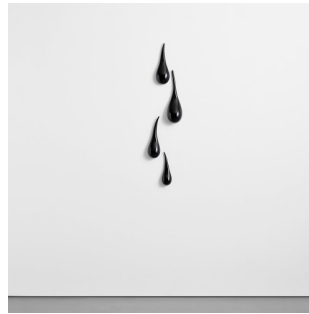


92

Yayoi Kusama

Two works: (i) Yellow Pumpkin; (...)

Estimate £1,000 — 2,000



93

Fred Wilson

Quartet

Estimate £7,000 — 10,000



94

Marguerite Humeau

Seated Lady of Çatalhöyük, A 4...

Estimate £20,000 — 30,000

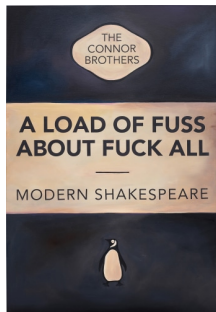


95

André Brasilier

Le retour du soir

Estimate £50,000 — 70,000

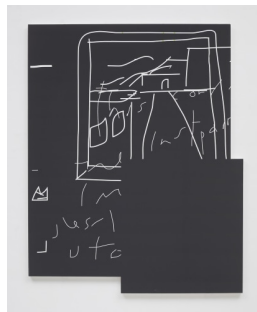


96

The Connor Brothers

A Load of Fuss About Fuck All G...

Estimate £12,000 — 18,000



97

Jeff Elrod

Done Twice

Estimate £15,000 — 20,000



98

Michael Wilkinson

Black Seditious 1

Estimate £5,000 — 7,000



99

Michael Wilkinson

Never Work 4

Estimate £5,000 — 7,000



100

Michael Wilkinon

Dresden 11

Estimate £6,000 — 8,000

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101
Michael Staniak
Untitled
Estimate £3,000 — 5,000



102
Santiago Parra
Untitled
Estimate £10,000 — 15,000



103
Pejac
Frontier
Estimate £10,000 — 15,000



104
Jim Shaw
Drawing (Ruby)
Estimate £6,000 — 8,000



105
Angel Otero
Untitled
Estimate £15,000 — 20,000



106
Isa Genzken
Basic Research
Estimate £30,000 — 50,000



107
Robert Janitz
Liquid Conscience
Estimate £12,000 — 18,000



108
Ida Ekblad
The Salt Lick
Estimate £2,000 — 3,000



109
Andreas Slominski
Roof Hatch
Estimate £2,000 — 3,000



110
Takis (Panayiotis Vassi...)
Signal Lights
Estimate £12,000 — 18,000

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111
Jeppe Hein
Mirror Wall
Estimate £30,000 — 40,000



112
John Armleder
Liberty Dome Sliced
Estimate £60,000 — 80,000



113
Walead Beshty
FedEx 25kg Box ♦ 2006 FedEx...
Estimate £10,000 — 15,000



114
Matias Faldbakken
SCREW PIECE #2
Estimate £3,000 — 5,000



115
Jim Lambie
Metal Box (Northern Star)
Estimate £25,000 — 35,000



116
Seth Price
Disidentified Financial Service
Estimate £10,000 — 15,000



117
Sara Barker
Untitled
Estimate £3,000 — 5,000



118
Helen Marten
Happy Drunks, Soggy Blueprints
Estimate £8,000 — 12,000



119
Jeppe Hein
Flying White Cube
Estimate £3,000 — 5,000



120
Seung-taek Lee
Tied Stone
Estimate £5,000 — 7,000

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121
Jon Rafman
NAD (Swerveman Carrara)
Estimate £10,000 — 15,000



122
Louise Lawler
Nipple
Estimate £10,000 — 15,000

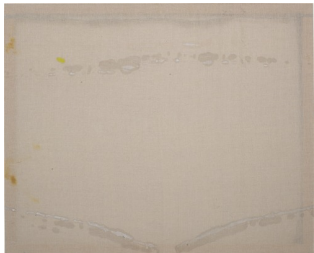


123
Louise Lawler
1989
Estimate £6,000 — 8,000



124
Cindy Sherman
Untitled
Estimate £8,000 — 12,000

125
This lot is no longer available.



126
Sergej Jensen
Untitled
Estimate £7,000 — 10,000



127
Stephan Balkenhol
Frau auf Schneckenhaus (Woman on Snail Shell)
Estimate £20,000 — 30,000



128
Markus Lüpertz
Beethoven
Estimate £5,000 — 7,000



129
Anton Henning
Interieur No 149
Estimate £8,000 — 12,000



130
Neo Rauch
Ohne Titel
Estimate £3,000 — 5,000

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131
Martin Kippenberger
Untitled (Hotel de l'Europe)
Estimate £8,000 — 12,000



132
Martin Kippenberger
Milk Explosion 4
Estimate £16,000 — 20,000



133
Gerhard Richter
Abstraktes Bild (P1)
Estimate £15,000 — 20,000



134
Wang Yigang
T14
Estimate £15,000 — 20,000



135
Ablade Glover
Untitled
Estimate £7,000 — 9,000



136
Ablade Glover
Pot Dealers (Market Forms)
Estimate £8,000 — 12,000



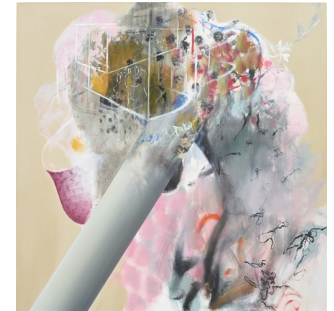
137
Djordje Ozbolt
Postcolonial Discourse
Estimate £6,000 — 8,000



138
Nick Goss
THEY ALONE SURVIVED
Estimate £3,000 — 5,000



139
John Armleder
Untitled
Estimate £15,000 — 20,000



140
David Kim Whittaker
Moving Front
Estimate £15,000 — 20,000

New Now

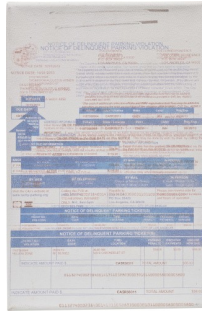
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141
David Kim Whittaker
HOURS FROM
Estimate £6,000 — 8,000



142
Gilbert & George
Canning (London Telephone Box...)
Estimate £2,000 — 3,000



143
Augustus Thompson
Parking Ticket Envelope 2 (Blue ...)
Estimate £1,000 — 2,000



144
Mirosław Bałka
Put Your Feet On Me
Estimate £8,000 — 12,000



145
Dan Graham
Palais des Beaux Arts, Exhibitio...
Estimate £12,000 — 18,000



146
Mimmo Paladino
Untitled
Estimate £10,000 — 15,000



147
Julia Rommel
Abstract Composition
Estimate £3,000 — 5,000



148
James Brown
Scene From the Life of Achilles
Estimate £6,000 — 8,000



149
Ilya Kabakov
A. B. Borisova: And Pick the Sho...
Estimate £50,000 — 70,000



150
Luca Dellaverson
Untitled
Estimate £1,000 — 2,000

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151
David Noonan
Untitled
Estimate £1,500 — 2,000



152
Michael Delucia
To Be Titled (Green Cube)
Estimate £2,500 — 3,500



153
Dirk Skreber
It rocks us so hard - Ho, Ho, Ho 7...
Estimate £6,000 — 8,000



154
Martin Kobe
Untitled
Estimate £8,000 — 12,000



155
Youssef Nabil
Ghada Amer, New York
Estimate £2,000 — 3,000



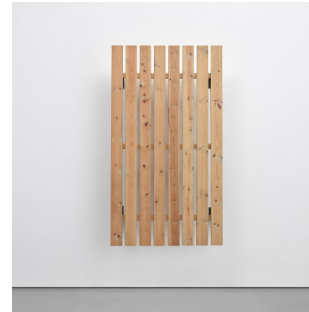
156
Carter
The Past 100 Years
Estimate £1,000 — 2,000



157
Will Boone
Mello Yello
Estimate £20,000 — 30,000



158
Michael Dean
Days (Working Title)
Estimate £4,000 — 6,000



159
Fredrik Værsløv
Untitled (Garden Painting)
Estimate £1,500 — 2,000



160
Ai Weiwei
Two works: (i) Fairytale 1001 Ch...
Estimate £4,000 — 6,000

New Now

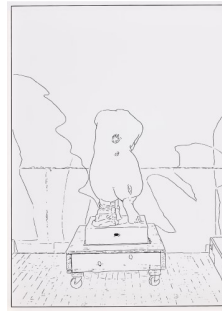
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161
Wim Delvoye
Map #7
Estimate £20,000 — 30,000



162
Rirkrit Tiravanija and ...
Untitled (SMILES WITHOUT FR...
Estimate £4,000 — 6,000



163
Louise Lawler
Hand on Her Back (Traced)
Estimate £3,000 — 5,000



164
Kendell Geers
Positive and Negative Red and ...
Estimate £10,000 — 15,000

165
This lot is no longer available.



166
This lot is no longer available.

167
This lot is no longer available.

168
This lot is no longer available.

169
Aaron van Erp
Untitled
Estimate £3,000 — 4,000



170
Matthieu Ronsse
Incubus Leaving
Estimate £5,000 — 7,000

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171
Slawomir Elsner
dom dziadka (pokój 3)
Estimate £2,000 — 3,000



172
Allison Katz
Belo Horizonte
Estimate £4,000 — 6,000



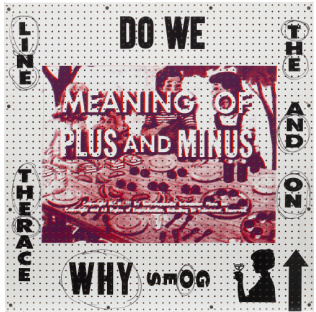
173
Marcus Harvey
Woman Shaving
Estimate £5,000 — 7,000



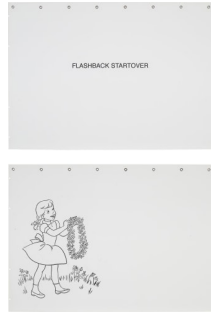
174
Tatsuo Kawaguchi
Between mirror and mirror
Estimate £20,000 — 30,000



175
Erik Andriesse
Untitled
Estimate £3,000 — 5,000



176
Allen Ruppersberg
Who Killed the Kennedys?
Estimate £10,000 — 15,000



177
Allen Ruppersberg
Poem No.1 Flashback Startover
Estimate £10,000 — 15,000



178
Alex Hubbard
Heads in the Dark
Estimate £8,000 — 12,000



179
Thomas Hirschhorn
MY CROSS MY CROSS
Estimate £3,000 — 5,000



180
Stuart Sample
Life is a Razorblade
Estimate £2,000 — 3,000

New Now

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181
Travis Fish
Harry
Estimate £2,000 — 3,000



182
Trudy Benson
Circling Back
Estimate £3,000 — 5,000



183
Robert Hilmersson
I Have So Much To Offer
Estimate £2,000 — 3,000



184
Manuel Caeiro
Divina Precariedade #2
Estimate £2,000 — 3,000

185
This lot is no longer available.

New Now

London Auction / 9 December 2021 / 2pm GMT



1

Rebecca Ness

Parking Garage

signed, titled and dated "'Parking Garage" 2019

Rebecca Ness R. Ness' on the reverse

gouache on paper

24.7 x 30.8 cm (9 3/4 x 12 1/8 in.)

Executed in 2019.

Estimate

£3,000 — 5,000 ±

[Go to Lot](#)



Rebecca Ness

Provenance

Monya Rowe Gallery, New York

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



2

Jonathan Lyndon Chase

Slow Down

titled 'SLOW DOWN' lower edge
acrylic, glitter and spray paint on canvas
110 x 79.5 cm (43 1/4 x 31 1/4 in.)
Executed in 2017.

Estimate

£12,000 — 18,000 ‡

[Go to Lot](#)



Jonathan Lyndon Chase

Provenance

Kohn Gallery, LA

Acquired from the above by the present owner

Literature

Daisy Woodward, 'Six US-based figurative artists tackling themes of identity in fresh new ways,'

Limna Journal, 15 November 2021, online (illustrated)

New Now

London Auction / 9 December 2021 / 2pm GMT



3

Allison Zuckerman

Huntress and Scholar

signed and dated 'A Zuckerman 2017' on the overlap
acrylic and archival CMYK on canvas
213 x 170 cm (83 7/8 x 66 7/8 in.)
Executed in 2017.

Estimate

£30,000 — 50,000 ±

[Go to Lot](#)



'Conveying a deeply personal and idiosyncratic vision within my work is crucial to my artistic process. Therefore, I visually "sample" my work alongside art historical work.' —Allison Zuckerman

Executed in 2017, *Huntress and Scholar* presents two figures mish-mashed in Giclée print and acrylic with the intentional appearance of a collaged display. The body language established between the women creates narrative tension and a sense of the passage of time. Allison Zuckerman notes, 'this act of self-cannibalization makes for an ongoing dialogue from painting to painting. Each painting is an inextricable link in a long line of storytelling and character development'.ⁱ

Through the definitive juxtaposition of Pop imagery and art historical references, Zuckerman challenges established definitions of female representation, explaining: 'I am primarily influenced by art history and the reality that women are often the subjects of paintings and sculptures but rarely the makers. I seek to re-tell art history within my work'.ⁱⁱ She starts each project by mapping out the composition through digital collage. Images are cut out and arranged on Photoshop before printed onto large-scale canvases with details added by hand. This allows her to bring the composition to life and engages a conversation between traditional art making and the omnipresence of digital media in contemporary culture. The viewer is thus confronted with the result of contrasting imagery between the fusion of machine processed fantasy and elements of classical artistic touches.

Throughout her practice, Zuckerman draws upon art historical sources by male artists. In the present work, she refers to the common method of reading a painting from left to right. Influenced by western literary practice, this custom is well institutionalised, placing importance on the subject first appearing toward the left of the canvas. The viewer's eye is then trained to move toward the right where the subsequent figure is sheltered. Throughout the western canon, the man is often painted on the left toward the wilderness and the open prospects of the outside world. The women are often painted within the confines, toward the interior of a domesticated space. *Huntress and Scholar* exemplifies this trope as the Huntress on the left walks toward the unknown and the Scholar is seated closer toward the sanctuary of the familiar. Zuckerman however challenges this idea through the empowerment of both women in their gaze toward the left where the possibility of leaving and pursuing something else is a viable choice.



Jean Antoine Watteau, *The Enchanter*, circa 1712. Musée des Beaux-Arts de Troyes, Image: Bridgeman Images

Born in 1990 in Harrisburg, Pennsylvania, Zuckerman moved to New York in 2015 following her MFA at the School of Art Institute of Chicago. Her work was catapulted to critical acclaim following her first solo show which took place at the influential Rubell Family Collection in Miami in 2017. Subsequently, she has extended her artistic practice into adjacent fields through collaborative ventures undertaken with Louis Vuitton for Vogue Italia and a large-scale mural for Veuve Clicquot created in Williamsburg, Brooklyn. The charismatic collaging of familiar imagery, accented with humorous touches and underpinned with political intent, has established Zuckerman as a rising star in the world of contemporary art.

ⁱ Allison Zuckerman, quoted in Jo Thomson, 'Allison Zuckerman: Flattening the Hierarchies of Art,' *Metal Magazine*, online

ⁱⁱ Allison Zuckerman, quoted in Leila Antakly, 'Artist Allison Zuckerman,' *Ninu Nina*, 5 February 2021, online

Allison Zuckerman

Provenance

Kravets Wehby Gallery, New York

Acquired from the above by the present owner in 2018

New Now

London Auction / 9 December 2021 / 2pm GMT



4

Aboudia

Untitled

paper collage, oil stick and oil on canvas

120.3 x 238.7 cm (47 3/8 x 93 7/8 in.)

Executed in 2013.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



Provenance

Galerie Cécile Fakhoury, Abidjan

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



5

Jadé Fadojutimi

Typhoon

signed and dated 'Jadé Fadojutimi 2015 Jadé Fadojutimi' on the overlap

oil on canvas

80.5 x 80.2 cm (31 3/4 x 31 5/8 in.)

Painted in 2015.

Estimate

£15,000 — 20,000 ♦

[Go to Lot](#)



Jadé Fadojutimi's *Typhoon* (2015) marks an important and pivotal moment in the artist's astronomical rise to success and worldwide recognition. *Typhoon* was executed during the artist's final year at the Slade School of Art and exhibited at her degree show in 2015, where it was acquired by the current Private Collector. In 2019, Jadé became the youngest artist in the prestigious Tate Collection at the age of 27 years old. Recently celebrated with her solo show at Pippy Houldsworth Gallery (September – October 2020), she also currently forms part of the group exhibition *Present Generations: Creating the Scantland Collection of the Columbus Museum of Art* through May 2022. Jadé was included in Tate Liverpool, Liverpool Biennial this year and is working towards solo exhibitions at the Hepworth Wakefield, ICA Miami and Fondazione Sandretto Re Rebaudengo, Turin in 2022.

'I remember when I started at the Slade I wanted to paint the indescribable, because the spectrum of what I was experiencing I couldn't translate into language.' —Jadé Fadojutimi

Gestural and energetic, Jadé's mastery and exploration in paint sits on the spectrum between abstraction and figuration, creating her own distinctly personal visual language. The works obtain their colours, shapes and forms from Japanese anime, soundtracks, clothes, memories and experiences – elements that Jadé has collected and compartmentalised since childhood: 'I feel my art has always been related to my personal interests, and I have always wanted to question them through working [...] When I started at the Slade I was really interested in sound and soundtracks, and the things I was drawn to as a kid. I might have been translating them differently, as I was using them more as a way to understand a relationship with paint and colour, but as time went on my works came to understand a more personal relationship with colour that I see within the things that I surrounded myself with personally, such as objects, clothing and animations I was watching.'ⁱ

Jadé was born and raised in East London, the daughter to Nigerian parents. This cultural duality of being British with Nigerian heritage raised continuous questions for the artist around identity and the idea of self. For Jadé, Japanese anime became a form of escapism, an opportunity for complete transportation and absorption: 'Japan was my Disneyland; it was a form of escapism.'ⁱⁱ Jadé would find herself taking inward journeys whilst listening to anime soundtracks, whisked away to a vivid fantastical land.

It was during her studies at the Slade that the artist was preoccupied with painted 'environments'. Through the eddying dynamic handling of paint, *Typhoon* calls into question how the location depicted could be constructed in real life. Working from her bank of stored knowledge and imagination, Jadé creates these mysterious landscapes attempting to create her own form of reality which is parallel to but separate from the physical world.

Expressing onto the canvas an organic amalgamation of memory and feeling, her titles similarly

derive from natural associations: 'whilst I am working if there is a sentence or a word that comes to mind or reminds me of something or something I have said in the past is brought to the surface, that will usually be the title [...]' My titles are very natural relationships to the work and they really capture how I speak. I think that I have a bit of a dark sense of humour as well.'ⁱⁱⁱ *Typhoon*, a title that conjures a giant rotating storm, bringing with it wind, rain and destruction, is conveyed in swirling tones of blue, green and purple, energetically applied to the canvas with large gestural brushstrokes. Shadows, figures, and features are partially visible through the enigmatic painterly washes. A figure, reminiscent of Japanese anime, emerges at the centre of the work, clinging steadfastly to a vertical rod, a lifeline. *Typhoon* can be viewed as a literal representation of the artist's inner exploration, her way of physically deciphering and mentally computing.

'When you live in a bubble, the outside world becomes something you can create. I'm understanding more and more what happens when you are unable to diversify your encounters, maybe. The imagination can manifest itself in miraculous ways. Whilst I'm painting, the harmonious unity of my senses becomes apparent. They muddle together, chitter-chattering about their newfound warmth as though it's their first connection. This first meeting seems to happen almost every day.' —Jadé Fadojutimi

Marking the foundation to an artistic career that has taken the world by storm, within *Typhoon* we see Jadé exploring notions of identity and placement fuelled by a myriad of personal influences. Through a uniquely gestural and expressive handling of paint, Jadé raises the concerns that form the basis of her most celebrated works.

Video: <https://www.youtube.com/watch?v=gOjtHikN8UQ&t=8s>

Jadé Fadojutimi in her studio, 2021. Courtesy of the Liverpool Biennial.

ⁱ Jadé Fadojutimi in interview with Isabella Rose Celeste Davey, 'Painting the Indescribable: Jadé Fadojutimi', Love magazine, 9 October 2020, [online](#)

ⁱⁱ Jadé Fadojutimi in interview with Georgia Mackie, in 'Creative Hub: Who is Jadé Fadojutimi', 4 March 2021, [online](#)

ⁱⁱⁱ Jadé Fadojutimi in interview with Isabella Rose Celeste Davey, 'Painting the Indescribable: Jadé Fadojutimi', Love magazine, 9 October 2020, [online](#)

Provenance

Acquired directly from the artist by the present owner

Exhibited

London, Slade School of Art, *BA/BFA Degree Show*, 23 - 28 May 2015

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY FROM AN ESTEEMED EUROPEAN
COLLECTION

6

Etel Adnan

Untitled (#211)

signed and dated 'Adnan 2013' on the reverse
oil on canvas

24 x 30 cm (9 1/2 x 11 3/4 in.)

Painted in 2013.

Estimate

£40,000 — 60,000 ±

[Go to Lot](#)



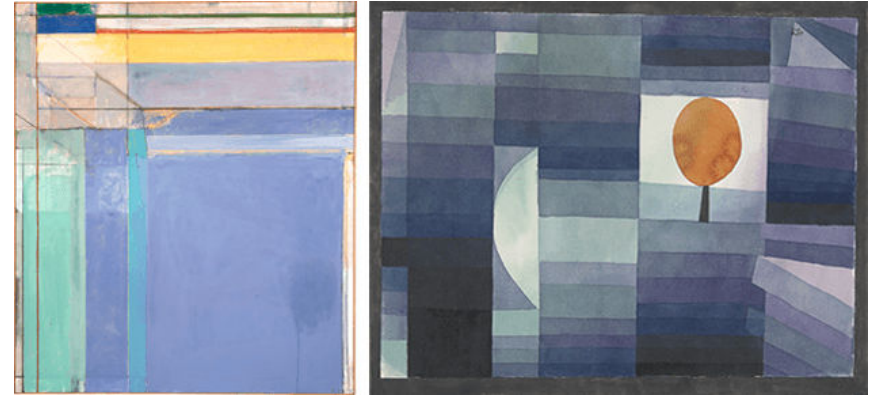
'When the colour comes out of the tube I don't want to mix it, because there's such an immediate beauty about the joy of colour.' —Etel Adnan

Currently the focus of a significant career-survey exhibition at the Solomon R. Guggenheim Museum, multi-lingual Etel Adnan was widely regarded as one of the most significant voices of contemporary Arab-American culture. Born in Lebanon in 1925 to a Syrian father and Greek mother, her childhood was somewhat peripatetic, moving between Beirut and Damascus before journeying to Europe and the United States, first as a student and later as a lecturer and artist. Having gained notoriety at various points in her long life as a renowned poet and novelist, designer, essayist, and a professor of philosophy and aesthetics, Adnan found her voice as a painter in the early 1960s. Moving between different countries as fluidly as she has subsequently moved between mediums, Adnan's practice matured to reflect this rich sense of cross-cultural and interdisciplinary exchange, one rooted in her intense engagement with the world around her.

'The gesture of looking at an image, and the way you read a poem, gets closer to an affinity between the arts. You understand that visual art is a matter of meditation, like a poem. I find that rather wonderful.' —Etel Adnan

Emotionally expansive and resonating with a serene sense of hope and optimism, Adnan's colour field compositions are nevertheless rooted to a traumatic sense of displacement and destruction that she bore witness to throughout her long life and would address more directly in her poetry and prose. Her intimately scaled canvases are especially adept at communicating a profound sense of the interconnected nature of place, memory, and identity, allowing Adnan to excavate the landscapes that had been lost to her. Drawing on an idyllic, imagined Smyrna, her childhood Beirut, and the ever-changing face of Mount Tamalpais in Sausalito, her instantly recognisable compositions tend to be dominated by '[h]ills overlooking distant lands, satellites circling colourful planets, and an immovable sun [...] illuminating the beaches of her childhood in Lebanon.'ⁱ

Composed of three, broad bands of thick, bold colour crowned with a glowing butter-yellow disc, *Untitled (#271)* is typical of Adnan's most recent work in its extreme distillation of the landscape into its constitutive parts of horizon, sky and dark, still expanse of sea or sand. The intensity of her palette here is indicative of her tendency to work with unmixed paints, applied directly to her small canvases with knives and spatulas. In pursuing a mode of abstraction that remains, nevertheless, tethered to a sense of physical specificity, Adnan's compositional arrangement recalls the broad zones of flattened colour used to great effect in the landscapes of Milton Avery and pushed further into abstraction by colour field painters Mark Rothko and Richard Diebenkorn. Tellingly, Adnan aligned herself to these American masters, describing herself as a 'Californian artist', explaining that 'the colours I use, the brightness – they are the colours of California'.ⁱⁱ



Richard Diebenkorn, *Ocean Park, No. 79*, 1975, Image: Philadelphia Museum of Art: Purchased with a grant from the National Endowment for the Arts and with funds contributed by private donors, 1977, 1977-28-1, Artwork: © The Richard Diebenkorn Foundation Paul Klee, *The Harbinger of Autumn*, 1922, Yale University Art Gallery, New Haven

While her works often draw favourable comparison to Nicolas de Staël's treatment of paint and composition, in its combinations of painting, tapestry, ceramics, and illustrated fold-out books known as *leprellos* we can also draw compelling parallels with the interdisciplinary work of Bauhaus pioneers Anni Albers and Paul Klee, 'the first painter, Adnan says, she fell in love with.'ⁱⁱⁱ

Propelled into the public eye after showing at Documenta 13 in 2012, Adnan's work is highly celebrated, having more recently been the subject of a series of international solo shows, including London's Serpentine Gallery, the San Francisco Museum of Modern Art, and her final exhibition at the Solomon R. Guggenheim Museum. In 2014 Adnan was awarded the Orde de Chevalier des Artes et des Lettres by the French government in recognition of her creative vision and extraordinary contribution to literary and artistic culture.

Video: <https://www.youtube.com/watch?v=wb0Gp9QZbww&t=48s>

Etel Adnan: Light's New Measure currently on view at the Solomon R. Guggenheim Museum, New York.

ⁱ Kaya Genc, 'For Etel Adnan, a show in Turkey is a symbolic homecoming', *Apollo*, 3 June 2021, [online](#)

ⁱⁱ Etel Adnan, quoted in Gabriel Coxhead, 'The colours I use are the colours of California', *Apollo*, 16 June 2018, [online](#)

ⁱⁱⁱ Kaya Genc, 'For Etel Adnan, a show in Turkey is a symbolic homecoming', *Apollo*, 3 June 2021,

[online](#)

Provenance

Sfeir-Semler Gallery, Beirut

Acquired at the above sale by the present owner

Exhibited

Doha, Arab Museum of Modern Art, *Etel Adnan: In All Her Dimensions*, 18 March - 6 July 2014, p. 282 (illustrated, p. 283)

London, Serpentine Sackler Gallery, *Etel Adnan: The Weight of the World*, 2 June - 11 September 2016, p. 134 (illustrated)



7

Jadé Fadojutimi

Clustering Thoughts

signed and numbered 'Jadé Fadojutimi Jadé Fadojutimi
15 of 30' on the reverse

cotton, silk viscose velvet, organza ribbon, grosgrain
ribbon, velvet ribbon and cotton cord on embroidered
linen

118 x 167 cm (46 1/2 x 65 3/4 in.)

Executed in 2019, this work is number 15 from an
edition of 30 plus 2 artist's proofs

Estimate

£3,000 — 5,000 ♣

[Go to Lot](#)



Jadé Fadojutimi

Provenance

The Art of Empowerment 2019 UN Women, United Kingdom

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



8

Maria Farrar



Sailor

signed and dated 'Maria Farrar 2016' on the overlap
oil on canvas

152 x 122 cm. (59 7/8 x 48 in.)

Painted in 2016.

Estimate

£15,000 — 20,000  

[Go to Lot](#)



'I think of colour in paintings as a luxury, the less you see, the more you want.'
—Maria Farrar

Maria Farrar's paintings weave together classical themes of Eastern and Western visual language in supple, organic forms. Her light-hearted, dynamic scenes derive from everyday life or from fragments of memories, spanning the grand lakes of the Philippines to the shop windows lining the streets of London. Connecting the pictorial language of the Eastern manga and calligraphy with Western art history and oil pigments, Farrar's acute sense of colour and dynamic compositions capture moments that are concrete and yet simultaneously elusive, fragments of a floating and expanding world.

Born in the Philippines and raised in Japan, Farrar received her BFA from the Ruskin School of Art in 2012 and her MFA from the Slade School of Art in 2016. Her solo exhibitions include 'Too late to turn back now' at Ota Fine Arts, Tokyo/Singapore (2019), 'Eaves Deep' at mother's tankstation, London (2018), 'straits' at mother's tankstation, Dublin (2017), and 'Marine' at Supplement Gallery, London (2016). Her works are in the collection of Saatchi Gallery Collection (London) and AmC Collezione Coppola (Venice).

Provenance

Supplement, London

Acquired from the above by the present owner in 2016

Exhibited

London, Supplement, *Maria Farrar*, 16 - 30 July 2016



Installation view of *Sailor* at Supplement, London, Marine, 2016, Artworks: © Maria Farrar

New Now

London Auction / 9 December 2021 / 2pm GMT



9

Cristina BanBan

Lovers in the Bath

signed with the artist's initials 'CB' lower right; signed,
titled and dated 'LOVERS IN THE BATH' 2018

CRISTINA BANBAN' on the reverse

acrylic and spray paint on linen

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

Executed in 2018.

Estimate

£10,000 — 15,000 £

[Go to Lot](#)



Cristina BanBan

Provenance

Kristin Hjellegjerde, London

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

10

Mr.

Hong Kong—At a Kiosk

signed 'Mr.' lower right; signed and dated 'Mr. 2019' on
the turnover edge

acrylic and silkscreen on canvas

161.9 x 129.5 cm (63 3/4 x 50 7/8 in.)

Executed in 2019.

Estimate

£150,000 — 250,000 ±

[Go to Lot](#)



'It's not so much about me, but something Japanese. It is about Japan and the way things are. Otaku is something that only exists in Japan. I want to translate this for the people of the world to understand.' —Mr.

Provenance

Perrotin, Paris

Acquired from the above by the present owner

Hong Kong—At a Kiosk is typical work from Mr.'s oeuvre that demonstrates the chaotic, sticker-mania aesthetic that is reminiscent of Manga and Anime cartoons evoking true Kawaii environments. The sickly-sweet characters, with bobbing heads boasting brightly hued hair and commanding eyes portray the artist's personal fantasies. Mr. consistently draws on themes from Japanese Otaku subculture that invite the viewer to have feelings of 'moe' — a Japanese notion that relates to the admiration of fictional characters. On closer look the oversized, glistening eyes of each character reveal icons that tell a separate story, one that contrasts with these seemingly innocent undertones. This narrative feature has also been traditionally associated with anime and manga, where endearing characters will often be dark and manipulative in their nature. Mr.'s employment, is a wider reflection on solitude, social anxiety, and fear where chaotic environments echo Japan's trauma from World War II and the Fukushima Daiichi nuclear disaster.

Recently, Mr. developed a collaborative experiential installation at the Musée national des arts asiatiques-Guimet, in Paris with international musician Pharrell Williams, who is self-proclaimed fan of the artist. Titled *A Call to Action*, the work brought Mr.'s paintings to life. Classroom chairs in neon colours covered in graffiti and life-sized sculptures armed with manga child characters took over the fourth floor of the museum to confront the viewer with an immersive and eerie environment. The work's title also carries an urgent message: children will confront the troubled world that adults leave behind for them. As is evident in *Hong Kong—At a Kiosk*, Mr.'s seemingly playful work takes inspiration from children to highlight the optimism and hope needed to effect change. Spanning painting, sculpture, installation and video, Mr.'s neo-Pop style is highly identifiable and influential, honed under the mentorship of fellow *Superflat* artist Takashi Murakami after the younger artist's graduation from Tokyo's Sokei Academy of Fine Art and Design in the mid-1990s. Mr. gained popularity in the 2000s where his work was included in numerous anime-themed group shows such as the 2001 *My Reality: Contemporary Art and the Culture of Japanese Animation* at Des Moines Art Centre, and the 2005 *AniMate* at the Fukuoka Asian Art Museum. Mr.'s work can now also be found in important public collections including The Philadelphia Museum of Art, Seattle Art Museum and Deagu Art Museum in South Korea.

Video: <https://www.youtube.com/watch?v=E6ejql7bP5w&t=19s>

Mr's Melancholy Walk Around the Town at Perrotin, Paris

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY FROM AN IMPORTANT COLLECTION

11

Yoshitomo Nara

Dioxin

signed, titled and dated 'Dioxin [in Kanji] Yoshitomo Nara '92' lower margin; signed titled and dated 'Yoshitomo Nara '92 Dioxin [in Kanji]' on the reverse
acrylic on paper

29 x 41 cm (11 3/8 x 16 1/8 in.)

Executed in 1992.

Estimate

£30,000 — 50,000

[Go to Lot](#)



'As a reticent foreign student from a far-off land, I must have seemed like a mute child. I decided that I would make myself understood not through words, but through having people look at my pictures [...] I redoubled my efforts to express myself through visions of my private world. Instead of defeating you in an argument, I wanted to invite you inside me.' —Yoshitomo Nara

Yoshitomo Nara is one of the most prominent Japanese artists working today. Born in 1959, in Hirosaki, Nara's childhood would be marked by his exposure to American pop culture which gained momentum in Japan during the aftermath of the Second World War. Today Nara is considered one of the pioneers of Japanese Neo-pop, and is also associated with the *Superflat* movement since his 2001 collaborations with Takashi Murakami. The work depicted here takes us back to the 1990s, a productive period in the development of Nara's singular style.

Dioxin, executed in 1992, was created while Nara was studying at the Kunstakademie Düsseldorf. Nara began his studies at the German arts academy in 1988 and trained under painter A.R. Penck during his time there. The influence of Neo-Expressionism and traditional *Ukiyo-e* printmaking can be seen clearly in this work, visible through the thick contours used in the rendering of the pan and the heavy lines that surround it, as if the animated pan had been cast into unsteady waters. At the same time, this work also echoes Nara's introspective take on feelings of loneliness, alienation and resilience that characterise his art.



Utagawa Kuniyoshi, *Picture of the Miyato River*, circa 1831-32, Image: Molteni & Motta/UIG / Bridgeman Images

Not speaking German and unable to communicate clearly, certain feelings of isolation, which the artist had experienced during his childhood, came to the fore during his student years in Germany. As is characteristic of Nara, these feelings sparked inspiration for his work. The title of the present work alludes to the environmental pollutant called Dioxin, which during the 1990s raised deep concerns in Japan, a heavily industrialised nation. Unlike other iconic pieces that feature children with defiant expressions, which have been associated with Japanese manga culture, in *Dioxin* one finds an insight into the influence of the spiritual in Nara's oeuvre, and the Shinto traditional beliefs in animism that consider everyday objects to be fundamentally alive. In this sense, this work invites the audience to penetrate the artist's inner psyche and explore his sensitive response to phenomena that surround him, witnessing Nara's symbiosis of sources of inspiration that create a unique visual language.

Provenance

Private Collection

Shinwa Auction, Tokyo, 19 May 2018, lot 149

Acquired at the above sale by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY FROM AN IMPORTANT COLLECTION

12

Yoshitomo Nara

You Just Wanna Be A ?

signed and dated 'Yoshitomo Nara '96' lower right

graphite and coloured pencil on paper

45.6 x 33.4 cm (17 7/8 x 13 1/8 in.)

Executed in 1996.

Estimate

£60,000 — 80,000

[Go to Lot](#)



'Like journal entries reflecting the events of each day, they [drawings] sometimes intersected memories from the past. My little everyday world became a trigger for the imagination, and I learned to develop and capture the imagery that arose.'
—Yoshitomo Nara

Yoshitomo Nara is one of the leading Japanese artists working today. Born in 1959 in Hirosaki, Nara's childhood would be marked by his exposure to American pop culture which gained momentum in Japan during the aftermath of the Second World War. Today he is considered one of the pioneers of the Japanese Neo-pop movement, and is also associated with the *Superflat* movement since his 2001 collaborations with Takashi Murakami. Nara's oeuvre spans drawing, painting, sculpture and installation and draws inspiration from Japanese tradition as well as Western popular culture.

As an international figure in contemporary art, Nara's work is part of prominent institutional collections such as the British Museum in London, the Museum of Modern Art in New York and the Museum of Contemporary Art Tokyo. Executed in 1996, the present work was created after the artist concluded his postgraduate studies at the Kunstakademie Düsseldorf in Germany, under the tutelage of A.R. Penck, in 1993. Although best known for his abstractions that probed the depths of the post-war German condition, the Neo-Expressionist Penck encouraged Nara to forge emotional connections in his work between the past and the present, finding in Germany that 'the inadequacy of the outer world enriched my inner world.'ⁱ



A. R. Penck, *Untitled (The Artist and His Wife)*, 1982, Saint Louis Art Museum, Missouri, Image: © Saint Louis Art Museum / Gift of Betsy Millard, the Earl and Betsy Millard Collection / Bridgeman Images, Artwork: © A.R. Penck/DACS 2021

You Just Wanna Be A ? is an example of Nara's most recognisable and iconic subject: a personal exploration of the vast potential of childhood, vis-à-vis feelings of anger and frustration towards adulthood or the establishment. It reminisces the mood of the 1960s and 70s countercultures, which the artist was a witness to as he came of age in his native Japan.

As critic Yewan Koon explains in the latest monograph on the artist, released to accompany his retrospective exhibition at Los Angeles County Museum of Art, Nara's works are tinted with the influence of folk culture, both Japanese and American, that render the artist's work moving, relatable and universal. Haroki, the town where Nara spent his childhood, as Koon mentions, is close to Mount Iwaki, a volcano known for having sacred powers for children. While just eight years old and still living in Haroki, Nara built his own radio and connected it to the nearby music station run by the US Air Force base. This exposed him to the spirit of American folk, rock and roll and punk music.

Permeated by phrases of pop culture, Nara's defiant and simultaneously tender images of children are imbued with layers of meaning beyond the two dimensions of the work. The work here provides a powerful insight into the personal world of this artist who constantly revisits the

feelings of loneliness of childhood to speak about the tensions and feelings of alienation in adulthood. In this work, the wide-eyed child looks inquisitively at the world outside the confinements of the piece, an expression that is rendered with feelings of anxiety as one reads the words below. What is the impact of this question on the potential creative freedom of this child, seemingly interrupted as she draws?

As if reluctant to succumb to these questions himself, more than twenty years after creating this work, Nara still considers himself a beginner and a perpetual student. When asked if he knew when he wanted to become an artist, Nara responded 'Never. I unwittingly became an artist by profession, but it wasn't done on purpose.'ⁱⁱ Alas, the question *You Just Wanna Be A ?* remains undefined and contested, very much in the rebellious spirit of the beloved characters in Nara's work.

ⁱ Yoshitomo Nara, quoted in 'Yoshitomo Nara', quoted in *Art Review*, 14 September 2015, [online](#)

ⁱⁱ Yoshitomo Nara, quoted in Y-Jean Mun-Delsalle, 'Among Japan's Most Important Living Contemporary Artists, Yoshitomo Nara Now Wishes To Participate In Small-Scale Exhibitions', *Forbes*, 15 December 2019, online

Provenance

Private Collection

Christie's, Hong Kong, 25 May 2008, lot 723

Private Collection

New Art Est-Ouest Auctions, Hong Kong, 29 November 2014, lot 89

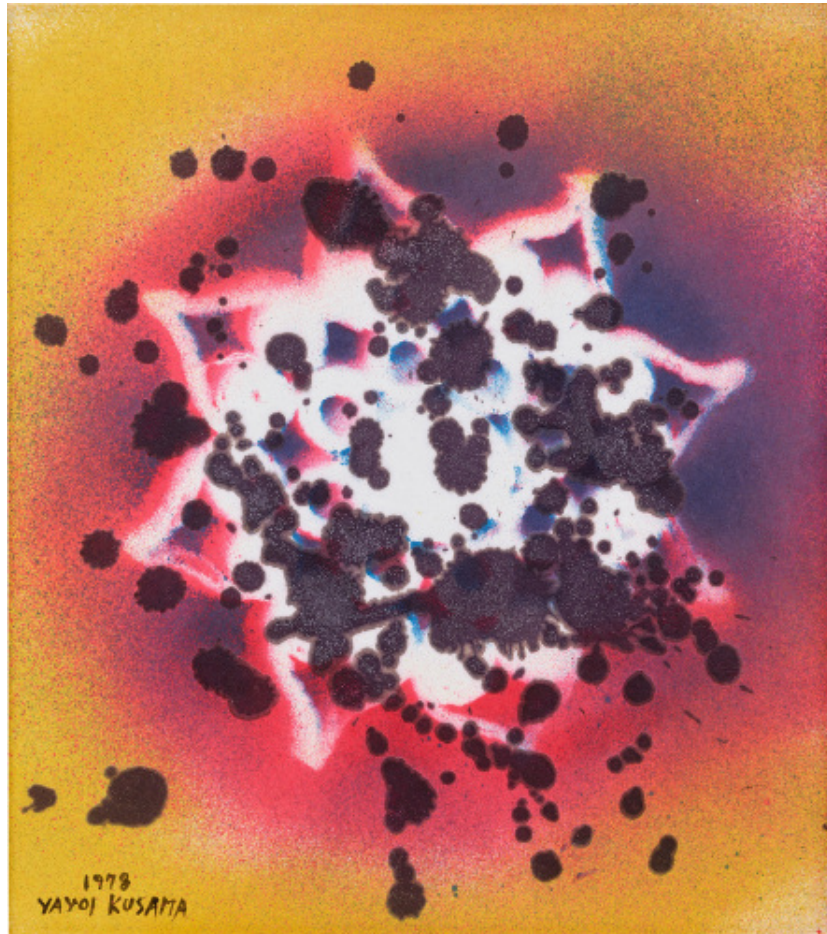
Private Collection, Japan

New Art Est-Ouest Auctions, Hong Kong, 27 May 2018, lot 155

Acquired at the above sale by the present owner

Literature

Yoshitomo Nara and Takashi Murakami, *Yoshitomo Nara: The Complete Works*, vol. 2, San Francisco, 2011, p. 345 (illustrated, p. 96)



PROPERTY FROM AN IMPORTANT COLLECTION

13

Yayoi Kusama

Purple Moment After Rain

signed and dated '1978 YAYOI KUSAMA' lower left;
signed, titled and dated 'Yayoi Kusama Purple Moment
After Rain [in Kanji] 1978 Yayoi Kusama' on the reverse
enamel, ink and Shiki-shi Washi tape on paperboard
27.3 x 24.2 cm (10 3/4 x 9 1/2 in.)

Executed in 1978, this work is accompanied by a
registration card issued by the artist's studio.

Estimate

£20,000 — 30,000

[Go to Lot](#)



Yayoi Kusama

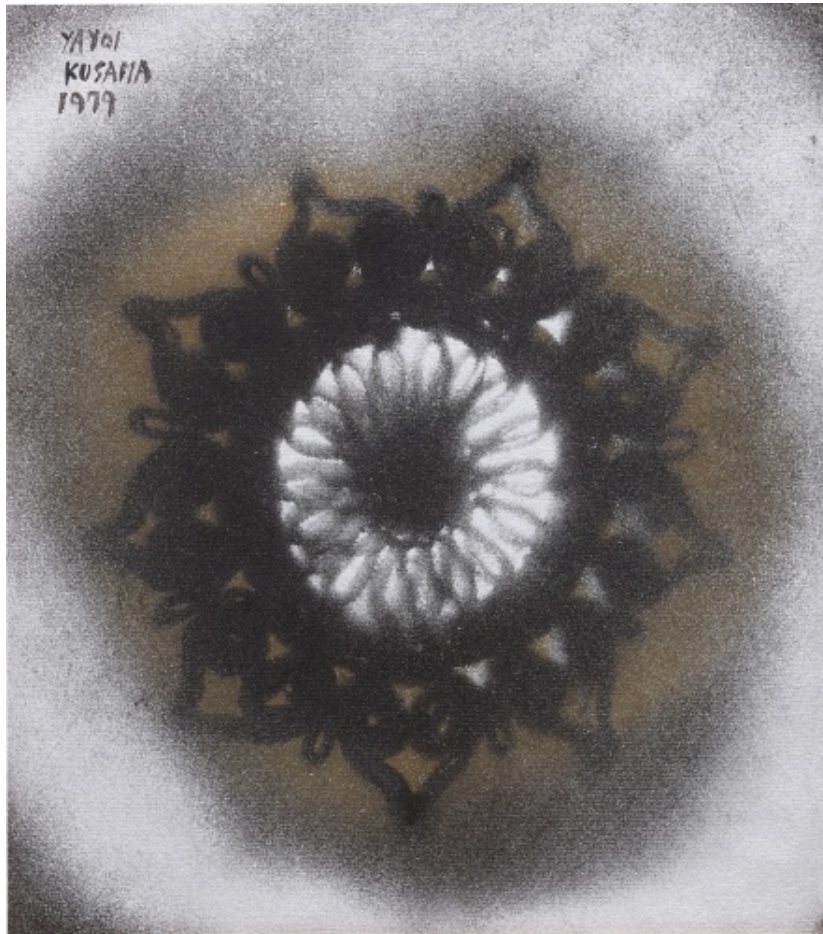
Provenance

Private Collection

SBI Art Auction, Tokyo, 26 October 2013, lot 22

Opera Gallery, London

Acquired from the above by the present owner in 2018



PROPERTY FROM AN IMPORTANT COLLECTION

14

Yayoi Kusama

Silver Flower

signed and dated 'YAYOI KUSAMA 1979' upper left;
signed, titled and dated '1979 Yayoi Kusama Silver
Flower [in Kanji]' on the reverse
enamel and Shiki-shi Washi tape on paperboard
27.2 x 24.2 cm (10 3/4 x 9 1/2 in.)
Executed in 1979, this work is accompanied by a
registration card issued by the artist's studio.

Estimate

£20,000 — 30,000

[Go to Lot](#)



Provenance

Opera Gallery, London

Acquired from the above by the present owner in 2018.

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY FROM A PRIVATE BRITISH COLLECTION

15

Michael Armitage

Untitled

oil on canvas

168 x 243 cm (66 1/8 x 95 5/8 in.)

Painted *circa* 2006.

Estimate

£50,000 — 70,000

[Go to Lot](#)



'Painting is a way of thinking through something, trying to understand an experience or an event a little better, and trying to communicate something of the problem to others.' —Michael Armitage

Painted circa 2006, *Untitled* presents two figures in motion within a landscape outlined through a mosaic of muted colours. This scene exemplifies Michael Armitage's ongoing exploration of art and the importance of visual representation within the canon. Living and working between London and Nairobi, Armitage questions Western cultural assumptions by confronting them with East African sources to explore contemporary social and political issues. Only the third work on canvas to be offered at auction, *Untitled* is a compelling display of fluidity and movement where a bear lies submissive under its captors. The tension established here by overt displays of power and dominance is part of the artist's repertoire of themes exploring society, politics, sexuality and religion. His dreamlike paintings act as a conduit to raise discussion on civil unrest and to provoke challenging thought in the assumed narrative.



El Greco, *The Disrobing of Christ or El Expolio*, detail, 1577-1579, Toledo Cathedral, Castilla y Leon.
Image: Luisa Ricciarini / Bridgeman Images

Armitage pays ode to history of art from influences such as Titian, Francisco de Goya, and Paul Gauguin. He admitted that one of his most important exhibition experiences that shaped his practice was a show centred around El Greco where he had little background behind the religious paintings. He notes, 'Paintings just don't have any meaning. They are what they are, unless you allow them to have that for you. And then they can be extraordinarily profound.'¹ He thus focused on the pure imagery set before him and drew inspiration from the powerful sentiments he felt. This coupled with his frustration with art historical traditions of colonialism and naïve primitivism fuelled him with the cultural leverage to engage with a creative continuum.

'Artists have been exploring, basically, the same ideas for thousands upon thousands of years, and it's the "human experience."' —Michael Armitage

The son of a Kenyan mother and an English father, Armitage grew up in Nairobi—relocating to the United Kingdom when he was sixteen. Later undergoing training and receiving a BA from the Slade School of Fine Art, London, Armitage completed a postgraduate diploma at the Royal Academy of Arts. Eleven years later, he was celebrated at a solo show in the Royal Academy itself. The critically acclaimed exhibition, *Michael Armitage: Paradise Edict* ran from May to September in 2021. Exhibited alongside fundamental canvases to his oeuvre were East African artists who were pivotal in his evolution. Michael Armitage has also founded the Nairobi Contemporary Art Institute (NCAI), a non-profit visual arts venue committed to the development and conservation of East African contemporary art. By shaping the landscape of the present whether through visually charged creations or through the establishment of an institutional space true to his heritage, Michael Armitage solidifies his legacy through values he promotes and through the opportunities he brings to fellow artists.

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

Michael Armitage: Paradise Edict at the Royal Academy of Arts, London

ⁱ Martin Hebert, 'History and Homeland in Michael Armitage's Luminous, Opaque Paintings,' *Art Review*, online

Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



16

Eddie Martinez

Untitled

signed and dated 'E MARTINEZ 07' lower right
oil, oil stick and spray paint on unstretched canvas
Unstretched canvas 182.9 x 287 cm (72 x 112 7/8 in.)
Framed 201.5 x 324 cm (79 3/8 x 127 1/2 in.)
Executed in 2007.

Estimate

£200,000 — 300,000 ±

[Go to Lot](#)



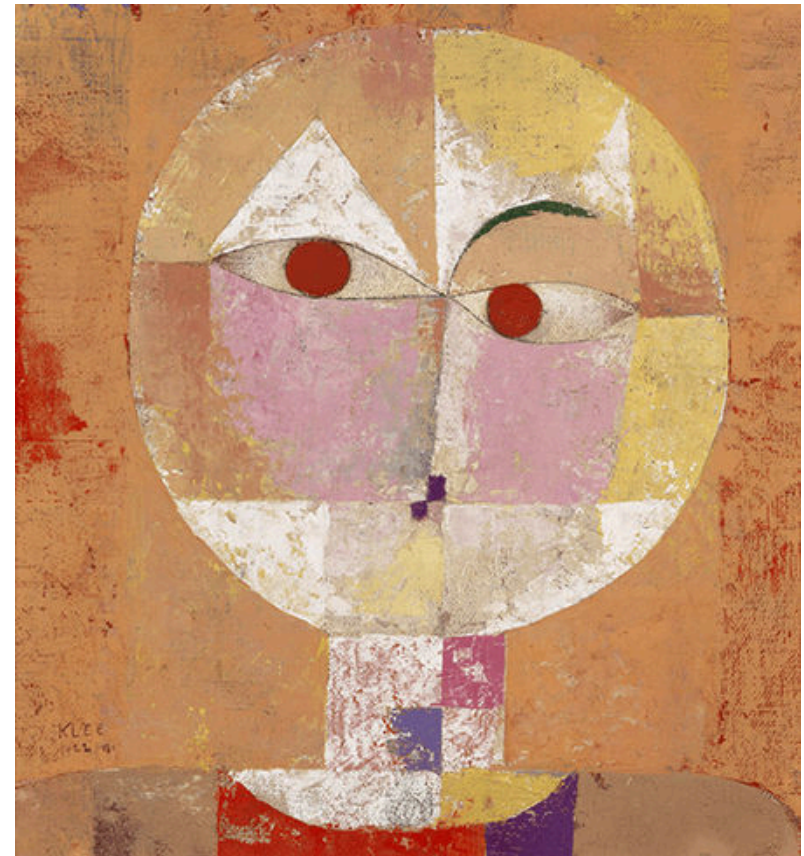
Vacillating between Jean-Michel Basquiat's street poetry, Philip Guston's darkly humorous portraits and the faux naivety of Paul Klee's compositions, *Untitled* is a quintessential example of Martinez's playful artistic expression that has garnered him worldwide critical acclaim over the past decades.

Unapologetically walking the line between abstraction and figuration, the self-taught Brooklyn-based artist has nurtured an exhaustive artistic process that blends elements from his personal experience and historical movements such as action painting, neo-expressionism, and popular culture that captivate him. Famously recognised for his monumental expressionistic paintings, Martinez has developed an energetic, spontaneous, and fast-paced creative process that consists of blowing up his drawings and silk-screening them to large-scale canvases.

'It's sort of like a boxing ring in here, it's a very physical process. Maybe I'm a little bit addicted to that.' —Eddie Martinez

The re-contextualisation of cultural elements Martinez borrows from diverse sources and their innovative reconfiguration is highly characteristic of his 'universal' pictorial language. Executed in 2007 and drawing on an almost surrealist language reconfigured into vivid hues of sunset orange, olive green, fleshy pink, and sky blue, the present work is supremely representative of the artist's distinctive visual vocabulary. Like a child scribbling on his parent's bedroom walls, Martinez recklessly discharges his emotions in his frenetic canvases, which become kaleidoscopic renderings of snapshots from his personal life.

The red and white rectangular backline of *Untitled* acts as the battlefield of a chess board game in which Martinez confronts Guston's iconic bean heads, and Basquiat's gliding yard-birds and skull. Other team players as Yayoi Kusama's blue pumpkin displayed on the left-hand side, a tall, grey rook, and a Christmas tree appear to be joining this festive chessboard game, beginning to resemble a colourful Lego world of joyous toys that disarm viewers and create an entrancing world of their own. Martinez himself often alluded to his impatient nature when working in the studio, releasing the inner child that lives in him. 'I get super giddy when the silk screened canvases of the drawings come in and it's like five big colouring-book pages'ⁱ.



Paul Klee, *Senecio*, 1922, Kunstmuseum, Basel, Switzerland, Image: Bridgeman Images

Rising to artistic maturity and institutional acclaim in monumental fashion, Martinez's work has been the subject of institutional solo shows at museums including the Bronx Museum of the Arts, New York; the Drawing Center, New York, and is included in public collections such as the Saatchi Collection and Hiscox Collection, London; Colección Jumex, Mexico City; the Marciano Collection, Los Angeles; the National Gallery of Art, Washington D.C., the Pennsylvania Academy of Fine Art, Philadelphia, Morgan Library & Museum, New York; and the Davis Museum, Wellesley.

ⁱ Eddie Martinez, quoted in 'Eddie Martinez Whistles While He Works: New York Close Up', *Art21*, June 15, 2012, [online](#)

Eddie Martinez

Provenance

Aliceday, Brussels

Private Collection, Dallas

Acquired from the above by the present owner

Exhibited

Brussels, Aliceday, *Eddie Martinez: Darkness*, 16 February - 17 March 2007

Literature

Glenn O'Brian, *Eddie Martinez: Paintings*, New York, 2013, p. 87 (illustrated)



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

17

Jonas Wood

Yellow Crate

signed with the artist's initials and dated 'JBRW 2006'
on the overlap

oil on canvas

82.6 x 92.7 cm (32 1/2 x 36 1/2 in.)

Painted in 2006.

Estimate

£150,000 — 200,000 ±

[Go to Lot](#)



'You could call [my work] a visual diary or even a personal history. I'm not going to paint something that doesn't have anything to do with me. Of all the possible things I could paint, the thing that interests me is something that I can get close enough to in order to paint it honestly.' —Jonas Wood

Bold, brightly coloured, and capturing the graphic quality that the artist has become so well-known for, *Yellow Crate* is highly representative of Los Angeles-based artist Jonas Wood's idiosyncratic approach to the tradition of still-life painting. Isolated against a sparse background and featuring a single houseplant in a simple terracotta pot whose slender, hanging stems introduce an element of natural geometry to the composition, *Yellow Crate* foregrounds questions of pattern, form, and colour in its presentation of a deceptively simple scene of everyday life.

Intimately tied to the domestic and the personal, *Yellow Crate* highlights Wood's tendency to draw on his own life and immediate surroundings for his subject matter. Moving between art-historical and highly personal references, Wood's compositions frequently feature pots designed by his wife, the ceramic artist Shio Kusaka, arranged amongst the other material traces of interiors, objects, friends, and heroes that make up the rich fabric of his life.

Growing up surrounded by his grandfather's impressive art collection, Wood absorbed these influences at a young age, the flattened forms, chromatic relationships, and attention to rhythmic pattern here visually recalling the spatial arrangements of Henri Matisse and Vincent Van Gogh alongside the sensually saturated and distinctly Californian palette of David Hockney. In his unique blend of realism and abstraction Wood renders the familiar strange, combining these carefully studied art-historical references with the deeply personal, reinterpreting both in his uniquely contemporary and instantly recognisable visual vocabulary.



Vincent van Gogh, *Irises*, 1890, Image: Metropolitan Museum of Art, New York, Gift of Adele R. Levy, 1958

Yellow Crate is also characteristic of Wood's working practice more broadly. Having collected his source material – usually photographs or drawings of his immediate environment – Wood then begins to layer his forms, moving from abstract blocks of colour and acrylic underlayers to more patterned elements overpainted in oil, flattening both the figure and the spatial environment in the process. Through what art critic Roberta Smith identified as a 'dour yet lavish palette, tactile but implacably workman like surfaces and subtly perturbed sense of space' Wood's compositions synthesise the abstract, the representational and the photographic, deftly blending the traditional and the contemporary in his approach to portraiture and still-life.¹

As well as recent solo shows at the Dallas Museum of Art in 2019 and Lever House, New York in 2014, Wood will be the subject of a major exhibition with David Kordansky Gallery across their three spaces in the new year. His work is also included in the permanent collections of important institutions including the Hirshhorn Museum and Sculpture Garden (Washington D.C.), The Museum of Modern Art (New York), and The Broad (Los Angeles).

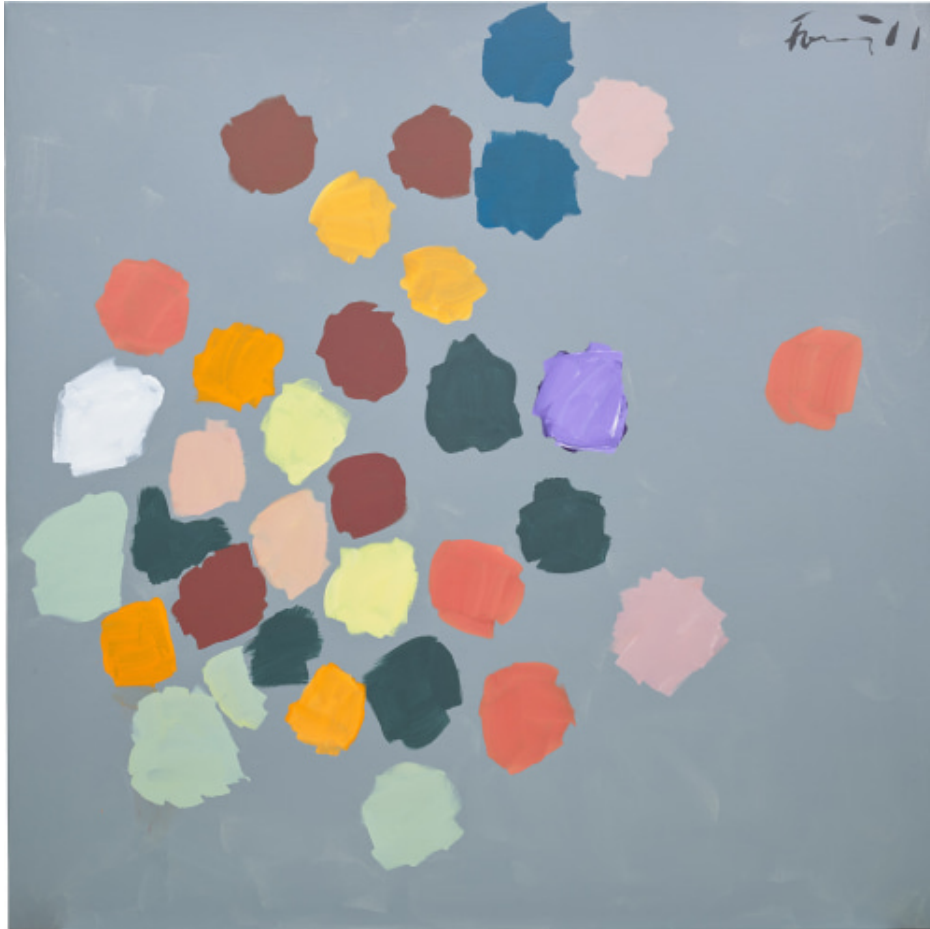
ⁱ Roberta Smith, 'Art in Review: Jonas Wood', *New York Times*, 18 March 2011, [online](#)

Provenance

Acquired directly from the artist by the present owner in 2008

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY FROM AN IMPORTANT PRIVATE
SCANDINAVIAN COLLECTION

18

Günther Förg

Untitled

signed and dated 'Förg '01' upper right
acrylic on canvas

200.2 x 200.2 cm (78 7/8 x 78 7/8 in.)

Painted in 2001, this work is recorded in the archive of
Günther Förg as no. WVF.01.B.0626.

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

Estimate

£300,000 — 500,000 £

[Go to Lot](#)



'[The] spots became more and more abstract. He learned that they have a three-dimensional level on each spot. They are not just dots on a canvas. They are planned and precisely worked out on an empty field.' —Michael Neff

Painterly daubs of carefully considered colourful constellations decorate the monochromatic grey painted background. Executed in 2001, *Untitled* is a poignant example that preempts the significant and celebrated *Spot Painting* series that Günther Förg adopted late in his career, and an expansion of the *Grid Paintings* that the artist began in the 1990s.

Exhibited in Berlin at Galerie Mikael Andersen's exhibition *Günther Förg: Works 1988-2007* in 2020, *Untitled* is a vivid and playful testimony to Förg's personal relationship with the Danish gallerist and collector. Andersen is deeply committed to the artists he supports, and this obligation materialised in the physical space of his Studio House, designed by Henning Larsen in Vejby Strand, where painters like Shara Hughes, Eddie Martinez, Tom Anholt and Förg himself resided and worked during several summers. The treasured relationship between the two men is evident in the below image, and the painted grey background of the present example can be seen to the lower left, before the colourful dots were added.



Günther Förg with Mikael Andersen at Andersen's Studio House in Vejby, Denmark. © Mikael Andersen

The use of grey in *Untitled* harks to the artist's early grey paintings that he created from the late 1970s and continues as an essential recurring element throughout his celebrated and diverse oeuvre. As highlighted by Michael Neff, 'These gray paintings are a kind of red line through his whole career. Gray was also a refusal of everything: art, colors, nature. It is ultimately a mix of all colors and carries no meaning at the same time. Günther liked the idea of gray in general. He did not work on gray colors – he just took the gray he had in his mind. But he experimented with different materials and the color gray! Lead (of course), canvas, wood panels, paper, these gave him different impressions on gray colors. And every ten years he worked on a new series of gray paintings...'ⁱ Fundamentally, Förg's use of grey represents a neutral foundation from which he formulated his works.

'Grey is nothing: not white, not black. Something in between. Not concerned with the figure. Something free.' —Günther Förg

Accompanying his dedication to grey, throughout his artistic practice, Förg pursued an investigation in colour and form, evident in the expressive, dynamic brushstrokes and dashes of colour which make up *Untitled*. Drawing from the plethora of art history, Förg reflected on works from Philip Guston to Edvard Munch, Mark Rothko's colour field painting and Barnett Newman, uniting and transforming these practices into a profoundly unique visual language. Förg furthered the American Abstract Expressionists' process, transforming the vertical lines of Newman's zip works into a spirited, chromatic rhythm which floats and dances across the surface in the present example.



Barnett Newman, *Concord*, 1949, Metropolitan Museum of Art, New York, Image: © Metropolitan Museum of Art/Art Resource/Scala, Florence, Artwork: © The Barnett Newman Foundation, New York / DACS, London 2021

'The paintings are like poems instead of constructions; the colours unfold and expose each other, like a line of verse pushes the next line into profile. Sometimes they even rhyme.' —Rudi Fuchs

The visceral colours and textured dots against the grey backdrop in *Untitled* are a poetic homage to Förg's artistic inspirations and a devotion to the formal purism of colour in his own oeuvre.

ⁱ Michael Neff in conversation with Florian Berk, quoted in London, Hauser & Wirth, *Three Paintings – Three Decades: Günther Förg*, January 2019, online

Provenance

Acquired directly from the artist by the present owner

Exhibited

Berlin, Galerie Mikael Andersen, *Günther Förg: Works 1988 - 2007*, 13 March - 3 June 2020



19

Jaume Plensa

Study for Laurelle


incised with the artist's initial and number 'P 2-8' on the base

bronze

57 x 15 x 26 cm (22 1/2 x 5 7/8 x 10 1/4 in.)

Executed in 2017, this work is number 2 from an edition of 8.

Estimate

£60,000 — 80,000 

[Go to Lot](#)



Provenance

Galerie Lelong & Co., Paris

Acquired from the above by the present owner in 2019

New Now

London Auction / 9 December 2021 / 2pm GMT



20

Del Kathryn Barton

Train Ride Beat

signed and titled '-del kathryn barton- -train-ride
beat-' lower centre

marker and acrylic on canvas

81.4 x 61 cm (32 x 24 in.)

Executed in 2017.

Estimate

£10,000 — 15,000 ±

[Go to Lot](#)



Del Kathryn Barton

Provenance

Albertz Benda, New York

Acquired from the above by the present owner in 2017

Exhibited

New York, Albertz Benda, *Del Kathryn Barton: R U A Bunny?*, 1 June - 3 August 2017

New Now

London Auction / 9 December 2021 / 2pm GMT



21

Wes Lang

Living by Being

oil, graphite, coloured pencil, watercolour, oil stick and
paper collage on paper

81.5 x 295.5 cm (32 1/8 x 116 3/8 in.)

Executed in 2011.

Estimate

£25,000 — 35,000 ‡

[Go to Lot](#)



'There's nothing morbid about what I'm doing. I intend for my paintings to be joyful reminders of how lucky we are to be alive and to make the most of it while we have the opportunity to do so. The symbols are representations of the freedom we all strive for.' —Wes Lang

In recent years, Los Angeles-based artist Wes Lang has been honing an iconography of post-pop Americana. Often featuring totemic images of Native Americans, skulls, plants, and animals, alongside carefully studied art-historical references to Cy Twombly, Jean-Michel Basquiat, and Franz Kline, Lang's imagery is deeply rooted in personal biography and questions related to contemporary American mythology and identity.

Tellingly, the American West looms large in Lang's imagination, itself an over-saturated symbol of the nascent American Dream where 'going west' represented the chance to reinvent oneself, to manifest a destiny of one's own making. Such ideas resonate deeply with the Taoist-reading Lang, who frequently reiterates the affirming power of self-motivation and self-belief, having always 'thought hard about what he'd like the world around him to look like and worked harder to make it a reality.'ⁱ

Bringing together fragments of text, snatches of song lyrics, Taoist mantra, and pop culture figures including Chet Parker and Mickey Mouse, *Living by Being* creates a palimpsest of references that are strikingly literal and transparent. Indeed, as autobiographic records of what the artist is reading, listening to, and preoccupied by, Lang describes these paintings as ultimately optimistic and affirmative, despite – or, indeed because of – the pervasive presence of death. As the artist explained to fellow artist and avid Lang collector Damien Hirst recently, 'I am fighting my battle on the side of truth. We're here with a purpose, to live and make the most out of this complicated and wonderful world while we can. That's solely and completely what my work is about.'ⁱⁱ



Philippe de Champaigne, *Vanitas Still Life with a Tulip, Skull and Hour-glass*, 1800s, Musée de Tessa, Le Mans, Image: Bridgeman Images

Belonging in this respect to the rich tradition of *memento mori* painting, Lang's works encourage a deeper, more contemplative engagement with the fragility of life and the transitory qualities of the present moment, ideas that the artist himself strives to live by. In this sense the repetition of certain words, phrases, and motifs across Lang's paintings and works on paper operate like life-affirming mantras, reminders to 'remain constant' or 'be here now'. Such thinking is embedded in the title of the present work, compounded by Lang's adept sampling of the richly evocative iconography of *memento mori* painting such as Philippe de Champaigne's *Vanitas Still Life with a Tulip and Hour-Glass*. Borrowing the familiar motifs of skulls and flowers in this way, Lang establishes a direct dialogue with art history, one that offers a compelling comparison to musical composition in its emphasis on repetition, sampling, and remixing.

Perhaps unsurprisingly, musical collaborations feature prominently in Lang's career, including prominent projects with *The Grateful Dead* and Kanye West. In addition to the publication of a new monograph, *Everything*, Lang has also recently exhibited a suite of new paintings with Almine Rech in Aspen. After making his international debut in 2014 at the ARoS Aarhus Museum of Art, where *Living by Being* was exhibited, Lang has gone on to show works in Los Angeles, New York,

Brussels, Stockholm and Copenhagen. His work belongs to the permanent collections of The Museum of Modern Art, the National Gallery of Denmark, and the DESTE Foundation for Contemporary Art.

Video: https://www.youtube.com/watch?v=n7Zbnm1LO_I

Wes Lang discusses his practice ahead of the 2014 ARoS exhibition *Wes Lang - The Studio*

ⁱ Zach Baron, 'Meet Wes Lang: Kanye Collaborator, Taste God, and World's Most Badass Artist', *GQ*, 22 August 2016, [online](#)

ⁱⁱ Wes Lang, quoted in 'Damien Hirst chats with friend and fellow artist Wes Lang about life, death, and his new show in Aspen', *Artnet News*, 19 August 2021, [online](#)

Provenance

V1 Gallery, Copenhagen

Acquired from the above by the present owner

Exhibited

Copenhagen, V1 Gallery, *Life and How to Live It*, 14 October - 12 November 2011

Aarhus, ARoS Kunstmuseum, *Wes Lang: The Studio*, 29 March - 7 September 2014, pp. 26 - 28 (illustrated)

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE AFRICA FIRST
ACQUISITIONS FUND AND RESIDENCY PROGRAM

22

Serge Attukwei Clottey

Mr Irrelevant

charcoal on paper
152.4 x 114.3 cm (60 x 45 in.)
Executed in 2017.

Estimate
£8,000 — 12,000 ±

[Go to Lot](#)



Provenance

Gallery 1957, Accra

Acquired from the above by the present owner

Literature

Melanie Gerlis, 'Tefaf Takes on Frieze in Manhattan,' *Financial Times*, 12 May 2017, online (illustrated)

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE AFRICA FIRST
ACQUISITIONS FUND AND RESIDENCY PROGRAM

23

Nirit Takele

Untitled

signed and dated 'Nirit takele 2015' on the reverse
acrylic on canvas

150.2 x 119.7 cm (59 1/8 x 47 1/8 in.)

Painted in 2015.

Estimate

£6,000 — 8,000 ±

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

Exhibited

Budapest, A38 Gallery, *The Human Condition - Psychological works from the Serge Tiroche Collection*, 9 - 15 October 2017

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE AFRICA FIRST
ACQUISITIONS FUND AND RESIDENCY PROGRAM

24

Raphael Adjetey Adjei Mayne

Family Photo

signed, titled and dated 'Raphael Adjetey Adjei
MAYNE "FAMILY PHOTO", 2018' on the reverse
acrylic, African wax, embroidery and printed fabric
collage on unstretched canvas
166 x 137.7 cm (65 3/8 x 54 1/4 in.)
Executed in 2018.

Estimate

£5,000 — 7,000 ±

[Go to Lot](#)



Provenance

ARTCO Gallery, Aachen

Acquired from the above by the present owner in 2018

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE AFRICA FIRST
ACQUISITIONS FUND AND RESIDENCY PROGRAM

25

Kelechi Nwaneri

Battle Within

signed and dated 'KELECHI CHARLES 04/2019' lower
right

acrylic, charcoal, graphite and watercolour on canvas
118 x 144.5 cm (46 1/2 x 56 7/8 in.)

Executed in 2019.

Estimate

£6,000 — 8,000 ±

[Go to Lot](#)



Provenance

SMO Contemporary Art, Lagos

Acquired from the above by the present owner

ExhibitedLagos, SMO Contemporary Art, *Stasis: Djakou Kassi Nathalie, Olawunmi Banjo, Kelechi Nwaneri*,

31 August - 18 October 2019

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE AFRICA FIRST
ACQUISITIONS FUND AND RESIDENCY PROGRAM

26

Abe Odedina

Crazy For You

signed with the artist's initials 'AO' on the reverse
acrylic on plywood
80.9 x 60.9 cm (31 7/8 x 23 7/8 in.)
Executed in 2018.

Estimate

£5,000 — 7,000 ±

[Go to Lot](#)



Provenance

Ed Cross Fine Art, London

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE AFRICA FIRST
ACQUISITIONS FUND AND RESIDENCY PROGRAM

27

Florine Démosthène

Being Faithful of a Few Things

signed with the artist's initials and dated 'FD 2017'

lower right

ink on mylar

91.5 x 61 cm (36 x 24 in.)

Executed in 2017.

Estimate

£4,000 — 6,000 ±

[Go to Lot](#)



Provenance

Kristin Hjellegjerde, Berlin

Acquired from the above by the present owner in 2019

Exhibited

Geneva, Semaphore Gallery, *Florine Démosthène | The Unbecoming*, 28 September - 28

November 2017



PROPERTY SOLD TO BENEFIT THE AFRICA FIRST
ACQUISITIONS FUND AND RESIDENCY PROGRAM

28

Joana Choumali

ÇA VA ALLER 1

signed and dated 'Joana Choumali 2018' on the reverse
wool embroidery and photographic print on canvas

24.9 x 25.3 cm (9 3/4 x 9 7/8 in.)

Executed in 2018.

Estimate

£3,000 — 5,000 ±

[Go to Lot](#)



Provenance

Loft Art Gallery, Casablanca

Acquired from the above by the present owner in 2018

New Now

London Auction / 9 December 2021 / 2pm GMT



29

Vasily Klyukin

Gluttony

painted steel

120 x 50 x 45 cm (47 1/4 x 19 5/8 x 17 3/4 in.)

Executed in 2016, this work is number 1 from an edition of 6.

Estimate

£100,000 — 150,000 ±

[Go to Lot](#)



'It's not about sins, it's about vices [...] If I eat more than I should, I accept gluttony. It's a visitor that comes into my soul, it makes me temporarily in between darkness and light. It's like a scale. The more vices you accept, the darker you are. But everyone can be strong inside.' —Vasily Klyukin

Across a wide-ranging practice that spans architecture, design, and sculpture Russian-born Vasily Klyukin centralises questions related to humanity and the natural world. Belonging to the artist's celebrated *In Dante Veritas* series, the larger-than life *Gluttony* is a supreme example of Klyukin's 'Live Sculptures' technique. Allowing the artist to incorporate his fascination for engineering into his art practice, this approach evolved out of the artist's experiments carving into the pages of a book, allowing the pages to fan out as a three-dimensional form as he opened it. Applying this principle to metal work, Klyukin first creates computer files using the software program Sketchfab, before having the shapes laser cut by a fabricator. Reimagining the work's axis as the spine of an open book, Klyukin's interlocking metal sheets can be assembled around this central point without the need of bolts or glue.

Inspired by Dante Alighieri's 14th century epic poem, the *Divine Comedy* and its representation of vice, morality, and the human condition, the series *In Dante Veritas* employs this 'Live Sculpture' technique to powerful effect. Focused on twenty-two of the vices out of Dante's one hundred that the artist believes are the most relevant today, Klyukin centres his vision of hell around an impending environmental collapse, identifying the vices that have pushed humanity towards this crisis point. Featuring the four horsemen of the apocalypse reimagined as *Overpopulation*, *Misinformation*, *Pollution*, and *ExtermiTation* alongside representations of 'deception', 'hypocrisy', and 'fornication', Klyukin draws out a commentary on the symbiotic relationship that exists between humanity and the planet. In this respect, the age-old sin represented by *Gluttony* takes on an especially prominent position, implicating both the individual and the collective in its condemnation of greed.



Image: Sergei Romanov, Artwork: © Vasily Klyukin

First toured by the State Russian Museum, St. Petersburg, the collection was also presented as a large-scale, immersive multimedia exhibition at the Biennale Internazionale d'Arte di Venezia in 2019. The effect was overwhelming, the artist explaining: 'you will be diving into an inferno experience, where each object is made of over one hundred intertwined elements: sculptures, light boxes, video mapping, cloth, sound, and more. this is the answer to the questions: what does the underworld look like?; who are we really?; why may we end up in hell?; and are we capable of changing?'ⁱ

ⁱ Vasily Klyukin, quoted in Nina Azzarello, 'in Dante veritas: Vasily Klyukin sculpturally reinterprets the inferno for the Venice Biennale', *Designboom Magazine*, 14 May 2019, [online](#)

Provenance

Acquired directly from the artist by the present owner

Exhibited

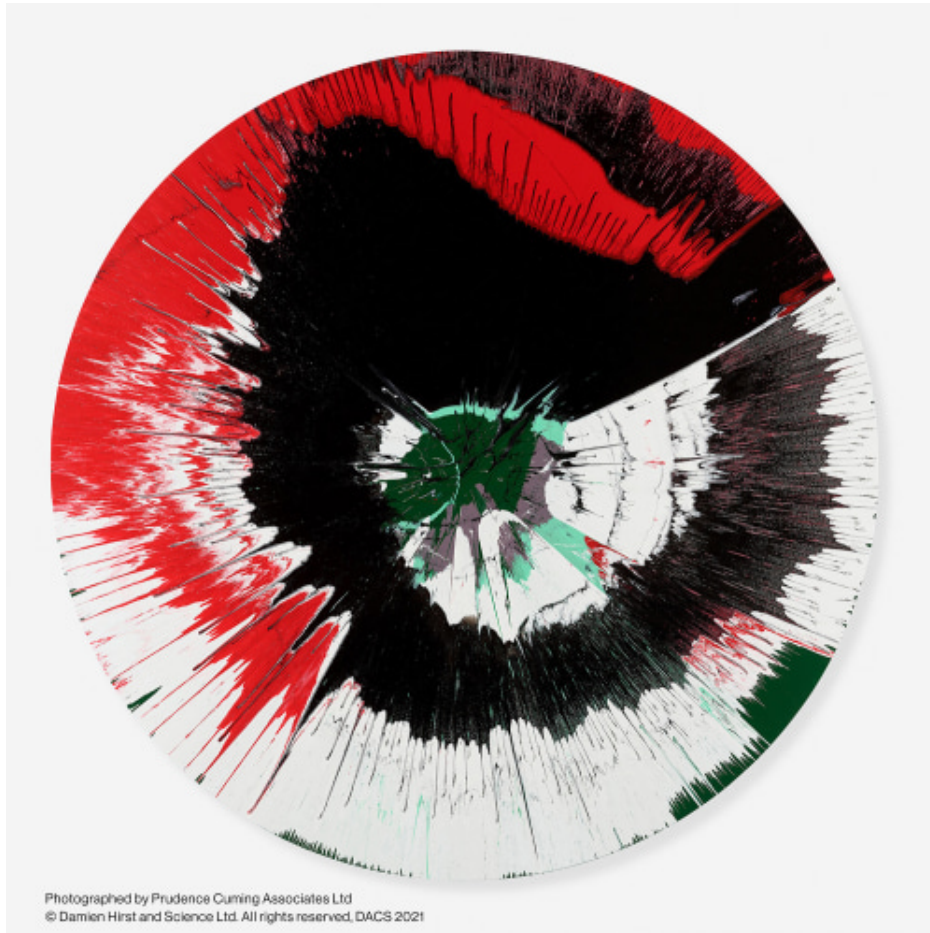
St. Petersburg, The State Russian Museum; Arsenale Nord, Venice *In Dante Veritas*, 27 June - 1 November 2019, n.p. (another example exhibited and illustrated)

Lucerne, La Collection'Air, *Art Panorama Inferno*, 15 May 2020, n.p. (another example exhibited and illustrated)

Hagen, Osthaus Museum, *Two Sculptures: Big Bang & Gluttony*, 15 June 2021 - 2022 (another example exhibited)

New Now

London Auction / 9 December 2021 / 2pm GMT



30

Damien Hirst

Beautiful, It's a Beautiful World Made More Beautiful with You in it Painting

signed, titled, dedicated and dated, "Beautiful, It's a Beautiful World Made More Beautiful with You in it Painting' Damien Hirst; for Roland 2018' on the reverse; further signed 'Dhirst' on the stretcher'
household gloss on canvas
diameter 182.9 cm (72 in.)
Executed in 2018.

Estimate

£120,000 — 180,000 ♦

[Go to Lot](#)



'I really like making them. And I really like the machine, and I really like the movement. Every time they're finished, I'm desperate to do another one.' —Damien Hirst

Exploding out from the centre of its circular canvas in a bright burst of red, black, white and green *Beautiful, It's a Beautiful World Made More Beautiful with You in it Painting* is a dynamic and absorbing example of Damien Hirst's iconic *Spin Paintings* series. Capturing the energy and sense of spontaneity that characterises the series, along with themes of mechanical intervention and chance that recur across Hirst's oeuvre, the present work records the happy collision of chance and design, generating, 'a massive explosion of energy – full of life, colour and optimism.'ⁱ

Hirst's earliest spin experiments date from 1992, the same year that collector Charles Saatchi included the artist in his epoch-defining Young British Artists exhibition. The following year Hirst and fellow YBA Angus Fairhurst developed the concept as part of an artist-led street fair *A Fete Worse than Death*, where, dressed as clowns, the two artists invited visitors to create their own versions, introducing a performative element that would remain of central importance to the later works. It was in 1994 while living in Berlin that Hirst formalised the series, introducing the circular format and having a spin machine specially made; his first exhibition of spin drawing was mounted in the same year. *The Spin Paintings* quickly became a central feature of the artist's practice, presented alongside his *Spot Paintings* and seminal *Natural History* formaldehyde series in the *No Sense of Absolute Corruption* exhibition held at Gagosian in 1996. Throughout the years, the principles applied in the execution of the *Spin Paintings* have remained the same: featuring long titles framed by the words 'beautiful' and 'picture', the circular *Spin Paintings* are created as the artist's selection of varying colours of household emulsion are poured onto the canvas and mobilised by the rotations of the machine.

Visually recalling a spinning record on a turntable, the works have a conceptual lineage in Dadaist Marcel Duchamp's kinetic collaborations, notably the optical effects that he generated with sculptural objects such as *Rotary Demisphere (Precision Optics)*, now forming part of The Museum of Modern Art's permanent collection in New York. However, while Duchamp's focus on the mechanised and the optical attempted to remove the hand of the artist altogether, Hirst's *Spin Paintings* retain a sense of vitality and individuality through the careful selection of paints and his direct application of them, recalling the performative and energetic application of Jackson Pollock's poured canvases and the centrifugal force of his later works.



Jackson Pollock, *Ocean Grayness*, 1953, Solomon R. Guggenheim Collection, New York, Image: © NPL - DeA Picture Library / Bridgeman Images, Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2021

Celebratory and joyous, the title's stuttering repetition of 'beautiful' not only compounds its association with the *Spin Series* but echoes the rhythmic action of the spinning canvas and its compositional effects itself. At once balanced and chaotic, *Beautiful, It's a Beautiful World Made More Beautiful with You in it Painting* makes 'colours participate in a primordial state where order and creation dissolve and disengage from the meditation of thought and representation, to become pure expression of the basic and vital gesture of painting and its mythology.'ⁱⁱ

ⁱ Damien Hirst, 'Damien Hirst's monumental spin artwork in spectacular display at Olympics 2012 Closing Ceremony', 9 August 2012, [online](#)

ⁱⁱ M. Codognato, quoted in 'Warning Labels', in *Damien Hirst* (exh. cat.), Museo Archaeological Nazionale, Naples, 2004, p. 42

Provenance

Gifted by the artist to the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT





31

Bernard Frize

Boom

resin and acrylic on canvas
73 x 92 cm (28 3/4 x 36 1/4 in.)
Executed in 2001.

Estimate

£15,000 — 20,000  

[Go to Lot](#)



Bernard Frize

Provenance

Perrotin, Paris

Acquired from the above by the present owner

Exhibited

Ghent, S.M.A.K.; Gemeentemuseum Den Haag; Ottendorf, Museum gegenstandsfreier Kunst,

Bernard Frize, 1 June 2002 - 6 April 2003, p. 91 (illustrated, n.p.)

Musée d'Art Moderne de la Ville de Paris, *Aplat, Bernard Frize*, 6 June - 28 September 2003, p. 133 (illustrated)



32

Ian Davenport

Turquoise, Burgundy


signed, titled and dated 'I. Davenport 2019 Turquoise, Burgundy' on the reverse

acrylic on aluminium mounted on aluminium panel

101.6 x 101.6 cm (40 x 40 in.)

Executed in 2019.

Estimate

£40,000 — 60,000 

[Go to Lot](#)



Provenance

Waddington Custot, London

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



33

Petra Cortright

Citibank Syndrome

digital painting on aluminium, in artist's frame

151.8 x 201.2 cm (59 3/4 x 79 1/4 in.)

Executed in 2014.

Estimate

£15,000 — 20,000 £

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner



34

Kristy Chan

Weather Going Bananas

signed, titled and dated 'Kristy M Chan Weather Going Bananas 2021' on the reverse

oil and canvas collage on canvas

120.1 x 175.2 cm (47 1/4 x 68 7/8 in.)

Executed in 2021.

Estimate

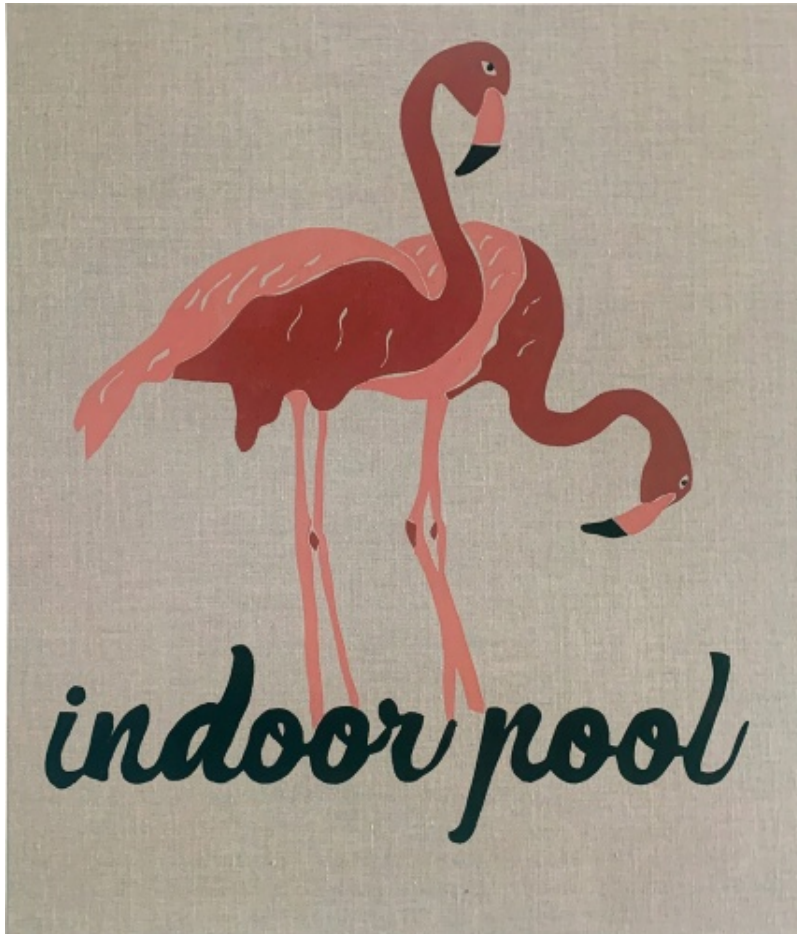
£5,000 — 7,000 †

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner



35

Joel Mesler

Untitled (Indoor Pool)

signed, inscribed and dated 'The Estate of Joel Mesler
The Estate of Joel Mesler Joel Mesler 2017' on the
overlap
pigment on linen
91.4 x 76.2 cm (35 7/8 x 30 in.)
Executed in 2017.

Estimate

£15,000 — 20,000 £

[Go to Lot](#)



Provenance

Artadia Benefit Auction, New York, 10 October 2017, lot 7 (courtesy of the Estate of Joel Mesler)

Acquired at the above sale by the present owner



36

Erik Parker

Triple Crown

signed, titled and dated 'Erik Parker 2018 "TRIPLE CROWN"' on the overlap

acrylic, enamel, marker, Day-glo and paper collage on canvas

252.7 x 41 x 11.7 cm (99 1/2 x 16 1/8 x 4 5/8 in.)

Executed in 2018.

Estimate

£15,000 — 20,000

[Go to Lot](#)



Provenance

Mary Boone Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Mary Boone Gallery, *Erik Parker: New Mood*, 3 March - 21 April 2018

New Now

London Auction / 9 December 2021 / 2pm GMT



37

Brian Calvin

Thing (II)

signed, titled and dated 'Brian Calvin, 2007 "THING (II)"' on the reverse

acrylic on canvas

122.3 x 152.7 cm (48 1/8 x 60 1/8 in.)

Painted in 2007.

Estimate

£15,000 — 20,000

[Go to Lot](#)



Brian Calvin

Provenance

Casey Kaplan, New York

Acquired from the above by the present owner

Exhibited

New York, Casey Kaplan, *Good Morning Midnight*, 22 June - 31 July 2007

New Now

London Auction / 9 December 2021 / 2pm GMT



38

Oluwale Omofemi

Metamorphosis II

signed and dated 'Oluwale Omofemi 20' lower right

oil and acrylic on canvas

118.4 x 118.4 cm (46 5/8 x 46 5/8 in.)

Executed in 2020.

Estimate

£6,000 — 8,000 ‡

[Go to Lot](#)



Provenance

Out of Africa Gallery, Barcelona

Acquired from the above by the present owner

Exhibited

Barcelona, Out of Africa Gallery, *Emancipation*, 6 February - 14 March 2021

Literature

Paul Laster, 'Reclaiming Identity: Oluwole Omofemi's Paintings Reflect His African Roots,'

Whitehot Magazine of Contemporary Art, May 2021, online (illustrated)

New Now

London Auction / 9 December 2021 / 2pm GMT



39

Sassan Behnam-Bakhtiar


Nothing But Energy

mixed media on linen

185.5 x 138 cm (73 x 54 3/8 in.)

Executed in 2021.

Estimate

£15,000 — 20,000 

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

Literature

Ayesha Shehmir, 'Artist Sassan Behnam-Bakhtiar On His New Manifest Series,' *Harper's Bazaar Arabia*, 7 November 2021, online

New Now

London Auction / 9 December 2021 / 2pm GMT



40

John McAllister

Tinted and Towering

oil on canvas

53.3 x 43.2 cm (20 7/8 x 17 in.)

Painted in 2012.

Estimate

£4,000 — 6,000 £

[Go to Lot](#)



Provenance

Shane Campbell Gallery, Chicago

Acquired from the above by the present owner

Exhibited

Chicago, Shane Campbell Gallery, *John McAllister: Starry Sudden Without Bares*, 15 September - 20 October 2012

New Now

London Auction / 9 December 2021 / 2pm GMT



41

Zandile Tshabalala

Paradise I

signed and dated 'ZANDILE TSHABALALA 2020' on
the reverse

oil on canvas

61 x 50.8 cm (24 x 20 in.)

Painted in 2020.

Estimate

£5,000 — 7,000

[Go to Lot](#)



'I have found myself engaging with the term "Paradise" in a different manner, moving away from an idealized representation of "Paradise" to an everyday, tangible perception of smaller "paradises". This kind of engagement required me to apply not only full attention to my thoughts and emotions, but also an awareness to the moments I often overlook.' —Zandile Tshabalala

Painted in 2020, *Paradise I* belongs to a series of work by South African artist Zandile Tshabalala exploring the artist's reconceived notions of paradise following recent seismic world events. While other paintings depict female subjects in introspective moments in the home, the present work reimagines the Biblical myth of Adam and Eve. A woman extends an apple towards the viewer and, framed by luscious foliage, she invites them to take the fruit. With her painted nails, unabashed nakedness, and confronting gaze, the figure exudes a compelling confidence. As Tshabalala explains, '[a] direct gaze is a challenge and a way to divert from [the subject] being present only for the consumption of the viewer'.ⁱ Her representation of the subject seeks to readdress the marginalisation of Black women in Western art historical traditions, challenging representational conventions and carving out new opportunities to express an authentic Black female experience. Reflecting on the revisionist tendencies in her work, she notes, 'representation for me is very important due to its power and ability to shape one's mind. The more you see something, the more it becomes normal to you'.ⁱⁱ

Works from the series were presented in Tshabalala's first solo exhibition which took place at ADA Contemporary Art Gallery, Accra (Ghana) earlier this year. In 2021, she was awarded the Kaiserringstipendium, an art prize which has culminated in the artist's first institutional exhibition in Germany at the Mönchehaus Museum Goslar until 30 January 2022.

ⁱ Zandile Tshabalala, quoted in Amber Nicole Alston, 'Zandile Tshabalala', *Nataal*, 2 March 2021, [online](#)

ⁱⁱ Zandile Tshabalala, quoted in Amber Nicole Alston, 'Zandile Tshabalala', *Nataal*, 2 March 2021, [online](#)

Provenance

mmARTHouse, Johannesburg

Acquired from the above by the present owner

New Now

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42

Rufai Zakari

Zakaiya II

signed and dated 'Z RUFAI 2020' lower right

stitched plastic

133 x 104 cm (52 3/8 x 40 7/8 in.)

Executed in 2020.

Estimate

£8,000 — 12,000

[Go to Lot](#)



Executed in 2020, the vibrant colour palette and graphic figurative style of *Zakaiya II* encapsulates Ghanaian artist Rufai Zakari's approach to contemporary portraiture. Typically depicting individuals he knows well, Zakari dresses his subjects in distinctive clothing realised in their favourite colours. In the present work, a collared dress in dazzling yellow zings against the fresh green background and patterned shirt tied at the waist. The dynamic posture of the figure exudes personality, exemplifying Zakari's charismatic approach to depicting the human subject.

Despite the personal nature of the artist's work, he seeks to address global issues including consumerism, environmental pollution, and the dangers of industrialisation through his artmaking. These concerns are inextricably entwined with his studio practice. Zakari employs a team drawn from his local community in Bawku, Ghana to collect, wash, and heat-press single-use plastic found on the streets. These materials are then trimmed and arranged on top of the artist's preliminary sketches before being stitched together by hand to create a collaged portrait. The stitches are purposefully left visible and, as in *Zakaiya II*, are executed in contrasting colours to highlight the different elements that have been brought together from across the city. Convinced in the power of art as 'a tool to change and also transform society', Zakari has founded the Rukab Eco-Art Foundation in Bawku which facilitates the upcycling of waste materials through artmaking.ⁱ

Born in 1990, Zakari completed an apprenticeship with the senior Ghanaian artist Mozzay before graduating from the Ghanatta College of Art and Design in 2011. In 2020, *Zakaiya II* was included in a group exhibition organised by the Nubuke Foundation in Accra, Ghana to celebrate the work of significant local artists. In September 2021, Zakari was named alongside Amoako Boafo and Ibrahim Mahama as one of ['The Next Emerging Names You Need to Know in Accra'](#). With upcoming shows at Gallery T293, Rome and Kristin Hjellegjerde Gallery, Berlin in 2022, Zakari is a powerful voice at the forefront of contemporary African art today.

ⁱ Rufai Zakari, quoted in 'Artist Interview – Rufai Zakari', *Google Arts & Culture*, 2020, [online](#)

Provenance

Nubuke Foundation, Accra

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



43

Aviwe Plaatjie

Indod'ibamb'ongezantsi

signed and dated 'A. Plaatjie 2020' lower right; signed,
titled and dated 'A. Plaatjie Indod'ibamb'ongezantsi
2020' on the reverse
oil on canvas
68 x 68 cm (26 3/4 x 26 3/4 in.)
Painted in 2020.

Estimate

£2,000 — 3,000

[Go to Lot](#)



Living and working in Cape Town, South African artist Aviwe Plaatjie captures the community around him through his distinctive approach to portraiture. The subjects of his paintings are friends, neighbours, and family members who are typically presented in moments of quiet introspection. *Indod'ibamb'ongezantsi* exemplifies Plaatjie's ability to cultivate strong visual narratives through the psychological richness of his characters' gestural expression. The luxurious cherry red shirt and vibrant aqua curtains frame the subject as he is lost in a reverie, transforming an ordinary moment drawn from daily life into a compelling vignette. Reflecting on his subject matter, Plaatjie explains, '[m]y inspiration comes from the world around me, I love absorbing my surroundings. I simply comment on life'.ⁱ Yet his distinctive approach to portraiture transcends the social realism prevalent in South African art of the twentieth century. He peppers the man's skin with dots of white, yellow, blue, pink, and red, introducing an expressive register to his portrayal of everyday experience.

Born in Cape Town in 1988, Plaatjie showed an aptitude for art from a young age. While largely self-taught, he attended classes at the Frank Joubert Art Centre as a child before undertaking a mentorship programme with Vuyile Voyiya in 2011 which introduced printmaking techniques to his artistic practice. In 2021, he had his debut solo exhibition at Ebony/Curated Cape Town. Titled *Makwande*, a Nguni word meaning 'let there be growth', the sell-out show has propelled the South African artist to critical attention with his work recently presented by the gallery at the London 1-54 Contemporary African Art Fair in October 2021.

ⁱ Aviwe Plaatjie, quoted in 'Aviwe Plaatjie', *artsy*, [online](#)

Provenance

Ebony/Curated, Cape Town

Acquired from the above by the present owner



44

Kingsley Obasi

Enflora

signed, inscribed and dated 'yours sincerely Obasi

Kingsley 2020.' lower right

acrylic on canvas

165.4 x 121.6 cm (65 1/8 x 47 7/8 in.)

Painted in 2020.

Estimate

£5,000 — 7,000

[Go to Lot](#)



Provenance

Private Collection, London

New Now

London Auction / 9 December 2021 / 2pm GMT



45

Tala Madani

Tweezing Cake

signed and dated 'Tala Madani 2005' on the reverse

oil and graphite on board

32 x 26.6 cm (12 5/8 x 10 1/2 in.)

Executed in 2005.

Estimate

£6,000 — 8,000 ‡

[Go to Lot](#)



Provenance

Lombard Freid, New York

Acquired from the above by the present owner in 2006

New Now

London Auction / 9 December 2021 / 2pm GMT



46

Tala Madani

Man with Tweezers

signed and dated 'Tala Madani 2005' on the reverse

oil on canvas

30.4 x 22.7 cm (11 7/8 x 8 7/8 in.)

Painted in 2005.

Estimate

£5,000 — 7,000 ±

[Go to Lot](#)



Provenance

Lombard Freid, New York

Acquired from the above by the present owner in 2006



47

Derrick Adams

Party Guest 1 (We Came to Party and Plan Series)

signed, numbered and dated '20/50 Derrick Adams

20' lower margin

screenprint and paper collage on card

60.8 x 45.7 cm (23 7/8 x 17 7/8 in.)

Executed in 2020, this work is number 20 from an edition of 50.

Estimate

£2,000 — 3,000 ‡

[Go to Lot](#)



Derrick Adams

Provenance

Tandem Press, New York

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



48

Kenny Scharf

Sabrett

signed titled and dated 'Sabrett Kenny Scharf '08' on the reverse

glitter and oil on canvas

76.2 x 88.6 cm (30 x 34 7/8 in.)

Executed in 2008.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



Provenance

Honor Fraser Gallery, Los Angeles

Galerie Rive Gauche, Paris

Acquired from the above by the present owner



49

George Condo

Untitled

signed and dated 'Condo 84' lower right

pastel on paper

48 x 32 cm (18 7/8 x 12 5/8 in.)

Executed in 1984.

Estimate

£25,000 — 35,000 ‡

[Go to Lot](#)



Provenance

Galerie Barbara Farber, Amsterdam

Private Collection (acquired from the above)

Phillips, London, 14 February 2020, lot 211

Acquired at the above sale by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



50

Alex Da Corte

Saturday (Buff Painting)

IKEA metal frame, UTZ Salt and pepper potato chips, foil, enamel, spray paint, adhesive, vinyl, fabric and glue

50.8 x 50.8 cm (20 x 20 in.)

Executed in 2014, this work is accompanied by a certificate signed by the artist.

Estimate

£7,000 — 10,000 £

[Go to Lot](#)



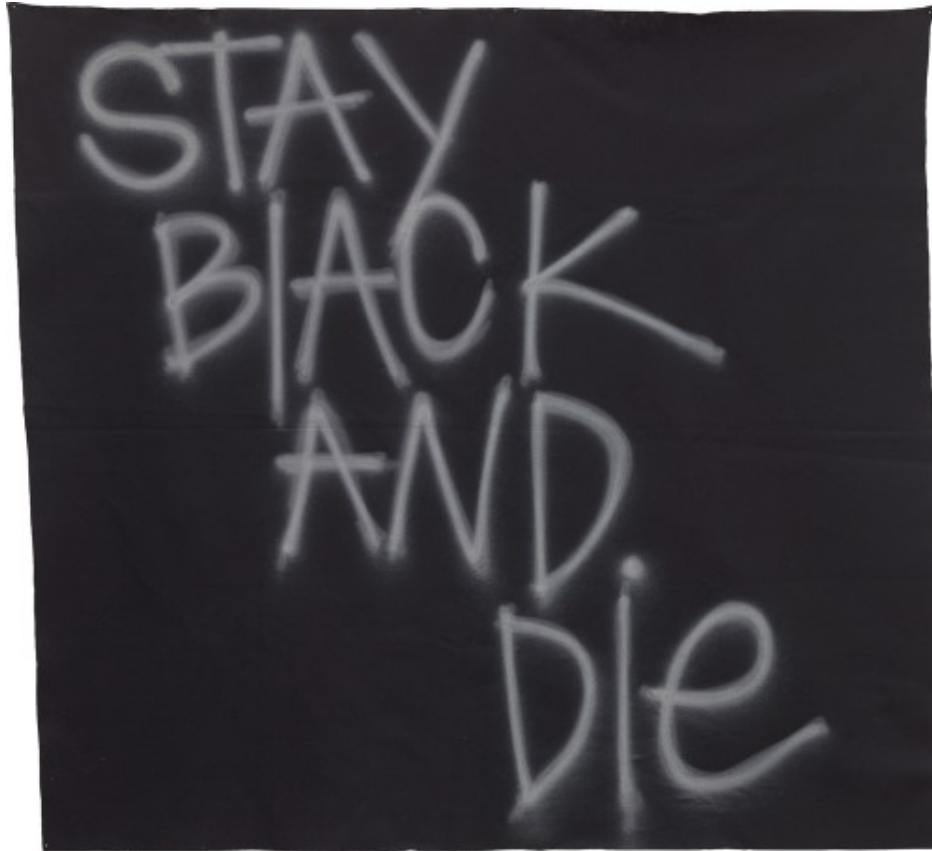
Provenance

Lundgren Gallery, Palma de Mallorca

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



51

Rashid Johnson

Stay Black and Die

spray paint on felt

190 x 208 cm (74 3/4 x 81 7/8 in.)

Executed in 2005, this work is number 2 from an edition of 2.

Estimate

£18,000 — 20,000 ±

[Go to Lot](#)



Rashid Johnson

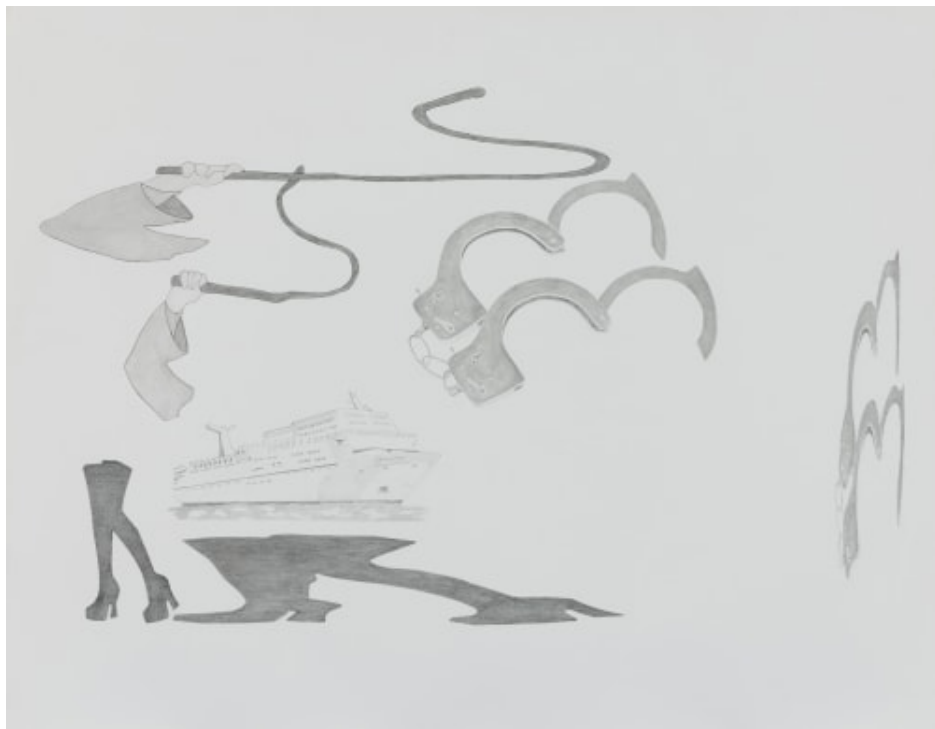
Provenance

Monique Meloche Gallery, Chicago

Acquired from the above by the present owner in 2005

New Now

London Auction / 9 December 2021 / 2pm GMT



52

Avery Singer

S&M Cruiseline

graphite on paper
48 x 61 cm (18 7/8 x 24 in.)
Executed in 2011.

Estimate

£15,000 — 20,000 ₺

[Go to Lot](#)



Provenance

Gavin Brown Enterprise, New York

Acquired from the above by the present owner



53

Eddie Martinez

Untitled

signed with the artist's initials and dated 'EM '16' lower right

marker, oil, enamel and debris on paper

56.5 x 76.2 cm (22 1/4 x 30 in.)

Executed in 2016.

Estimate

£18,000 — 22,000 ‡

[Go to Lot](#)



Provenance

Timothy Taylor, London

Acquired from the above by the present owner

Exhibited

New York, The Drawing Center, *Eddie Martinez: Studio Wall*, 13 October 2017 - 4 February 2018

New Now

London Auction / 9 December 2021 / 2pm GMT



54

Federico Luger


I Sell NFT

oil on unstretched canvas, in artist's frame

102.8 x 80.8 cm (40 1/2 x 31 3/4 in.)

Painted in 2021.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



Federico Luger

Provenance

Private Collection, Milan

Exhibited

Lugano, Galleria Allegra Ravizza, *NET JUMPS 1921 - 2021*, 28 March - 30 July 2021

New Now

London Auction / 9 December 2021 / 2pm GMT



55

Nicolas Party

Untitled

signed 'Nicolas Party' lower right
watercolour and ink on paper
29.8 x 39.7 cm (11 3/4 x 15 5/8 in.)
Executed in 2003.

Estimate

£10,000 — 15,000 ‡

[Go to Lot](#)



Provenance

Private Collection, Geneva (acquired directly from the artist)

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



56

Nicolas Party

Untitled

signed 'Nicolas Party' lower right
watercolour and ink on paper
29.8 x 39.8 cm (11 3/4 x 15 5/8 in.)
Executed in 2003.

Estimate

£10,000 — 15,000 ±

[Go to Lot](#)



Provenance

Private Collection, Geneva (acquired directly from the artist)

Acquired from the above by the present owner



57

Emily Mae Smith

Chekhov's Gun

signed, numbered and dated '26/75 Emily Mae Smith

2017' lower margin

screenprint on Coventry rag paper

61.1 x 45.1 cm (24 x 17 3/4 in.)

Executed in 2017, this work is number 26 from an edition of 75.

Estimate

£1,000 — 2,000

[Go to Lot](#)



Emily Mae Smith

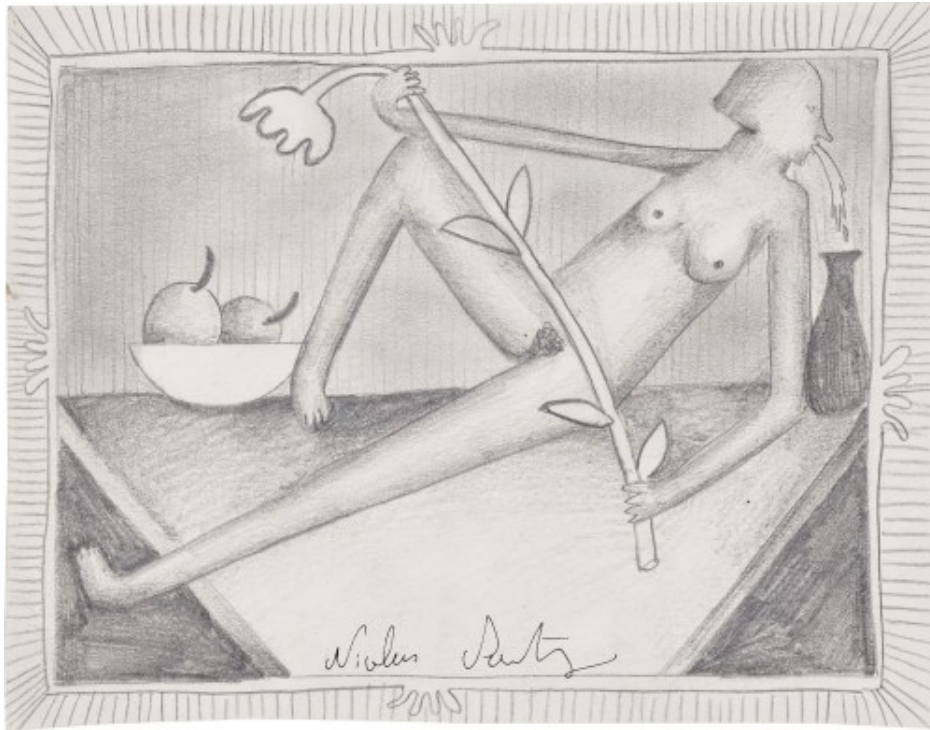
Provenance

Perrotin, Paris

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



58

Nicolas Party

Untitled

signed 'Nicolas Party' lower centre
graphite on paper
10.9 x 14.3 cm (4 1/4 x 5 5/8 in.)
Executed in 2003.

Estimate

£4,000 — 6,000 ‡

[Go to Lot](#)



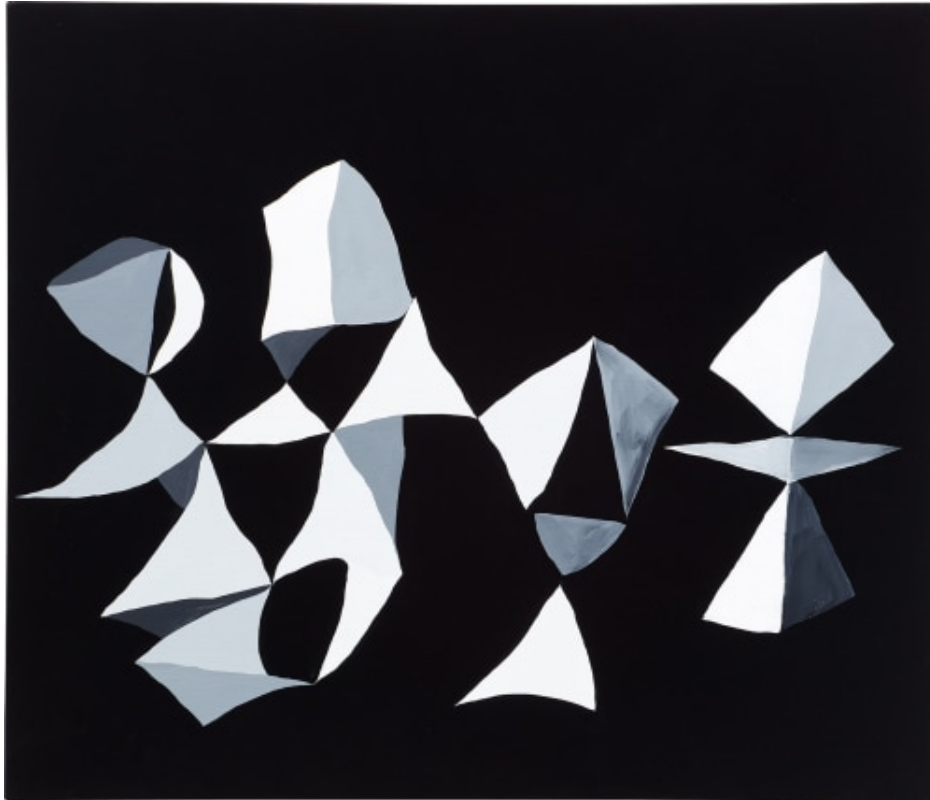
Provenance

Private Collection, Geneva (acquired directly from the artist)

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



59

Tomoo Gokita

Dance Party

signed, titled and dated 'DANCE PARTY Tomoo Gokita
2012' on the reverse

acrylic and gouache on linen

45.4 x 53 cm (17 7/8 x 20 7/8 in.)

Executed in 2012.

Estimate

£10,000 — 15,000 ‡

[Go to Lot](#)



Provenance

Bill Brady Gallery, Miami

Acquired from the above by the present owner



60

Tomoo Gokita

Eichhornia Crassipes

signed, titled and dated 'Eichhornia Crassipes Tomoo

Gokita 2012' on the reverse

acrylic and gouache on linen

37 x 27 cm (14 5/8 x 10 5/8 in.)

Executed in 2012.

Estimate

£12,000 — 18,000 ‡

[Go to Lot](#)



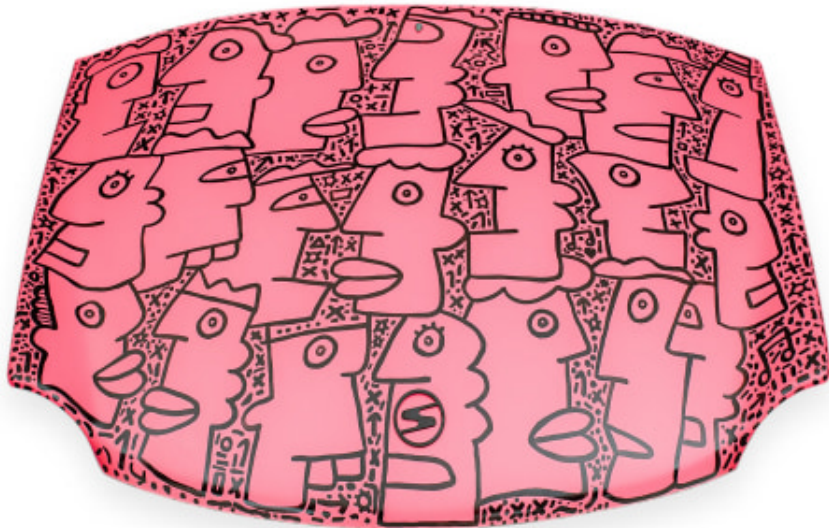
Provenance

Bill Brady Gallery, Miami

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE BERLIN INSTITUTE
OF SOUND AND MUSIC

61

Thierry Noir

Achtung Baby

signed, titled, and dated 'THIERRY NOIR 2021
ACHTUNG BABY' on the reverse

enamel and urethane paint on Trabant 601 bonnet in
Duroplast

85.5 x 125.5 x 13.2 cm (33 5/8 x 49 3/8 x 5 1/4 in.)

Executed in 2021, this work was commissioned by U2
to mark the 30th anniversary of the Achtung Baby
album.

Estimate

£7,000 — 10,000 ♣

[Go to Lot](#)



Provenance

Gifted by the artist to the present owner

Exhibited

Berlin, Hansa Studios, *U2 Achtung Baby x NOIR*, 19 - 26 November 2021

New Now

London Auction / 9 December 2021 / 2pm GMT



62

Richard Hambleton

Untitled

signed and dated 'Richard Hambleton 2012' lower right

acrylic on canvas

209.5 x 81.3 cm (82 1/2 x 32 in.)

Painted in 2012.

Estimate

£70,000 — 90,000 ±

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



63

Richard Hambleton

Shadow Head

signed and dated 'R Hambleton 04' lower right

acrylic on paper

53.3 x 33.7 cm (20 7/8 x 13 1/4 in.)

Executed in 2004.

Estimate

£8,000 — 12,000 ±

[Go to Lot](#)



Provenance

Private Collection

artnet auctions, online, 23 January 2019, lot 127092

Acquired at the above sale by the present owner



64

Christo

Etching Maquette for Wrapped Venus, Project for Villa Borghese, Rome

signed and titled 'Etching maquette For Wrapped Venus project For Villa Borghese, Rome Christo' lower margin

etching, ebony pencil, transparent tape, white Prismacolor pencil, collage and Japanese paper collage on handmade paper

71.4 x 56 cm (28 1/8 x 22 in.)

Executed in 1974, this work is accompanied by a certificate of authenticity.

Estimate

£25,000 — 35,000 £

[Go to Lot](#)



Provenance

Collection of Jack Lemon/ Landfall Press, Santa Fe (acquired directly from the artist in 1974)

Private Collection, Hamburg



65

Andy Warhol

A Whole Stocking Full of Good Wishes

printed with the artist's signature 'Andy Warhol' upper
centre and stamped with the Estate of Andy Warhol's
stamp on the reverse

offset lithograph on paper

55.7 x 43 cm (21 7/8 x 16 7/8 in.)

Executed in 1956, this work is from an edition of an
unknown size.

Estimate

£4,000 — 6,000

[Go to Lot](#)



Provenance

Guy Hepner, London

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



66

Peter Schuyff



Untitled

acrylic on linen

228.6 x 116.8 cm (90 x 45 7/8 in.)

Painted in 1985, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

£8,000 — 12,000  

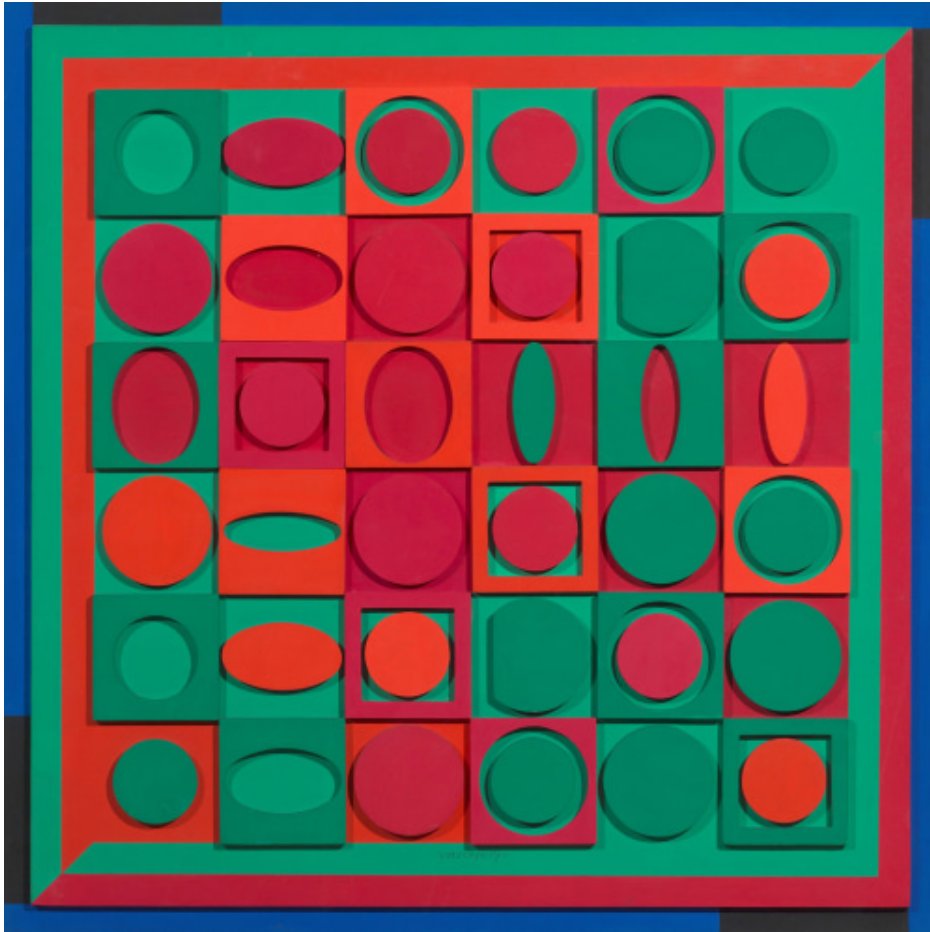
[Go to Lot](#)



Provenance

Pat Hearn Gallery, New York

Acquired by the present owner from the above



67

Victor Vasarely

E-VERT-ROUGE

signed 'Vasarely' lower centre; signed, titled and dated
"'E-VERT-ROUGE" 1964 Vasarely' on the reverse
acrylic on wood relief on panel
75 x 75 cm (29 1/2 x 29 1/2 in.)
Executed in 1964.

The authenticity of the present work has been
confirmed by Pierre Vasarely, President of the
Fondation Vasarely, universal legatee and the moral
right holder of Victor Vasarely.

Estimate

£25,000 — 35,000 ♣

[Go to Lot](#)



Provenance

Galerie Denise René, Paris.

Galerie Denise René - Hans Mayer, Krefeld

Private Collection (acquired from the above)

Christie's, London, 5 February 2004, lot 130

Acquired at the above sale by the present owner

Literature

Udo Kultermann, *Neue Formen des Bildes*, Tübingen, 1969, no. XVIII, p. 49 (illustrated)

Colin Gleadell, 'The Saatchi Gallery gets set for its new art fair, and Islamic Art Week celebrates the Qajar dynasty,' *The Telegraph*, 23 April 2019, online (illustrated)

New Now

London Auction / 9 December 2021 / 2pm GMT



68

Claes Oldenburg

Study for Pillows: Bedroom Ensemble

signed with the artist's initials, inscribed and dated


'C.O. LA 1963' lower right

crayon and India ink on paper

45.4 x 60.9 cm (17 7/8 x 23 7/8 in.)

Executed in 1963.

Estimate

£20,000 — 30,000 

[Go to Lot](#)



Provenance

Sydney Janis Gallery, New York

Christopher Gibbs, London

The Collection of Baron Thilo von Watzdorf

Acquired from the above by the present owner

Exhibited

Stockholm, Moderna Museet, *Claes Oldenburg Skulpturer och Teckningar*, 17 September - 30

October 1966, no. 26, n.p. (illustrated)

New York, Museum of Modern Art; London, Tate Modern, *Claes Oldenburg*, 25 September 1969 -

16 August 1970, no. 49, p.52 (illustrated)

Washington, D.C., The National Gallery of Art; New York; Solomon R. Guggenheim Museum; Los

Angeles, The Museum of Contemporary Art; Bonn, Kunst-und Ausstellungshalle der

Bundesrepublik Deutschland; London, Hayward Gallery, *Claes Oldenburg: An Anthology*, 12

February 1995 - 19 August 1996, no. 110, p. 206 (illustrated)

Literature

Claes Oldenburg, exh. cat., The Museum of Modern Art, New York, 1969, no.159, n.p.

New Now

London Auction / 9 December 2021 / 2pm GMT



69

Ray Johnson

Untitled - All About Eve's Clamp

signed and dated 'Ray Johnson 1974-1989' lower right

ink, graphite and collage on paper board

51 x 38 cm (20 1/8 x 14 7/8 in.)

Executed in 1974-89.

Estimate

£7,000 — 10,000

[Go to Lot](#)

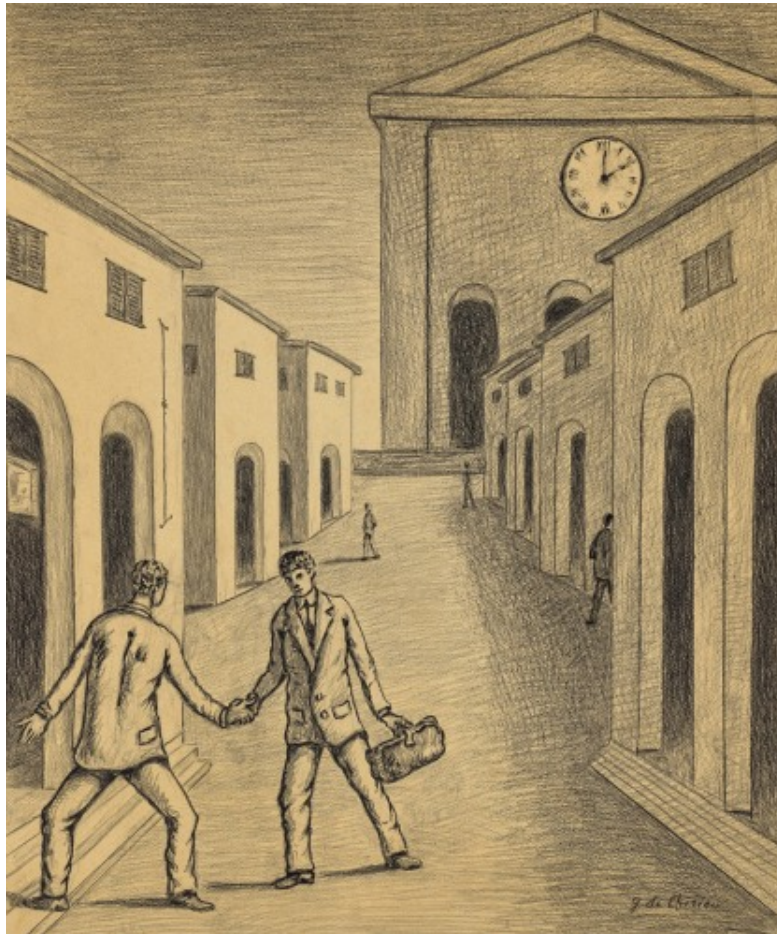


Provenance

Private Collection, London

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

70


Giorgio de Chirico

La partenza dell'amico

signed 'g. de Chirico' lower right
graphite, brush and ink on board
59.5 x 50 cm (23 3/8 x 19 5/8 in.)

Executed in 1972, this work is accompanied by a
certificate of authenticity.

Estimate

£30,000 — 50,000 

[Go to Lot](#)



Provenance

Giorgio & Isa de Chirico, Rome

Galleria d'arte Campajola, Rome

Christie's, London, 27 June 1995, lot 190

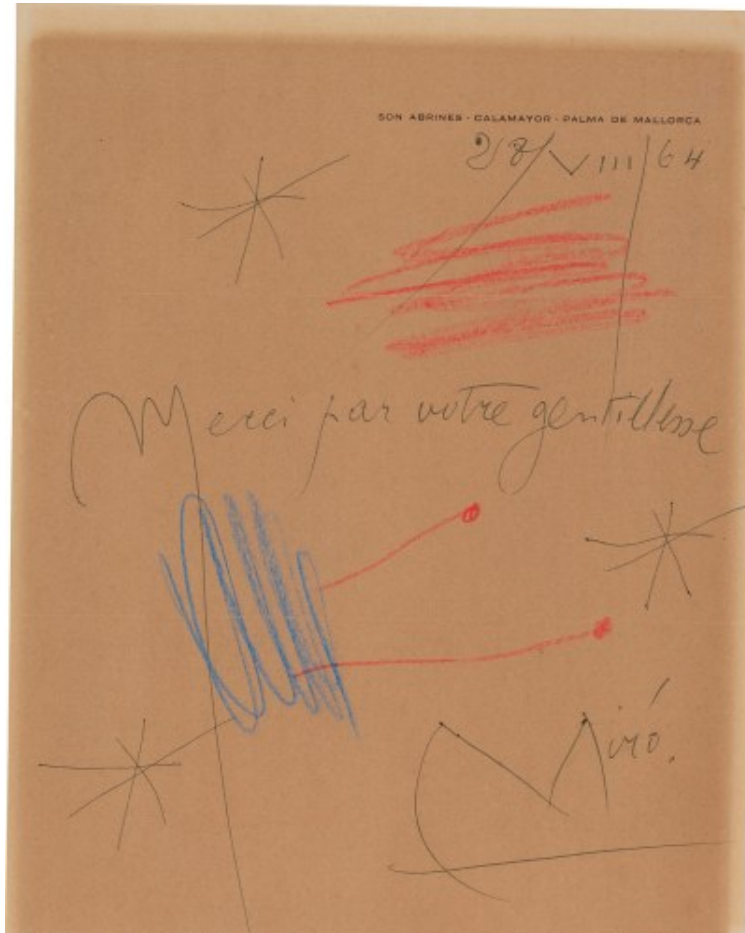
Private collection (acquired at the above sale)

Christie's, London, 10 February 2011, lot 297

Acquired at the above sale by the present owner

Literature

Claudio Bruni Sakraischik, *Catalogo Generale Giorgio de Chirico, vol. IV, Opere Dal 1951 al 1972*, Milan, 1974, no. 646, n.p. (illustrated)



71

Joan Miró

Sans Titre



signed 'Miró' lower right; inscribed 'Merci pour votre gentillesse' upper centre; dated '28/VIII/64' upper right

crayon and graphite on paper

27.2 x 21.9 cm (10 3/4 x 8 5/8 in.)

Executed in 1964, this work is accompanied by a certificate of authenticity issued by l'Association pour la Défense de l'œuvre de Joan Miró.

Estimate

£7,000 — 11,000  

[Go to Lot](#)



Provenance

Private Collection, Tokyo

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE SCHOLARSHIP
FUND OF THE UNIVERSITY OF MANCHESTER

72

Elisabeth Frink

Running Man II

incised with the artist's name and number 'Frink 6/9'
on the base

bronze

40.6 x 8.9 x 20.3 cm (15 7/8 x 3 1/2 x 7 7/8 in.)

Executed in 1979, this work is number 6 from an
edition of 9.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



Provenance

Waddington Custot, London

Private Collection

Terry Dintenfass, Inc., New York

Acquired from the above by the present owner

Literature

Elisabeth Frink Sculpture and Drawings, 1952-1984, exh. cat., Royal Academy of Arts, London, 1985, p. 52 (another example illustrated, p. 29)



PROPERTY SOLD TO BENEFIT THE SCHOLARSHIP
FUND OF THE UNIVERSITY OF MANCHESTER

73

Barry Flanagan, R.A.

Hare with Ball


incised with the artist's monogram, number and
stamped by AB Fine Art Foundry, London 'F 8/8 AB
London ' on the base

bronze

118.1 x 46.4 x 49.2 cm (46 1/2 x 18 1/4 x 19 3/8 in.)

Executed in 1994, this work is number 8 from an
edition of 8 plus 3 artist's proofs.

Estimate

£120,000 — 180,000 

[Go to Lot](#)



'The great bronze hares which Barry Flanagan has been producing since the 1980s are one of the most personal and recognisable artistic endeavours of the second half of this century. Spectacular in size, biting irony and bold, as well as terribly individualistic, they are totally unlike what we normally see in museums and galleries around the world.' —Enrique Juncosa

Since its first public appearance at the Venice Biennale in 1982, the hare has become a signature motif in Barry Flanagan's oeuvre. Flanagan's hares are often engaged in human activities such as boxing, performing acrobatics or playing musical instruments. By incorporating human attributes into his animal world, the result is at once rich and expressive. In the present work, *Hare with Ball* displays a single hare expressing joy while balancing on a the round bulge. This whimsical gesture brilliantly engages the viewer in its movement although static at the same time. In material and production method, the work follows the trajectory of classical sculptural practice— the formal qualities of the bronze, the grandiose scale and meticulous draughtsmanship as well as the volumetric sensibility, are powerfully displayed in this work. Nonetheless, filled with a sense of energy, the elasticity of its limbs captured in a leap gives the hare an almost cartoonish character. Hare on Pyramid is a sculpture bursting with life; and through its dynamic portrayal of movement, the element of playfulness is immediately felt.

Video: <https://www.youtube.com/watch?v=vR5ENkijfsA>

Jo Melvin, Director of the Barry Flanagan Estate and Jerry Hughes, Manager of AB Fine Art Foundry, discuss the work of Barry Flanagan.

Provenance

Waddington Custot, London

Acquired from the above by the present owner

Exhibited

New York, Pace; Chicago, Richard Gray Gallery, *Barry Flanagan: Recent Sculpture*, 29 April 1994 - 11 January 1995, no. 23, p. 25 (another example exhibited and illustrated, p. 23)

London, Waddington Galleries; Dublin, RHA Gallagher Gallery, *Barry Flanagan*, 19 October 1994 - 12 March 1995, no. 11, pp. 30, 57 (another example exhibited and illustrated, p. 31)

Literature

Hans Pietsch, 'Alles Ernste Liegt Dem Hasen Fern,' *Art Das Kunstmagazin*, no. 4, April 1994, pp. 16 - 23 (another example illustrated, p. 19)

Barry Flanagan: Recent Sculpture, exh. cat., Richard Gray Gallery, Chicago, 1994, no. 8, n.p. (another example illustrated)

Rosemarie Trockel, *Löffel + Mirabelle*, Krefeld, 1995, p. 21 (an example illustrated)

Clare Preston, ed., *Barry Flanagan*, London, 2017, no. 85, p. 283 (another example illustrated, n.p.)

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE SCHOLARSHIP
FUND OF THE UNIVERSITY OF MANCHESTER

74

Elisabeth Frink

Tribute Head IV


incised with the artist's signature and number 'Frink 2/
6' lower edge

bronze

67.1 x 50.8 x 40.6 cm (26 3/8 x 20 x 15 7/8 in.)

Executed in 1975, this work is number 2 from an
edition of 6.

Estimate

£70,000 — 100,000 

[Go to Lot](#)



Provenance

Terry Dintenfass, Inc., New York

Acquired from the above by the present owner

Exhibited

Winchester, Great Courtyard, *Elisabeth Frink: Sculpture in Winchester*, 17 July - 13 September 1981

(another example exhibited)

London, Royal Academy of Arts, *Elisabeth Frink Sculpture and Drawings, 1952 - 1984*, 8 February - 24 March 1985, p. 52 (another example exhibited and illustrated, pp. 17, 25)

Washington D.C., The National Museum of Women in the Arts, *Elisabeth Frink: Sculpture and Drawings 1950 - 1990*, 1990, pp. 8-9, 65 (another example exhibited and illustrated)

Literature

James Fitzsimmons, 'Elisabeth Frink', *Art International*, vol. 232, no. 2, May 1979, p. 19 (another example illustrated)

Bryan Robertson, *Elisabeth Frink Sculpture Catalogue Raisonné*, Salisbury, 1984, no. 220, pp. 108, 185 (another example illustrated)

Edward Lucie-Smith, *Frink A Portrait*, London, 1994, p. 46 (another example illustrated)

Elisabeth Frink: Memorial Exhibition, exh. cat., Yorkshire Sculpture Park, 11 June - 29 August 1994, p. 31 (another example illustrated, p. 14)

Stephen Gardiner, *Frink The Official Biography of Elisabeth Frink*, London, 1998, p. 187 (another example illustrated, p. 203)

Annette Ratuszniak ed., *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, London, 2013, no. FCR 248, p. 130 (another example illustrated)

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY SOLD TO BENEFIT THE SCHOLARSHIP
FUND OF THE UNIVERSITY OF MANCHESTER

75

Elisabeth Frink

Soldiers Head IV


incised with the artist's name and number 'Frink 4/6'
lower edge

bronze

38.1 x 22.9 x 38.1 cm (15 x 9 x 15 in.)

Executed in 1965, this work is number 4 from an
edition of 6.

Estimate

£30,000 — 50,000 

[Go to Lot](#)



Provenance

Private Collection

Christie's, London, 25 May 1994, lot 82

Acquired at the above sale by the present owner

Exhibited

London, Royal Academy of Arts, *Dame Elisabeth Frink, R.A.: sculpture and drawings 1952 - 1984*, 8

February - 24 March 1985, p.13 (another example exhibited and illustrated)

Washington D.C., The National Museum of Women in the Arts, *Elisabeth Frink: Sculpture and Drawings 1950-1990*, 1990, p. 64 (another example exhibited)

Literature

Elisabeth Frink, Sarah Kent and Hilton Kramer eds., 'Elisabeth Frink: Sculpture & Watercolor

1964-1979,' *The Massachusetts Review*, vol. 21, no.1, 1980, n.p. (another example illustrated)

Stephen Gardiner, *Frink: The Official Biography of Elisabeth Frink*, London, 1998, pp. 48, 122, 131, 133-1344, 150, 153, 156-7, 205 (another example illustrated, p. 202)

Annette Ratuszniak ed., *Elisabeth Frink Catalogue Raisonné of Sculpture 1947-93*, London, 2013, p. 95 (another example illustrated)



76

Ossip Zadkine

Le Repos

incised with the artist's initials, numbered and stamped with the foundry mark 'OZ 1/8 Susse Fondeur, Paris' on the base

bronze

17 x 11 x 16 cm (6 3/4 x 4 3/8 x 6 1/4 in.)

Conceived in 1966 and cast in 1971, this work is number 1 from an edition of 8 plus one cast numbered 0/8 and 2 artist's proofs.

Another example from this edition is in the permanent collection of the Musée Zadkine, Paris.

Estimate

£7,000 — 10,000 ♦

[Go to Lot](#)



Provenance

Waddington Gallery, London

Sotheby's, Tel Aviv, 26 May 1988, lot 16

Private Collection, London (acquired at the above sale)

Thence by descent to the present owner

Exhibited

Paris, Musée Rodin; Musée d'Art moderne de la Ville de Paris, *Hommage à Zadkine*, 1972 - 1973, no. 125, n.p. (another example exhibited and illustrated)

Literature

Jianou Ionel, *Zadkine*, Paris, 1979, no. 471, pp. 92, 95 (another example illustrated)

Marie-Claude Dane, *Musée Zadkine Sculptures*, Marseille, 1982, no. 280, p.225 (another example illustrated)

Sylvain Lecombre, *Ossip Zadkine. L'œuvre Sculpté*, Paris, 1994, no. 568, p. 702 (another example illustrated, p. 622)

New Now

London Auction / 9 December 2021 / 2pm GMT



77

Anthony Caro


Second Half

bronze and brass

61 x 109.2 x 63.5 cm (24 x 42 7/8 x 25 in.)

Executed in 1980.

Estimate

£30,000 — 40,000 

[Go to Lot](#)



Provenance

Galería Álvaro Alcázar, Madrid

Acquired from the above by the present owner in 2014

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY FROM AN ESTEEMED EUROPEAN
COLLECTION

78

Gabriel Orozco

Piedra que cede

plasticine and debris

32 x 41.5 x 34.5 cm (12 5/8 x 16 3/8 x 13 5/8 in.)

Executed in 1992.

Estimate

£30,000 — 40,000 ±

[Go to Lot](#)



Provenance

Collection Catherine de Zegher, Groningen

Gallery Micheline Szwajcer, Antwerp

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



79

Samara Scott

Not Yet Titled

watercolour on carved Styrofoam

186.2 x 118.1 cm (73 1/4 x 46 1/2 in.)

Executed in 2014.

Estimate

£3,000 — 5,000 ♣

[Go to Lot](#)



Provenance

The Sunday Painter, London

Acquired from the above by the present owner in 2014

New Now

London Auction / 9 December 2021 / 2pm GMT



80

Thilo Heinzmann


Untitled

signed and dated 'Thilo Heinzmann 5/14' on the reverse

oil and pigment on linen with Plexiglas cover
194 x 216.6 cm (76 3/8 x 85 1/4 in.)

Executed in 2014.

Estimate

£15,000 — 20,000 

[Go to Lot](#)



Provenance

Andersen's, Copenhagen

Acquired from the above by the present owner

Exhibited

Copenhagen, Andersen's, *Thilo Heinzmann: When a Mule Runs Away With the World*, 17 August - 25 September 2015

New Now

London Auction / 9 December 2021 / 2pm GMT



81

Christina Forrer

In the Forest

signed, titled and dated 'IN THE FOREST, 2014


Christina Forrer' on the reverse

wool, cotton and linen

127 x 177.8 cm (50 x 70 in.)

Executed in 2014.

Estimate

£20,000 — 30,000 

[Go to Lot](#)



Provenance

Grice Bench, Los Angeles

Acquired from the above by the present owner

Exhibited

Los Angeles, Grice Bench, *Christina Forrer*, 1 November - 13 December 2014



82

Aaron Fowler

Aaron Fowler Looks for a Way Out of the City of Destruction

acrylic, fabric collage, paper, fake hair, plastic, bin bags, shoelaces, gold leaf, wool, CD-Roms, plastic flower, polyurethane, electrical components and mixed media on Plexiglas light box mounted on a glass, metal and wood frame, in 2 parts
each 227.3 x 84.5 x 20 cm (89 1/2 x 33 1/4 x 7 7/8 in.)
installation dimensions approx. 227.3 x 169 x 20 cm (89 1/2 x 66 1/2 x 7 7/8 in.)
Executed in 2015.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



Provenance

Diane Rosenstein Gallery, Los Angeles

Acquired from the above by the present owner




83

Irma Blank

Orrizonte

signed and dated 'Blank 2005' upper right
ballpoint pen on polyester
24 x 18 cm (9 1/2 x 7 1/8 in.)
Executed in 2005.

Estimate

£6,000 — 8,000 

[Go to Lot](#)



Provenance

Spaziotemporaneo Gallery, Milan

Private Collection, Milan

Il Ponte, Milan, 13 June 2017, lot 60

Acquired at the above sale by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



84

Robert Nava

Green Dress

signed, titled and dated 'Green Dress NAVA 15' on the reverse

acrylic on canvas

40.5 x 30.4 cm (15 7/8 x 11 7/8 in.)

Painted in 2015.

Estimate

£10,000 — 15,000 ±

[Go to Lot](#)



Provenance

Private Collection (acquired directly from the artist)

Gifted by the above to the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



85

Hermann Nitsch

Schüttbild

signed and dated 'Hermann Nitsch 08' on the reverse;
further inscribed and dated '.HANNA.08' on the
stretcher

acrylic on canvas

80 x 80.3 cm (31 1/2 x 31 5/8 in.)

Painted in 2008.

Estimate

£15,000 — 20,000 £

[Go to Lot](#)



Provenance

Private Collection, London

New Now

London Auction / 9 December 2021 / 2pm GMT



86

Sterling Ruby

Claret Stalagmite Monument

titled 'CLARET' lower right

PVC, urethane wood and spray paint on Formica

408.4 x 127 x 104 cm (160 3/4 x 50 x 40 7/8 in.)

Executed in 2008.

Estimate

£30,000 — 50,000 ±

[Go to Lot](#)



Sterling Ruby

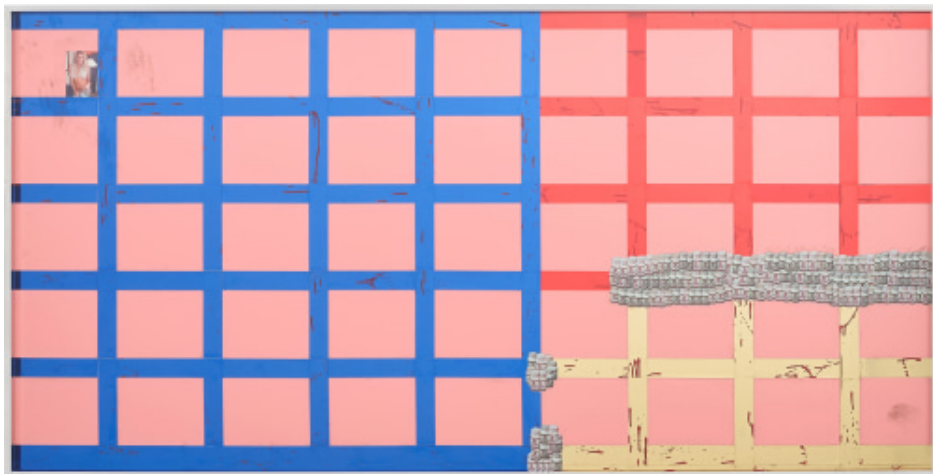
Provenance

Metro Pictures, New York

Acquired from the above by the present owner in 2008

New Now

London Auction / 9 December 2021 / 2pm GMT



87

Sterling Ruby

Transgrid/Feminique 1

collage on Plexiglas, in artist's frame
246.2 x 126.2 cm (96 7/8 x 49 5/8 in.)
Executed in 2010.

Estimate

£25,000 — 35,000

[Go to Lot](#)



Sterling Ruby

Provenance

Pace Gallery, New York

Private Collection (acquired from the above)

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



88

Jakub Julian Ziolkowski

autoportret

signed, titled and dated 'Jakub Julian Ziolkowski 2011


"autoportret" on the reverse

oil on canvas

73 x 65.1 cm (28 3/4 x 25 5/8 in.)

Painted in 2011.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Provenance

Hauser & Wirth, Zurich

Acquired from the above by the present owner in 2013



89

Adam Birtwistle


Cow Chop (Sir Harrison Birtwistle)

signed and titled "'Cow Chop' Adam Birtwistle' lower right

tempera and gouache on paper, in artist's frame
101.8 x 92.2 cm (40 1/8 x 36 1/4 in.)

Executed in 2012.

Estimate

£6,000 — 8,000 

[Go to Lot](#)



'There are two sides to all of us, the organised and the dysfunctional and Birtwistle's genius is that he sees them both.' —Godfrey Barker

With prominent works included in the permanent collections of the National Portrait Gallery and Glyndebourne Opera House, internationally acclaimed British artist Adam Birtwistle is well-known as one of the leading portraitists of his generation. Marking this well-established artist's auction debut, *Cow Chop (Sir Harrison Birtwistle)* is a strikingly dramatic work featuring one of the artist's favourite subjects - his father, the esteemed contemporary classical music composer Sir Harrison Birtwistle. Wry and playful, with a confident sense of line and executed in a carefully controlled palette, Birtwistle's portraits are highly idiosyncratic, and have captured a range of eminent contemporary and historical cultural figures including actors, saints, artists. Most significantly amongst these sits his celebrated *Composers* series, to which the present work belongs.

Disarmingly candid, Birtwistle's portraits of art world luminaries including Peter Blake, David Hockney, and the late critic David Sylvester, seem to cut straight to the emotional core of their subjects with remarkable facility. Highly compelling, one of these Hockney portraits now belongs to the Berger Collection and was toured across the United States as part of their 2017 exhibition, *Treasures of British Art 1500-2000*. As in the portraits of his father, Birtwistle's personal connection to Hockney clearly animates these works with a uniquely personal dimension, and it is perhaps unsurprising that it is to these two subjects that Birtwistle returns most frequently.



Adam Birtwistle, *David Hockney, RA*, 2002, The Berger Collection at the Denver Art Museum, Image Courtesy of PIANO NOBILE Robert Travers (Works of Art) Ltd., Artwork: © Adam Birtwistle

Throughout his *Composer* series, Birtwistle approaches his subjects with a characteristic balance of wit and perspicacity, drawing out subtle details that humanise the familiar figures of great historical composers Beethoven, Mozart, and Verdi, as well as more contemporary figures. Set against the dark, sparse backgrounds used to great effect in the portraiture of the Dutch Golden Age and directly referenced by Birtwistle in the title of his 2013 exhibition with Piano Nobile, *Grand Manner Portraits*, the artist creates a sense of dramatic tension and focus within his carefully controlled compositions. Often introducing strange, almost surreal elements into his paintings - evident in the present work with the prominent inclusion of the chop - Birtwistle's works generate a strange but highly compelling atmosphere.

Adam Birtwistle

Employing the dominant accents of red and white used to such powerful effect in his other portraits, *Cow Chop (Sir Harrison Birtwistle)* also introduces cooler blue tones in the subject's tousled white hair and short-sleeved shirt, complimenting his relaxed and open pose and the touching detail of his gaping upper button. A highly regarded and well-known cultural figure whose opera *The Minotaur* is considered one of the most significant musical compositions of the 21st century, Sir Harrison Birtwistle is here presented with an unexpected straightforwardness that is typical of his son's careful but understated attention to the human condition.

A student and professor of Composition at the Royal Academy of Music, it is fitting that another of Birtwistle's portraits of his father is now held in their permanent collection. In addition to a gouache that now resides at the National Portrait Gallery alongside the artist's engaging portrait of British musician Elvis Costello, Birtwistle was also commissioned to paint a portrait of his father alongside five other prominent historical composers whose operas were performed as part of the 2001 Glyndebourne Festival.

Provenance

Acquired directly from the artist by the present owner

Literature

Gavin Plumley, 'Composer Portraits,' *The Times*, 19 March 2016, online (illustrated)

New Now

London Auction / 9 December 2021 / 2pm GMT



90

Cleon Peterson

Flesh of the Wicked

signed and dated 'Cleon Peterson 15' on the reverse

acrylic on canvas

91.2 x 91.2 cm (35 7/8 x 35 7/8 in.)

Painted in 2015.

Estimate

£10,000 — 15,000 ‡

[Go to Lot](#)



Provenance

PLUS-ONE Gallery, Antwerp

Acquired from the above by the present owner

ExhibitedAntwerp, PLUS-ONE Gallery, *The Judgement*, 5 - 20 February 2016



91

LOT OFFERED WITH NO RESERVE

Yayoi Kusama

Two works: (i) Yellow Pumpkin; (ii) Red Pumpkin

each stamped with the artist's signature '© YAYOI KUSAMA' on the underside
painted cast resin, each with original boxes
each 9.5 x 8.5 x 8.5 cm (3 3/4 x 3 3/8 x 3 3/8 in.)
Executed in 2015, these works are from an unnumbered edition.

Estimate

£1,000 — 2,000 •

[Go to Lot](#)



Provenance

Mori Museum, Tokyo

Acquired from the above by the present owner



92

LOT OFFERED WITH NO RESERVE

Yayoi Kusama

Two works: (i) Yellow Pumpkin; (ii) Red Pumpkin

each stamped with the artist's signature '© YAYOI KUSAMA' on the underside

painted cast resin, with original box

each 9.5 x 8.5 x 8.5 cm (3 3/4 x 3 3/8 x 3 3/8 in.)

Executed in 2015, these works are from an unnumbered edition.

Estimate

£1,000 — 2,000 •

[Go to Lot](#)



Provenance

Mori Museum, Tokyo

Acquired from the above by the present owner



93

Fred Wilson

Quartet

blown glass, in 4 parts

installation dimensions 43.2 x 30.5 x 29.2 cm (17 x 12 x 11 1/2 in.)

Executed in 2010.

Estimate

£7,000 — 10,000

[Go to Lot](#)



Provenance

Pace Gallery, New York

Acquired from the above by the present owner

Exhibited

London, Karsten Schubert, *Fred Wilson: Works 1993 - 2011*, 17 March - 27 May 2011



94

Marguerite Humeau

Seated Lady of Çatalhöyük, A 40-year-old female human has ingested the brain of a hedgehog

incised with the artist's signature and number 'MARGUERITE HUMEAU 3/5' on the reverse
bronze

49.4 x 40 x 48 cm (19 1/2 x 15 3/4 x 18 7/8 in.)

Executed in 2018, this work is number 3 from an edition of 5.

Estimate

£20,000 — 30,000 £

[Go to Lot](#)



Provenance

C L E A R I N G, Brussels

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



95

André Brasilier

Le retour du soir


signed 'André Brasilier' lower right

oil on canvas

195 x 130 cm (76 3/4 x 51 1/8 in.)

Painted in 2019.

Estimate

£50,000 — 70,000 

[Go to Lot](#)



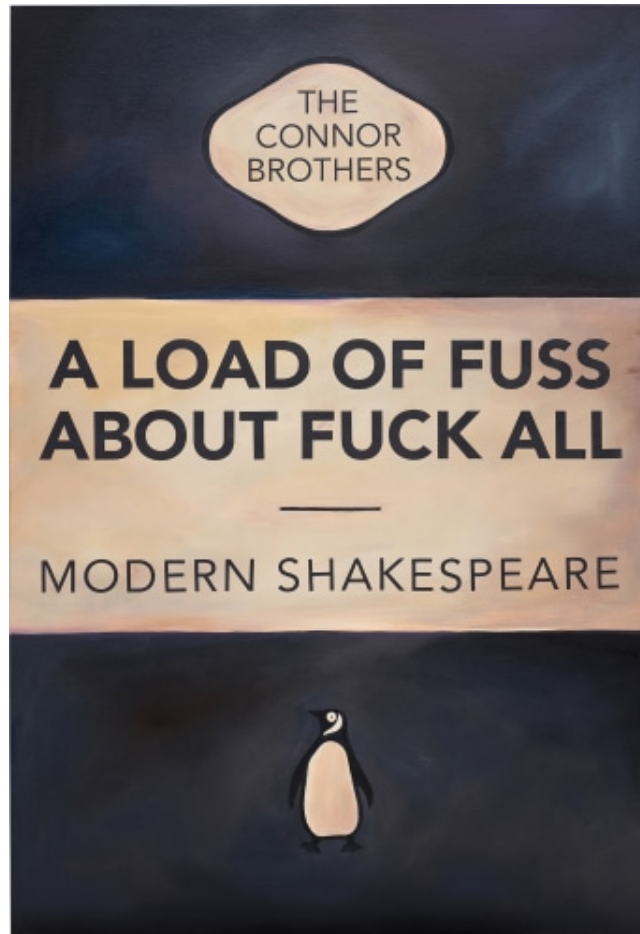
Provenance

Opera Gallery, Monaco

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



96

The Connor Brothers

A Load of Fuss About Fuck All Grey

signed and dated 'Connor Brothers 18' on the reverse;
signed and dated 'Connor Brothers 18.' on a label
affixed to the reverse of the backing board
oil on canvas

110 x 75 cm (43 1/4 x 29 1/2 in.)

Painted in 2018.

Estimate

£12,000 — 18,000 ♣

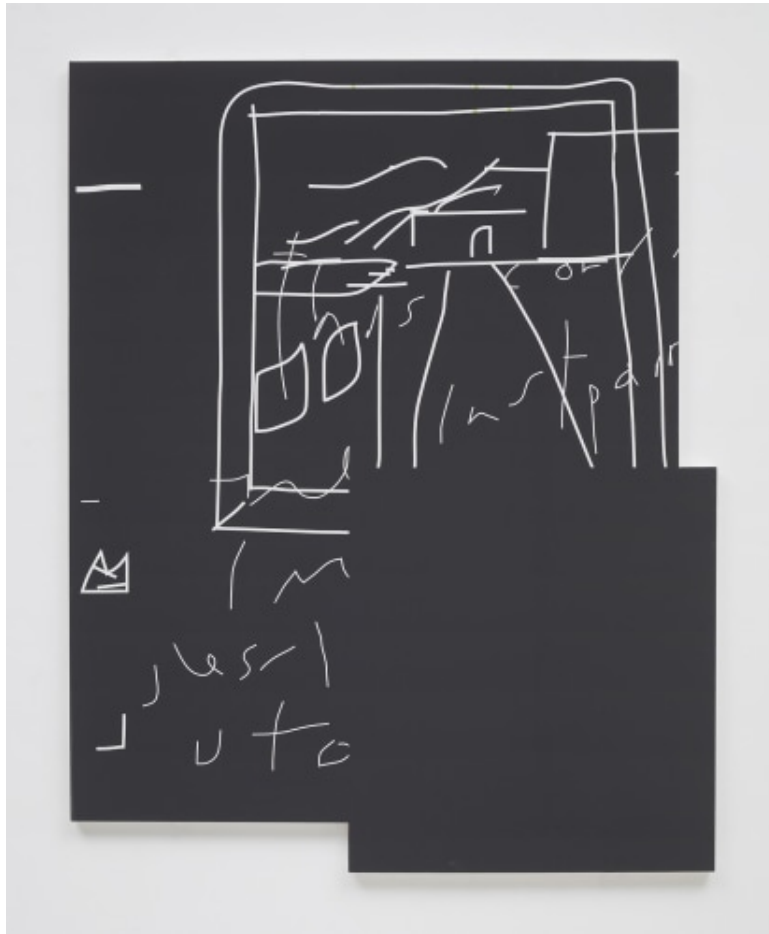
[Go to Lot](#)



Provenance

Maddox Gallery, London

Acquired from the above by the present owner



97

Jeff Elrod

Done Twice

signed and dated 'JEFF ELROD Jeff Elrod 2015' on the overlap

acrylic and tape on canvas

163 x 130 cm (64 1/8 x 51 1/8 in.)

Executed in 2015.

Estimate

£15,000 — 20,000

[Go to Lot](#)



Provenance

Simon Lee Gallery, London

Acquired from the above by the present owner in 2015

Exhibited

Hong Kong, Simon Lee Gallery, *Jeff Elrod*, 6 February - 7 March 2015

New Now

London Auction / 9 December 2021 / 2pm GMT




98

Michael Wilkinson

Black Seditaries 1

signed, titled and dated 'M. WILKINSON BLACK
SEDITIONARIES 1 2011' on the stretcher
verdigris, oil, beeswax, 2 painted badges, digital print
and acrylic on linen
190.5 x 170 cm (75 x 66 7/8 in.)
Executed in 2011.

Estimate

£5,000 — 7,000 

[Go to Lot](#)



Provenance

The Modern Institute, Glasgow

Acquired from the above by the present owner



99

Michael Wilkinson


Never Work 4

etched mirror, wood, two-inch tape, painted badge,
card, cellophane, technics foot and image from Guy
Debord's Panegyric showing 'NE TRAVAILLEZ JAMAIS'
graffiti

161.2 x 140.3 cm (63 1/2 x 55 1/4 in.)

Executed in 2011.

Estimate

£5,000 — 7,000 

[Go to Lot](#)



Provenance

The Modern Institute, Glasgow

Acquired from the above by the present owner



100

Michael Wilkinson

Dresden 11

signed, titled and dated "DRESDEN" 11 2012

M.WILKINSON' on the stretcher

blackboard paint, audio tape, oil, copper tape, copper plate, digital print, cellophane, card and acrylic on linen
190 x 170 cm (74 3/4 x 66 7/8 in.)

Executed in 2012.

Estimate

£6,000 — 8,000 £

[Go to Lot](#)



Provenance

The Modern Institute, Glasgow

Acquired from the above by the present owner

Exhibited

Glasgow, The Modern Institute, *Dresden*, 20 April - 29 June 2012

New Now

London Auction / 9 December 2021 / 2pm GMT



101

Michael Staniak

Untitled

signed and dated 'MICHAEL STANIAK 2014' on the reverse

acrylic and casting compound on board, in artist's frame

120 x 90.2 cm (47 1/4 x 35 1/2 in.)

Executed in 2014.

Estimate

£3,000 — 5,000

[Go to Lot](#)



Provenance

Block Projects, Melbourne

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



102

Santiago Parra

Untitled

signed 'Parra' on the reverse
oil in canvas, in artist's frame
173.6 x 113.5 cm (68 3/8 x 44 5/8 in.)
Painted in 2021.

Estimate

£10,000 — 15,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner



103

Pejac


Frontier

signed and dated 'PEJAC 2017' on the reverse
graphite, charcoal and acrylic on pressed wood, in
artist's frame

69.2 x 82.4 cm (27 1/4 x 32 1/2 in.)

Executed in 2017.

Estimate

£10,000 — 15,000 

[Go to Lot](#)



103

Pejac

Provenance

Private Collection

Exhibited

Venice, Squero di San Trovaso, *A Forest*, 30 September - 1 October 2017

New Now

London Auction / 9 December 2021 / 2pm GMT



104

Jim Shaw

Drawing (Ruby)

graphite and airbrush on paper
205 x 140 cm (80 3/4 x 55 1/8 in.)
Executed in 2006.

Estimate

£6,000 — 8,000

[Go to Lot](#)



Provenance

Bernier/Eliades, Athens

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



105

Angel Otero

Untitled

signed, titled, inscribed and dated "'Untitled" Angel Otero 2012 (camo)' on the reverse
oil paint skins collaged on resin-coated canvas
123 x 93 cm (48 3/8 x 36 5/8 in.)
Executed in 2012.

Estimate

£15,000 — 20,000 †

[Go to Lot](#)



Provenance

Kavi Gupta Gallery, Chicago

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



106

Isa Genzken


Basic Research

signed and dated 'Isa Genzken 1992' on the reverse
oil on canvas

52 x 72 cm (20 1/2 x 28 3/8 in.)

Painted in 1992.

Estimate

£30,000 — 50,000 

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



107

Robert Janitz

Liquid Conscience

signed, titled and dated 'LIQUID CONSCIENCE 2018


Robert JANITZ Robert Janitz' on the overlap

oil, wax and flour on linen

195.8 x 153 cm (77 1/8 x 60 1/4 in.)

Executed in 2018.

Estimate

£12,000 — 18,000 

[Go to Lot](#)



Provenance

Anton Kern Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Anton Kern Gallery, *Robert Janitz. Uptown Campus*, 13 December 2018 - 26 January 2019

Literature

David Rhodes, 'Robert Janitz. Uptown Campus. College Robert Janitz,' *The Brooklyn Rail*, February 2019, online (illustrated)

New Now

London Auction / 9 December 2021 / 2pm GMT



108

Ida Ekblad


The Salt Lick

steel and painted steel

79.5 x 66 x 66 cm (31 1/4 x 25 7/8 x 25 7/8 in.)

Executed in 2009.

Estimate

£2,000 — 3,000 

[Go to Lot](#)



Provenance

Gavin Brown Enterprise, New York
Private Collection (acquired from the above)
Acquired from the above by the present owner

Literature

Gigiotto Del Vecchio, 'Pure Energy, Deep Poetry, Ida Ekblad,' *Mousse Magazine*, 1 February 2010, online (illustrated)

New Now

London Auction / 9 December 2021 / 2pm GMT



109

Andreas Slominski


Roof Hatch

painting metal, wood and plastic

103.5 x 85.5 x 32 cm (40 3/4 x 33 5/8 x 12 5/8 in.)

Executed in 2012.

Estimate

£2,000 — 3,000 

[Go to Lot](#)



Provenance

dépendance, Brussels

Acquired from the above by the present owner

Exhibited

Deurle, Museum Dhondt-Dhaenens, *Riding a Saddle Roof*, 21 October 2012 - 13 January 2013

New Now

London Auction / 9 December 2021 / 2pm GMT



110

Takis (Panayiotis Vassilakis)

Signal Lights


aluminium, acrylic glass and metal rod

left part 211.4 x 23 x 26 cm (83 1/4 x 9 x 10 1/4 in.)

right part 173 x 26 x 23 cm (68 1/8 x 10 1/4 x 9 in.)

Executed *circa* 1970s.

Estimate

£12,000 — 18,000 

[Go to Lot](#)



Takis (Panayiotis Vassilakis)

Provenance

Private Collection, United Kingdom (acquired circa 1970s)

Thence by descent to the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION


111

Jeppe Hein

Mirror Wall

mirror foil, wooden frame and vibration system
200 x 356.5 x 4 cm (78 3/4 x 140 3/8 x 1 5/8 in.)
Executed in 2009, this work is number 2 from an
edition of 3 plus 2 artist's proofs and is accompanied
by a certificate of authenticity signed by the artist.

Estimate

£30,000 — 40,000 

[Go to Lot](#)



Provenance

Galleri Nicolai Wallner, Copenhagen

Private Collection (acquired from the above in 2010)

Phillips, London, 15 February 2013, lot 204

Acquired at the above sale by the present owner

Exhibited

Aarhus, ARoS Kunstmuseum, *Jeppe Hein: Sense City*, 9 October 2009 - 26 February 2010, pp.16 - 17, 25, 150 (another example exhibited)

London, Saatchi Gallery, *Gesamtkunstwerk: New Art from Germany*, 18 November - 15 April 2012, pp.66 - 67 (another example exhibited)

Stockholm, Bonniers Konsthall, *Jeppe Hein: A Smile For You*, 24 April - 27 October 2013 (another example exhibited)

Helsinki, Amos Anderson Art Museum, *Jeppe Hein - There are no Ordinary Moments*, 8 November 2013 - 13 January 2014 (another example exhibited)

Literature

James O'Sullivan, 'Great Dane of Art,' *Helsinki Times*, 21 November 2013, online (another example illustrated)

Sarit Shapira, ed., *Babel Works from the Igal Ahouvi Art Collection*, Tel Aviv, 2014, p. 131 (illustrated)

New Now

London Auction / 9 December 2021 / 2pm GMT



112

John Armleder

Liberty Dome Sliced

mirrored Plexiglas, in 24 parts
each approx. 48.6 x 23 x 22 cm (19 1/8 x 9 x 8 5/8 in.)
Executed in 1996.

Estimate

£60,000 — 80,000

[Go to Lot](#)



Provenance

Private Collection, Belgium



113

Walead Beshty

FedEx 25kg Box 2006 FedEx 149802 REV 9/06 MP, International Priority, Los Angeles-Hong Kong trk#797888625860/797888626156, February 12-14, 2014, [...], International Priority, London-Orlando trk#779899570239, August 14-21, 2017, Priority Overnight, Orlando-Greensboro trk#771176157090, January 9-10, 2018, Priority Overnight, Greensboro-Greencastle trk#772132145748, May 2-3, 2018, Priority Overnight, Greencastle-Minneapolis trk#773955618232, December 13-14, 2018, Standard Overnight, Minneapolis

laminated Mirropane, FedEx shipping box, accrued FedEx shipping and tracking labels
55.2 x 33 x 42.5 cm (21 3/4 x 12 7/8 x 16 3/4 in.)
Executed in 2006-14.

Estimate

£10,000 — 15,000 ▲

[Go to Lot](#)



Provenance

Regen Projects, Los Angeles

Private Collection (acquired from the above)

Phillips, London, 15 October 2015, lot 209

Acquired at the above sale by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT




114

Matias Faldbakken

SCREW PIECE #2

plastic, metal screws and book on plywood
98.6 x 44.9 x 6.8 cm (38 7/8 x 17 5/8 x 2 5/8 in.)
Executed in 2010.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Provenance

Simon Lee Gallery, London

Acquired from the above by the present owner

Exhibited

London, Simon Lee Gallery, *Rebus*, 21 July - 3 September 2011

New Now

London Auction / 9 December 2021 / 2pm GMT



115

Jim Lambie


Metal Box (Northern Star)

paint on aluminium

150 x 150 x 29 cm (59 x 59 x 11 3/8 in.)

Executed in 2010.

Estimate

£25,000 — 35,000 

[Go to Lot](#)



115

Jim Lambie

Provenance

Sadie Coles, London

Acquired from the above by the present owner in 2011



116

Seth Price

Disidentified Financial Service

UV-cured print on wood-fiber veneer and extruded polystyrene foam
122.1 x 244 cm (48 1/8 x 96 1/8 in.)
Executed in 2014.

Estimate
£10,000 — 15,000 ±

[Go to Lot](#)



Provenance

Petzel Gallery, New York

Acquired from the above by the present owner

Exhibited

Paris, Galerie Chantal Crousel, *Animation Studio*, 23 October - 6 December 2014

New Now

London Auction / 9 December 2021 / 2pm GMT



117

Sara Barker



Untitled

painted newspaper on aluminium

161.5 x 57 cm (63 5/8 x 22 1/2 in.)

Executed in 2009.

Estimate

£3,000 — 5,000  

[Go to Lot](#)



Provenance

Carlier Gebauer, Berlin

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT




118

Helen Marten

Happy Drunks, Soggy Blueprints

powder coated steel and stitched fabric
119.5 x 35.9 x 17.5 cm (47 x 14 1/8 x 6 7/8 in.)
Executed in 2011.

Estimate

£8,000 — 12,000 

[Go to Lot](#)



Provenance

König Galerie, Berlin

Acquired from the above by the present owner

Exhibited

Berlin, König Galerie, *Take a Stick and Make it Sharp*, 13 April - 13 May 2011



119

Jeppe Hein

Flying White Cube

board, electromagnet and aluminium bar

cube 25 x 25 x 25 cm (9 7/8 x 9 7/8 x 9 7/8 in.)

installation dimensions 245 x 25 x 25 cm (96 1/2 x 9 7/8 x 9 7/8 in.)

Executed in 2004, this work is number 2 from an edition of 5 plus 2 artist's proofs.

Estimate

£3,000 — 5,000 ♣

[Go to Lot](#)



Provenance

König Galerie, Berlin

Acquired from the above by the present owner in 2004

Exhibited

New York, MoMA PS1, *Jeppe Hein: Flying Cube*, 14 March - 10 May 2004 (another example exhibited)

Berlin, Johann König Gallery, *Minimal Overload*, 6 May - 18 July 2005 (another example exhibited)

Literature

Axel Heil and Wolfgang Schoppmann, eds., *Most Wanted. The Olbricht Collection*, Cologne, 2005, pp. 104, 236 (another example illustrated)

New Now

London Auction / 9 December 2021 / 2pm GMT



120

Seung-taek Lee

Tied Stone

signed and dated '1972 Lee Seung Taek [in Korean]' on
the underside

stone and wire

22 x 20 cm (8 5/8 x 7 7/8 in.)

Executed in 1972.

Estimate

£5,000 — 7,000

[Go to Lot](#)



Provenance

Gallery Hyundai, Seoul

Acquired from the above by the present owner

Exhibited

Seoul, Gallery Hyundai, *Remember Me*, 8 September - 14 October 2012

New Now

London Auction / 9 December 2021 / 2pm GMT



121

Jon Rafman

NAD (Swerveman Carrara)

CNC routed Carrara white marble

49.8 x 26.5 x 22.5 cm (19 5/8 x 10 3/8 x 8 7/8 in.)

Executed in 2014.

Estimate

£10,000 — 15,000 ‡

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



122

Louise Lawler

Nipple

signed, numbered and dated 'Louise A. Lawler 1/5 1984/1992' on the reverse of the left part
signed, numbered and dated 'Louise A. Lawler 1/5 1984/93' on the reverse of the right part
photograph with printed mat, in 2 parts
left part 71.7 x 81.3 cm (28 1/4 x 32 in.)
right part 71.2 x 64 cm (28 x 25 1/4 in.)
Executed in 1984-93, this work is number 1 from an edition of 5.

Estimate

£10,000 — 15,000

[Go to Lot](#)



Provenance

Sprüth Magers, Cologne

Acquired from the above by the present owner

Exhibited

Columbus, Wexner Center for the Arts, *Louise Lawler: Twice Untitled and Other Pictures*, 17

September - 31 December 2006, pp. 78-79, 110 (another example exhibited and illustrated)

Vienna, Vertical Gallery, *SHE'S HERE. Louise Lawler. Works from the Verbund Collection*, 15

November - 22 May 2019 (another example exhibited)



123

Louise Lawler

1989

signed, numbered and dated 'Louise Lawler 8/10
1989/2014' on a label affixed to the backing board
Cibachrome mounted to Plexiglas laid on plywood
33.2 x 28.7 cm (13 1/8 x 11 1/4 in.)
Executed in 1989-2014, this work is number 8 from an
edition of 10 plus 2 artist's proofs.

Estimate

£6,000 — 8,000

[Go to Lot](#)



123

Louise Lawler

Provenance

Metro Pictures, New York

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

124

Cindy Sherman

Untitled

signed with the artist's initials, numbered and dated
'AP 7/10 CS '82' lower margin

colour coupler print

50.1 x 40.6 cm (19 3/4 x 15 7/8 in.)

Executed in 1982, this work is artist's proof number 7
from an edition of 125 plus 10 artist's proofs.

Estimate

£8,000 — 12,000 ‡

[Go to Lot](#)



Provenance

Private Collection, New York

Phillips de Pury & Company, New York, 25 April 2012, lot 79

Acquired at the above sale by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



126

Sergej Jensen


Untitled

fluff and acrylic on stitched linen

203.5 x 165 cm (80 1/8 x 64 7/8 in.)

Executed in 2011.

Estimate

£7,000 — 10,000 

[Go to Lot](#)



Provenance

Private Collection, London

New Now

London Auction / 9 December 2021 / 2pm GMT



127

Stephan Balkenhol


Frau auf Schneckenhaus (Woman Sitting on a Snailshell)

painted wood

156.9 x 40.6 x 40.6 cm (61 3/4 x 15 7/8 x 15 7/8 in.)

Executed in 1997.

Estimate

£20,000 — 30,000 

[Go to Lot](#)



Provenance

Johnen + Schöttle, Cologne

Acquired from the above by the present owner in 2017



128

Markus Lüpertz

Beethoven


incised with the artist's initials, number and foundry mark, 'ML E.A. 'SCHMÄCKE DÜSSELDORF'' on the base

painted bronze

33.7 x 14.6 x 21 cm (13 1/4 x 5 3/4 x 8 1/4 in.)

Executed in 2011, this work is an artist's proof from an edition of 45. This edition is comprised of 3 colour variants, each belonging to a set of 15.

Estimate

£5,000 — 7,000 

[Go to Lot](#)



Provenance

Private Collection

Auctionata, Berlin, 29 September 2016, lot 53

Acquired at the above sale by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



129

Anton Henning

Interieur No 149


signed with the artist's initials and dated 'AH02' centre left; titled and dated '2002 Interieur No 149' on the stretcher

oil on canvas, in artist's frame

129 x 145 cm (50 3/4 x 57 1/8 in.)

Painted in 2002.

Estimate

£8,000 — 12,000 

[Go to Lot](#)



Provenance

Private Collection

Christie's, London, 1 July 2008, lot 450

Acquired at the above sale by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION


130

Neo Rauch

Ohne Titel

signed and dated 'RAUCH 07' lower right
gouache on paper
29.7 x 20.9 cm (11 3/4 x 8 1/4 in.)
Executed in 2007.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Provenance

Galerie EIGEN+ART, Berlin

Acquired from the above by the present owner in 2010

Exhibited

Neo Rauch: Works on Paper, exh. cat., Galerie Eigen+Art, Berlin, 2009, pp. 192, 312 (illustrated, pp. 190 - 191)



131

Martin Kippenberger

Untitled (Hotel de l'Europe)

signed with the artist's initials and dated 'M.K. 90'
lower right of the hotel stationary paper collage
crayon and graphite on hotel stationary paper collage
on poster

91.6 x 30.6 cm (36 1/8 x 12 in.)

Executed in 1990.

Estimate

£8,000 — 12,000 ♣

[Go to Lot](#)



Provenance

Luhring Augustine Hetzler, Santa Monica

Marc Jancou Contemporary, New York

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

132

Martin Kippenberger

Milk Explosion 4

signed, dedicated, inscribed and dated 'To TRACY M
Kippenberger MAY 90 FROM L.A.' on the reverse

oil, acrylic and latex on canvas

60.5 x 50.7 cm (23 7/8 x 19 7/8 in.)

Executed in 1990.

Estimate

£16,000 — 20,000 £

[Go to Lot](#)



Provenance

Private Collection (acquired directly from the artist)

Christie's, New York, 12 May 2010, lot 499

Acquired at the above sale by the present owner

Literature

Gisela Capitain, Regina Fiorito and Lisa Franzen, eds., *Martin Kippenberger Catalogue Raisonné of the Paintings, vol. 3 1987 - 1992*, Cologne, 2016, pp. 262-264 (illustrated)

New Now

London Auction / 9 December 2021 / 2pm GMT



133

Gerhard Richter

Abstraktes Bild (P1)


numbered '143/500' on the reverse

Diasec mounted chromogenic print on aluminium

92 x 126 cm (36 1/4 x 49 5/8 in.)

Executed in 2014, this facsimile object is number 143 from an edition of 500, published by Heni Productions, London.

Estimate

£15,000 — 20,000 

[Go to Lot](#)



Provenance

Heni Productions, London

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



134

Wang Yigang

T14

signed and dated 'Wang Yigang [in Chinese] 2019'

lower right

oil on canvas

105.5 x 150.2 cm (41 1/2 x 59 1/8 in.)

Painted in 2019.

Estimate

£15,000 — 20,000 £

[Go to Lot](#)



Provenance

Private Collection, Milan

Exhibited

Milan, Galleria d'arte Martinelli, *Connected Impulses*, 9 October - 29 November 2020, n.p.

(illustrated)

New Now

London Auction / 9 December 2021 / 2pm GMT



135

Ablade Glover

Untitled

signed 'Ablade Glover' lower left

oil on canvas, in artist's frame

63 x 79.5 cm (24 3/4 x 31 1/4 in.)

Executed *circa* 1990.

Estimate

£7,000 — 9,000 ±

[Go to Lot](#)



Provenance

Private Collection

Veilinghuis Peerdeman, Utrecht, 19 September 2021, lot 174

Acquired at the above sale by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



136

Ablade Glover

Pot Dealers (Market Forms)

signed 'Ablade Glover' lower left; signed and titled
'Ablade Glover Pot Dealers (Market Forms)' on the
reverse

oil on canvas

101.7 x 101.9 cm (40 x 40 1/8 in.)

Painted in 1990.

Estimate

£8,000 — 12,000 ‡

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner



137

Djordje Ozbolt


Postcolonial Discourse

signed and dated 'djordje ozbolt 2010' on the reverse
acrylic on panel

120 x 110 cm (47 1/4 x 43 1/4 in.)

Executed in 2010.

Estimate

£6,000 — 8,000 

[Go to Lot](#)



Provenance

Hauser & Wirth, Zurich

Acquired from the above by the present owner in 2010

Exhibited

Zurich, Hauser & Wirth, *Djordje Ozbolt: Tell them I said something...*, 13 June - 24 July 2010

New Now

London Auction / 9 December 2021 / 2pm GMT



138

Nick Goss

THEY ALONE SURVIVED

signed, titled and dated "THEY ALONE SURVIVED"


2008 Nick Goss' on the reverse

oil, mixed media and resin on canvas

140 x 350.5 cm (55 1/8 x 137 7/8 in.)

Executed in 2008.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



138

Nick Goss

Provenance

Wilde Gallery, Berlin

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



139

John Armleder

Untitled

signed and dated 'John Armleder 2008' on the overlap

glitter and oil on canvas

141 x 140.3 cm (55 1/2 x 55 1/4 in.)

Executed in 2008.

Estimate

£15,000 — 20,000 ‡

[Go to Lot](#)



Provenance

Galleria Massimo de Carlo, Milan

Acquired from the above by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



140

David Kim Whittaker

Moving Front

signed, signed with the artist's initials, titled and dated
'Whittaker DAVID WHITTAKER DKW 2007 - 2008
DKW 2007 MOVING FRONT' on the reverse
oil, acrylic and paper collage on canvas
152.3 x 152.8 cm (59 7/8 x 60 1/8 in.)
Executed in 2007-08.

Estimate

£15,000 — 20,000 ♣

[Go to Lot](#)



Provenance

Opera Gallery, Monaco

Acquired from the above by the present owner



141

David Kim Whittaker

HOURS FROM


signed, signed with the artist's initials, titled and dated
"'HOURS FROM," 2004. Whittaker DKW' on the
reverse

oil and graphite on board, in artist's frame

82 x 82 cm (32 1/4 x 32 1/4 in.)

Executed in 2004.

Estimate

£6,000 — 8,000 

[Go to Lot](#)



Provenance

The Artist

Jefferys Auction, Lostwithiel, 2013

Acquired at the above sale by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



142

Gilbert & George


Canning (London Telephone Box Card Picture)

signed and dated 'Gilbert & George 2009' on a label
affixed to the lower centre

postcards on board, in artist's frame
88.3 x 123 cm (34 3/4 x 48 3/8 in.)

Executed in 2009.

Estimate

£2,000 — 3,000 

[Go to Lot](#)



142

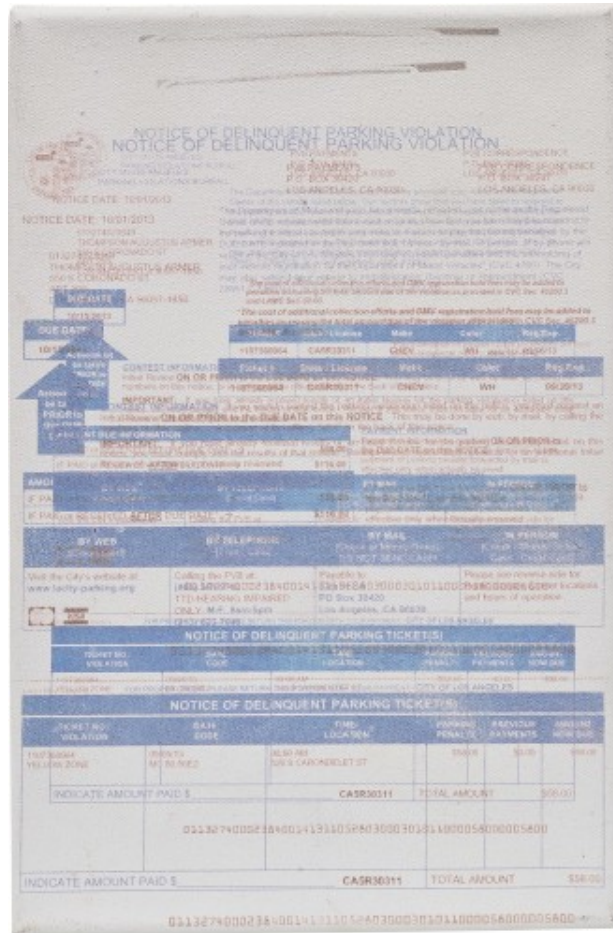
Gilbert & George

Provenance

Private Collection, London

New Now

London Auction / 9 December 2021 / 2pm GMT



143

LOT OFFERED WITH NO RESERVE

Augustus Thompson

Parking Ticket Envelope 2 (Blue LA)

signed with the artist's initials and dated 'A.T. 13' on the reverse

inkjet on primed canvas

30.5 x 20.3 cm (12 x 7 7/8 in.)

Executed in 2013.

Estimate

£1,000 — 2,000 •

[Go to Lot](#)



143

Augustus Thompson

Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

144

Mirosław Bałka


Put Your Feet On Me

steel and leather

37.5 x 49.3 x 200.2 cm (14 3/4 x 19 3/8 x 78 7/8 in.)

Executed in 2006.

Estimate

£8,000 — 12,000 

[Go to Lot](#)



Provenance

Galería Juana de Aizpuru, Madrid

Acquired from the above by the present owner in 2010

145

Dan Graham

Palais des Beaux Arts, Exhibition Voici

painted wood, two way mirrored glass, lead and steel

36 x 108 x 125.9 cm (14 1/8 x 42 1/2 x 49 5/8 in.)

Executed in 2001, this work is number 1 from an edition of 3 and is accompanied by a certificate of authenticity signed by the artist.

Estimate

£12,000 — 18,000 ‡

[Go to Lot](#)



Provenance

Galerie Christine Mayer, Munich

Acquired from the above by the present owner

Exhibited

Munich, Galerie Christine Mayer, *Dan Graham*, 1 February - 30 March 2002

New Now

London Auction / 9 December 2021 / 2pm GMT



146

Mimmo Paladino


Untitled

oil and graphite on wood under glass mounted in an iron structure

148.7 x 62 x 2.1 cm (58 1/2 x 24 3/8 x 0 7/8 in.)

Executed in 1989.

Estimate

£10,000 — 15,000 

[Go to Lot](#)



Provenance

Private Collection, Germany

Sotheby's, London, 2 July 2008, lot 249

Acquired at the above sale by the present owner

New Now

London Auction / 9 December 2021 / 2pm GMT



147

Julia Rommel

Abstract Composition

signed and dated 'julia rommel 2014' on the stretcher

acrylic on canvas

50.8 x 42.3 cm (20 x 16 5/8 in.)

Painted in 2014.

Estimate

£3,000 — 5,000

[Go to Lot](#)



Provenance

Marc Jancou Contemporary, New York

Acquired from the above by the present owner

New Now

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148

James Brown

Scene From the Life of Achilles

signed, titled and dated "'scene from the life of achilles" James Brown 1985' on the reverse
oil on canvas

102 x 102 cm (40 1/8 x 40 1/8 in.)

Painted in 1985.

Estimate

£6,000 — 8,000 ±

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner



149

Ilya Kabakov

A. B. Borisova: And Pick the Shoes from the Repair Shop Today!

signed and dated 'I.KABAKOV A.B. Borisova: And Pick the Shoes from the Repair Shop Today! 2006 [in Cyrillic]' on the reverse

oil and graphite on canvas, in artist's frame

151.3 x 241.5 cm (59 5/8 x 95 1/8 in.)

Painted in 2006.

Estimate

£50,000 — 70,000 £

[Go to Lot](#)



Provenance

Collection of Ilya and Emilia Kabakov

Galeri Artist, Istanbul

Acquired from the above by the present owner

Exhibited

Istanbul, Galeri Artist, *I Don't Know: Ilya and Emilia Kabakov*, 12 June - 30 June 2012, no. 565

Literature

Renate Petzinger and Emilia Kabakov, eds., *Ilya Kabakov Paintings 1957 - 2008: Catalogue Raisonné Volume II Paintings 1957 - 2008*, Bielefeld, 2008, no. 565, p. 304 (illustrated)

New Now

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150

LOT OFFERED WITH NO RESERVE

Luca Dellaverson

Untitled

signed and dated 'Dellaverson 14' on the reverse
epoxy resin and mirrored glass
170.1 x 131.4 cm (66 7/8 x 51 3/4 in.)
Executed in 2014.

Estimate

£1,000 — 2,000 •

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Provenance

Sean Kelly Gallery, New York

Acquired from the above by the present owner

New Now

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151

LOT OFFERED WITH NO RESERVE

David Noonan

Untitled

signed and dated '2012 David Noonan' on the reverse
silkscreen and jute on wooden panel, in artist's frame
72.4 x 57.4 cm (28 1/2 x 22 5/8 in.)

Executed in 2012, this work is from a variation of 3 plus
3 artist's proofs.

Estimate

£1,500 — 2,000 ••

[Go to Lot](#)



Provenance

Private Collection, London



152

LOT OFFERED WITH NO RESERVE

Michael Delucia

To Be Titled (Green Cube)

signed with the artist's initial and dated 'D 12' on the reverse of the left part; signed with the artist's initial 'M' on the reverse of the right part

enamel on plywood, in 2 parts

each 244 x 122 cm (96 1/8 x 48 in.)

overall 244 x 244 cm (96 1/8 x 96 1/8 in.)

Executed in 2012.

Estimate

£2,500 — 3,500 •

[Go to Lot](#)



152

Michael Delucia

Provenance

11R Gallery, New York

Acquired from the above by the present owner

New Now

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153

Dirk Skreber


It rocks us so hard - Ho, Ho, Ho 7.0

oil on canvas

170 x 300.5 cm (66 7/8 x 118 1/4 in.)

Painted in 2002.

Estimate

£6,000 — 8,000 

[Go to Lot](#)



Provenance

Luis Campaña, Cologne

Acquired from the above by the present owner in 2003

Exhibited

Haarlem, Frans Hals Museum / De Hallen, *Dirk Skreber*, 6 December 2008 – 1 March 2009

Literature

Axel Heil and Wolfgang Schoppmann, eds. *Most wanted: The Olbricht Collection: Some Recent Acquisitions*, Cologne, 2005, pp. 178-179, 259 (illustrated)

New Now

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154

LOT OFFERED WITH NO RESERVE

Martin Kobe

Untitled

signed and dated 'Kobe 2000' on the reverse

oil and acrylic on canvas

150 x 226.2 cm (59 x 89 in.)

Executed in 2000.

Estimate

£8,000 — 12,000 •†•

[Go to Lot](#)



Provenance

Galerie Michael Janssen, Cologne

Private Collection

Phillips de Pury & Company, London, 6 February 2007, lot 34

Acquired at the above sale by the present owner

New Now

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155

LOT OFFERED WITH NO RESERVE

Youssef Nabil

Ghada Amer, New York

signed, numbered, inscribed and dated "Youssef Nabil
New York 2005 3/10" on the reverse
hand-coloured gelatin silver print
26.8 x 39.7 cm (10 1/2 x 15 5/8 in.)
Executed in 2005, this work is number 3 from an
edition of 10.

Estimate

£2,000 — 3,000 •†

[Go to Lot](#)



Provenance

Michael Stevenson, Cape Town

Acquired from the above by the present owner

Literature

Youssef Nabil and Octavio Zaya, *Youssef Nabil: I won't let you die*, Ostfildern, 2008, p. 204

(another example illustrated, p. 205)



156

Carter

The Past 100 Years

signed and dated 'CARTER 2009' lower right; signed and dated 'CARTER 2009 CARTER' on the reverse; further signed and titled 'The past 100 YEARS, 2009 CARTER' on the stretcher

digitally altered, folded and defaced laser prints, acrylic ink, oil, gel medium and paper collage on canvas

218.8 x 183.2 cm (86 1/8 x 72 1/8 in.)

Executed in 2009.

Estimate

£1,000 — 2,000

[Go to Lot](#)



Provenance

Marc Jancou Contemporary, New York

Acquired from the above by the present owner



157

Will Boone

Mello Yello

signed, titled and dated 'MELLO YELLO WILL BOOONE

2014' on the overlap

acrylic and graphite on canvas

127 x 121.9 cm (50 x 47 7/8 in.)

Executed in 2014.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



Provenance

KARMA, New York

Acquired from the above by the present owner

New Now

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158

Michael Dean


Days (Working Title)

concrete

175 x 48.7 x 14.9 cm (68 7/8 x 19 1/8 x 5 7/8 in.)

Executed *circa* 2010.

Estimate

£4,000 — 6,000 

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158

Michael Dean

Provenance

Private Collection, London

New Now

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159

LOT OFFERED WITH NO RESERVE

Fredrik Værsløv

Untitled (Garden Painting)

signed and dated 'Fredrik Værsløv 2012' on the reverse
nails on wood and steel
160 x 89 x 28.5 cm (62 7/8 x 35 x 11 1/4 in.)
Executed in 2012.

Estimate

£1,500 — 2,000 •♣

[Go to Lot](#)



Provenance

Private Collection, London

New Now

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160

Ai Weiwei

Two works: (i) Fairytale 1001 Chair; (ii) Fairytale 1001 Chair

each titled 'Fairytale [in Chinese]' on the underside
Qing Dynasty wooden chairs

i) 92.5 x 47 x 40.7 cm (36 3/8 x 18 1/2 x 16 in.)

ii) 90 x 49.2 x 39.8 cm (35 3/8 x 19 3/8 x 15 5/8 in.)

Executed in 2007.

Estimate

£4,000 — 6,000 ‡

[Go to Lot](#)



Provenance

Galerie Urs Meile, Lucerne

Acquired from the above by the present owner in 2013

Exhibited

Germany, Aue-Pavilion, *Documenta 12*, Fairytale, 16 June - 23 September 2007, pp. 208, 356

(another example exhibited and illustrated, p. 209)

Miami, Rubell Family Collection, *Beg Borrow and Steal*, 2 December 2009 - 29 May 2010, pp. 23,

264 (another example exhibited and illustrated, p.23)

Literature

Urs Meile, ed., *Ai Weiwei Works 2004-2007*, Beijing and Lucerne, 2007, pp. 8-15 (another example illustrated, pp. 158-613, 166-167)

Ai WeiWei, Under Construction, exh. cat., Sherman Contemporary Art Foundation, Sydney, 2008, pp. 125-126 (another example illustrated)

Ai WeiWei So Sorry, exh. cat., Haus der Kunst, Munich, 2009, pp.46, 115 (another example illustrated)

Karen Smith, Hans Obrist and Bernard Fibircher, eds., *Ai WeiWei*, London, 2009, pp. 38, 158 (another example illustrated, pp. 39, 41)

Ai WeiWei Sunflower Seeds, exh. cat., Tate Modern, London, 2010, no. 19, p. 32 (another example illustrated)

Salome Schnetz and Lionel Bovier, eds., *Fairytale A Reader*, Zurich, 2011, pp. 36, 38-39, 47, 108 (another example illustrated)

Ai WeiWei According to What, exh. cat., Mori Art Museum, Tokyo; Hirshorn Museum an Sculpture Garden, Washington D.C., 2012, p. 100 (another example illustrated p.32)

Ai WeiWei, exh. cat., Royal Academy of Arts, London, 2015, pp. 44, 64, 79, 235 (another example illustrated, pp. 80-81)

Hanz Werner Holzwarth, ed., *Ai WeiWei*, Cologne, 2016, p. 594 (another example illustrated, pp. 188, 306-307, 415, 594)

Art and China After 1989: Theater of the World, exh. cat., Solomon R. Guggenheim Museum, New York; Guggenheim Museum Bilbao; San Francisco Museum of Modern Art, 2017, pp. 274, 318 (another example illustrated, pp. 250-251, 276)

New Now

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PROPERTY FROM AN ESTEEMED EUROPEAN
COLLECTION

161


Wim Delvoye

Map #7

electrostatic plotter 400 dpi on trevira cotton
124 x 190.2 cm (48 7/8 x 74 7/8 in.)

Executed in 1999.

Estimate

£20,000 — 30,000 

[Go to Lot](#)



161

Wim Delvoye

Provenance

Hyperspace, Brussels

Acquired from the above by the present owner

New Now

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162

Rirkrit Tiravanija and Tomas Vu

Untitled (SMILES WITHOUT FREEDOM)

signed and dated 'Rirkrit Tiravanija TV 2018' lower margin

silkscreen on newspaper

55.8 x 60.8 cm (21 7/8 x 23 7/8 in.)

Executed in 2018.

Estimate

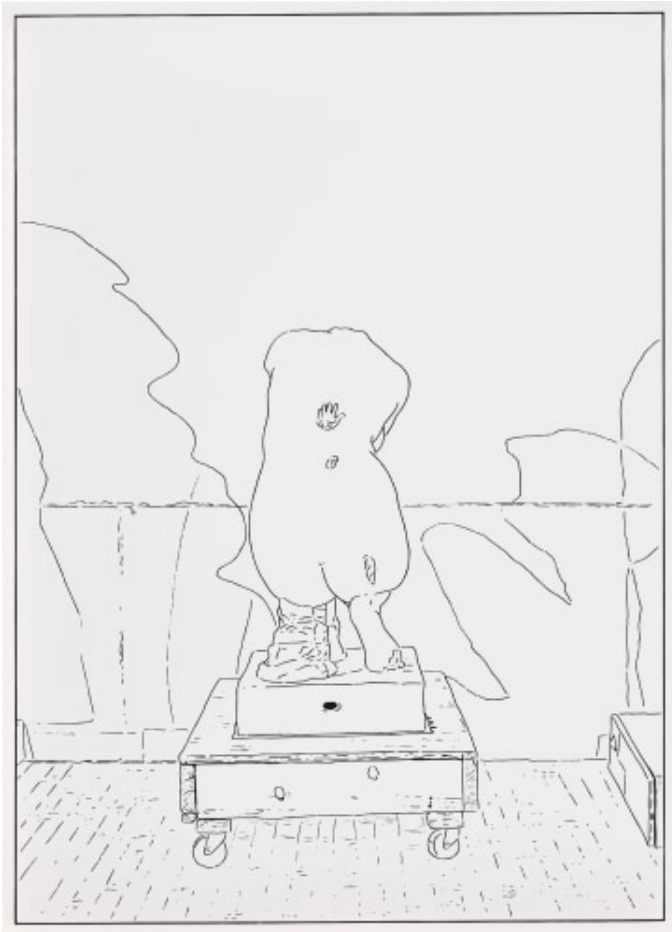
£4,000 — 6,000 ±

[Go to Lot](#)



Provenance

Acquired directly from the artists by the present owner in 2018



163

Louise Lawler

Hand on Her Back (Traced)

adhesive wall material

signed certificate and digital file with ability to realise
at any scale

installation dimensions variable in proportion to size of
original artwork 153.7 x 110.5 cm (60 1/2 x 43 1/2 in.)

Executed in 1997-2013, this work is number 4 from an
edition of 10 plus 2 artist's proofs and is accompanied
by a certificate signed by the artist.

Estimate

£3,000 — 5,000

[Go to Lot](#)



Provenance

Marc Jancou Contemporary, New York

Acquired from the above by the present owner

Exhibited

Cologne, Ludwig Museum, *Adjusted*, 11 October 2013 - 26 January 2014 (another example exhibited)

New York, Metro Pictures; Milan, Studio Guenzani, *Louise Lawler: No Drones*, 5 June - 20 December 2014, (another example exhibited)

New York, The Museum of Modern Art, *Louise Lawler: WHY PICTURES NOW*, 30 April - 30 July 2017, (another example exhibited)

New Now

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PROPERTY FROM AN ESTEEMED EUROPEAN
COLLECTION

164

Kendell Geers

Positive and Negative Red and Black Buddha

each signed 'Kendell Geers' lower right
ink on paper, in 4 parts

each 100 x 70.3 cm (39 3/8 x 27 5/8 in.)

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

Estimate

£10,000 — 15,000 £

[Go to Lot](#)



Provenance

Galleria Continua, San Gimignano

Acquired from the above by the present owner

New Now

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169

Aaron van Erp


Untitled

signed and dated 'AARON 2002' on the reverse
oil on canvas

139 x 210.2 cm (54 3/4 x 82 3/4 in.)

Painted in 2002.

Estimate

£3,000 — 4,000 

[Go to Lot](#)



169

Aaron van Erp

Provenance

Galerie Wim van Krimpen, Amsterdam

Acquired from the above by the present owner

New Now

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170

Matthieu Ronsse

Incubus Leaving

oil on canvas, wood and screws

200.2 x 170.7 cm (78 7/8 x 67 1/4 in.)

Executed in 2000-11.

Estimate

£5,000 — 7,000 ⁺£

[Go to Lot](#)



Provenance

Hoet Bekaert Gallery, Ghent

Acquired from the above by the present owner

New Now

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171

Slawomir Elsner

dom dziadka (pokój 3)



signed, titled and dated 'Slawomir Elsner 2008 "dom
dziadka (pokój 3.)' on the reverse

oil on canvas

175 x 190 cm (68 7/8 x 74 3/4 in.)

Painted in 2008.

Estimate

£2,000 — 3,000  

[Go to Lot](#)



Provenance

Marc Jancou Contemporary, New York

Acquired from the above by the present owner

Exhibited

New York, Marc Jancou Contemporary, *Night After Night*, 29 May - 25 July 2008



172

Allison Katz

Belo Horizonte

signed and dated 'Allison Katz 2015' on the reverse

oil on canvas

244.4 x 152.9 cm (96 1/4 x 60 1/4 in.)

Painted in 2015.

Estimate

£4,000 — 6,000 ‡

[Go to Lot](#)



Provenance

The approach, London

Acquired from the above by the present owner

Exhibited

Kunsverein Freiburg, *Allison Katz All Is On*, 18 September - 1 November 2015

New Now

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173

LOT OFFERED WITH NO RESERVE

Marcus Harvey

Woman Shaving

MDF and oil on plywood
238.8 x 97.8 cm (94 x 38 1/2 in.)
Executed in 2002.

Estimate

£5,000 — 7,000 •†•

[Go to Lot](#)



173

Marcus Harvey

Provenance

White Cube, London

Acquired from the above by the present owner



174

Tatsuo Kawaguchi

Between mirror and mirror

signed and dated 'Tatsuo Kawaguchi '68' lower right;
signed, titled and dated 'Tatsuo Kawaguchi 1968
Between mirror and mirror [in English and Kanji]' on
the reverse

rope and acrylic on mirror laid on mirror and wooden
panel

90.5 x 60 cm (35 5/8 x 23 5/8 in.)

Executed in 1968.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



Provenance

Simon Lee Gallery, London

Acquired from the above by the present owner in 2015

Exhibited

London, Simon Lee Gallery, *Five Decades: Sculpture and Works on Paper*, 9 June - July 2015

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175

Erik Andriess

Untitled


signed, and dated 'erik andriess 16 V 1987' lower right

acrylic and paper collage on paper

108 x 76.2 cm (42 1/2 x 30 in.)

Executed in 1987.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



175

Erik Andriessse

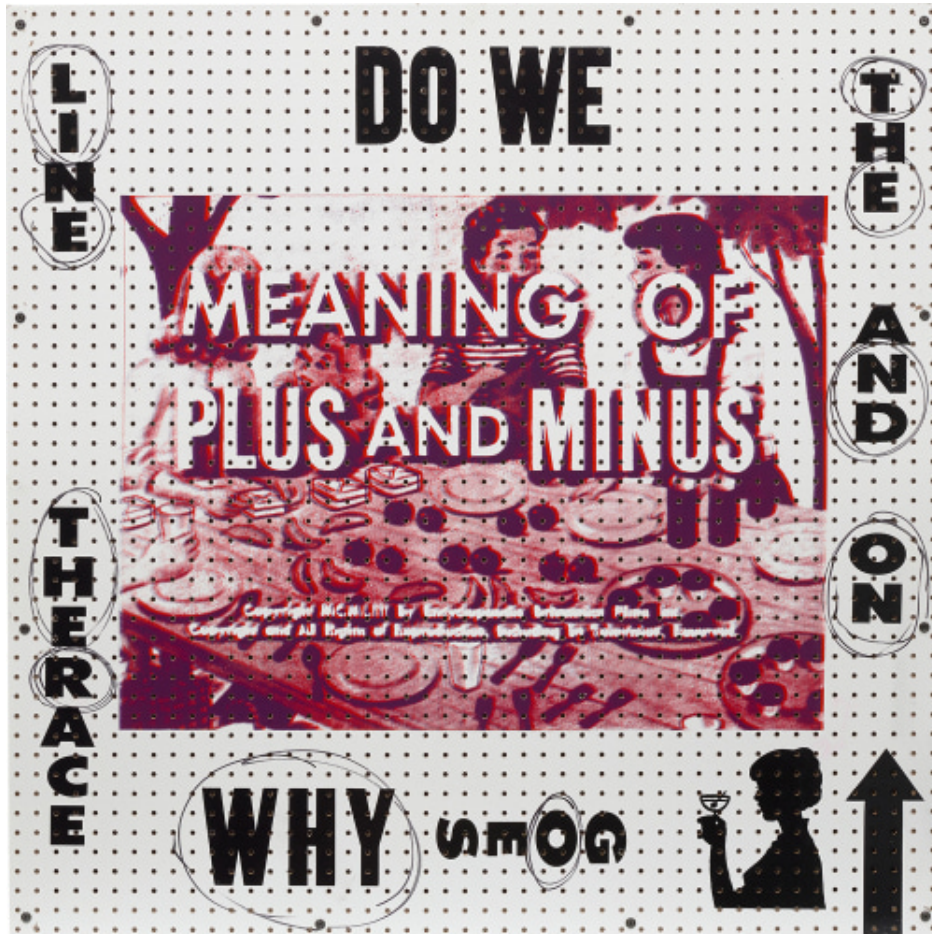
Provenance

Jack Tilton Gallery, New York

Acquired from the above by the present owner

New Now

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176

Allen Ruppersberg

Who Killed the Kennedys?

metal peg hangers, laminated colour copies, marker
and silkscreen on laminated pegboard panel, in 3 parts
with cardboard box
overall pegboard panel 374.5 x 145 cm (147 1/2 x 57 1/8
in.)

cardboard box 9.8 x 31.3 x 24 cm (3 7/8 x 12 3/8 x 9
1/2 in.)

Executed in 2012.

Estimate

£10,000 — 15,000 ±

[Go to Lot](#)



Provenance

Micheline Szwajcer, Antwerp

Acquired from the above by the present owner in 2012

Exhibited

Antwerp, Micheline Szwajcer, *Allen Ruppersberg. OLD / NEW - NEW / OLD*, 10 May - 16 June 2012

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177

Allen Ruppersberg

Poem No.1 Flashback Startover

laminated panel, in 16 parts with wooden plan chest

each panel 87.5 x 122 cm (34 1/2 x 48 in.)

plan chest: 127 x 91.4 x 128.5 cm (50 x 35 7/8 x 50 5/8 in.)

Executed in 2012.

Estimate

£10,000 — 15,000 ±

[Go to Lot](#)



Provenance

Galerie Micheline Szwajcer, Antwerp

Acquired from the above by the present owner

Exhibited

Vienna, Galerie Martin Janda, *Allen Ruppersberg: Poetry and Rearrangement*, 15 March - 15 April

2006

New Now

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PROPERTY FROM AN ESTEEMED EUROPEAN
COLLECTION

178

Alex Hubbard

Heads in the Dark

HD TV camera video transferred to DVD, on loop
installation dimensions variable
Executed in 2009.

Estimate

£8,000 — 12,000 ±

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Provenance

Galerie Rodolphe Janssen, Brussels

Acquired from the above by the present owner

Literature

Suzanne Hudson, 'Openings: Alex Hubbard,' *ArtForum*, vol. 48, no. 7, March 2010, n.p. (illustrated)

New Now

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179

Thomas Hirschhorn

MY CROSS MY CROSS

titled 'MY CROSS MY CROSS' lower right
plastic, marker, tape and paper collage on paper
113.6 x 88.8 cm (44 3/4 x 34 7/8 in.)
Executed in 2010.

Estimate

£3,000 — 5,000 ±

[Go to Lot](#)



Provenance

Museum Dhondt Dhaenens Museum Benefit Auction, Deurle, September 2010 (courtesy of the artist)

Acquired at the above sale by the present owner

New Now

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180

LOT OFFERED WITH NO RESERVE

Stuart Semple

Life is a Razorblade

signed and dated 'Stuart Semple 05' on the reverse;
further signed 'STUART SEMPLE' on the stretcher
sticker, glitter, oil stick and oil on canvas
125.5 x 125.7 cm (49 3/8 x 49 1/2 in.)
Executed in 2005.

Estimate

£2,000 — 3,000

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Provenance

Acquired directly from the artist by the present owner

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181

Travis Fish

Harry

signed, titled and dated 'HARRY Travis Fish 2019' on the reverse

acrylic and graphite on canvas

198.4 x 182.6 cm (78 1/8 x 71 7/8 in.)

Executed in 2019.

Estimate

£2,000 — 3,000

[Go to Lot](#)



Travis Fish

Provenance

Y2K Group, New York

Acquired from the above by the present owner

Exhibited

New York, Y2K Group, *Travis Fish: Live, Laugh, Love*, 29 June - 3 August 2019

New Now

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182

Trudy Benson

Circling Back

acrylic and oil on canvas
167.5 x 195.8 cm (65 7/8 x 77 1/8 in.)
Executed in 2019.

Estimate
£3,000 — 5,000 £

[Go to Lot](#)



Provenance

Loyal Gallery, Stockholm

Acquired from the above by the present owner

Exhibited

Stockholm, Loyal Gallery, *Sticky Gestures*, 26 March - 30 May 2020

Literature

Alina Cohen, '11 Emerging Artists Redefining Abstract Painting,' *Artsy*, 6 January 2020, online (illustrated)

New Now

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183

LOT OFFERED WITH NO RESERVE

Robert Hilmersson

I Have So Much To Offer

signed 'Robert Hilmersson' lower right; signed, titled
and dated 'Robert Hilmersson "I have so much to offer"
Robert Hilmersson 2021' on the reverse

acrylic and spray paint on canvas
140.1 x 100.3 cm (55 1/8 x 39 1/2 in.)
Painted in 2021.

Estimate

£2,000 — 3,000 •†•

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183

Robert Hilmersson

Provenance

Private Collection, Sweden

New Now

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184

LOT OFFERED WITH NO RESERVE

Manuel Caeiro

Divina Precariedade #2

signed, titled, inscribed and dated 'MANUEL CAEIRO
"DIVINA PRECARIÉDADE" #2 OR "ORDEM E
PREOGRESSO" 2010 LISBON - PORTUGAL' on the
reverse

acrylic on canvas

200 x 150 cm (78 3/4 x 59 in.)

Painted in 2010.

Estimate

£2,000 — 3,000 •†•

[Go to Lot](#)



Provenance

Crown Gallery, Brussels

Acquired from the above by the present owner