

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT

Sale Interest: 145 Lots



[View Sale](#)



[Conditions of Sale](#)



PHILLIPS

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT

Sale Interest: 145 Lots

Auction & Viewing Location

4 March 2022 2pm GMT
30 Berkeley Square, London, W1J 6EX

Viewing

23 February - 3 March 2022
Monday-Saturday 10am-6pm
Sunday 12pm-6pm

Contemporary Art Department

Simon Tovey
Specialist, Associate Director, Head of Day
Sale, 20th Century & Contemporary Art
+44 20 7318 4084
stovey@phillips.com

Sale Designation

When sending in written bids or making
enquiries please refer to this sale as
UK010222 or 20th Century & Contemporary
Art Day Sale.

Absentee and Telephone Bids

tel +44 20 7318 4045
bidslondon@phillips.com

20th Century & Contemporary Art Day Sale

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Sale Interest: 145 Lots



101
Antonia Showering
It Wasn't To Be
Estimate £10,000 — 15,000



102
Jordy Kerwick
Cool Cats
Estimate £6,000 — 8,000



103
Rebecca Ness
Glasses
Estimate £8,000 — 12,000



104
Annan Affotey
Daizy
Estimate £8,000 — 12,000



105
Cristina BanBan
El Sueño Va Sobre El Tiempo
Estimate £15,000 — 20,000



106
Godwin Champs Namagunga
Great in You
Estimate £15,000 — 20,000



107
Sungi Mlengeya
Chaotic Disposition
Estimate £20,000 — 30,000



108
Salman Toor
Itinerant Vagrant
Estimate £60,000 — 80,000



109
Oluwole Omofemi
Sisters II
Estimate £15,000 — 20,000



110
Jerrell Gibbs
100, Longz
Estimate £6,000 — 8,000

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



111
Wangari Mathenge
Supplication in Alabaster
Estimate £8,000 — 12,000



112
Lisa Brice
Untitled xiii, (Cut your coat, stud...)
Estimate £20,000 — 30,000



113
Tschabalala Self
Bush
Estimate £50,000 — 70,000



114
Avery Singer
Prada Mask
Estimate £150,000 — 200,000



115
Harold Ancart
Untitled
Estimate £70,000 — 90,000



116
Jadé Fadojutimi
Swamp
Estimate £70,000 — 90,000



117
Emmanuel Taku
Sisters in Lilac
Estimate £20,000 — 30,000



118
Amani Lewis
For Angela and her kin...in the g...
Estimate £30,000 — 50,000



119
André Butzer
Schutztod (Teil 1)
Estimate £70,000 — 90,000



120
Allison Zuckerman
Green Gardens
Estimate £30,000 — 50,000

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



121
Milo Matthieu
Psi
Estimate £20,000 — 30,000



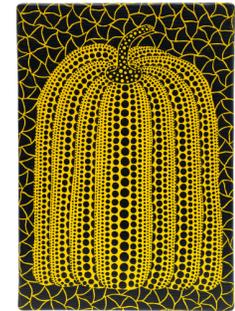
122
Edgar Plans
My Little Monster Loves Balloons
Estimate £70,000 — 90,000



123
Susumu Kamijo
In the Valley
Estimate £60,000 — 80,000



124
Yoshitomo Nara
Untitled
Estimate £100,000 — 150,000



125
Yayoi Kusama
Pumpkin
Estimate £200,000 — 300,000



126
Chiharu Shiota
Zustand des Seins (Fotoapparat...)
Estimate £30,000 — 50,000



127
Takashi Murakami x V...
Times
Estimate £120,000 — 180,000



128
Yan Lei
Untitled (Color Wheel)
Estimate £20,000 — 30,000



129
Lucas Arruda
Untitled
Estimate £60,000 — 80,000



130
Antony Gormley
MEME CVI
Estimate £60,000 — 80,000

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



131
Glenn Brown
The Flowers of Arles
Estimate
£120,000 — 180,000



132
Cecily Brown
Untitled
Estimate £30,000 — 40,000



133
Zak Ové
DP18
Estimate £5,000 — 7,000



134
Hurvin Anderson
Landing
Estimate
£100,000 — 150,000



135
Caroline Walker
A Scattering
Estimate £40,000 — 60,000



136
Georg Baselitz
Der Kardinal hinter dem Vorhang
Estimate
£350,000 — 550,000



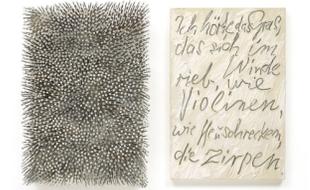
137
Gerhard Richter
Abstraktes Bild
Estimate
£200,000 — 300,000



138
Sigmar Polke
Farbprobe
Estimate
£250,000 — 350,000



139
Martin Kippenberger
Untitled
Estimate
£120,000 — 180,000



140
Günther Uecker
Ich hörte das Gras, das sich im ...
Estimate
£200,000 — 300,000

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



141
Michael Krebber
Untitled
Estimate £50,000 — 70,000



142
George Condo
The Renegade
Estimate £60,000 — 80,000



143
George Condo
The Grocery Man
Estimate £70,000 — 80,000



144
George Condo
Untitled
Estimate £300,000 — 500,000



145
Oli Epp
Death by Chocolate
Estimate £30,000 — 50,000



146
Walter Price
Felt soot 5
Estimate £15,000 — 20,000



147
Rashid Johnson
Untitled Anxious Drawing
Estimate £35,000 — 45,000



148
Sol LeWitt
Horizontal Bands (More Or Less)
Estimate £120,000 — 180,000



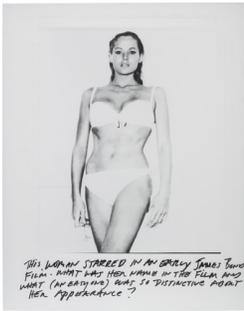
149
Richard Serra
Composite 1-4
Estimate £200,000 — 300,000



150
Richard Prince
Untitled
Estimate £300,000 — 500,000

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



151
Richard Prince
Untitled (Publicity)
Estimate £35,000 — 45,000



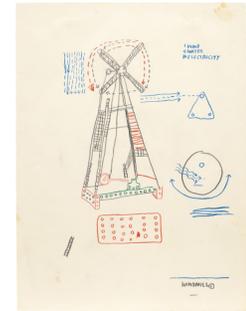
152
Jim Hodges
Diary of Flowers (CLOSE)
Estimate £20,000 — 30,000



153
Felix Gonzalez-Torres
Untitled
Estimate £20,000 — 30,000



154
Steven Parrino
Slip it in
Estimate £300,000 — 500,000



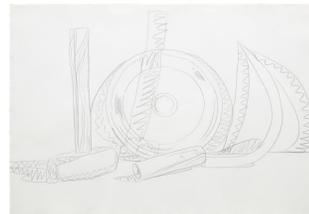
155
Jean-Michel Basquiat
Windmill
Estimate £220,000 — 280,000



156
Keith Haring
Untitled
Estimate £100,000 — 150,000



157
Andy Warhol
Untitled (Pepsi Cans)
Estimate £40,000 — 60,000



158
Andy Warhol
Still Life (Hammer and Sickle)
Estimate £20,000 — 30,000



159
Andy Warhol
Untitled (Avanti)
Estimate £25,000 — 35,000



160
Brice Marden
Green Book II
Estimate £40,000 — 60,000

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



161
Elaine de Kooning
Early Still Life
Estimate £10,000 — 15,000



162
Rudolf Stingel
Untitled
Estimate £250,000 — 350,000



163
Daniel Buren
Peinture acrylique blanche sur ti...
Estimate
Estimate On Request



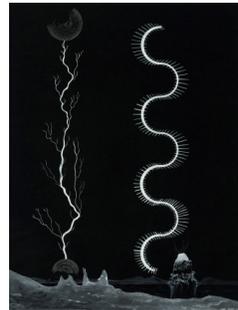
164
Germaine Richier
La Lutte
Estimate £15,000 — 20,000



165
Pierre Bonnard
Le gué. Vaches à l'abreuvoir (Ve...
Estimate £140,000 — 180,000



166
Georges Mathieu
Arménie
Estimate £100,000 — 150,000



167
Max Ernst
Paysage
Estimate £50,000 — 70,000



168
Max Ernst
Enseigne pour une école de pira...
Estimate £60,000 — 80,000



169
Gerhard Richter
Rot-Gelb-Blau
Estimate £60,000 — 80,000



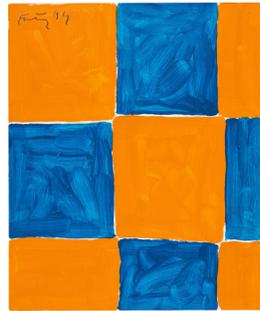
170
Sigmar Polke
Untitled
Estimate £50,000 — 70,000

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



171
A.R. Penck
Komposition
Estimate £40,000 — 60,000



172
Günther Förg
Ohne Titel
Estimate £30,000 — 40,000



173
Anselm Reyle
Untitled
Estimate £25,000 — 35,000



174
Gerhard Richter
Strip
Estimate £40,000 — 60,000



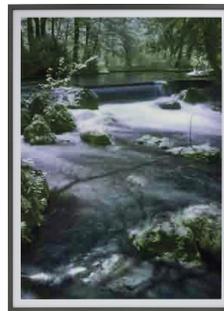
175
Günther Förg
Alessandria
Estimate £40,000 — 60,000



176
Thomas Struth
Nanjing Xi Lu, Shanghai
Estimate £25,000 — 35,000



177
Thomas Struth
Paradise 18 (Emai Shan), Yunna...
Estimate £30,000 — 50,000



178
Thomas Ruff
ri 03
Estimate £30,000 — 50,000



179
Anselm Kiefer
der Morgenthau-Plan (The Mor...
Estimate £25,000 — 35,000



180
Gerhard Richter
Haggadah (P2)
Estimate £10,000 — 15,000

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



181
Max Uhlig
Landschaftliche Formation
Estimate £1,000 — 2,000



182
Edmund de Waal
Einmal
Estimate £8,000 — 12,000



183
Cornelia Parker
Fox Talbot's Articles of Glass (all...
Estimate £1,500 — 2,500



184
Michael Joo
DRWN (Carunculatus) A1 2
Estimate £15,000 — 25,000



185
Michael Morgner
Aufsteigender
Estimate £1,000 — 2,000



186
Arcangelo Sassolino
Senza Titolo
Estimate £3,000 — 5,000



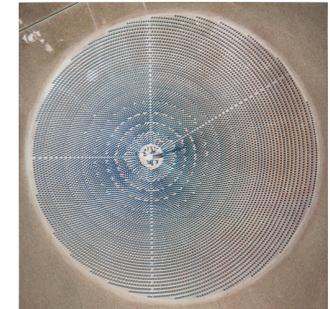
187
John Stezaker
Portrait IV
Estimate £5,000 — 7,000



188
Mischa Kuball
Research_desks No 1
Estimate £2,000 — 3,000



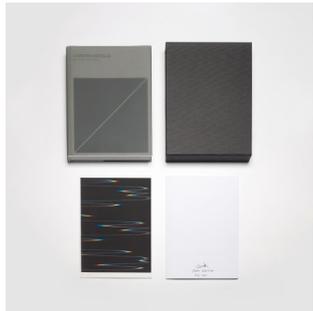
189
Avigdor Arikha
View of Jerusalem
Estimate £5,000 — 7,000



190
John Gerrard
Solar Reserve (12.00 / 9.01)
Estimate £2,000 — 3,000

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



191
Carsten Nicolai
Sonderedition „parallel lines cro...
Estimate £800 — 1,200



192
Giulio Paolini
Bound Volume Edition of Six Illu...
Estimate £1,000 — 2,000



193
Not Vital
Snow
Estimate £6,000 — 8,000



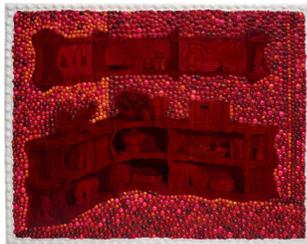
194
Goshka Macuga
Untitled 5 (Aby Warburg Photog...
Estimate £4,000 — 6,000



195
Enoc Perez
LAX
Estimate £30,000 — 50,000



196
Sassan Behnam-Bakhtiar
Sparks of Life
Estimate £15,000 — 20,000



197
Farhad Moshiri
Liberry Pie
Estimate £60,000 — 80,000



198
Farhad Moshiri
TINY JAR (GOLD ON GREEN)
Estimate £12,000 — 18,000



199
Makoto Saitō
I am [Portrait of Michelangelo A...
Estimate £80,000 — 120,000



200
Giovanni Anselmo
Direzione
Estimate £80,000 — 120,000

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



201
Claudio Parmiggiani
Delocazione
Estimate £30,000 — 50,000



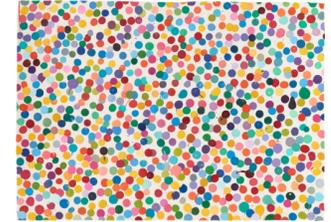
202
Olafur Eliasson
Striped eye lamp
Estimate £20,000 — 30,000



203
Takis
Signal
Estimate £12,000 — 18,000



204
Tracey Emin
Only God Knows I'm Good
Estimate £35,000 — 55,000



205
Damien Hirst
8870 The Fountain and One Sta...
Estimate £15,000 — 25,000



206
Jake and Dinos Chap...
Life and Death Vest I (Rush Hour)
Estimate £20,000 — 30,000



207
Damien Hirst
Mercy, from The Aspects (H6-1)
Estimate £8,000 — 12,000



208
Julian Opie
Natalie walking. 2.
Estimate £20,000 — 30,000



209
Thomas Houseago
Untitled
Estimate £40,000 — 60,000



210
David Yarrow
Rajasthan
Estimate £20,000 — 30,000

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



211
Jason Martin
Youth
Estimate £20,000 — 30,000



212
Ian Davenport
Light Grey, Dark Blue
Estimate £40,000 — 60,000



213
Gilbert & George
Torture Cross
Estimate £12,000 — 18,000



214
Tony Bevan
Red Ceiling (PC9819)
Estimate £40,000 — 60,000



215
John Latham
Unspecified Material
Estimate £25,000 — 35,000



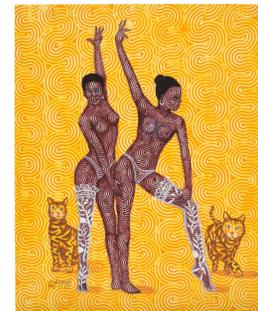
216
George Shaw
The Passion : The Knockout Fish...
Estimate £12,000 — 18,000



217
Walead Beshty
Black Curl (CMY/Four Magnet: ...
Estimate £15,000 — 20,000



218
Jadé Fadojutimi
What kind of foetus grows here?
Estimate £3,000 — 5,000



219
Foster Sakyiamah
Yellow Girls Synced
Estimate £5,000 — 7,000



220
El Anatsui
Primary School
Estimate £40,000 — 60,000

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



221
Sarah Crowner
Untitled
Estimate £20,000 — 30,000



222
Petra Cortright
3 american heritage Angels Cryi...
Estimate £10,000 — 15,000



223
Canyon Castator
Fuel on the Fire
Estimate £7,000 — 9,000



224
Matías Sánchez
Republicanos españoles
Estimate £10,000 — 15,000



225
Katherine Bernhardt
Sharpies on Black
Estimate £20,000 — 30,000



226
Robert Nava
Time Vehicle
Estimate £20,000 — 30,000



227
Louis Fratino
Double sided work: (i) After Ivan...
Estimate £10,000 — 15,000



228
Serge Attukwei Clottey
Jidenna
Estimate £15,000 — 20,000



229
Aboudia
Untitled
Estimate £18,000 — 26,000



230
Isshaq Ismail
Failure and Possibilities
Estimate £20,000 — 30,000

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



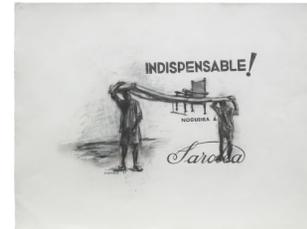
231
Roby Dwi Antono
Frightened Little Girl
Estimate £3,000 — 5,000



232
Ayako Rokkaku
Untitled
Estimate £30,000 — 50,000



233
George Condo
Untitled #6
Estimate £20,000 — 30,000



234
William Kentridge
Indispensable!
Estimate £15,000 — 20,000



235
Richard Pettibone
Andy Warhol 'Marilyn'
Estimate £12,000 — 18,000



236
Richard Pettibone
Andy Warhol 'Marilyn'
Estimate £12,000 — 18,000



237
Ken Price
Untitled
Estimate £10,000 — 15,000



238
Larry Rivers
Large Summer Pregnancy
Estimate £20,000 — 30,000



239
William N. Copley
Belgian Flag
Estimate £50,000 — 70,000



240
William N. Copley
Untitled (A Collection of 22 Sket...
Estimate £15,000 — 20,000

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



241
Jack Pierson
Spring Can Really Hang You Up ...
Estimate £60,000 — 80,000



242
Doug Aitken
Jungle Plane
Estimate £30,000 — 40,000



243
Banksy
Flying Copper
Estimate £20,000 — 30,000



244
Banksy
Have A Nice Day
Estimate £20,000 — 30,000



245
Banksy
Toxic Mary
Estimate £20,000 — 30,000

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



101

Antonia Showering

It Wasn't To Be

signed and dated 'Antonia Showering. 2017. A

Showering' on the overlap

oil on canvas

170 x 150 cm (66 7/8 x 59 in.)

Painted in 2017.

Estimate

£10,000 — 15,000 ‡♣

[Go to Lot](#)



101

Antonia Showering

Provenance

V1 Gallery, Copenhagen

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



102

Jordy Kerwick

Cool Cats

signed and dated 'Jordy 2019' on the reverse
oil, acrylic, enamel and canvas collage on canvas
100 x 80.2 cm (39 3/8 x 31 5/8 in.)
Executed in 2019.

Estimate

£6,000 — 8,000

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Provenance

Andenken Gallery, Evora de Alcobaca

Acquired from the above by the present owner

Exhibited

Evora de Alcobaca, Andenken Gallery, *Rachael McCully and Jordy Kerwick: 'Me & You & You & You'*,

27 July - 30 August 2019

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London Auction / 4 March 2022 / 2pm GMT



103

Rebecca Ness

Glasses

signed and dated 'Rebecca NESS 2019' on the reverse
oil on canvas

30.5 x 40.5 cm (12 x 15 7/8 in.)

Painted in 2019.

Estimate

£8,000 — 12,000 ‡

[Go to Lot](#)



Provenance

Private Collection, Italy

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



104

Annan Affotey

Daizy

signed and dated 'ANNAN 21' lower right; signed, titled and dated 'Annan Affotey Daizy 2021' on the reverse
acrylic on canvas

158 x 104.4 cm (62 1/4 x 41 1/8 in.)

Painted in 2021.

Estimate

£8,000 — 12,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



105

Cristina BanBan

El Sueño Va Sobre El Tiempo

signed with the artist's initials 'C.B.' lower right; signed and dated 'CRISTINA BANBAN 2019' on the reverse
acrylic on canvas
180 x 150 cm (70 7/8 x 59 in.)
Painted in 2019.

Estimate

£15,000 — 20,000 [‡]▲

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Provenance

Galerie Kornfeld, Berlin

Acquired from the above by the present owner

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London Auction / 4 March 2022 / 2pm GMT



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

106

Godwin Champs Namuyimba

Great in You

signed, titled and dated 'Great in You Godwin Champs
Namuyimba 2020' on the reverse
acrylic and mixed media on canvas
119.4 x 152.4 cm (47 x 60 in.)
Executed in 2020.

Estimate

£15,000 — 20,000 ‡

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner



107

Sungi Mlengeya

Chaotic Disposition

signed and dated 'Sungi 2020' on the reverse

acrylic on canvas

140.3 x 130.1 cm (55 1/4 x 51 1/4 in.)

Painted in 2020.

Estimate

£20,000 — 30,000

[Go to Lot](#)



107

Sungi Mlengeya

Provenance

Afriart Gallery, Kampala

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



108

Salman Toor

Itinerant Vagrant

signed and dated 'Salman Toor '18' on the reverse
oil on panel

55.7 x 25.4 cm (21 7/8 x 10 in.)

Painted in 2018.

Estimate

£60,000 — 80,000 ±

[Go to Lot](#)



'Somewhere between drawing and painting, Itinerant is an invented character. Patched, frayed and cobbled together, he is a multicultural trope of the beggar on crutches who appears in moral parables and belongs nowhere, an outsider among insiders, this figure is a reminder of the tragic. He is everyone's poor ancestor.'
—Salman Toor

A wanderer, travelling and living between places, *Itinerant Vagrant* is an autobiographical character from Salman Toor's restless imagination. In his recent Whitney exhibition Toor's work is cited as offering 'intimate views into the imagined lives of young, queer Brown men residing between New York City and South Asia.'ⁱ Born and raised in Lahore, Pakistan and now living in New York, Toor draws from his personal memories and experiences to depict his transatlantic narratives. We can understand in the present example the search for a fixed home and an exploration into what it means to belong. Exhibited at the Lahore Biennale in 2018, *Itinerant Vagrant* captures these themes of anxiety and identity central to the artist's work.

Dressed in a long, loose-fitting robe, a leg missing from the knee, the figure balances his weight on his supporting wooden crutch. Wearing a headscarf reminiscent of those traditionally worn in Toor's native Pakistan, this intriguing character wanders along an unknown path, his belongings bundled in a hanging pack. Amidst the tragedy obscuring the scene protrudes a nebulous background painted in a crystalline beige and blue finish, acting as the backdrop of passages of text written in emerald green. Unevenly distributed on the board, the text heightens the emotive and autobiographical theme in the painting. Leaving certain parts of the background without text, Toor leaves subtle visual cues for space for new stories to be written.

The present example draws on the artist's studying of the Old Masters in both technique and subject matter: 'I have trained myself in academic painting, when I graduated Pratt in 2009 I still wanted to be like Rubens and Van Dyck and I wanted to have 17th century costumes and candlelight around me and have that faux gravitas.'ⁱⁱ Toor's depiction of the draped cloth and layering of narrative is reminiscent of the figures from 17th century Rubens.



Peter Paul Rubens, *Saint Bonaventure*, circa 1600s, Palais des beaux arts de Lille. Image: © Kim Young Tae / Bridgeman Images

Itinerant Vagrant is as much about nostalgia as it is about hope and faith – the itinerary of the vagabond's journey is unknown to us. A reflection of multicultural identities constantly in motion, Toor's invented character is unfixed in time and space, freed from definite categories. An image of nomadic freedom, *Itinerant Vagrant* oscillates between Salman Toor's past marked by Pakistan's conventional ideals that have marginalised him for his queerness and a future in which he hopes for liberty.

Rising to maturity and monumental institutional celebration, Salman Toor has recently had his first major solo museum exhibition in 2021 at the Whitney Museum of American Art, where his works

Salman Toor

were exhibited along with Dutch Old Masters. His work can further be found in the permanent collections of the Hessel Museum of Art at Bard College, New York, NY; M Woods, Beijing, China; the Museum of Contemporary Art Chicago; Tate, London, UK; RISD Museum, Providence, RI; Wake Forest University Art Collection, Winston-Salem, NC; and Whitney Museum of American Art, New York.

Collector's Digest

- Living and working in New York City, Salman Toor is a Pakistani artist represented by Luhning Augustine and Aicon Gallery.
- As an artist, he is inspired by 19th century portraiture and how the importance of attire reflects identity.
- Subject matters he depicts in his works include solidarity, love, friendship and also comments on conservative intolerance and homophobia. His paintings explore ideas about beauty, multi-ethnic progressiveness and the redefinition of urban culture.
- Salman Toor was recently celebrated at his solo show, *Salman Toor: How Will I Know*, hosted by the Whitney Museum of American Art which ended in April 2021.

ⁱ New York, Whitney Museum of American Art, Salman Toor: How Will I Know, 2020-2021, [online](#)

ⁱⁱ Salman Toor in interview with Brian Alfred in [Sound & Vision podcast](#)

Provenance

Acquired directly from the artist by the present owner

Exhibited

Lahore Biennale, *Are You Here*, 18 - 31 March 2018

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



109

Oluwole Omofemi

Sisters II

signed and dated 'Oluwole Omofemi 2020' lower right

oil and acrylic on canvas

122 x 132.1 cm (48 x 52 in.)

Painted in 2020.

Estimate

£15,000 — 20,000 ‡

[Go to Lot](#)



Oluwole Omofemi

Oluwole Omofemi has become the subject of increasing international success over the last few years, acclaimed for his powerful portrayal of Afrocentric pride that challenges the Westernised view of Africa. Born in 1988 in the city of Ibadan, Nigeria, the artist explores the nuanced depth and deeply personal stories set in the context of African history and the present day.

Working with oil and acrylic, Omofemi's bright, bold colours and forms, poignantly presents Black women celebrating their skin and natural hair. In the present work, the two sisters are dressed in simple blue shift garments, offset by halos of bright, fiery-red afro styled hair. This work embodies the artist's remembrance of the Black Power movement within the global African diaspora in the late 1960s to early 1980s.

The artist's portraits make a statement against what he views as the deterioration of pride and self-esteem amongst his 'Black sisters' today. Women, he feels, have been subject to post-colonial brainwashing to the Western ideals of beauty and society. Omofemi's works are also imbued with a sense of nostalgia and pining for the days of his grandfather, from the generation who fought for independence against colonial rule, and the golden age of the strength and beauty of Black women. Omofemi honours the power of these figures in their natural beauty. For the artist, true liberation for Africa can only be attained once Black women are free to be their authentic selves and accepted as they are.

Collector's Digest

- Oluwole Omofemi (born Godwin Oluwole Omofemi in 1988) is a Nigerian artist is represented by Signature African Art and Out of Africa Contemporary Art.
- The artist discovered his strength in conveying the human form at the Polytechnic of Ibadan where he graduated, receiving a Higher National Diploma for his artistic skills.
- His body of work has gained increasing recognition with exhibitions at the Nigerian National Museum and the Alliance Franç , Ibadan as well as prestigious galleries in Lagos, Italy, Belgium, and Ghana.
- In September 2021, the artist was celebrated with his solo exhibition, *In Our Days* at Signature African Art, London.

Provenance

Out of Africa Gallery, Barcelona

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



110

Jerrell Gibbs

100, Longz

signed, titled and dated "'100, Longz" Jerrell Gibbs 4/
20' on the reverse

acrylic and oil stick on canvas
81.7 x 63.7 cm (32 1/8 x 25 1/8 in.)
Executed in April 2020.

Estimate

£6,000 — 8,000

[Go to Lot](#)



110

Jerrell Gibbs

Provenance

Mariane Ibrahim Gallery, Chicago

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

111

Wangari Mathenge

Supplication in Alabaster

signed and dated 'Wangari 2019' on the reverse
oil on canvas

131.4 x 182.2 cm (51 3/4 x 71 3/4 in.)

Painted in 2019.

Estimate

£8,000 — 12,000 †

[Go to Lot](#)



Provenance

Roberts Projects, Los Angeles

Acquired from the above by the present owner

Exhibited

Los Angeles, Roberts Projects, *Wangari Mathenge: Aura of Quiet*, 19 October - 16 November 2019

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



112

Lisa Brice

Untitled xiii, (Cut your coat, study 2)

signed with the artist's initials and dated 'LB 2014'

lower right

ink on primed polyurethane film

59.2 x 84.3 cm (23 1/4 x 33 1/4 in.)

Executed in 2014, this work is unique.

Estimate

£20,000 — 30,000 

[Go to Lot](#)



Provenance

The Goodman Gallery, Cape Town

Acquired from the above by the present owner



113

Tschabalala Self

Bush

signed 'Tschabalala Self' on the overlap
fabric collage, thread, acrylic and oil on canvas
diameter 76.2 cm (30 in.)
Executed in 2016.

Estimate

£50,000 — 70,000 ±

[Go to Lot](#)



Provenance

Private Collection, New York

Acquired from the above by the present owner

Literature

Hilarie M. Sheets, 'Take Your Child to Work Day Is Every Day for This Collector', *The New York Times*, 17 January 2019, online (illustrated)



114

Avery Singer

Prada Mask

signed and dated 'AVERY SINGER 2012' on the
stretcher

acrylic on board

91.7 x 91.6 cm (36 1/8 x 36 1/8 in.)

Painted in 2012.

Estimate

£150,000 — 200,000 ‡

[Go to Lot](#)



Born and raised in New York, Avery Singer is daughter to the artists Janet Kusmierski and Greg Singer. Named after the American modern artist, Milton Avery, Singer was destined for a career in the arts. Her significant rise to success and critical acclaim has recently been celebrated with the artist's solo exhibition at Hauser & Wirth (2021) and will see her take place in a multitude of group exhibitions this year.

During her studies Singer participated in performance art and video making, along with sculpture - experimenting with carpentry, metal casting, and welding. Upon graduating, a pivotal moment in the artist's career came with the discovery and application of computer programmes in her artistic practice. This breakthrough allowed Singer to play with form and geometry and explore the multitude of possibilities this enabled.

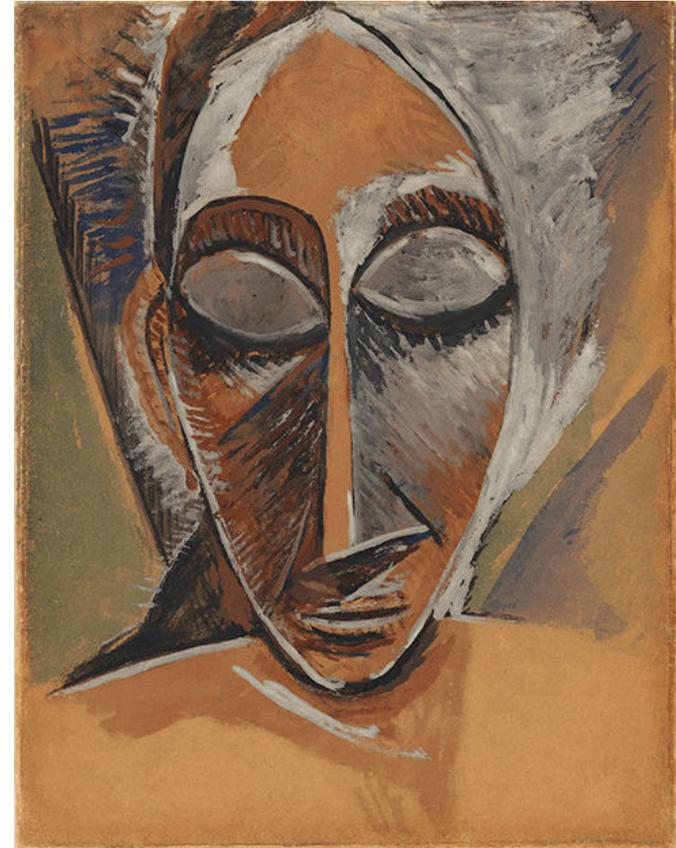
Video: <https://www.youtube.com/embed/S--jnnbOeE>

Avery Singer in her studio talking about her practice, Art21, New York Close Up

At the outset, Singer experimented with Photoshop to create flattened digital images that would then be sketched by hand. She then progressed to designing architecture and exhibition spaces. Singer projects her intricate designs onto a conventionally gesso-primed canvases, marking out the forms with masking tape before applying paint through an airbrush. The digital qualities of the computer programme are balanced alongside the perfected surface achieved through airbrushing, a technique that removes the trace of the artist's hand. The resulting mix of techniques and styles references painting's modern history, from Surrealism to Cubism to Russian constructivists such as Gobo. Singer effectively balances modern design capabilities whilst still engaging in the tradition of painting and legacy of Modernism.

'If you're going to make an original statement in painting, you also have to address its history. All artists, but especially painters, have to deal with the issue of art in the age of mechanical reproduction.' —Avery Singer

Prada Mask showcases the Cubist influence of Picasso, a recurring theme in this early body of Avery Singer's work. The viewer is presented with a variety of optical impossibilities. The altering surfaces of the object are abstracted and flattened, brought into sharp focus enabled and enhanced by the architectural design modelling software. Reminiscent of Picasso's paintings of African masks, the present example is executed in a melee of stylised forms, almost entirely in black and white tones. Characteristically for the artist it treads the line between abstraction and figuration.



Pablo Picasso, *Head of a Woman (Study for Nude with Drapery)*, 1907, The Metropolitan Museum of Modern Art, New York. Image: © The Metropolitan Museum of Art/Art Resource/Scala, Florence, Artwork: © Succession Picasso / DACS, London 2022

Manipulating new technologies to illustrate historical artistic references, the present work is an elegant and power expression of the artist's engagement with Modernism that lies at the very heart of Avery Singer's practice. Pushing the limitation of painting, Singer successfully reimagines the medium's future. She has discovered its uncharted potential by concurrently studying the past and investigating the possibilities of the future. Singer creates her own way of seeing and introduces the viewer to a new world of possibility.

Collector's Digest

- Avery Singer has continued to achieve record prices at auction, most recently beating her previous auction record for *Untitled (Tuesday)* which sold for \$4,498,549 in December 2021.
 - At just 35 years old, Singer has been the subject of significant international attention, with solo exhibitions at the Hammer Museum in Los Angeles, Vienna's Secession and the Museum Ludwig in Cologne.
 - After joining Hauser & Wirth at the end of 2019, in September 2021 the artist opened her first major show 'Reality Ender' at the gallery's New York location.
 - Her paintings currently reside in the public collections of the Museum Ludwig, Stedelijk Museum, MoMA, The Whitney Museum and the Hammer Museum.
-

Provenance

Kraupa-Tuskany Zeidler, Berlin
Private Collection, Belgium

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



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COLLECTION

115

Harold Ancart

Untitled

oil stick and graphite on paper, in artist's frame
sheet 171 x 115 cm (67 3/8 x 45 1/4 in.)

frame 174.3 x 117.8 cm (68 5/8 x 46 3/8 in.)

Executed in 2012.

Estimate

£70,000 — 90,000 [€]†

[Go to Lot](#)



'People try to bring meaning into what they do. The problem is that we're surrounded by meaning, maybe even overwhelmed by meaning. I think it's more interesting to remove meaning, because not everything needs a reason.' —Harold Ancart

Collector's Digest

- Harold Ancart is a Belgian artist living and working in New York City. He is represented by David Zwirner.
 - He received his MFA from École Nationale Supérieure des Arts Visuels de la Cambre in 2007.
 - Works by Harold Ancart are part of prestigious public collections at the Whitney Museum of American Art, New York; Solomon R. Guggenheim Museum, New York; Los Angeles County Museum of Art; Beyeler Foundation, Basel and the Musée d'Art Moderne de la Ville de Paris to name a few.
 - Harold Ancart was recently exhibited at David Zwirner- *Harold Ancart: La Grande Profondeur (The Deep End)* which ran from October – November, 2021 in Paris.
-

Provenance

Michael Werner Gallery, London

Acquired from the above by the present owner

Exhibited

Berlin, VeneKlasen/Werner, *Harold Ancart: Eagle Mode*, 3 December 2013 - 17 January 2014

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



116

Jadé Fadojutimi

Swamp

signed, signed with the artist's initials and dated 'Jade Fadojutimi JF 2015' on the overlap
acrylic and pastel on canvas
110 x 140 cm (43 1/4 x 55 1/8 in.)
Painted in 2015.

Estimate

£70,000 — 90,000 

[Go to Lot](#)



Jadé Fadojutimi's *Swamp* (2015) was executed during the artist's final year at Slade School of Fine Art and is an exquisite example of the artist's exploration into abstract places that exist in the artist's mind, revealing themselves in the form of landscapes. In 2019, she became the youngest artist in the prestigious Tate Collection at the age of 27 years old and she has been selected to participate in the 59th iteration of the Venice Biennale, 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

Fadojutimi's genius lies in her emotional handling of paint and beautifully rendered surfaces that tread the line between abstraction and figuration. The outcome is an intensely personal visual language. The works obtain their colours, shapes and forms from Japanese anime, soundtracks, clothes, memories and experiences - elements that the artist 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

Fadojutimi was born and raised in East London 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 her, 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 Fadojutimi would find herself taking inward journeys whilst listening to anime soundtracks, whisked away to a vivid fantastical land.

'I am always striving for that place that's subjectively beautiful.' —Jadé Fadojutimi

During her studies at the Slade, she became entranced in the otherworldliness of her painted 'environments'. The initial process is intuitive, beginning with a brushstroke or colour and developing into a landscape, often filled with an atmospheric aura. The title of the present work, *Swamp* conjures images of murky depths of a forested wetland and pools of thick brown mud interspersed with vegetation. In contrast, the work is light and airy - built layers of delicately coloured translucent paint, which trickle down the canvas, create a wonderfully watery background. Our focus is drawn to the beautiful delicate petals and leaves of an intensely coloured purple orchid-like flower. Almost biographical in subject, a swamp is an environment that is

considered a transitional zone in which both land and water are intermingled. Fadojutimi's worked imaginary landscapes draw from her memory, a reservoir of stored knowledge and imagination to create this ethereal and mysterious landscape.

Video: <https://www.youtube.com/watch?v=gOjtHikN8UQ>

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

Collector's Digest

- A graduate of the Slade School and Royal College of Art, London, Fadojutimi's work is included in major international collections including Tate, Institute of Contemporary Art, Miami, Walker Art Centre, Baltimore Museum of Art and the Hepworth, Wakefield and The Musée d'Art Moderne de Paris.
- After her first institutional show at Peer, London in 2019, Fadojutimi has gone on to present work in a series of key locations. Jadé Fadojutimi is the subject of two forthcoming solo exhibitions at The Hepworth Wakefield (2022) and the Fondazione Sandretto Re Rebaudengo, Turin (2023). In 2021, Fadojutimi had her American institutional debut at the Miami Institute for Contemporary Art and was part of the highly acclaimed group exhibition, *Mixing It Up: Painting Today* at the Hayward Gallery London (2021) along with *Present Generations*, Columbus Museum of Art, Ohio; The Liverpool Biennial; *The Stomach and the Port Infinite Games 2*, Captain Petzel, Berlin and *Walk Through British Art*, Tate Britain, London

ⁱ Isabella Rose Celeste Davey, 'Painting the Indescribable: Jadé Fadojutimi,' *Love Magazine*, 9 October 2020, online

ⁱⁱ Georgia Mackie, *Creative Hub: Who is Jadé Fadojutimi*, 4 March 2021, [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

Literature

'#Studentsspotlight: The Slade School of Fine Art Degree Show', *Cass Art*, May 2015, online

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



117

Emmanuel Taku

Sisters in Lilac

acrylic and newspaper collage on canvas

200 x 127 cm (78 3/4 x 50 in.)

Executed in 2021.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



Provenance

The Noldor Residency, Accra, Ghana

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



118

Amani Lewis

For Angela and her kin...in the garden (NITT edition)

acrylic, pastel, glitter, and digital collage on canvas

132.1 x 96.5 cm (52 x 37 7/8 in.)

Executed in 2019.

Estimate

£30,000 — 50,000 †

[Go to Lot](#)



Provenance

De Buck Gallery, New York

Acquired from the above by the present owner

Exhibited

Rockville, VisArts, *The Radical Act of Taking Up Space*, 6 November 2019 - 5 January 2020

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



119

André Butzer

Schutztod (Teil 1)

signed, titled and dated 'A Butzer "Schutztod" '99' on the reverse

acrylic on canvas

165 x 200 cm (64 7/8 x 78 3/4 in.)

Painted in 1999. The work is registered for inclusion in the catalogue raisonnée of André Butzer.

Estimate

£70,000 — 90,000 ±

[Go to Lot](#)



Provenance

Galerie Max Hetzler, Berlin/ Paris/ London

Private Collection (acquired from the above in 2018)

Acquired from the above by the present owner in 2020

Exhibited

Vienna, Galerie Esther Freund, *André Butzer: Ich bin Munch*, 23 September - 28 November 1999

Eupen, IKOB Musée d'Art Contemporain, *André Butzer*, 17 January - 4 March 2018, p. 14

Literature

Christian Malycha, *Being and Image: André Butzer 1994-2014*, Bielefeld, 2018, pp. 55-59
(illustrated, p. 57)

Hans Werner Holzwarth, ed., *André Butzer*, Cologne, 2021 (illustrated, p. 19)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



120

Allison Zuckerman

Green Gardens

signed and dated 'Allison Zuckerman 2019' on the overlap

acrylic and archival CMYK print on canvas

149.9 x 218.4 cm (59 x 85 7/8 in.)

Executed in 2019.

Estimate

£30,000 — 50,000 ±

[Go to Lot](#)



Provenance

Stems Gallery, Brussels

Acquired from the above by the present owner

Exhibited

Brussels, Stems Gallery, *New Image Portrait*, 24 April - 1 June 2019

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



121

Milo Matthieu

Psi

signed, signed with the artist's monogram, titled and dated 'Psi 2020 Milo Matthieu' on the reverse
oil stick, foam core, paper collage and acrylic on panel
122 x 152 cm (48 x 60 5/8 in.)
Executed in 2019.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



121

Milo Matthieu

Provenance

BEERS, London

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



122

Edgar Plans

My Little Monster Loves Balloons

inscribed 'street artist' on the reverse
oil on canvas

149.9 x 149.9 cm (59 x 59 in.)

Painted in 2020.

Estimate

£70,000 — 90,000 ±

[Go to Lot](#)

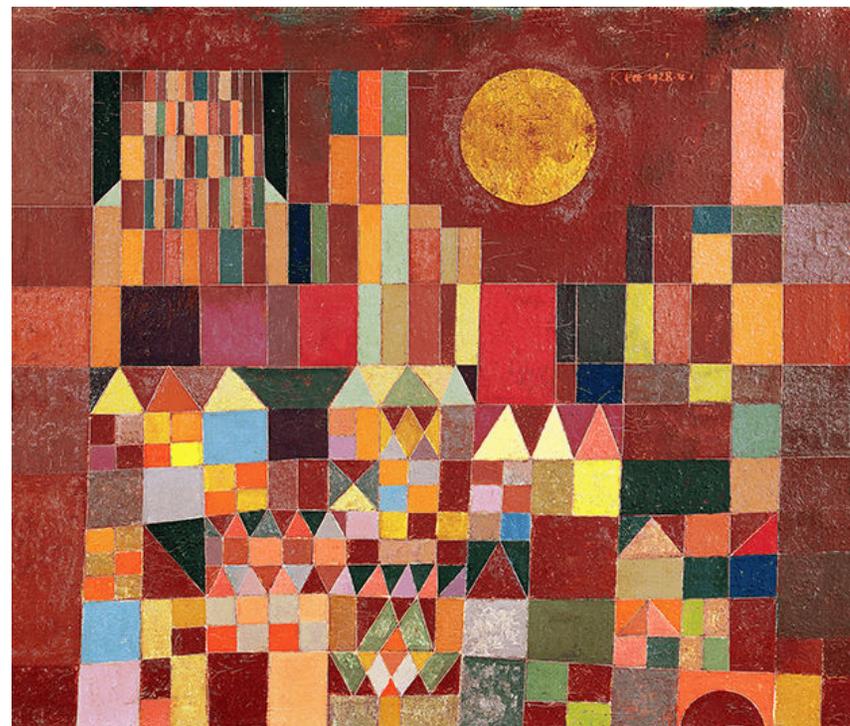


'I've always liked street art. Urban art. It is an art that I see very free, just like when children create. And I have wanted to transform it to translate into my paintings.'
—Edgar Plans

My Little Monster Loves Balloons is exemplary of Edgar Plans' typically expressive, lively, and childlike style that has gained the Spanish artist his flourishing international reputation. Plans' cartoon figures, known as 'Animal Heroes,' are seemingly innocently at play, with their mouse-shaped ears, highlighted in bright colours and set within a graffiti inspired environment. These seemingly light-hearted illustrations are in fact a commentary on socio-political concerns grazing issues of racism, gender equality and climate change. He notes, 'The Animal Heroes arise from my intention to create pictures of denunciation in favour of the environment, to denounce the human actions that contaminate, destroy and poke the planet. In turn these heroes have simple powers that today's society is losing as they are solidarity, companionship, respect... and these animals through art and their actions want to reintroduce people.'ⁱ

'I have never wanted to draw what other people would suggest. I liked to draw comic strips, short stories, not still-lives of bowls of fruit, nor charcoal sketches of plaster classic figures.' —Edgar Plans

Echoing the *Contemporary Faux Naïf* movement, Plans attempts to reform art's staid standards of beauty by reverting to considered primal or elementary beginnings. By creating works in this way, the artist is freed from convention. Plans combines these multiplicate influences and blends Street Art with children's book illustrations, creating an aesthetic that is wholly his own—spirited and emotive. Drawing from art historical knowledge and childhood experiences, influences such as Paul Klee, Jean-Michel Basquiat and Keith Haring shine through body of work. At the age of 15, Plans spent two years in the studio of the Spanish illustrator José María Ramos, where he explored painting and drawing. Whilst sharing similar aesthetic attributes, it is Ramos' skill at storytelling and portraying an instant narrative which is absorbed in Plans' works. The culmination of their styles are reflected in the present work where the back wall scribbles of multi-eyed monsters, little houses and the Animal Heroes encompass the expression of mischief, joy and play— all elements central to Edgar Plans' most celebrated works.



Paul Klee, *Castle and Sun*, 1928, Private Collection. Image: Bridgeman Images

Collector's Digest

- Edgar Plans is a Spanish artist represented by Almine Rech Gallery.
- Receiving growing international popularity in recent years, Edgar Plans latest solo exhibition focused on his Animal Heroes characters, *The Freedom to Dream and Want to Be*, held at the Moscow Museum of Modern Art in 2021.
- He has held further solo exhibitions at Almine Rech, Paris (2021) and Alzqueta Gallery, Barcelona (2019), along with exhibition pop-ups in Hong Kong at the K11 Musea (2021) and WAREHOUSE Gallery (2020).
- His works are also in public collections such as the Caixa Foundation, Masaveu Foundation, Illuro Foundation, the Museum of Fine Arts of Asturias, Spain, and the Contemporary Art Museum

Edgar Plans

La Habana, Cuba. Edgar Plans is represented by Alzueta Gallery, Barcelona and Padre Gallery, New York & Moscow.

ⁱ Edgar Plans, *Edgar Plans*, Gijón, March 2019, n.p.

Provenance

Alzueta Gallery, Barcelona

Private Collection

Acquired from the above by the present owner



123

Susumu Kamijo

In the Valley

signed and dated 'Susumu Kamijo 2020' on the overlap

Flashe on canvas

121.8 x 91.3 cm (47 7/8 x 35 7/8 in.)

Painted in 2020.

Estimate

£60,000 — 80,000 ±

[Go to Lot](#)



Provenance

Marvin Gardens, New York (acquired directly from the artist)

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



124

Yoshitomo Nara

Untitled

coloured pencil on paper
31.6 x 24.1 cm (12 1/2 x 9 1/2 in.)
Executed in 2006.

Estimate
£100,000 — 150,000

[Go to Lot](#)



Provenance

Tomio Koyama Gallery, Tokyo

Acquired from the above by the present owner

Literature

Yoshitomo Nara, Takashi Murakami, Banana Yoshimoto, Hiroshi Sugito and Midori Matsui,
Yoshitomo Nara: The Complete Works Volume II, San Francisco, 2011, no. D-2006-047, pp. 244, 387
(illustrated, p. 244)



125

Yayoi Kusama

Pumpkin

signed, titled and dated 'Yayoi Kusama 2001 Pumpkin
[in Japanese]' on the reverse

acrylic on canvas

22.9 x 16.2 cm (9 x 6 3/8 in.)

Painted in 2001, this work is accompanied by a
registration card issued by Yayoi Kusama Inc.

Estimate

£200,000 — 300,000 ₺

[Go to Lot](#)



'I love pumpkins because of their humorous form, warm feeling, and a human-like quality.' —Yayoi Kusama

Executed in 2001, the present work exemplifies Yayoi Kusama's ongoing fascination with the pumpkin and monochromatic polka dots. Iconic to the artist's practice, the multiplicity of the dark black dots against the vibrantly flattened yellow pumpkin result in a mesmerising and hallucinatory surface, heightened by the surrounding web of geometrical black lines.

Kusama's use of pattern within these works channels the disturbing visions of all consuming patterns she's had since childhood. Implementing repetitions and infinity as a tool for annihilation, Kusama creates the ability to lose oneself in the vastness of this constructed universe. The surrounding net of lines hark to Kusama's celebrated *Infinity Net* paintings, which first established her in 1960s New York. The intimate scale of the present example allows the viewer to hold this world in the palm of their hands, spellbound and captivated as the pumpkin remains ensnared.



Artwork: © Yayoi Kusama

Pumpkins, the artist's recognised motif, were chosen for their 'human-like' form and humour, and were inspired by her experience as a child, growing up in Japan on a seed nursery owned by her family. Kusama famously began painting the pumpkin image in 1948 which was stylistically

considered Japanese realism and incorporated continuous dots and patterns in her paintings, sculptures, and installations in the 1950s.

A conscious challenge to the contemporary trend of Abstract Expressionism, Kusama honed her interstellar style when she moved to New York City in 1958. Her identity as an Asian female artist working predominantly in the white male New York City art world pushed her, quite literally, to the outskirts of the art scene. The use of the pumpkin and the endless dot motif contributed to Kusama's status as the poster child for the New-York based *Outsider Art* movement.

It was not until the early 2000s that Kusama achieved phenomenal recognition and celebrity status. Many of these themes are exemplified within Kusama's oeuvre, as seen in *Infinity Mirror Room-Phalli's Field* produced in 1965 where Kusama herself stands, defiantly, in a bright red unitard, a colour strongly associated with power, amongst a floor covered in red-spotted-phallic objects.

The pumpkin, like the continuous dots that cover it, endlessly appear in the form of dazzling paintings, sculptures and mirrored infinity-rooms inducing a frenzied excitement amongst spectators. Notable institutes have acquired many different versions of Yayoi Kusama's variations on *Pumpkin* such as the Benesse Art Site, Naoshima, Japan where the first and largest *Pumpkin*, 1994 sculpture stands attesting to the sustained significance of the pumpkin figure. Kusama has had ground-breaking exhibitions at the Museum of Modern Art, exhibited *Pumpkin* at the XLV Esposizione Internazionale d'Art 1993: La Biennale di Venezia, Puntì Cardinali dell'Arte and her current *Infinity Mirror Rooms* exhibition at Tate Modern, through June 2022, has been continuously sold out. To this day Kusama persistently paints pumpkins from Tokyo.

Collector's Digest

- Victoria Miro, Ota Fine Arts and David Zwirner.
- With a highly influential oeuvre guided by unparalleled creativity, works by Kusama make part of collections of prestigious museums throughout the world. This includes the Museum of Modern Art, New York; Los Angeles County Museum of Art; Tate Modern, London; Centre Pompidou, Paris; and the National Museum of Modern Art, Tokyo.
- Kusama has been honoured with extensive solo exhibitions throughout her career, including a large retrospective at the Whitney Museum of American Art in 2012; more recently a retrospective at Gropius Bau, Berlin in 2021; the New York Botanical Garden in 2021; Tate Modern, London (ending in March 2022) as well as upcoming exhibitions at the Hirshhorn Museum and Sculpture Garden, Washington D.C. (2020, to be rescheduled).

125

Yayoi Kusama

Provenance

GRE-Gallery, Tokyo

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



126

Chiharu Shiota

Zustand des Seins (Fotoapparat) / State of Being (Camera)

acrylic box, camera and black thread

30.4 x 29.6 x 29.7 cm (11 7/8 x 11 5/8 x 11 3/4 in.)

Executed in 2012.

Estimate

£30,000 — 50,000 ‡

[Go to Lot](#)



Provenance

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



127

Takashi Murakami x Virgil Abloh (Off White)

Times

signed and dated 'TAKASHI 2018 Virgil Abloh 2018' on the reverse
acrylic and platinum leaf on canvas mounted on panel and aluminium frame
150.4 x 150.4 cm (59 1/4 x 59 1/4 in.)
Painted in 2018.

©Virgil Abloh ©Takashi Murakami

Estimate

£120,000 — 180,000

[Go to Lot](#)



Takashi Murakami x Virgil Abloh (Off White)

Provenance

Gagosian Gallery, London

Acquired from the above by the present owner

Exhibited

London, Gagosian Gallery, *Murakami & Abloh: future history*, 21 February - 7 April 2018

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



128

Yan Lei

Untitled (Color Wheel)

acrylic on canvas

diameter 160 cm (62 7/8 in.)

Painted in 2013, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

£20,000 — 30,000

[Go to Lot](#)



128

Yan Lei

Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



129

Lucas Arruda

Untitled

signed and dated 'Lucas Arruda 2012' on the reverse

oil on canvas

24.4 x 30.4 cm (9 5/8 x 11 7/8 in.)

Painted in 2012.

Estimate

£60,000 — 80,000 †

[Go to Lot](#)



Provenance

Fredric Snitzer Gallery, Miami

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



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COLLECTION

130

Antony Gormley

MEME CVI

incised with the artist's initials, numbered and dated
on the underside

cast iron

20.4 x 8 x 15.6 cm (8 x 3 1/8 x 6 1/8 in.)

Executed in 2010.

Estimate

£60,000 — 80,000 ⁺

[Go to Lot](#)



'A meme is a cultural analogue to a gene. A form that is transmitted in thought or behaviour from one body to another, responding to conditional environments, self-replicating and capable of mutation.' —Antony Gormley

The artist notes, 'The miniature or the model allows the totality of a body to be seen at once. These small solid iron works use the formal language of architecture to replace anatomy and construct volumes to articulate the range of 33 body postures. The ambition is to make intelligible forms that form an abstract lexicon of body-posture but which nevertheless carry the invitation of empathy and the transmission of states mind.'

'The model is inhabitable by our imagination, not by our bodies,' Richard Pommer once wrote. For Gormley this propensity for the small-scale model to invite the viewer's projection into it – an imaginative habitation – is fundamental. 'Everything I make is in some senses a model ... everything has the potential to be both miniaturised and expanded', he says. A series of works on a reduced scale, made in 2009 – *Memes* – deploys a standard set of twenty-seven blocks in different configurations – like sculptural haikus – to describe anatomy, physical and emotional condition, in terms of construction. (The title, *Meme*, was taken from Richard Dawkins's term, proposed in his book *The Selfish Gene*, for a cultural analogue of the gene: 'forms transmitted in thought or behaviour from one body to another').

The unlimited reconfigurations of the blocks afforded a wide variety of body poses – the full range that had been represented in *Critical Mass II*, and many more. It began as a playful exploratory exercise in economy of form, testing the expressive potential of different arrangements of simple rectilinear blocks, but it was clear – wandering among the variants, looking down on them, on the floor – that their power to elicit an empathic, even sympathetic response had much to do with their diminutive scale.ⁱ

ⁱ Martin Caiger-Smith, *Antony Gormley*, Rizzoli, 2017, p. 396

Provenance

White Cube, London

Acquired from the above by the present owner



131

Glenn Brown

The Flowers of Arles

signed 'Glenn Brown' on the artist's label affixed to the underside of the vitrine

oil paint on fiberglass and stainless steel on bronze base and vitrine

sculpture 91.5 x 77 x 67 cm (36 x 30 3/8 x 26 3/8 in.)

vitrine 198 x 88 x 88 cm (77 7/8 x 34 5/8 x 34 5/8 in.)

Executed in 2016.

Estimate

£120,000 — 180,000 

[Go to Lot](#)



Provenance

Gagosian Gallery, London

Acquired from the above by the present owner in 2017

Exhibited

Fondation Vincent Van Hogh Arles, *Glenn Brown: Suffer Well*, 14 May - 11 September 2016, pp. 52, 89 (illustrated, p. 53)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



132

Cecily Brown

Untitled

gouache, watercolour and ink on paper

36 x 26 cm (14 1/8 x 10 1/4 in.)

Executed in 2011.

Estimate

£30,000 — 40,000 ±

[Go to Lot](#)



Provenance

Gagosian Gallery, London (acquired directly from the artist)

Private Collection, USA

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



133

Zak Ové

DP18

crouche doilies on sackcloth on plywood frame

62 x 47 cm (24 3/8 x 18 1/2 in.)

Executed in 2016.

Estimate

£5,000 — 7,000 ⁺£

[Go to Lot](#)



'The artist cites his mission as seeking to 'reignite and reinterpret lost culture using new-world materials, whilst paying tribute to both spiritual and artistic African identity [and pursue art that] portrays the emancipation of personal existence through incarnation with an 'other self,' showing us the power of play to free an individual from the contained experience of the self.' —Zak Ové

'Often what I think I look for are narratives in frozen moments, things that are suggestive, or things that take me places I have not been before... I'm looking for something that breaks the mundanity of my existence and educates me or takes me somewhere new.' —Zak Ové

Provenance

Vigo Gallery, London

Acquired from the above by the present owner in 2016



134

Hurvin Anderson

Landing

signed, titled and dated 'HURVIN ANDERSON
"LANDING" MAY 1998' on the stretcher; dedicated
'FOR AYLESFORD' on the reverse
oil on board
106.7 x 159.8 cm (42 x 62 7/8 in.)
Painted in May 1998.

Estimate

£100,000 — 150,000 

[Go to Lot](#)



'I was intrigued by what it means visually when you hear of someone planning to return home. I wanted to make a representation of someone always planning by using the biblical analogy of Noah's Ark. I was also trying to correct the perception that all Jamaicans came here on a boat. And actually all of my family came on a plane.' —Hurvin Anderson

Hurvin Anderson was born in Birmingham, England in 1965 to parents of Jamaican origin who had moved to the United Kingdom as part of the Windrush generation. Growing up with this cultural duality, the facts of imperial history, cultural changes brought about by decolonisation, geographic dislocation, and a search for belonging, underpin the artist's practice. As the artist has cited: 'I had always felt a double-edged thing about who I was and where I came from.'ⁱ

'It is only in painting that you can do everything you want.' —Hurvin Anderson

In *Landing* (1998), the artist's depiction of a plane suggests movement and travel between different places whilst simultaneously acting as the unifying factor. The plane is the enabler of the movement and allows the realisation of the dream, in the artist's words, this permits the viewer to be 'in one place while thinking about another.'ⁱⁱ This work captures the sense of being between states and addresses issues of repatriation and the desire to go somewhere or having been somewhere else. It was during his final year of graduate school in 1998 that Anderson went to New York City on a travelling scholarship where he painted *Autorondec*, the interior of a bus depot. This work shares the same focus on the transience and anonymity of these modern in-between places.



Hurvin Anderson, *Autorondec*, 1998. Image: Royal College of Art, Artwork: © Hurvin Anderson. All Rights Reserved, DACS 2022

Landing's atmospheric tones of warm and cool greys are applied in thin washes to form both depth and flatness, creating a painting that is mutually pensive and contemplative. The scene focuses in on a cropped composition: the aeroplane steps reach up to the body of the plane, waiting for the passengers to disembark. The vast spherical engine interrupts the linear brush strokes to the right-hand side of the painting. Anderson's use of photography as his source imagery is apparent in the softened brush marks that evoke memory and recollection. Beginning his painting process with a photograph, the artist goes on to make sketches to get to the essence of the subject. Anderson frequently changes details of the place and merges memory and ideas in his final works to communicate his set of ideas.

Landing was exhibited at the artist's degree show at the Royal College of Art in 1999. It was at the RCA that Anderson studied under Peter Doig. Both artists share a painterly dreamlike quality in their exploration into concepts of memory and displacement. Anderson holds an immense importance for studying the practices of other artists and learning from them. Within *Landing* his interest in the artist Edward Hopper, who he admired for his depiction of place and its mythologising power, and Michael Andrews, for his application of paint in thin washes, is vividly apparent.



Edward Hopper, *Ground Swell*, 1939. Image: National Gallery of Art, Washington, D.C., Museum Purchase, William A. Clark Fund / Bridgeman Images, Artwork: © Heirs of Josephine Hopper/ Licensed by Artists Rights Society (ARS) New York/DACS, London 2022

Provenance

Aylesford Newsprint Collection

Private Collection

Lawrence's, Crewkerne, 4 July 2019, lot 1034

Acquired at the above sale by the present owner

Exhibited

Renaissance Art Awards, 1999

London, Royal College of Art, *Degree Show*, 1999

Collector's digest

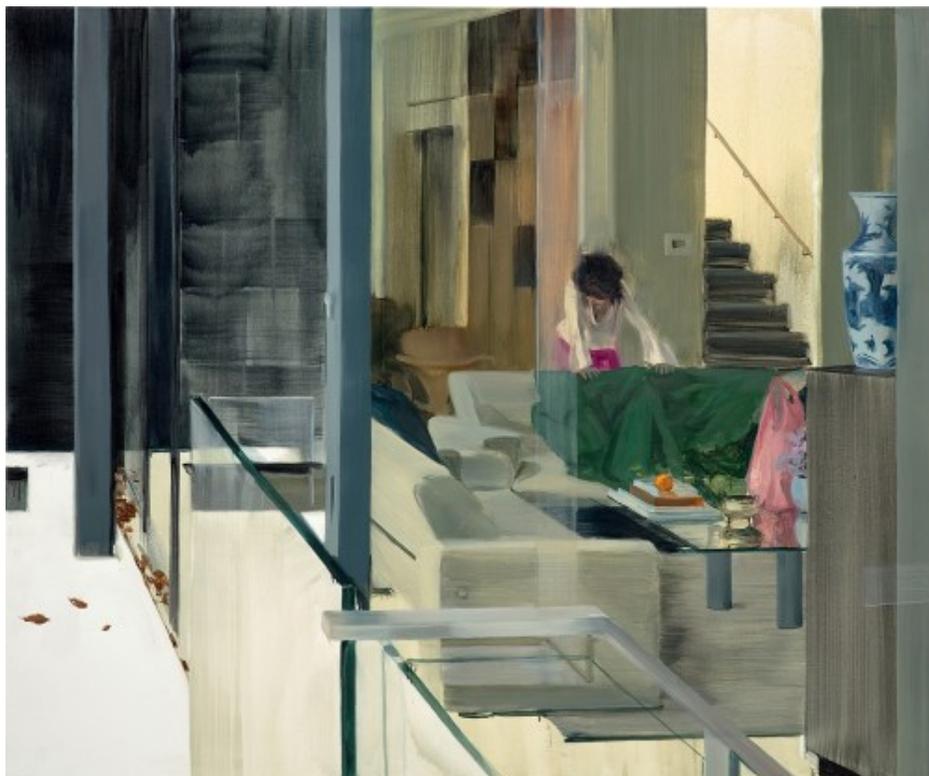
- It is an attestation to his powerful, thought-provoking, and charged paintings that Hurvin Anderson was shortlisted for the Turner Prize in 2017.
- The artist was recently celebrated at The Arts Club of Chicago with his solo exhibition, *Anywhere but Nowhere*, (2021), is included in the *British Art Show 9* currently touring the United Kingdom, and is part of Tate Britain's major exhibition *Life Between Islands: Caribbean-British Art 50s - Now* through April 2022.

ⁱ *Hurvin Anderson: Subtitles*, exh.cat., Michael Werner Gallery, New York, 2011, n.p.

ⁱⁱ David Trigg, 'Seven questions with Hurvin Anderson,' *Art UK*, 2 November 2021, [online](#)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



135

Caroline Walker

A Scattering

signed, titled and dated 'A Scattering' Caroline Walker
2011' on the reverse

oil on canvas

166.7 x 199.8 cm (65 5/8 x 78 5/8 in.)

Painted in 2011.

Estimate

£40,000 — 60,000 ±

[Go to Lot](#)



Provenance

Ocula Gallery

Acquired from the above by the present owner

Literature

Emily Spicer, 'Caroline Walker: 'Who we perceive to be the maker of an image affects how we consume it'', *studio international*, 10 April 2017, online (illustrated)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

136

Georg Baselitz

Der Kardinal hinter dem Vorhang

signed, titled and dated '23.VII 015 G. Baselitz der
Kardinal hinter dem Vorhang' on the reverse

oil on canvas

305 x 209.9 cm (120 1/8 x 82 5/8 in.)

Painted in 2015.

Estimate

£350,000 — 550,000 ±*

[Go to Lot](#)



'In my paintings I was recalling the things I had to leave. To this day, I still cite people, landscapes and situations in the East. They are still my vocabulary.' —Georg Baselitz

Born in Germany, 1938, Georg Baselitz is one of the most prolific post-War painters of his generation. Spanning over sixty years, Baselitz's oeuvre ranges from painting, sculpture, drawing, prints and books. His practice within each of these mediums showcase his innovative thinking by challenging conventions within visual culture and pushing back boundaries to provoke the accepted norm. He paints as a by-product of his time having been impacted by the after-effects of the War. The tension from this period could be seen in the stark difference between the Socialist Realist iconography of East German art schools and the imitation of Abstract Expressionism favoured by artists in West Germany. Baselitz rejected both as Social Realism was the State's answer to pervasive ideology and Abstract Expressionism was regarded as the American response to an universal artistic language.

'And then I saw Pollock, de Kooning, Sam Francis, Franz Kline, Barnett Newman, and others in terms of freedom. The effect was overwhelming, but at the same time, you couldn't breathe anymore...' —Georg Baselitz



Hendrik Goltzius, *Venus, Cupid and the Two Pairs of Lovers*, 1881-90. Image: © Look and Learn / Bridgeman Images

Seeking a compromise while looking to explore his own identity through his process, Baselitz created the mythical 'anti-hero' or 'new types' –a direct reference to the communist ideal of a 'New Man.' It was clear that the memories from Germany's defeat appeared raw in his works. Named the *Helden* ('Heroes') series, paintings, drawings and prints from this period were dominated by a central figure depicted in a landscape. They embody the German autochthon- the shepherd, the soldier, the artist- all personifications of the male psyche expressing emotional states of defeat to joy at liberation. Baselitz has described the origins of *Helden* as partly inspired by Russian literature of the Revolutionary and post-Revolutionary period- the only books he could access in East Germany during the first post-War years. He also referred to sources from sixteenth-century

Mannerist prints which the artist studied and collected while having spent time in Florence, Italy. The bodies of Baselitz's anti-heroes could certainly be traced back to Mannerists such as Jude de Just, Urs Graf and Hendrick Goltzius who portrayed their elongated figures with exaggerated muscles and shadowed undertones to the limbs.

'[Georg Baselitz] is best known for his upside-down paintings. Where his subject matter is often traditional, his artistic language is one of provocation, and his work is frequently inspired by examples of art in his extensive personal collection.' —John Paul Stonard



Ventura di Arcangelo Salimbeni, *The Crucifixion of Saint Peter*. Image: Bridgeman Images

Executed in 2015, *Der Kardinal hinter dem Vorhang*, is part of a series realised between 2014 and 2018 where Georg Baselitz questions his own aging body and its place in the history of art. The artist's most recent works look back to his early explorations of the *Helden* as a self-reflection of his practice both stylistically and inclusive of subject matter. The present work was exhibited alongside 70 other paintings, drawings and sculptures on the occasion of Baselitz's 80th birthday hosted by the Unterlinden Museum. Painted with oil on canvas, *Der Kardinal* is shown upside down with only half of the back view exposed. Its fleshly undertones appear ghostly with taupe colouring against a fading black background. It's role within the exhibition of *Corpus Baselitz* makes reference to *Corpus Christi* – the body of Christ and that of apostle Peter who was crucified upside down. The rough treatment of the subject matter is counterbalanced with the generous use of paint and the vigour of the artist's gesture that leaves the surface wanting of an ancillary narrative. *Der Kardinal hinter dem Vorhang* is an existential reflection- a display of truth where the artist lays himself bare in the creation of a new series yet also a return to his origins.

Video: <https://www.youtube.com/watch?v=GFQtSSE6ZEI>

Georg Baselitz on his practice

Collector's Digest

- Georg Baselitz is represented by Gagolian Gallery, White Cube and Thaddaeus Ropac.
- He is well-known for his upside-down paintings as he believes that viewers pay more attention to the work when disturbed. Although they are figurative in nature, by inverting them, he straddles the line between abstraction.
- The artist has exhibited internationally at renown institutions such as the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Foundation Beyeler, Basel; Royal Academy, London; Stedelijk Museum, Amsterdam and the Solomon R. Guggenheim Museum, New York, to name a few.

Provenance

Thaddaeus Ropac, Paris
Private Collection, Europe
Acquired from the above by the present owner

Exhibited

Colmar, France, Musée Unterlinden, *Corpus Baselitz*, 10 June - 4 November 2018 (illustrated, p. 64)



137

Gerhard Richter

Abstraktes Bild

signed, numbered and dated '754-2 Richter 1992' on the reverse

oil on canvas

52 x 62 cm (20 1/2 x 24 3/8 in.)

Painted in 1992.

Estimate

£200,000 — 300,000 ‡

[Go to Lot](#)



'Now that there are no priests or philosophers left, artists are the most important people in the world.' —Gerhard Richter

Painted in 1992, just one year after the artist's breakthrough retrospective at the Tate Modern, London— *Abstraktes Bild 754-2* represents the crescendo of Gerhard Richter's career, matched perhaps only by such masters as Claude Monet, Jackson Pollock or Willem de Kooning. Named by Jerry Saltz as 'the most purely optical post-war artist since Dan Flavin, and one of the greatest painters alive,'ⁱ Richter is known for his inimitably diverse body of works, which evidences a life-long philosophical enquiry into the processes of cognition. Culminating in a series of painted abstractions that began in 1976 and continued to evolve over the course of three decades, Richter's critical reflection on the painterly practice has been a pioneering force in the development of contemporary visual art and art historical analysis. In 1986, Richter fully abandoned the use of the paintbrush in favour of the squeegee—a 'painterly philosopher's stone', according to Saltz, which 'use[s] the smudge ... to ravish the eye, [creating] works of psychic and physical power.'ⁱⁱ It is precisely the squeegee technique that is responsible for the soothing effect of the work's blurred background.

Abstraktes Bild 754-2 perfectly exemplifies Richter's famously experimental approach to colour and technique, challenging the boundaries between figuration and abstraction. A philosophical reflection on visual perception, the work delivers an enchanting balance between illusion and allusion, the seen and the imagined. In a review of the 2001 Marian Goodman Gallery show in New York where *Abstraktes Bild* was first exhibited, Roberta Smith draws our attention to Richter's 'signature all-over horizontal blur, much in evidence [in the work], blending intent and accident and creating a sheen bravura, although this time the blur tends to be a silvery, penitential grey'ⁱⁱⁱ mixed with a spectrum of deep and diaphanous greens. Reminiscent of a dream-like hinterland, *Abstraktes Bild* transports the viewer into an otherworldly space of glimmering skies and dark horizons, of bright dust and fog. The powerful sense of melancholia emanating from the canvas is intensified by the mystery of its subject, which feels both strangely familiar and seductively ominous.

'I've always been fascinated by abstraction. It's so mysterious, like an unknown land.' —Gerhard Richter

Interviewing the artist for *Gagosian Quarterly*, Hans Ulrich Obrist remarked that 'as the title implies, there are no clear representational elements depicted in the painting, but within its thick layers of colour ... there is a suggestion of an original image which has become blurred.' It is precisely this search for a likeness in an image that might inspire one to look at *Abstraktes Bild 754-2* and find forest landscapes—invited by the vertical brown strokes at the centre of the

canvas—or be reminded of large expanses of open nature. Richter explained: 'the eye always searches for "something" in abstract paintings, some similarity with real objects—that's what creates the effect of abstract paintings. That's why we can understand them ... We want to see what they offer us, whether they threaten us or whether they're nice to us, or whatever it might be.'

Throughout the course of his career, Richter's 'Abstract Paintings' have attracted serious interest from many prestigious collections—*Abstraktes Bild 780-1*, 1992, and *809-3*, 1994, for instance, were acquired by the National Gallery of Art, Washington D.C. and the joint collection of Tate Modern and the National Galleries of Scotland, respectively. At the moment, Richter's related works can be viewed at Museum Ludwig's 'Collection presentation for Gerhard Richter's 90th birthday' in Cologne, as well as the Staatliche Kunstsammlungen's 'Gerhard Richter. Portraits, Glass, Abstractions' exhibition in Dresden, both on view until the 1st May, 2022.

Video: https://www.youtube.com/watch?time_continue=41&v=yF6EluMNR14&feature=emb_logo

Gerhard Richter demonstrates his innovative use of the squeegee in his recent abstract paintings.

ⁱ Jerry Saltz, 'Richter's Earthquake,' *New York Magazine*, 20 November 2009, [online](#)

ⁱⁱ Roberta Smith, 'ART IN REVIEW: Gerhard Richter', *The New York Times*, October 5, 2001, [online](#)

ⁱⁱⁱ Roberta Smith, 'ART IN REVIEW: Gerhard Richter', *The New York Times*, October 5, 2001, [online](#)

^{iv} Gerhard Richter, quoted in Hans Ulrich Obrist, Interview, *Gagosian Quarterly*, Spring 2021, [online](#)

^v Gerhard Richter, quoted in Hans Ulrich Obrist, Interview, *Gagosian Quarterly*, Spring 2021, [online](#)

Provenance

Marian Goodman Gallery, New York
Private Collection, United States
Christie's, New York, 9 November 2005, lot 353
Private Collection, Berlin
Villa Grisebach Auktionen, Berlin, 8 June 2007, lot 95
Acquired at the above sale by the present owner

Literature

Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, *Gerhard Richter: Catalogue Raisonné 1962-1993, Vol. III*, exh. cat., Ostfildern-Ruit, 1993, no. 754-2, 193 (illustrated, n.p.)
Dietmar Elger, ed., *Gerhard Richter: Catalogue Raisonné, 1988-1994, Vol. 4*, Ostfildern, 2015, no. 754-2, p. 424 (illustrated)



138

Sigmar Polke

Farbprobe

signed 'Sigmar Polke' on the reverse; signed, titled and dated 'Sigmar Polke Farbprobe 2003' on the overlap acrylic and interference colour on canvas
80.3 x 60.3 cm (31 5/8 x 23 3/4 in.)
Painted in 2003.

We are grateful to Michael Trier for the information he has kindly provided.

Estimate

£250,000 — 350,000 [†]▲

[Go to Lot](#)



'I love all dots. I am married to many of them. I want all dots to be happy. Dots are my brothers. I am a dot myself.' —Sigmar Polke

Combining a pixelated 'Ben Day' vision with careful attention to the physical properties of materials, *Farbprobe*, 2003, is a mesmerising synthesis of Sigmar Polke's diverse artistic practice. Polke's diverse oeuvre is consistently exciting and experimental, defying all forms of categorisation. The Alchemist of his time, Polke liked to experiment with different, unusual materials, exploiting their reactive possibilities to produce breath-taking, colour-filled mirages.

Polke was born in 1941 Silesia, a region then part of East Germany and present-day Poland. Following the war, his family relocated to Dusseldorf where he attended the Staatliche Kunstakademie alongside Gerard Richter and Konrad Lueg. Together, they founded the 'Capitalist Realist' movement, a playful and slightly sardonic nod at Western Pop Art and Eastern Socialist Realism. Following from his fellow capitalist realists' critiques of mass culture, Polke turned to raster dots (raster is German for 'screen') as a tool for deconstructing the reality of post-war oculacentrism driven by the mass reproduction of images in the media; he liked the way that 'the dots in a magnified picture swim and move about. The way that the subject changes from recognizable to unrecognizable, the undecided, ambiguous nature of the situation, the way it remains open... Many dots vibrating, swinging, blurring, reappearing: one could think of radio signals, telegraphic images, the television.'ⁱ

Prior to his formal art education, Polke was trained as a stained-glass worker, which sparked a life-long fascination with light, translucency, and colour. In the early 1970s, he started working on what became a series of Colour Experiments (*Farbproben*) in which he explored the effects of unintentionality in spontaneous practices of paint application.

'It is the process in itself that interests me. The painting is not really necessary. The unforeseeable turns out to be most interesting.' —Sigmar Polke

While the series evolved throughout the period of several decades, materiality continued to play an important role. In the 1990s, Polke began working with interference colour, which, with a metallic finish, possesses the unique quality of being able to change colour depending on the angle of viewing. *Farbprobe's* shimmering matrix of deep and dark greens intermingling with a bright yellow gives the work an electrifying, psychedelic feel; the masterful juxtaposition of colours produces a lenticular print effect. The dotted lattice veils a bright, organic shape that appears to be spilling downwards from the right side of the surface. Though we may suspect its form is accidental, the brushwork is anything but. In a meticulous attention to detail, Polke draws our attention to the hybrid texture of the canvas, literally bringing into light the surface of its natural

stretches. The result is a striking superimposition of visual layers that blurs the boundaries between representation and abstraction.

The work is thus an exercise in perception, inviting a phenomenological, 'lived' perspective that considers the subjectivity and embodiment of sight, not unlike the one stimulated by a Cézanne landscape. 'Polke scrutinised the malleability of vision. Highly attuned to the differences between appearance and reality, he was wary of the notion that there might be one universal truth.'ⁱⁱ

Collector's Digest

- Sigmar Polke (1941–2010) was a German painter and photographer.
- Polke experimented with a wide range of styles, subject matters and materials. In the 1970s, he concentrated on photography, returning to paint in the 1980s, when he produced abstract works created by chance through chemical reactions between paint and other products. In the last 20 years of his life, he produced paintings focused on historical events and perceptions of them.
- Sigmar Polke's related works are currently exhibited at the Kunsthalle Dusseldorf's *Productive Image Interference: Sigmar Polke and Artistic Perspectives Today*, on view until 6th March 2022.

ⁱ *Sigmar Polke 1963-2010*, exh. cat., Museum of Modern Art, New York, 2014, p.74

ⁱⁱ *Sigmar Polke 1963-2010*, exh. cat., Museum of Modern Art, New York, 2014, [online](#)

Provenance

Galleri Bo Bjerregaard, Copenhagen

Acquired from the above by the present owner



139

Martin Kippenberger

Untitled

signed, inscribed and dated 'Ex Didi Kippenberger 92'
on the reverse

oil on linen

90 x 75 cm (35 3/8 x 29 1/2 in.)

Painted in 1992.

Estimate

£120,000 — 180,000 

[Go to Lot](#)



Provenance

Private Collection, Cologne

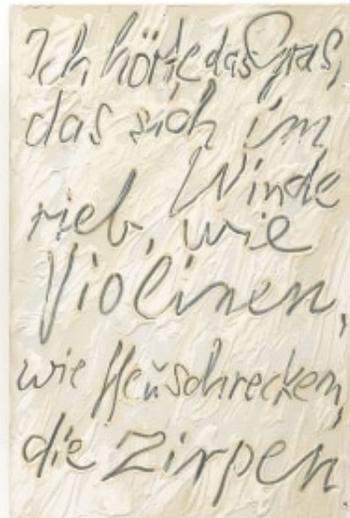
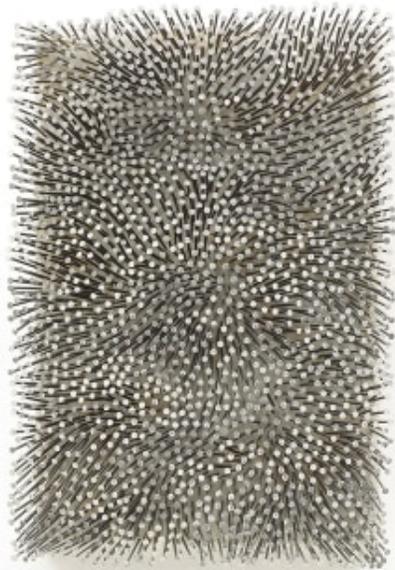
Private Collection

Sotheby's, London, 8 March 2018, lot 154

Acquired at the above sale by the present owner

Literature

Gisela Capitain, Regina Fiorito and Lisa Franzen, eds., *Catalogue Raisonné of the Paintings: Volume Three, 1987–1992*, Cologne, 2016, p. 467 (illustrated)



140

Günther Uecker

Ich hörte das Gras, das sich im Wind rieb, wie Violinen, wie Heuschrecken, die zirpen (I Heard the Grass, That Was Rubbing Itself in the Wind, Like Violins, Like Grasshoppers That Chirp)

signed, titled and dated 'Ich hörte das Gras, das sich im Wind rieb, wie Violinen, wie Heuschrecken, die zirpen Uecker 09' on the reverse of the left panel; signed and dated 'Uecker 09' on the reverse of the right panel
white paint on nails on canvas on panel, diptych
left panel 90.1 x 60 cm (35 1/2 x 23 5/8 in.)
right panel 90.2 x 60.4 cm (35 1/2 x 23 3/4 in.)

Executed in 2009. This work is registered in the Uecker Archiv under the number GU.09.027 and will be noted for inclusion in the forthcoming Uecker Catalogue Raisonné.

Estimate

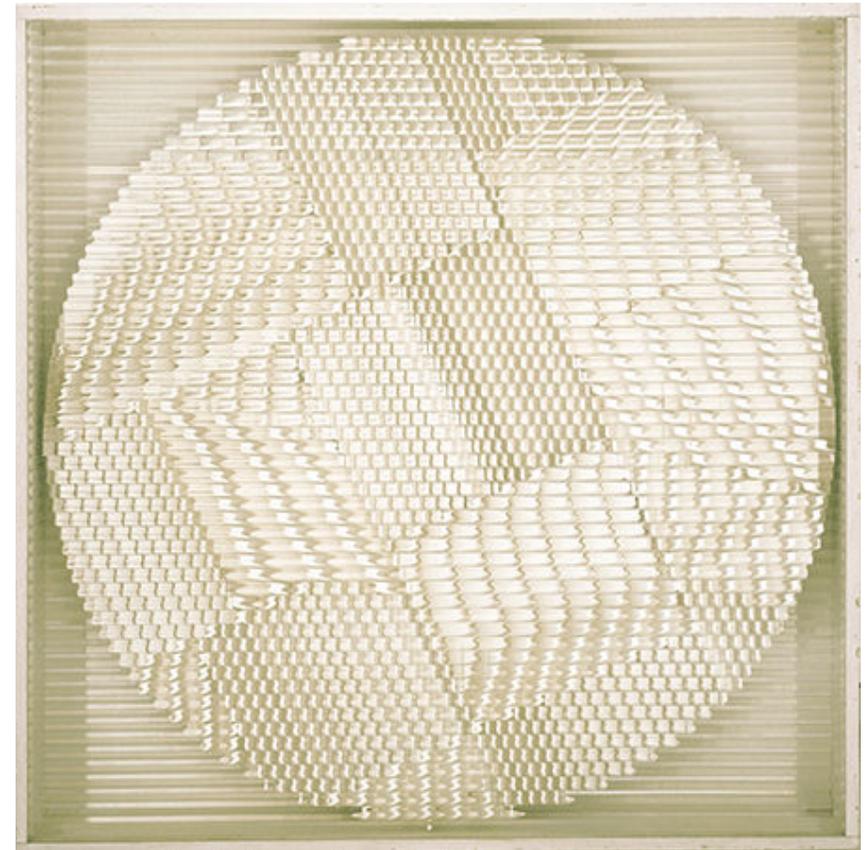
£200,000 — 300,000 ‡▲

[Go to Lot](#)



Born at the beginning of the Great Depression, Günther Uecker is an artist who has endured hardship- living through war and dictatorship. The artist grew up on the Wustrow peninsula before leaving East Germany in 1953 to pursue his studies in art at the Kunstakademie Düsseldorf. The inner turmoil of being split between east and west Germany 'definitely help me to understand my artistic work in a cross-border context, as I have always been in a state of inner conflict. I am, still, conflictedly, a product of my origins, and this shows in my work: not to create harmonies, but to drive this failure in my art to the point where it reveals itself as a reality, the integrity of a life lived, and where the complexity of cultural contradictions I have experienced within myself is expressed visually and creatively.'ⁱ

In 1961, Uecker joined his contemporaries Otto Piene and Heinz Mack in their recently formed 'Zero' artists group. The trio were united by their shared experience of witnessing the disastrous destruction of Germany during the Second World War. They developed a new visual language, no longer believing that painting was the best agent to depict the modern age, they expressed themselves on the foundations of science and poetic existential philosophy. Many of the works that were produced used light, colour and movement to highlight the potential of science whilst also drawing on Cold War concerns.



Heinz Mack, *White Light Dynamo*, 1964, Private Collection. Image: Albright Knox Art Gallery/Art Resource, NY/ Scala, Florence, Artwork: © DACS 2022

Uecker began creating his signature nail pictures from in 1956-57. Nails are used by Uecker as a deeply personal form of expression. The nail is driven into the heart of the object, from pianos, chairs, tables, television sets and sewing machines, Uecker visually attacks the status symbols of a consumerist society. Throughout his practice, Uecker returns to the nail as a medium, persistently exploring its potential for loaded meaning, experimenting with a multitude of form, colour and size. Playing with circles, spheres and fields of nails alongside a sparse background, Uecker introduced the craftsman tool into the realm of high art. A symbol of religion and persecution, a hard and sharp object is made in Uecker's hands to simultaneously appear smooth and non-threatening. The familiar metallic object is reimagined through Uecker's repurposing, shocking us into a new

way of seeing.

'I use nails as structural elements; I don't want them to be seen as nails. In using these means, I'm concerned with creating an oscillation in their ordered relationship to one another, one that disturbs their geometric order, is capable of unsettling it... I consider mutability to be important; it is able to convey the beauty of movement.'
—Günther Uecker

In *I Heard the Grass, That Was Rubbing Itself in the Wind, Like Violins, Like Grasshoppers That Chirp*, 2009, the work pulsates with a sort of rhythm; protruding at different depths and angles, they create a musical beat, an emotional pattern. The hardness of the metal become soft and tangible, seeming to move on the surface. The title itself is poetic and lyrical, conjuring powerful imagery of these hard objects being transformed into blades of glass that rustle in the wind.

The use of white paint that covers some of the nail heads and the panel into which they are nailed, enhances the interplay of light and shadow. As the light shifts over the work, new levels of volume and depth are revealed. Contrasting the dark colour of the nail, Uecker bridles the meanings of white and abilities of light. For Uecker, light and white create a way of being in a separate world which exists alongside our material one: 'A white world, I believe, is a humane world, in which people experience a colourful existence, in which they can be truly alive... The state of whiteness may be understood as prayer, and its articulation can be a spiritual experience.'ⁱⁱ The alternating beat of the nail formation, moving between light and dark, shadow and white, creates a meditative platform, and gives the viewer the ability to be transported to Uecker's other world.

From 1990, the artist's work became increasingly political. The physical act of nailing is central to understanding the many iterations of the nail in Uecker's work. Questions are pinned and nailed into our consciousness – it represents not only aggression but reconciliation. As the artist stated: 'Art cannot save the human race, yet thought the tools of Art one can create a Dialogue that encourages Man to act in defence of Mankind.'ⁱⁱⁱ

Collector's Digest

- Born in Wendorf, Mecklenburg in 1930, Günther Uecker lives and works in Düsseldorf.
- Throughout the 1950s, Uecker sought out philosophies such as Buddhism, Taoism, and Islam. His fascination with purification rituals, such as the Gregorian chant, led him to engage in his own rituals of repetition, such as the hammering of nails for extended periods of time.

- He started integrating nails, corks and cardboard tubes into the surface of his canvases to create relief works which were closer to sculpture rather than painting.

- In 1961 Uecker joined Gruppo Zero (Zero Group), founded by Heinz Mack and Otto Piene. After the Gruppo Zero dissolved in 1966, Uecker shifted to creating works influenced by body, Conceptual, and Land art.

- Uecker has participated in many exhibitions, including Documenta 4, Kassel, Germany (1968), the Venice Biennale (1970), and numerous solos shows at the Kunsthalle Düsseldorf (1983), a retrospective at the Kunsthalle der Hypo-Kulturstiftung, Munich (1990), and at the Ulmer Museum, Ulm, Germany (2010) to name a few.

ⁱ Günther Uecker, quoted in Mechtild Bening, Iwona Bigos, Dirk Blubaum, Tiziana Caianiello, Britta Dombrowe, Michael Goden, Gerhard Garaulich, Moritz Jager, Ute Lemm and Gunther Uecker, *Gunther Uecker: Portrat Mensch*, Vienna, 2016, p.27

ⁱⁱ Günther Uecker, quoted in Mechtild Bening, Iwona Bigos, Dirk Blubaum, Tiziana Caianiello, Britta Dombrowe, Michael Goden, Gerhard Garaulich, Moritz Jager, Ute Lemm and Gunther Uecker, *Gunther Uecker: Portrat Mensch*, Vienna, 2016, p.27

ⁱⁱⁱ Günther Uecker, *Violations – Connections*, New York, 2012, n.p.

Provenance

Haunch of Venison, New York (acquired directly from the artist)

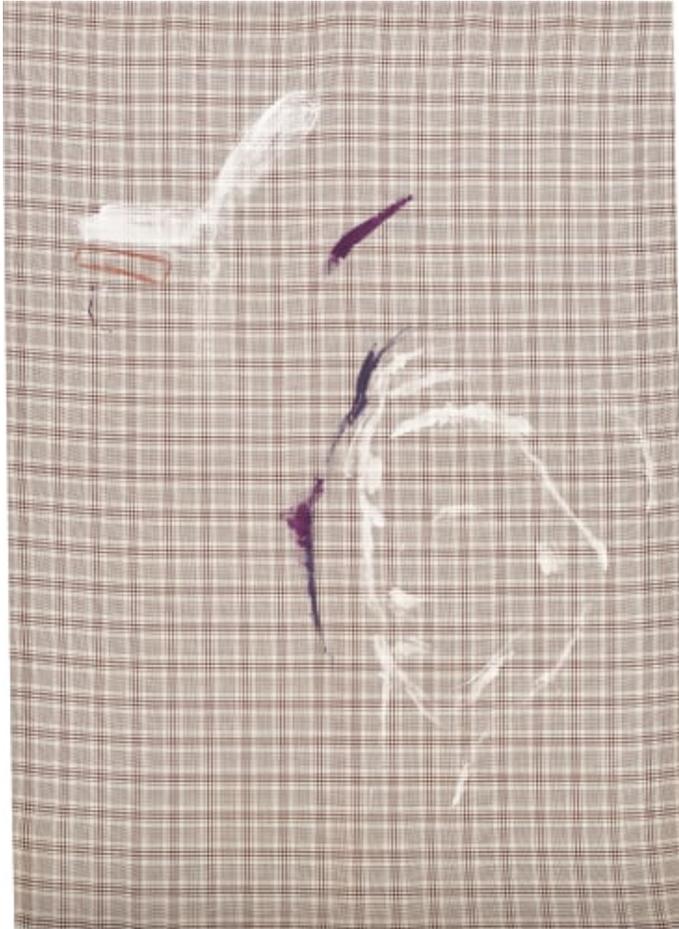
Acquired from the above by the present owner

Literature

Ahmed Alsoudani, 'Günther Uecker by Ahmed Alsoudani', *BOMB Magazine*, 1 January 2013, online (illustrated)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



141

Michael Krebber

Untitled

signed and dated 'Krebber 99' on the stretcher
acrylic and pastel on patterned fabric
180 x 130 cm (70 7/8 x 51 1/8 in.)
Painted in 1999.

Estimate

£50,000 — 70,000 

[Go to Lot](#)



Bearing a few essential gestural marks in translucent washes of colour *Untitled* (1999), portrays Michael Krebber's conceptual approach to abstraction, holding the viewer in a moment of suspense. Krebber's recognisably restrained approach to painting creates space for reconsideration of the medium's value and meaning. Stripped down to its purest form, *Untitled's* tentative brushstrokes mark a checkered sheet, elegantly tracing the face of a woman. The present example is notably one of the artist's most figurative abstractions.

With a career that spans more than four decades, Krebber's art rightfully gained the admiration of his contemporaries, Albert Oehlen and Martin Kippenberger. Having studied at the Academy of Fine Arts Karlsruhe with Markus Lupertz, Krebber then worked as an assistantship to Georg Baselitz, markedly going on to be the assistant and close friend of Martin Kippenberger. In *Untitled*, we see these German influences reflected on to the surface of the fabric: the short daubs of paint speak to the work of Sigmar Polke, whilst the fine brushstrokes are instantly reminiscent of Albert Oehlen.

Krebber developed his own artistic vocabulary while reflecting his peer's take on institutional critique, who favoured politically engaged art through site-specific collaborative projects over traditional media. Krebber, who was ardently bound to the painterly avant-garde, took an intellectual approach to painting, subverting the politics of painting and the wider art world with its founding values of status, taste, and inequality.

Krebber's practice can be viewed as an arithmetic sequence of additions, subtractions, and multiplications, marked by fleeting instances of hesitation – a phenomenon that John Kelsey describes as 'an ongoing hesitation between repetition and interruption (or between having an idea and having no idea).'ⁱ Krebber's dissolving canvases recalls a quote by LA-based conceptual artist John Baldessari, 'one of the best compliments I ever got was, John what I like about your work is what you leave out.'ⁱⁱ The same may be said about Krebber's work in which the unsaid and the unseen has more gravity, resonance, and depth than what is visible to the naked eye. As Krebber's flickering hand surfaces the fabric, leaving traces behind him which are a testimony of his consciousness and compelling curiosity about painting's endless possibilities, it ultimately reveals Krebber's greatest accomplishment – demonstrating that painting can be painted. Elegantly restrained and lyrically arranged, Michael Krebber's *Untitled* is a masterful example of the artist's multifaceted oeuvre.

Collector's Digest

- Krebber is a leading figure of Cologne's art scene which came into prominence in the 1980s.
- Krebber studied at the Academy of Fine Arts Karlsruhe with Markus Lupertz and then worked as an assistantship to Georg Baselitz, before becoming the assistant and close friend of Martin

Kippenberger.

- Krebber was awarded the Wolfgang Hahn Prize by the Museum Ludwig, Cologne, in 2015.
- Krebber has been the subject of recent solo presentations include Fondazione Antonio Dalle Nogare, Bolzano (2021); Museum Brandhorst, Munich (2019); Greene Naftali, New York (2021, 2018, 2015); Kunsthalle Bern (2017); Serralves Museum of Contemporary Art, Porto (2016); Museum Ludwig, Cologne (2015); and CAPC Musée d'art Contemporain, Bordeaux (2012).
- His work is in the collections of The Museum of Modern Art, New York; Centre Pompidou, Paris; CAPC Musée d'art Contemporain, Bordeaux; Hamburger Bahnhof-Museum of Contemporary Art, Berlin; Museum Ludwig, Cologne; and Museum Brandhorst, Munich, among others.

ⁱ John Kelsey, 'Stop Painting Painting', *Artforum*, vol. 44, no. 2, October 2005, p. 222, [online](#)

ⁱⁱ John Baldessari Explains his "Strange Mind", San Francisco Museum of Modern Art, 29 April 2019, [online](#)

Provenance

Private Collection, Germany
Private Collection, Germany

Exhibited

Copenhagen, Galerie Mikael Andersen, *Michael Krebber & Cosima von Bonin*, 6 August - 12 September 1999

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



142

George Condo

The Renegade

signed and dated 'Condo 08' on the reverse

oil on canvas

25.5 x 20.4 cm (10 x 8 in.)

Painted in 2008.

Estimate

£60,000 — 80,000 †

[Go to Lot](#)



Provenance

Galerie Xavier Hufkens, Brussels

Private Collection

Van Ham Kunstauktionen GmbH & Co., Cologne, 29 May 2019, lot 1014

Acquired at the above sale by the present owner



143

George Condo

The Grocery Man

signed and dated 'Condo 97' upper right; signed, dedicated and dated 'For Robert La Vigne with great admiration love Condo 6.21.97' on the reverse
oil on canvas

35.6 x 27.9 cm (14 x 10 7/8 in.)

Painted in 1997.

Estimate

£70,000 — 80,000 ±

[Go to Lot](#)



The Grocery Man, 1997, was painted by George Condo for his friend, the artist and set designer Robert LaVigne. LaVigne, 'the painter among poets' was an important member of the bohemian subculture that flourished in San Francisco in the 1950s, whose subjects included many of the central figures of the Beat movement.

A figure conjured from George Condo's imagination, *The Grocery Man*, forms part of Condo's celebrated imaginary portraits. Simultaneously ridiculous, grotesque and endearing, the portrait evokes a feeling of pathos in the viewer. Infused with an intense psychological charge, whatever discomfort we feel confronted with Condo's wretched portraits is undermined by their 'contradictory clownishness, which is at once vulnerable and demonic.'ⁱ

'What's possible with painting that's not in real life is you can see two or three sides of a personality at the same time, and you can capture what I call a psychological cubism.' —George Condo

In contrast to traditional portraiture in which dress, setting and environment provide visual cues to the sitter, the present work is better described through its title. The grey clothing worn is ambiguous and gives no further information on the subject. *The Grocery Man* stares beyond the picture frame with a startled and confused expression. The intimate scale, muted colour palette of purples, greys, soft oranges and pinks, and background softly rendered in painterly brushstrokes, draws the viewer into the sitters bewildered and gentle world.

Condo notoriously borrows from art history, reworking ideas that span from the Renaissance to Cubism and Surrealism, assimilating these references into his own unique interpretation. The restructured anatomies, the large bulging eyes, bulbous nose and small teeth that peep above a disarmingly tumorous shaped chin, can be compared to Picasso's reorganised forms of the face and figure.

'Condo never lifts entire images, nor does he borrow ready-made styles. Instead, he assimilates his references into a seamless amalgam, so that we end up viewing one aspect of art history through the presence of another.' —Ralph Rugoff

The multitude of themes that make up Condo's style has brought his body of work to several permanent collections, including the Centre Georges Pompidou, Paris, the Museum of Modern Art, New York and many others. Last year Condo was the subject of an important solo presentation at Hauser & Wirth, London and the largest solo exhibition of the artist's work to date in Asia at the Long Museum in Shanghai.

Video: <https://www.youtube.com/watch?v=tchQVViOD7Y>

On the occasion of a major exhibition of Condo's paintings at the Hayward Gallery, London in 2011, the artist discusses his innovative approach to portraiture and the origins of the antipodular works.

Collector's Digest

- George Condo is represented by Hauser & Wirth.
- Condo started his artistic career as studio assistant to Andy Warhol.
- Condo refers to his surrealist style as 'psychological cubism' and 'artificial realism' that captures the subject's multiplicity and is a distinctly American take on European art history.
- His works invoke art historical influences like Pablo Picasso, Diego Velázquez, Henri Matisse and Cy Twombly.
- In 2021 alone Condo had solo exhibitions at Hauser & Wirth, Long Museum, Sprüth Magers and Galerie Andrea Caratsch.

ⁱ Allesandra Montezuma Soberg, 'The Role of Traumatic Memory in Circus Phobias,' *Journal of Psychoanalysis*, Volume XXXIV, Buenos Aires, 1987, pp. 182 - 208

Provenance

Private Collection (acquired directly from the artist)
Christie's, online, 27 July 2016, lot 204
Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



144

George Condo

Untitled

signed and dated 'Condo 98.3' upper left
oil on canvas, in artist's frame
128.8 x 101.7 cm (50 3/4 x 40 in.)
Painted in 1998.

Estimate

£300,000 — 500,000

[Go to Lot](#)



Central to George Condo's practice is a fundamental balance of contradiction and amalgamation. Teasing the line between the grotesque and the captivating, the comedic and tragic, Condo summons the Old Masters and art historical approaches such as Cubism, reconfiguring established forms and ideas into a completely new aesthetic. The artist's acclaimed singular and iconic approach challenges and re-defines the conventional notion of figurative portraiture. In *Untitled*, 1998, Condo tackles the traditional motif of the mother and child, concurrent to the female nude, skewing our preconceived ideologies with his challenging portrayal.



Pablo Picasso, *Mother and Child by a Fountain*, 1901, Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art/Art Resource/Scala, Florence, Artwork: © Succession Picasso/DACS, London 2022

The present work is framed in the artist's carved gilt frame, utilising the traditional portraiture format. Paying ode to Cubism, with an awareness of popular culture, to create a character that is simultaneously 'seductive and repulsive' yet 'frightening and appealing,'ⁱ Picasso's considerable influence is evident in Condo's exploration into the re-invention of the facial features. Despite their distorted eerie changes of form, Ralph Rugoff notes that Condo also instils his subjects with a sense of indefinable pathos: 'Unlike in caricature... the preposterous features of these figures are in fact rendered with great sympathy. Drawing on the traditional rhetoric of portraiture, Condo imbues his invented subjects with a compelling psychological presence.'ⁱⁱ

In typical Condo fashion, further similarities make a swift departure. Set in front of a blue background, with clear bubbles in the air, the dream-like quality is sinisterly countered by the red drops of blood that hit each figure on the head and the mother's shoulder. Characteristic of Condo's partiality for amplification and distortion, the mother and child are depicted with exaggerated ears, rabbit teeth and large bug eyes. The mother gazes down adoringly at her young child, who hangs like a rag doll in her hooked arm. The iconography of motherly love is thus disrupted by an unconventional and jarring image, provoking critical contemplation.

Condo's masterful painterly technique and strong characterisation of the figures set against an ethereal backdrop, creates an effect that is both stylistically elegant and disturbing, repulsive and sympathetically engaging. The artist's vision, embodied in the present work, uniquely and imaginatively re-examines the canon of the mother and child and female nude in history of art.

Collector's Digest

- George Condo is represented by Hauser & Wirth.
- Condo started his artistic career as studio assistant to Andy Warhol.
- Condo refers to his surrealist style as 'psychological cubism' and 'artificial realism' that captures the subject's multiplicity and is a distinctly American take on European art history.
- His works invoke art historical influences like Pablo Picasso, Diego Velázquez, Henri Matisse and Cy Twombly.
- In 2021 alone Condo had solo exhibitions at Hauser & Wirth, Long Museum, Sprüth Magers and Galerie Andrea Caratsch.

ⁱ Ralph Rugoff, 'The Enigma of Jean Louis: Interview 14 March 2006,' in *George Condo: Existential Portraits: Sculpture, Drawings, Paintings 2005/2006*, exh. cat., Luhring Augustine, New York, 2006, pp. 8 - 9

George Condo

ii *George Condo: Mental States*, exh. cat., Hayward Gallery, London, 2011, p. 16

Provenance

Yoko Ono, New York (acquired directly from the artist)

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



145

Oli Epp

Death by Chocolate

oil and acrylic on canvas
155 x 200 cm (61 x 78 3/4 in.)
Painted in 2019.

Estimate

£30,000 — 50,000 ±

[Go to Lot](#)



145

Oli Epp

Provenance

DUVE, Berlin

Acquired from the above by the present owner

Exhibited

Berlin, DUVE, *Roxanne Jackson & Oli Epp: KARMA*, 12 September - 25 October 2019

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



146

Walter Price

Felt soot 5

acrylic, pastel and tape on chipboard

101.2 x 75.7 cm (39 7/8 x 29 3/4 in.)

Executed in 2017.

Estimate

£15,000 — 20,000 ‡

[Go to Lot](#)



Provenance

KARMA, New York

Acquired from the above by the present owner

Exhibited

Cologne, Kölnischer Kunstverein, *Walter Price: Pearl Lines*, 20 April - 17 June 2018, p. 22

(illustrated, p. 23)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



147

Rashid Johnson

Untitled Anxious Drawing

oil on cotton rag
56.5 x 76.2 cm (22 1/4 x 30 in.)
Executed in 2018.

Estimate
£35,000 — 45,000

[Go to Lot](#)



Provenance

Terrence Higgins Trust Charity Auction, London, 16 April 2018, lot 4 (donated by the artist and Hauser & Wirth)

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



148

Sol LeWitt

Horizontal Bands (More Or Less)

signed 'S. Lewitt' lower right; numbered '011544' on the reverse

gouache on paper

161.8 x 154 cm (63 3/4 x 60 5/8 in.)

Executed in 2002.

Estimate

£120,000 — 180,000 ±

[Go to Lot](#)



'In my case, I used the elements of these simple forms- square, cube, line and colour to produce logical systems. Most of these systems were finite; that is, they were complete using all possible variations. This kept them simple.' —Sol LeWitt

Born in 1928 in Connecticut, United States, Sol LeWitt was pivotal to the art scene of the 1960s and 70s. His ground-breaking exploration of Conceptual and Minimalist art was founded by the notion that the idea of art was just as important as the process of art-making itself. Intuition was thus a main driver in the complexity of his works. He expressed this ideology through mediums such as wall drawings, paintings, 'structures' (a term he preferred over 'sculptures'), works on paper, printmaking, photography and installation. Using logical methodology, the artist broke away from the earlier movement of Abstract Expressionism and used repetitive directives in his practice through grids, lines, shapes and colour. This organised way of working enabled the thriving progression of a well-developed style and portfolio of works.

'When artists make art, they shouldn't question whether it is permissible to do one thing or another.' —Sol LeWitt

In the 1980s, Sol LeWitt travelled to Italy where he started working extensively with gouache to create experimental abstract works in contrasting colours. *Horizontal Bands (More Or Less)* (2002) pertains to this period, more specifically to the series of *Squiggly Brushstrokes*. Other series executed under this medium include *Irregular Forms*, *Parallel Curves* and *Web-like Grids*. The present work exemplifies the deliberate strokes, repetitive yet organic in nature, drawing in the viewer with its dark burgundy colour in contrast to the murky blue beneath. The pattern grants a sense of mesmerising trance encouraging a deeper contemplation of its meaning and existence. Although this style departs from LeWitt's earlier works where geometrical structure dominated his former productions, *Untitled* remains very much embodies the artist's intent of visceral interpretation.

Video: <https://www.youtube.com/watch?v=3CV3iYNn0y0>

Sol LeWitt on Conceptual art

Collector's Digest

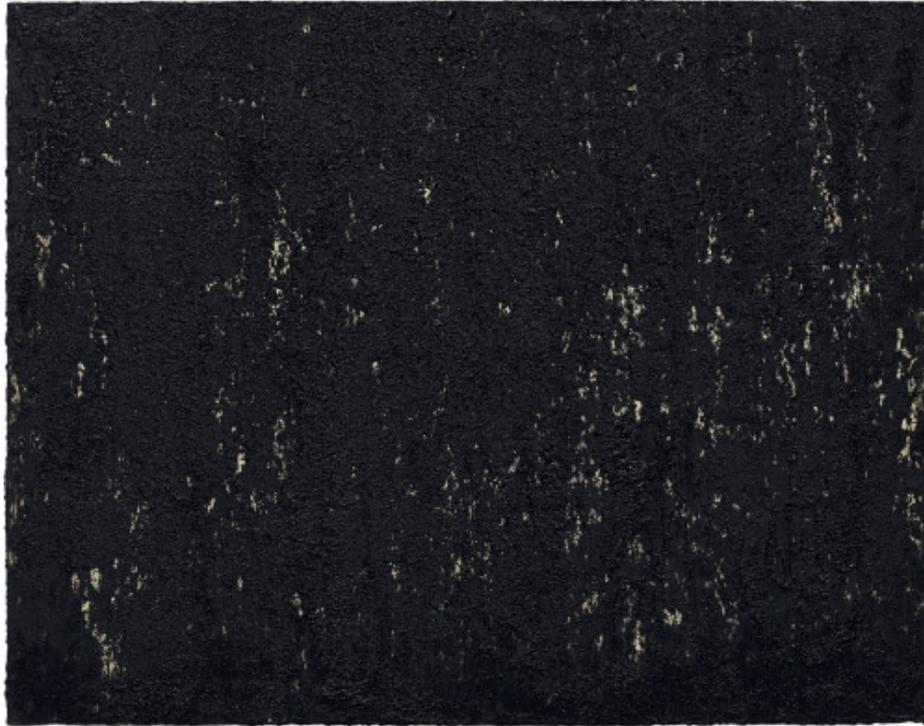
- Sol LeWitt is best known for his large-scale wall drawings, making over 1,200 in his lifetime. His first retrospective was hosted at the Museum of Modern Art, New York in 1978 and later in 2000, at the San Francisco Museum of Modern art which also travelled to the Whitney Museum of American Art, New York and the Museum of Contemporary art in Chicago.

- LeWitt's works are found in prominent museum collections including Tate Modern, London; Centre Georges Pompidou, Paris; Guggenheim Museum, the Museum of Modern Art, New York; National Gallery of Art, Washington D.C.; and the Jewish Museum in Manhattan.

- The artist lived and worked between New York and Connecticut until the age of 78, passing in 2007.

Provenance

Galleria Gentili, Florence (acquired directly from the artist)
Private Collection



149

Richard Serra

Composite 1-4

etching ink, paintstick, silica and litho crayon on
handmade paper

80 x 102.2 cm (31 1/2 x 40 1/4 in.)

Executed in 2016.

Estimate

£200,000 — 300,000 ‡

[Go to Lot](#)



Provenance

Private Collection, USA

Gagosian Gallery, London

Acquired from the above by the present owner in 2016

Exhibited

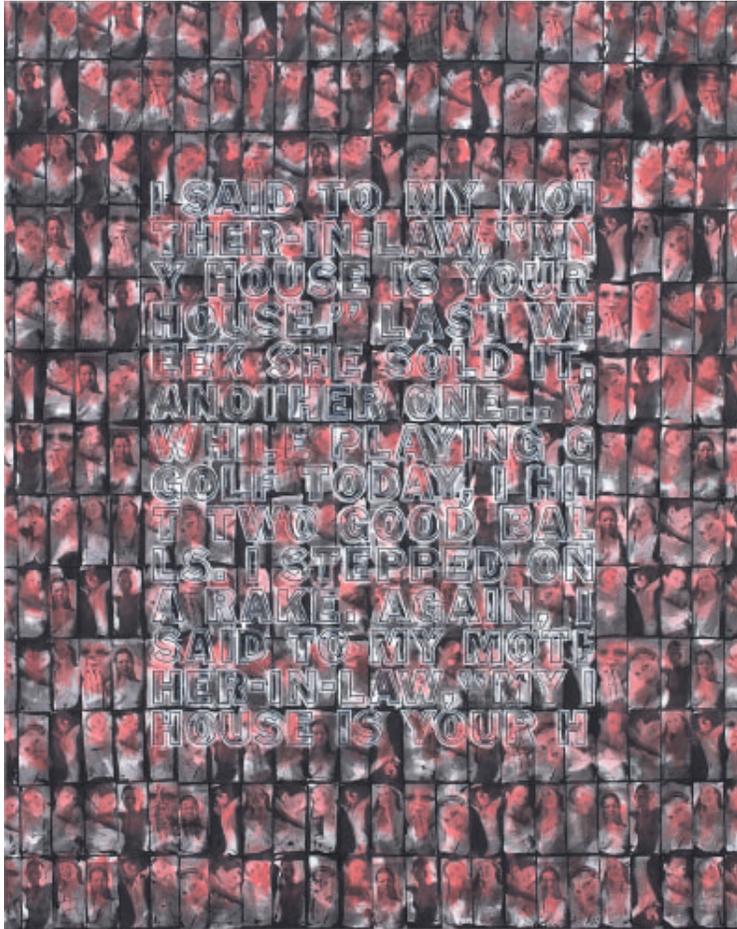
London, Davies Street, Gagosian Gallery, *Richard Serra: Drawings.*, 15 September - 17 December

2016

Rotterdam, Museum Boijmans Van Beuningen, *Richard Serra - Drawings 2015 - 2017*, 24 June - 24 September 2017, p. 109 (illustrated, p. 125)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



150

Richard Prince

Untitled

collage and acrylic on canvas
188.7 x 149.9 cm (74 1/4 x 59 in.)
Executed in 2012.

Estimate

£300,000 — 500,000 ‡

[Go to Lot](#)



150

Richard Prince

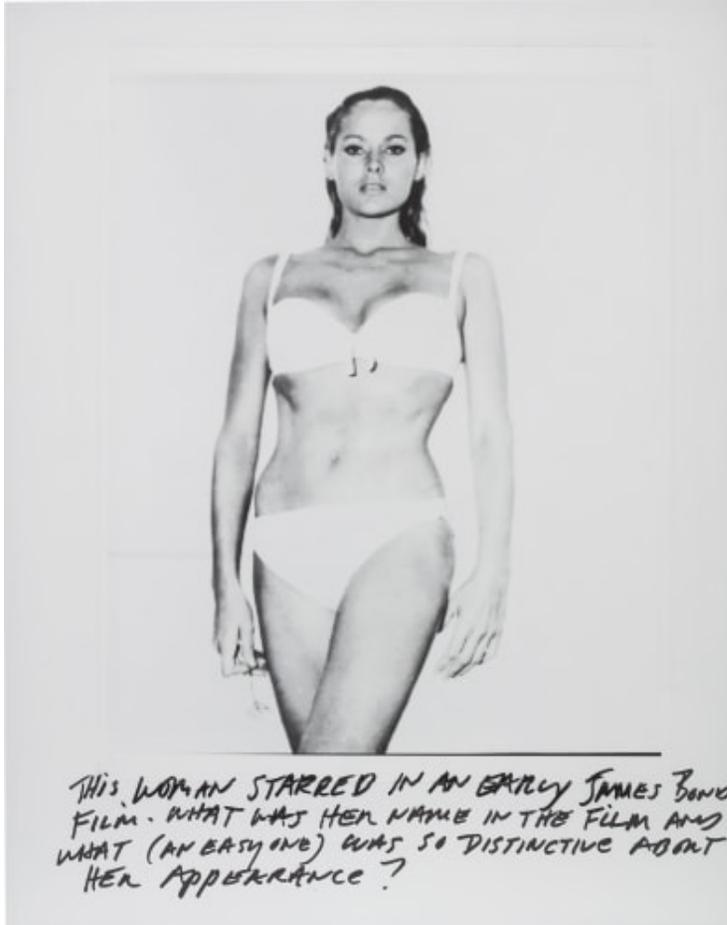
Provenance

Gagosian Gallery, London

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



151

Richard Prince

Untitled (Publicity)

signed 'Richard Prince' on a label affixed to the reverse
ink jet on paper

71.1 x 55.8 cm (27 7/8 x 21 7/8 in.)

Executed in 2012, this work is unique.

Estimate

£35,000 — 45,000

[Go to Lot](#)



Provenance

Jürgen Becker Galerie, Hamburg

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



152

Jim Hodges

Diary of Flowers (CLOSE)

pen and ink on paper napkins, in 57 parts

smallest 8.5 x 13 cm (3 3/8 x 5 1/8 in.)

largest 32.5 x 9 cm (12 3/4 x 3 1/2 in.)

installation dimensions variable, approx. 110 x 190 cm

(43 1/4 x 74 3/4 in.)

Executed in 1993.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



Provenance

Private Collection (acquired directly from the artist)

Phillips, de Pury & Luxembourg, New York, 12 November 2002, lot 186

Acquired at the above sale by the present owner



153

Felix Gonzalez-Torres

Untitled

signed, numbered and dated 'Felix Gonzalez-Torres
1992 8/25' on the reverse

offset print

image 81.8 x 115.2 cm (32 1/4 x 45 3/8 in.)

sheet 82.9 x 115.2 cm (32 5/8 x 45 3/8 in.)

Executed in 1992, this work is number 8 from an
edition of originally 25 of which 9 were withheld by the
artist from his oeuvre.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



Provenance

Bizart, Copenhagen

Galleri Bo Bjerggaard, Copenhagen

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



154

Steven Parrino

Slip it in

enamel on canvas mounted on panel, in 2 parts
each 182.9 x 121.9 cm (72 x 47 7/8 in.)

Executed in 1987.

Estimate

£300,000 — 500,000 ‡

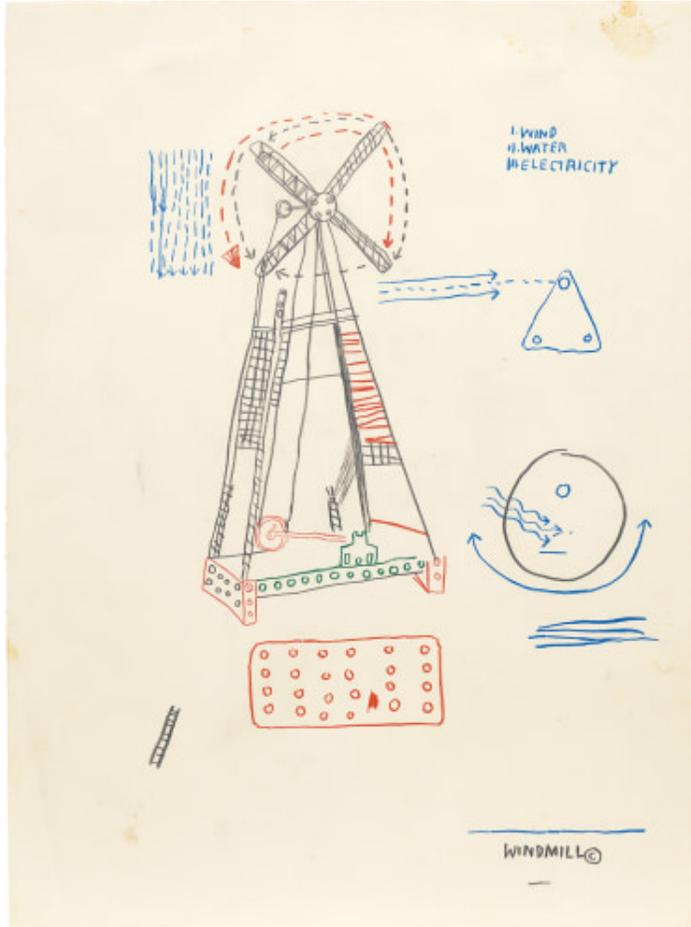
[Go to Lot](#)



Provenance

Gagosian Gallery, London

Acquired from the above by the present owner



155

Jean-Michel Basquiat

Windmill

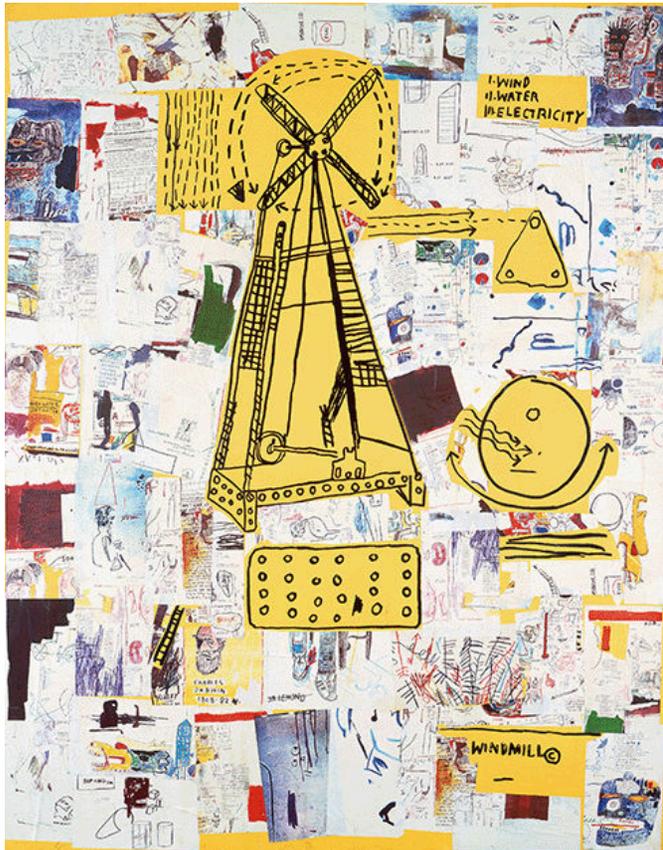
titled 'WINDMILL©' lower right; signed and dated 'Basquiat 1985' on the reverse
oilstick and graphite on paper
76.2 x 56.3 cm (30 x 22 1/8 in.)
Executed in 1985.

Estimate

£220,000 — 280,000 †

[Go to Lot](#)





Jean-Michel Basquiat, *QUII*, 1985, Private Collection. Image: ADAGP Images, Paris / SCALA, Florence, Artwork: Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2022

Offered at auction for the first time in more than thirty years, *Windmill* (1985) is a fascinating example of the artist's practice. The tri-tonal drawing, rendered in oilstick and graphite depicts Basquiat's interpretation of the mechanical workings of a windmill, alongside annotations verging on the whimsical. At first glance, the structure recalls an engineer's blueprint with red and black outlines denoting the supports and moving components. These are overwritten with dotted lines and arrows which seemingly represent wind direction and the additions of further abstract diagrams and the inscription to the upper right corner reading 'WIND WATER ELECTRICITY.' Basquiat's playful approach to symbolism is apparent in the artist's inclusion of arrows which meet at opposing angles, the packet of pills and the tilted ladder in the lower half of the work. These

additions strongly hint at a coded meaning but leave it just out of the viewer's grasp.

At the lower right corner, the work is titled with the subject matter and trademarked with the copyright ©, a signal to the artist's origins as a graffiti artist of the streets of New York City under the moniker SAMO © (short for 'same old'). Executed after Basquiat's first gallery representation with Annina Nosei in 1981 and his first solo exhibition in early 1982 at her eponymous SoHo gallery, *Windmill* supercedes the peak of his career. Basquiat became the youngest artist to exhibit in documenta at the 7th edition in Kassel, West Germany, alongside artist's such as Georg Baselitz and Alberto Burri. It was during this time, the artist had access to the tools and studio space which afforded him the freedom to produce the monumental masterpieces which define this seminal year.

'For Basquiat, it all converges in 1982... Those of us who were there at the time and saw those paintings just couldn't believe it. The level of achievement was just astonishing. It was almost a miracle.' —Jeffrey Deitch

Windmill proved to be an important piece of work for Basquiat because it forms the basis for two large-format paintings. The first, *Unit Filter GE*, is key example of the works Basquiat created in collaboration with Andy Warhol at the suggestion of Bruno Bischofberger. *Windmill* is reproduced on an astringent yellow ground, overpainted with Basquiat's capped figure on the left and black bust adorned with the artist's iconic three-pointed crown. In the centre, Warhol's contribution is a salute to his legacy as the founder of Pop Art with a pristine rendering of the logos of two ubiquitous American brands, *General Electric* and *Arm and Hammer*. In *QUII* from 1985, Basquiat revisited *Windmill* alone, this time making the drawing centre stage, encircled by colour Xerox prints depicting of careful selection of his earlier pictures. The work exemplifies a more retrospective moment in the artist's career, as Basquiat could reflect on the stratospheric success of the early 80s and in which *Windmill* plays a central role.

Collector's Digest

- Jean-Michel Basquiat was an American artist who rose to fame in the 1980s.
- Considered part of the Neo-expressionism movement, he was a pioneer of street art who addressed social issues such as the Black experience, power structures, discrepancies of wealth versus poverty and integration versus segregation, throughout his work.
- Basquiat's work straddles abstraction and figuration mixed with contemporary critique.
- Jean-Michel Basquiat's contributions to the history of art will be celebrated in *King Pleasure*, an exhibition hosted and curated by his own family opening 9 April 2022. This show will present over

Jean-Michel Basquiat

200 never-before-seen paintings, drawings, multimedia presentations, ephemera and artifacts to narrate the artist's life from an intimate perspective.

Provenance

Private Collection

Sotheby's, New York, 9 November 1989, lot 495

Tony Shafrazi Gallery, New York

Acquired from the above by the present owner in April 1996

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



156

Keith Haring

Untitled

signed, inscribed and dated 'Jun 25 - 87 © K Haring

KNOKKE' on the reverse

sumi ink on paper

55.9 x 76.2 cm (22 x 30 in.)

Executed in 1987.

Estimate

£100,000 — 150,000 †

[Go to Lot](#)



'Drawing is still basically the same as it has been since prehistoric times. It brings together man and the world. It lives through magic.' —Keith Haring

Untitled is a vibrant and lively work by the groundbreaking and celebrated New York-based artist Keith Haring. Painted in 1987, the work marks Haring's stay in Knokke, Belgium which, by invitation of Roger Nellens, Haring visited on commission to paint a mural. Nellens was a self-taught Belgian artist and sought to continue the legacy of his father and brother who had previously commissioned works by René Magritte and Paul Delvaux. For the next three years, Haring would visit and stay at Nellens' home in Knokke every summer. Whilst there, Haring completed his immense mural at the Channel Surf Club to a watchful and festive crowd of onlookers. During this period Haring also famously lived inside of Niki de Saint-Phalle's *The Dragon*, a large outdoor sculpture park that Roger Nellens and his wife Fabienne commissioned in 1973 for their son Xavier. The dating and inscription 'Jun 25 - 87 KNOCKE' on the reverse of the present work on paper gives it site specificity and anchors this work in those happy times the artist spent in Knokke.

'He had perfectly found his place in Knokke. He was accessible to all. At the same time, he had the capacity to guard his distances. Something that I appreciated a lot: Keith remained himself, he didn't belong to anybody.' —Xavier Nellens

Untitled teems with the artist's iconic figures that dance characteristically across a white ground. Depicted in a strong black outline, bordered in vivid red, the figures, spirited and animated, are captured in a moment of euphoric transformation. The bold lines encase quicker and looser rapid markings, they combine the essential power of early cave paintings and freedom and physicality reminiscent of the work of Cy Twombly and Sol LeWitt. Haring's quick and rapid drawings and symbols form a unique language, allowing the artist's conscious mind to let loose and filter out reason or planned execution.

Haring rose to prominence in 1980s New York, alongside his friends and contemporaries Jean-Michel Basquiat, Jenny Holzer and Kenny Scharf. Straddling the gap between high-end art and graffiti, Haring would furtively decorate New York City's subway tunnels and sidewalks. His works both embrace cartoons amusing qualities, along with the raw energy of Art Brut, developing a uniquely pop-graffiti aesthetic.

The present example is associated with a poignant time in the artist's tragically short career: It was executed the year after Haring opened his famous 'Pop Shop' in Soho, New York, and the beginning of his important friendship with Andy Warhol which marked a new chapter in his already rising success. It is also the year before the artist was diagnosed with AIDS in the autumn of 1988.

The apparent optimism throughout Haring's oeuvre contradicts the social commentary of the

works themselves. Very much a reporter of his time, Haring was a political activist and through seemingly harmless and playful compositions, he boldly addressed issues of capitalism, sexuality and later, the AIDS epidemic. The importance of Haring's work is continuously met with rising critical acclaim; he has been the subject of solo shows at Museum Folkwang (2020), MoMA (2019-20) Tate, Liverpool (2019) among many other institutions.

Collector's Digest

- Keith Haring came to prominence in 1980s New York with his graffiti style which bridged the gap between high and low art.
- He was famously friends and associates with Jean-Michel Basquiat and Andy Warhol.
- His 'Pop Shops' and subway drawings made art accessible to all audiences.
- Through his playful graphic style, Haring was able to address difficult subjects surrounding politics, social difficulties, and sexuality.
- Keith Haring was recently the subject of solo exhibitions at Museum Folkwang (2020), MoMA (2019-20) Tate, Liverpool (2019) among many other institutions.

Provenance

Gallery 121, Antwerp

Private Collection

Phillips, New York, 16 May 2014, lot 200

Acquired at the above sale by the present owner

Exhibited

Antwerp, Gallery 121, *Keith Haring*, July - August 1989



157

Andy Warhol

Untitled (Pepsi Cans)

stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc. and numbered 'VF 91.047' on the reverse
acrylic on paper
59.7 x 81.3 cm (23 1/2 x 32 in.)
Executed *circa* 1984.

Estimate

£40,000 — 60,000 ‡

[Go to Lot](#)



Provenance

The Estate of Andy Warhol, New York

The Andy Warhol Foundation for the Visual Arts, Inc., New York

Private Collection, Los Angeles

Sotheby's, New York, 16 May 2002, Lot 114

Private Collection

Sotheby's, New York, 12 May 2016, Lot 191

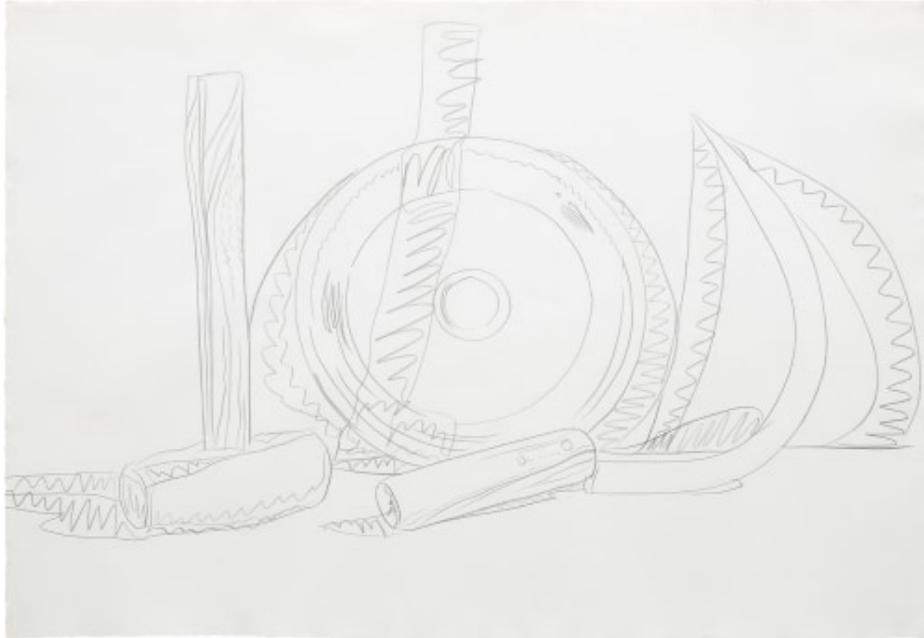
Acquired at the above sale by the present owner

Exhibited

New York, Gagosian Gallery, *Andy Warhol: Heaven and Hell are Just One Breath Away! Late Paintings and Related Works, 1984-1986*, November 1992 - January 1993, p. 39 (illustrated)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



158

Andy Warhol

Still Life (Hammer and Sickle)

stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for The Visual Arts Inc., New York, and numbered 'VF 31.026' on the reverse

graphite on paper

71.6 x 103.4 cm (28 1/4 x 40 3/4 in.)

Executed in 1977.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



Provenance

Estate of Andy Warhol

Andy Warhol Foundation for the Visual Arts, Inc., New York

Gagosian Gallery, New York

Acquired from the above by the present owner in 1998

Exhibited

New York, Gagosian Gallery, *Andy Warhol Drawings and Related Works 1951-1986*, 13 February - 22

March 2003, p. 151 (illustrated, p. 119)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



159

Andy Warhol

Untitled (Avanti)

stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., New York and numbered 'VF 125.001' on the reverse

graphite on paper

45.7 x 61 cm (17 7/8 x 24 in.)

Executed in 1962.

Estimate

£25,000 — 35,000 £

[Go to Lot](#)



Provenance

The Estate of Andy Warhol, New York

Andy Warhol Foundation for the Visual Arts, Inc., New York

Gagosian Gallery, New York

Private Collection, New York

Exhibited

New York, Christophe Ven de Weghe Fine Art, *Andy Warhol: Works on Paper from the early 60's*, 10 November - 16 December 2000, no. 14, n.p. (illustrated)

New York, Gagosian Gallery, *Andy Warhol: Drawings and Related Works, 1951-1986*, 13 February - 22 March 2003, p. 148 (illustrated, p. 87)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



160

Brice Marden

Green Book II

signed 'B. Marden' lower centre

Indian ink on paper

27.2 x 12.7 cm (10 3/4 x 5 in.)

Executed in 1995-1999.

Estimate

£40,000 — 60,000

[Go to Lot](#)



Provenance

Sprüth Magers Lee, London

Galerie Meyer-Ellinger, Frankfurt

Matthew Marks Gallery, New York

Private Collection, London

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



161

Elaine de Kooning

Early Still Life

inscribed, titled and dated 'WH.7 o/c EARLY STILL LIFE

© 1942' on the overlap

oil on canvas

71.6 x 86.5 cm (28 1/4 x 34 in.)

Painted in 1942.

Estimate

£10,000 — 15,000 ‡

[Go to Lot](#)



161

Elaine de Kooning

Provenance

Private Collection

Bukowskis, Stockholm, 21 October 2014, lot 243

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



162

Rudolf Stingel

Untitled

signed and dated 'Stingel 2011' on the reverse

oil and enamel on linen

170.2 x 135.9 cm (67 x 53 1/2 in.)

Executed in 2011.

Estimate

£250,000 — 350,000 

[Go to Lot](#)



162

Rudolf Stingel

Provenance

Gagosian Gallery, London

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



Photo-souvenir: Peinture acrylique blanche sur tissu rayé blanc et marron, 1973, 156,5 x 141,5 cm © DB-ADAGP Paris

163

Daniel Buren

Peinture acrylique blanche sur tissu rayé blanc et marron

white acrylic paint on cotton, woven in alternating white and marron vertical stripes
148 x 137 cm (58 1/4 x 53 7/8 in.)

Executed in September 1973. This work is accompanied by a certificate of authenticity, known as 'Avertissement,' which will be delivered by the artist in the name of the new buyer.

Estimate

Estimate On Request 

[Go to Lot](#)



163

Daniel Buren

Provenance

Pio Monti, Macerata

Galleria Mazzoli, Modena

Galleria Massimo Minini, Brescia

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



PROPERTY FROM THE ESTATE OF LILLIAN
FLORSHEIM

164

Germaine Richier

La Lutte

incised with the artist's signature and stamped with
the foundry mark 'G Richier BRONZE Cire Valsuani
Perdue' on the base

bronze

22.5 x 19 x 14.5 cm (8 7/8 x 7 1/2 x 5 3/4 in.)

Conceived in 1946, this work is from an edition of 12.

Estimate

£15,000 — 20,000 

[Go to Lot](#)



Germaine Richier

Provenance

Allan Frumkin Gallery, Chicago

Collection of Lillian Florsheim (acquired from the above in 1954)

Thence by descent to the present owner

Exhibited

Paris, Musée National d'Art Moderne, *Germaine Richier*, 10 October - 9 December 1956 (another example exhibited)

Minneapolis, Walker Art Center, *Sculpture by Germaine Richier*, 28 September - 9 November 1958, no. 5 (another example exhibited)

Boston, University School of Fine and Applied Arts, *Sculpture by Germaine Richier*, 10 January - 7 February 1959, no. 4 (another example exhibited)

Saint-Paul-de-Vence, Fondation Maeght, *Germaine Richier: Rétrospective*, 5 April - 25 June 1996, no. 24, p. 59 (another example exhibited)

Berlin, Akademie der Künste, *Germaine Richier*, 7 September - 2 November 1997, no. 33, pp. 32-33, 191 (another example exhibited and illustrated, p. 64)

Literature

Jean Grenier, *Germaine Richier, sculpteur du terrible*, L'Œil, Paris, September 1955, no. 9, pp. 26 - 31 (another example listed)

André Chastel, Au musée d' Art moderne, 'Germaine Richier: la puissance et le malaise', *Le Monde*, Paris, 13 October 1956 (another example listed)

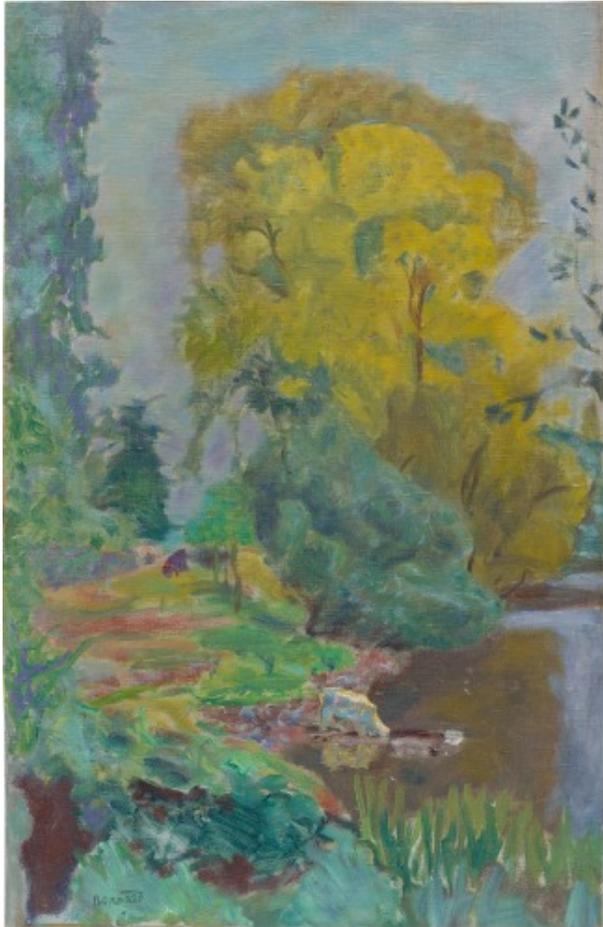
Denys Chevalier, 'Sculpture encore: Dans son atelier, vaste forêt de plâtres et de bronzes, Germaine Richier, chef d'école, sculpte les grands mythes sylvestres', *Femme*, Paris, October - November 1956, pp. 81 - 833 (another example listed)

Georges Limbour, 'La vie des arts: Le puce de Germaine Richier', *France Observateur*, Paris, 1 November 1956 (another example listed)

Germaine Richier, exh. cat., Peggy Guggenheim Collection, Venice, 2006, p. 96 (another example illustrated)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



165

Pierre Bonnard

Le gué. Vaches à l'abreuvoir (Vernon)

signed 'Bonnard' lower left

oil on canvas

51.1 x 33.2 cm (20 1/8 x 13 1/8 in.)

Painted *circa* 1916.

Estimate

£140,000 — 180,000 †

[Go to Lot](#)



Provenance

Collection André Terrasse (acquired directly from the artist's estate)

Galerie Rousso, Paris

Galerie D'Art Moderne, Basel

Private Collection, Switzerland (acquired in 1968)

Literature

Jean and Henry Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint, 1940-1947 et supplément 1887-1939*, Paris, ed. Bernheim-Jeune, 1965-1974. vol. IV, 1974, no. 02074, p. 358 (illustrated)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



166

Georges Mathieu

Arménie

signed and dated 'Mathieu 86' lower left; titled

'ARMENIE' on the stretcher

alkyd on canvas

92.5 x 65.5 cm (36 3/8 x 25 3/4 in.)

Painted in 1986, this work is accompanied by a certificate of authenticity signed by Édouard Lombard and dated 16 December 2021.

Estimate

£100,000 — 150,000 

[Go to Lot](#)



Provenance

Galerie Sapone, Nice

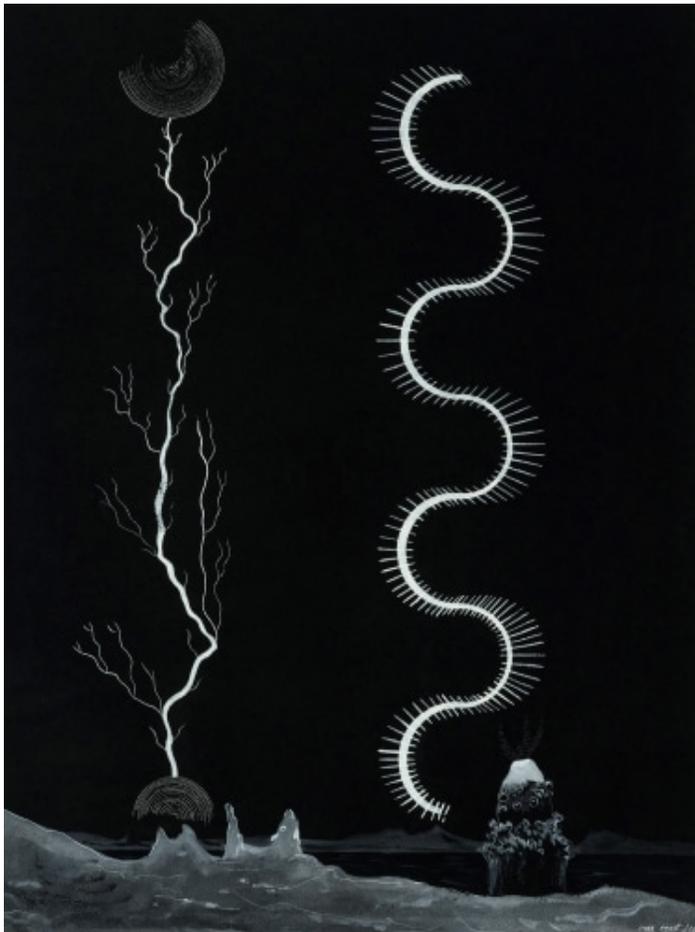
Private Collection

Piasa, Paris, 4 December 2007, lot 80

Acquired at the above sale by the present owner

Exhibited

Turin, Mazzoleni Galleria d'Arte, *L'Europa degli informali, dal dopoguerra agli Anni '60*, p. 57
(illustrated)



167

Max Ernst

Paysage

signed and dated 'max ernst/23' lower right

gouache on paper

61.5 x 47 cm (24 1/4 x 18 1/2 in.)

Executed in 1923.

Estimate

£50,000 — 70,000 

[Go to Lot](#)



Provenance

World House Galleries, New York
Private Collection, Texas

Exhibited

New York, World House Galleries, *Drawings, Watercolours, Collages by 20th Century Masters*,
1959-60, no. 25

Literature

Werner Spies, Sigrid Metken and Günter Metken, eds., *Max Ernst Œuvre-Katalog. Max Ernst
Werke 1906-1925*, Cologne, 1975, no. 612, p. 316 (illustrated)



168

Max Ernst

Enseigne pour une école de pirates

signed 'MAX ERNST' lower right

oil on panel

32 x 24 cm (12 5/8 x 9 1/2 in.)

Painted in 1959.

Estimate

£60,000 — 80,000 ±

[Go to Lot](#)



Provenance

Private Collection, London

Private Collection, Texas

Literature

Éditions d'Art Gonthier-Seghers, *Max Ernst, Collection Propos et Présence*, Paris, 1959, n.p.

(illustrated)

Werner Spies, Sigrid Metken and Günter Metken, eds., *Max Ernst Œuvre-Katalog. Max Ernst Werke 1954-1963*, Cologne, 1998, no. 3430, p. 197 (illustrated)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



169

Gerhard Richter

Rot-Gelb-Blau

signed, numbered and dated '51 Richter '73' on the reverse

oil on canvas

26.3 x 53.5 cm (10 3/8 x 21 1/8 in.)

Painted in 1973.

Estimate

£60,000 — 80,000 ‡

[Go to Lot](#)



Provenance

Lia Rumma, Naples

Acquired from the above by the present owner

Exhibited

Munich, Städtische Galerie im Lenbachhaus, *Gerhard Richter*, 23 May - 1 July 1973 (erroneously numbered cat no. 340)

Amsterdam, Galerie Seriaal, *Gerhard Richter. Rot - Blau - Gelb*, GR 338, 8 -27 September 1973

Literature

Jürgen Harten and Dietmar Elger, eds., *Gerhard Richter. Bilder/Paintings 1962-1985*, exh. cat. and cat. rais., Städtische Kunsthalle Düsseldorf, 1986, pp. 163, 382 (illustrated, p. 163)

Hubertus Butin, *Gerhard Richter. Editionen 1965-1993, catalogue raisonné*, Kunsthalle Bremen, 1993, cat. no. 41, p. 123 (illustrated, p. 123 (one canvas))

Gerhard Richter Catalogue raisonné 1962 - 1993, vol III, exh cat., Musée d'Art Moderne de la Ville de Paris; Boon, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland; Stockholm, Moderna Museet; Madrid, Museo Nacional Centro de Arte Reina Sofía, 1993 - 1994, no. 338-1, p. 164 (illustrated n.p.)

Hubertus Butin, Stefan Gronert and the Dallas Museum of Art, eds., *Gerhard Richter: Editions 1965 - 2004. Catalogue Raisonné*, Ostfildern, 2004, no. 50, pp. 34, 190 (illustrated, p. 34 (one canvas))

Hubertus Butin, Stefan Gronert and Thomas Olbricht, *Gerhard Richter. Editions 1965 - 2013*, Ostfildern, 2014, p. 214 (another variant illustrated)

Dietmar Elger, *Gerhard Richter. Catalogue Raisonné 1968 - 1976, vol. 2 (nos. 198 - 388)*, Berlin, 2017, no. 338/1-100, p. 508 (illustrated, p. 509)

Hubertus Butin: Gerhard Richter. Unikate in Serie / Unique Pieces in Series, Cologne 2017, pp. 104, 116, color ill. pp. 106/107 (two canvases)

Gerhard Richter - Die Editionen, exh. cat., Museum Folkwang, Essen, 2017, p. 26 (illustrated, p. 41 (one canvas))

Armin Zweite, *Gerhard Richter. Leben und Werk. Das Denken ist beim Malen das Malen*, Munich 2019, pp. 106, 361

Berlin, me Collectors Room / Stiftung Olbricht, *Die Olbricht Collection und Gerhard Richter, in: Moving Energies - 10 years me Collectors Room Berlin*, exh. cat., 2020, p. 130



170

Sigmar Polke

Untitled

signed and dated 'Sigmar Polke 99' lower right
interference colour on paper
100 x 68 cm (39 3/8 x 26 3/4 in.)
Executed in 1999.

We are most grateful to Dr. Bettina Ruhrberg,
Mönchehaus Museum Goslar and to Mr. Michael Trier,
Cologne, for their assistance.

Estimate

£50,000 — 70,000 ±

[Go to Lot](#)



170

Sigmar Polke

Provenance

Galerie Erhard Klein, Bad Münstereifel

Private Collection, Germany

Phillips, London, 5 October 2017, lot 154

Acquired at the above sale by the present owner

Exhibited

Goslar, Mönchehaus Museum, *Kunstpreis Kaiserring*, 4 November 2000 - 28 January 2001

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



171

A.R. Penck

Komposition

signed 'ar. penck' lower left

oil and acrylic on canvas

120 x 100.5 cm (47 1/4 x 39 5/8 in.)

Painted in 1990.

Estimate

£40,000 — 60,000 ▲

[Go to Lot](#)



171

A.R. Penck

Provenance

Private Collection, Germany

Ketterer Kunst GmbH & Co KG, Munich, 10 December 2011, lot 260

Acquired at the above sale by the present owner



172

Günther Förg

Ohne Titel

signed and dated 'Förg 94' upper left
acrylic on wood

60.1 x 50.1 cm (23 5/8 x 19 3/4 in.)

Painted in 1994, this work is recorded in the archive of
Günther Förg as No. WVF.94.B.0777.

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

Estimate

£30,000 — 40,000 ±

[Go to Lot](#)



Provenance

Galerie Mikael Andersen, Copenhagen

Private Collection

Bruun Rasmussen Auctioneers, Copenhagen, 7 March 2017, lot 671

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



173

Anselm Reyle

Untitled

signed and dated 'A. Reyle 2005' on the overlap
mixed media on canvas

224.3 x 189.3 cm (88 1/4 x 74 1/2 in.)

Executed in 2005.

Estimate

£25,000 — 35,000 

[Go to Lot](#)



173

Anselm Reyle

Provenance

Almine Rech Gallery, Paris

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



174

Gerhard Richter

Strip

signed and numbered '3648 Richter' on the reverse
digital fine art print on paper mounted on Alu-Dibond,
in artist's frame

sheet 32 x 91 cm (12 5/8 x 35 7/8 in.)

overall 53 x 105 cm (20 7/8 x 41 3/8 in.)

Executed in 2011, this work is from a series of 72
variants.

Estimate

£40,000 — 60,000 ▲

[Go to Lot](#)



Provenance

Heni Productions, London

Private Collection (acquired from the above in 2012)

Phillips, London, 8 March 2019, lot 194

Acquired at the above sale by the present owner

Literature

Hubertus Butin, Stefan Gronert and Thomas Olbricht, *Gerhard Richter. Editions 1965-2013*, Ostfildern, 2014, no. 148, pp. 58, 320 (other variants illustrated)



175

Günther Förg

Alessandria

photograph, in artist's frame

sheet 270 x 120 cm (106 1/4 x 47 1/4 in.)

frame 281.7 x 131.5 cm (110 7/8 x 51 3/4 in.)

Executed in 1986, this work is unique and is recorded in the archive of Günther Förg as no. WVF.86.F.0542.

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

Estimate

£40,000 — 60,000 ±

[Go to Lot](#)



Provenance

Private Collection

Sotheby's, New York, 13 November 2003, lot 506

Acquired at the above sale by the present owner

Exhibited

Marseille, Galerie Roger Pailhas (catalogue not traced)

Literature

Günther Förg, exh. cat., Museum Haus Lange, Krefeld, 1987, no. 168/86, n.p. (illustrated)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



176

Thomas Struth

Nanjing Xi Lu, Shanghai

signed 'Thomas Struth' on a label affixed to the reverse
Digital colour coupler print face-mounted to Plexiglas,
in artist's frame

image 142 x 180 cm (55 7/8 x 70 7/8 in.)

sheet 182.3 x 218.7 cm (71 3/4 x 86 1/8 in.)

framed 188.7 x 225.2 cm (74 1/4 x 88 5/8 in.)

Executed in 1997, this work is number 4 from an
edition of 10.

Estimate

£25,000 — 35,000 

[Go to Lot](#)



Provenance

Galerie Max Hetzler, Berlin

Private Collection

Phillips, London, 17 February 2012, lot 191

Acquired at the above sale by the present owner

Exhibited

Athens, Museum of Cycladic Art, *Thomas Struth*, 16 June - 14 September 2009, p. 53 (another example exhibited and illustrated, p. 39)

Kunsthaus Zurich; Dusseldorf, Kunstsammlung Nordrhein-Westfalen; London, Whitechapel

Gallery; Porto, Museum de Serralves, Museu de Arte Contemporânea, *Thomas Struth:*

Photographs 1978 - 2010, 11 June 2010 - 29 January 2012, n.p. (another example exhibited and illustrated)

Netherlands, Museum Jan van der Togt, *KLM Collection*, 15 - 26 February 2017 (another example exhibited)



177

Thomas Struth

Paradise 18 (Emai Shan), Yunnan Province

signed 'Thomas Struth' on a label affixed to the backing board; numbered '3/10' on the backing board
c-print face-mounted to Plexiglas, in artist's frame
image 135.5 x 171.3 cm (53 3/8 x 67 1/2 in.)
sheet 176.2 x 210 cm (69 3/8 x 82 5/8 in.)
frame 183.1 x 217.1 cm (72 1/8 x 85 1/2 in.)
Executed in 1999, this work is number 3 from an edition of 10.

Estimate

£30,000 — 50,000 ±

[Go to Lot](#)



Provenance

Galleria Monica De Cardenas, Milan

Acquired from the above by the present owner in 2003

Exhibited

Art Institute of Chicago, Permanent Collection (another example exhibited, currently off view)

New York, Marian Goodman Gallery, *New Pictures from Paradise*, 3 November - 31 December 1999

University of Salamanca; Staatliche Kunstsammlungen Dresden, *Thomas Struth - New Pictures from Paradise*, 27 February 2002 - 8 September 2002, no. 7217, n.p. (another example exhibited and illustrated)

Milan, Galleria Monica De Cardenas, *Thomas Struth*, 14 January - 20 March 2003



178

Thomas Ruff

ri 03

signed, titled, numbered and dated "'ri 03" T L Ruff 1/3 2007' on the reverse

c-print face-mounted to Plexiglas, in artist's frame
sheet 248.6 x 180.2 cm (97 7/8 x 70 7/8 in.)

frame 253 x 185 cm (99 5/8 x 72 7/8 in.)

Executed in 2007, this work is number 1 from an
edition of 3.

Estimate

£30,000 — 50,000 

[Go to Lot](#)



Provenance

Galerie Nelson, Paris

Private Collection

Phillips, London, 8 March 2019, lot 190

Private Collection (acquired at the above sale)

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



SOLD TO SUPPORT THE WARBURG INSTITUTE

179

Anselm Kiefer

der Morgenthau-Plan (The Morgenthau Plan)

Photographic emulsion and gold leaf on silvered glass
and gold leaf on paper, in artist's wooden frame
covered with gold leaf

33 x 43 x 3 cm (12 7/8 x 16 7/8 x 1 1/8 in.)

Executed in 2021.

Estimate

£25,000 — 35,000 ♣

[Go to Lot](#)



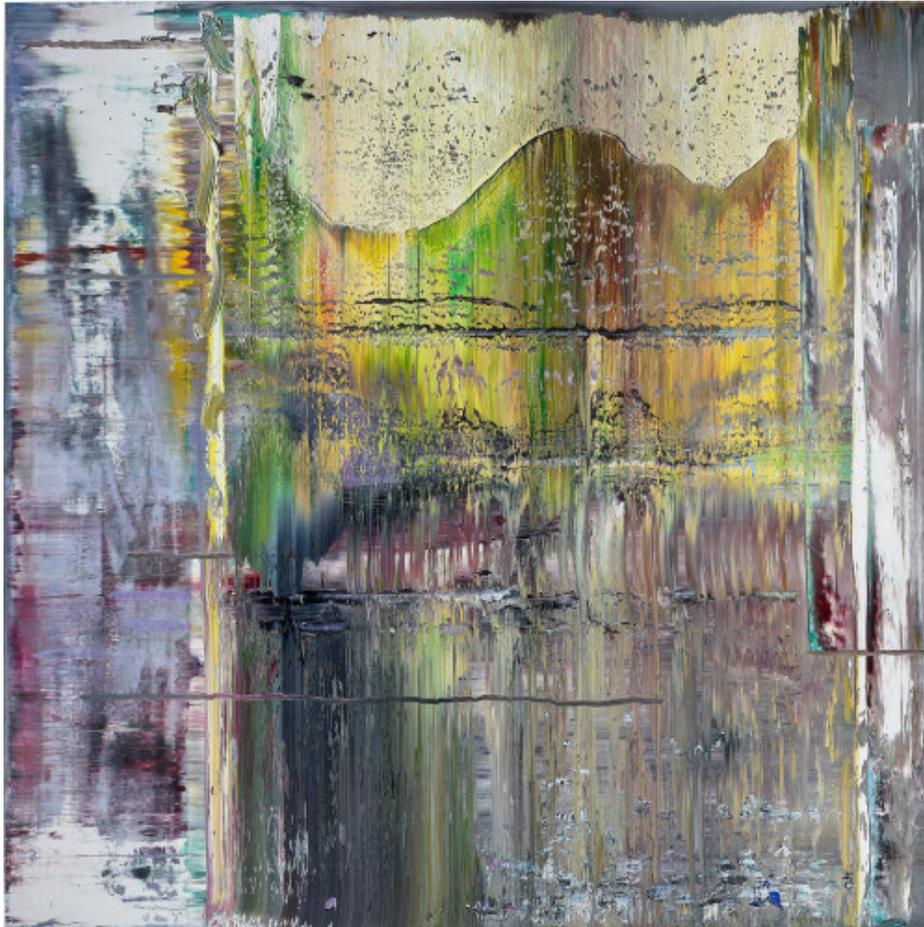
The Warburg Institute is one of the world's leading institutions for the study of art and culture. The works are donated in support of the Warburg Renaissance, the architectural and intellectual transformation of the Institute. The sales of the works will help to fund the completion of the renovation and expansion of the Institute's home in the heart of the University of London's Bloomsbury campus, to create a more open and accessible building and welcome in and educate a wider audience with new and dynamic public spaces for lectures, exhibitions and digital experimentation. They will also provide funding for new programmes for exhibitions, residencies and commissions for contemporary artists, writers and thinkers.

Provenance

Donated by the artist

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



SOLD TO SUPPORT THE WARBURG INSTITUTE

180

Gerhard Richter

Haggadah (P2)

numbered '74/500' on the reverse

Diasec mounted c-print on aluminium

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

Executed in 2014, this facsimile object is number 74 from an edition of 500, published by Heni Productions, London.

Estimate

£10,000 — 15,000 

[Go to Lot](#)



Gerhard Richter

The Warburg Institute is one of the world's leading institutions for the study of art and culture. The works are donated in support of the Warburg Renaissance, the architectural and intellectual transformation of the Institute. The sales of the works will help to fund the completion of the renovation and expansion of the Institute's home in the heart of the University of London's Bloomsbury campus, to create a more open and accessible building and welcome in and educate a wider audience with new and dynamic public spaces for lectures, exhibitions and digital experimentation. They will also provide funding for new programmes for exhibitions, residencies and commissions for contemporary artists, writers and thinkers.

Provenance

Heni Productions, London

Donated by Private Collection, London

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



SOLD TO SUPPORT THE WARBURG INSTITUTE

181

Max Uhlig

Landschaftliche Formation

signed and dated 'Uhlig 89' lower right; titled
'Landschaftliche Formation' on the reverse
black ink on Arakaj-Japan paper
54 x 100 cm (21 1/4 x 39 3/8 in.)
Executed in 1989.

Estimate

£1,000 — 2,000 ‡

[Go to Lot](#)



The Warburg Institute is one of the world's leading institutions for the study of art and culture. The works are donated in support of the Warburg Renaissance, the architectural and intellectual transformation of the Institute. The sales of the works will help to fund the completion of the renovation and expansion of the Institute's home in the heart of the University of London's Bloomsbury campus, to create a more open and accessible building and welcome in and educate a wider audience with new and dynamic public spaces for lectures, exhibitions and digital experimentation. They will also provide funding for new programmes for exhibitions, residencies and commissions for contemporary artists, writers and thinkers.

Provenance

Donated by the artist

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



SOLD TO SUPPORT THE WARBURG INSTITUTE

182

Edmund de Waal

Einmal

gilded porcelain tile signed and numbered 'Edmund de Waal I' on the artist's label affixed to the reverse
porcelain vessel signed and numbered 'Edmund de Waal II' on the artist's label affixed to the base
gilded porcelain tile and porcelain vessel, in artist's aluminium and glass vitrine
tile 8.8 x 11.9 x .1 cm (3 1/2 x 4 5/8 x 0 in.)
vessel 10.5 x 5.9 x 5.9 cm (4 1/8 x 2 3/8 x 2 3/8 in.)
vitrine 21 x 17.1 x 10.4 cm (8 1/4 x 6 3/4 x 4 1/8 in.)
Executed in 2020.

Estimate

£8,000 — 12,000 ♣

[Go to Lot](#)



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Provenance

Donated by the artist

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London Auction / 4 March 2022 / 2pm GMT



SOLD TO SUPPORT THE WARBURG INSTITUTE

183

Cornelia Parker

Fox Talbot's Articles of Glass (all that are left)

signed 'C Parker' lower right; numbered 'AP 3/5' lower left

polymer photogravure etching on paper
56.3 x 77.3 cm (22 1/8 x 30 3/8 in.)

Executed in 2016, this is artist's proof number 3 from an edition 5 artist's proofs.

Estimate

£1,500 — 2,500 

[Go to Lot](#)



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Provenance

Donated by the artist

Exhibited

Cartwright Hall, Bradford, *Permanent Collection* (another example exhibited)

Great Scotland Yard Hotel, London, *Permanent Collection* (another example exhibited)

London Print Studio; Royal West of England Academy, Bristol; Brentwood Road Gallery, Romford; mac, Birmingham; East Gallery, Norwich; Gerald Moore Gallery, Eltham; Oriel Wrexham, Wrexham; Hayward Gallery, London, *Cornelia Parker: One Day This Glass Will Break*, 10 November 2017 - 1 December 2019, p. 10 (another example exhibited and illustrated)

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London Auction / 4 March 2022 / 2pm GMT



SOLD TO SUPPORT THE WARBURG INSTITUTE

184

Michael Joo

DRWN (Carunculatus) AI 2

aluminum impregnated urethane, in 2 parts
each approx. 82.5 x 11 x 18.5 cm (32 1/2 x 4 3/8 x 7 1/4
in.)

Executed in 2015.

Estimate

£15,000 — 25,000

[Go to Lot](#)



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Provenance

Donated by the artist

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London Auction / 4 March 2022 / 2pm GMT



SOLD TO SUPPORT THE WARBURG INSTITUTE

185

Michael Morgner

Aufsteigender

signed with the artist's initial and dated 'M 98' lower right

ink wash, asphalt varnish and collage on cardboard
60.5 x 42.5 cm (23 7/8 x 16 3/4 in.)

Executed in 1998.

Estimate

£1,000 — 2,000 ▲

[Go to Lot](#)



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Provenance

Donated by the artist

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London Auction / 4 March 2022 / 2pm GMT



SOLD TO SUPPORT THE WARBURG INSTITUTE

186

Arcangelo Sassolino

Senza Titolo

1000 tons of pressed paper

33 x 51 x 34 cm (12 7/8 x 20 1/8 x 13 3/8 in.)

Executed in 2016.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



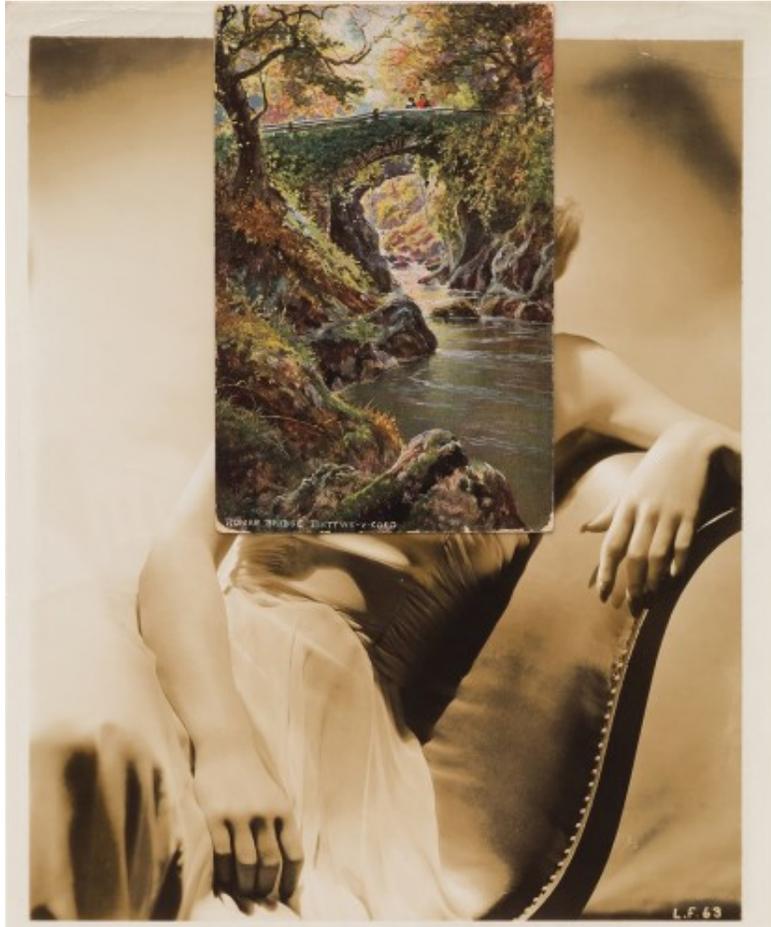
The Warburg Institute is one of the world's leading institutions for the study of art and culture. The works are donated in support of the Warburg Renaissance, the architectural and intellectual transformation of the Institute. The sales of the works will help to fund the completion of the renovation and expansion of the Institute's home in the heart of the University of London's Bloomsbury campus, to create a more open and accessible building and welcome in and educate a wider audience with new and dynamic public spaces for lectures, exhibitions and digital experimentation. They will also provide funding for new programmes for exhibitions, residencies and commissions for contemporary artists, writers and thinkers.

Provenance

Donated by the artist and Repetto Gallery, London

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London Auction / 4 March 2022 / 2pm GMT



SOLD TO SUPPORT THE WARBURG INSTITUTE

187

John Stezaker

Portrait IV

printed paper collage on printed paper

24.5 x 20.3 cm (9 5/8 x 7 7/8 in.)

Executed in 2015.

Estimate

£5,000 — 7,000 ♣

[Go to Lot](#)



Portrait IV (2015) joins a select cycle of bridge-portrait collages by John Stezaker. The bridge in depiction at the centre of the composition is commonly known as the Penmachno Roman Bridge on the way to Betws-Y-Coed in Wales (although it is by no way Roman, but rather medieval). Postcards depicting bridges are to be found in some of Stezaker's most important and iconic works. These offer a potent metaphor to the way one is encouraged to understand the artist's approach to collage-making as a link between two worlds that are otherwise perceived as foreign to one another. In this particular case, the postcard functions at once as a mask that covers the face of an actress posing for a portrait as part of a film promotion campaign (presumably from the 1940s), as a window to the subconscious of the hidden figure, and an integral part of the missing figure's face, her bodily features, and her silk dress. The insertion of a landscape postcard into the spatial territory of a larger photograph in Stezaker's work is used to invert the expected spatial relationship between indoors and outdoors, between the construction of a façade and the creation of pictorial depth and perspective.

We would like to thank Yuval Etgar for the above note on this work.

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Provenance

Donated by the artist

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London Auction / 4 March 2022 / 2pm GMT



SOLD TO SUPPORT THE WARBURG INSTITUTE

188

Mischa Kuball

Research_desks No 1

signed, partially titled and dated 'research desk' 2020
Mischa Kuball' on the reverse
jet print on Alu-dibond
160.1 x 90 cm (63 x 35 3/8 in.)
Executed in 2020.

Estimate

£2,000 — 3,000 ±

[Go to Lot](#)



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Provenance

Donated by the artist

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London Auction / 4 March 2022 / 2pm GMT



SOLD TO SUPPORT THE WARBURG INSTITUTE

189

Avigdor Arikha

View of Jerusalem

signed 'Avigdor Arikha' upper right; dated '19.VIII.80'

upper left

watercolour on paper

28 x 38.1 cm (11 x 15 in.)

Executed in 1980.

Estimate

£5,000 — 7,000 ♣

[Go to Lot](#)



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Provenance

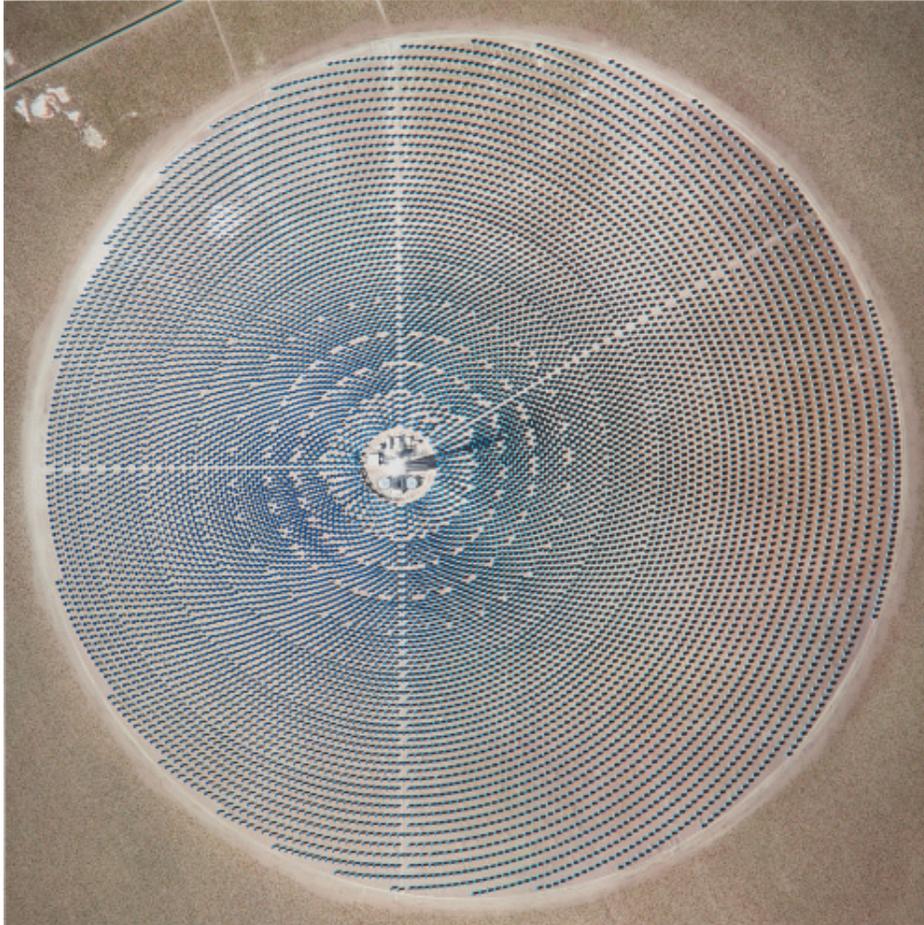
Marlborough Gallery, London

Blain|Southern, London

Donated by the Arikha Estate

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London Auction / 4 March 2022 / 2pm GMT



SOLD TO SUPPORT THE WARBURG INSTITUTE

190

John Gerrard

Solar Reserve (12.00 / 9.01)

signed, titled, numbered and dated 'John Gerrard
SolaR ReseRve (12.00 / 9.01) 2014 9/20' on the
reverse; signed, titled numbered and dated 'SOLAR
RESERVE (12:00/9:01) 2014 9/20 2014 John Gerrard'
on an accompanying label

Giclée print on paper

100.5 x 100.1 cm (39 5/8 x 39 3/8 in.)

Executed in 2014, this work is number 9 from an
edition of 20 plus 3 artist's proofs.

Estimate

£2,000 — 3,000 ▲

[Go to Lot](#)



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Provenance

Donated by the artist

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London Auction / 4 March 2022 / 2pm GMT



SOLD TO SUPPORT THE WARBURG INSTITUTE

191

Carsten Nicolai

Sonderedition „parallel lines cross at infinity“

signed, inscribed and numbered 'Carsten Nicolai BOOK EDITION 87/100' on the envelope to the pigment print; signed and numbered 'Carsten Nicolai. 87/100' lower edge of pigment print

hard cover book with an accompanying pigment print on paper in envelope, in card and canvas sleeve

pigment print sheet 29.6 x 20.9 cm (11 5/8 x 8 1/4 in.)
hard cover book 30.5 x 24 x 3.5 cm (12 x 9 1/2 x 1 3/8 in.)

card and canvas sleeve 31.5 x 24.1 x 3.7 cm (12 3/8 x 9 1/2 x 1 1/2 in.)

Executed in 2015, this work is number 87 from an edition of 100.

Estimate

£800 — 1,200

[Go to Lot](#)



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Provenance

Donated by the artist



SOLD TO SUPPORT THE WARBURG INSTITUTE

192

Giulio Paolini

Bound Volume Edition of Six Illustrations for the Writings on Ancient Art by Johann J. Winckelmann

signed and numbered 'III/VII Giulio Paolini' on an end page

bound volume with six plates printed in lithography and silkscreen with paper collage, in card portfolio each plate 66.5 x 49 cm (26 1/8 x 19 1/4 in.)

bound volume 50 x 35 x 2 cm (19 5/8 x 13 3/4 x 0 3/4 in.)

card portfolio 52 x 37 x 2.7 cm (20 1/2 x 14 5/8 x 1 1/8 in.)

Executed in 1977, this work edition number III out of VII, from an edition of 40 numbered and signed copies of whilst 33 are numbered 1 - 33 and 7 were made for the author and published numbered I to VII, published by Franco Mello e Giorgio Persano editori, Genoa.

Estimate

£1,000 — 2,000 

[Go to Lot](#)



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Provenance

Donated by the artist

Literature

Marco Noire, ed., *Impressions graphiques. L'opera grafica 1967-1992 di Giulio Paolini*, Turin, 1992, no. 29

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



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193

Not Vital

Snow

signed 'NOT' lower right; signed, numbered and dated
'NOT VITAL 17 23' on the reverse

glazed ceramic

43.6 x 35.6 cm (17 1/8 x 14 in.)

Executed in 2017.

Estimate

£6,000 — 8,000

[Go to Lot](#)



Not Vital

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Provenance

Donated by the artist

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



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194

Goshka Macuga

*Untitled 5 (Aby Warburg Photograph, April 1896,
Pueblo woman escaping into her house at the sight of
Warburg's camera)*

hand-printed silver gelatin photograph
image 80 x 80 cm (31 1/2 x 31 1/2 in.)
sheet 100.9 x 98.4 cm (39 3/4 x 38 3/4 in.)
Executed in 2008.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



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Provenance

Donated by the artist

Exhibited

Kunstahalle Basel, *Goshka Macuga: I Am Become Death*, 16 January - 8 March 2009

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



195

Enoc Perez

LAX

oil on canvas

290 x 380.5 cm (114 1/8 x 149 3/4 in.)

Painted in 2008.

Estimate

£30,000 — 50,000 ‡

[Go to Lot](#)



Provenance

Galerie Michael Janssen, Berlin

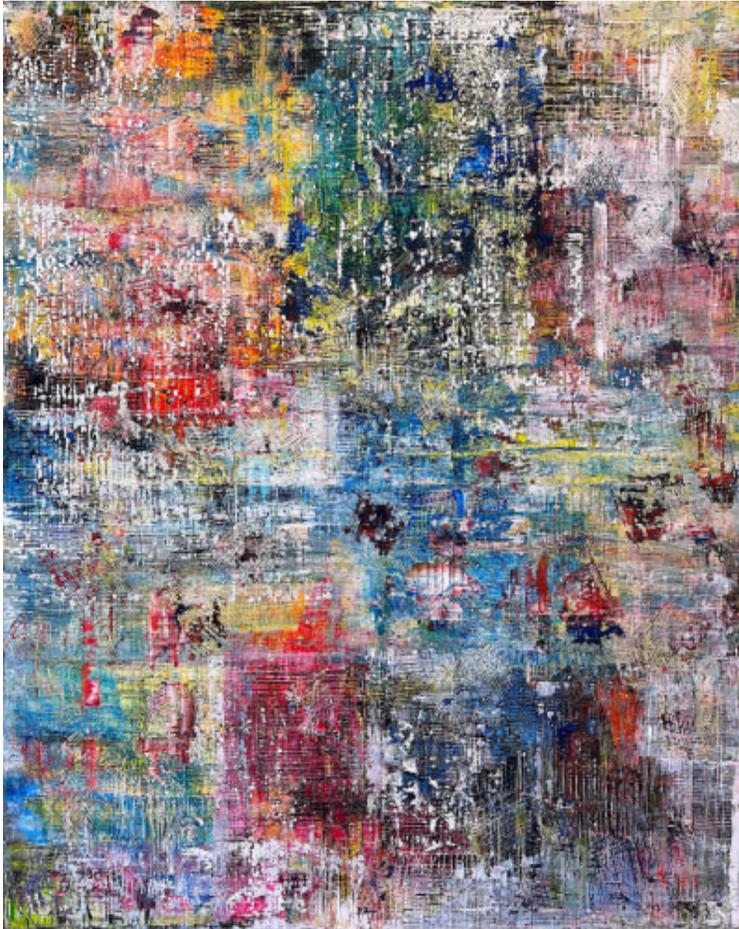
Acquired from the above by the present owner

Exhibited

Berlin, Galerie Michael Janssen, *ENOC PEREZ, TENDER*, 31 October - 20 December 2008, no. 4,
n.p. (illustrated)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



196

Sassan Behnam-Bakhtiar

Sparks of Life

signed, signed with the artist's initials, inscribed, titled and dated 'Sassan Behnam-Bakhtiar Sparks of Life 2021/ 2022 Life is worth living. Create your own truth. Shed as many layers as necessary. To arrive to your soul and see its frequency. S.B.B' on the reverse
oil on linen

162.3 x 130.2 cm (63 7/8 x 51 1/4 in.)

Painted in 2021-2022.

Estimate

£15,000 — 20,000 

[Go to Lot](#)



196

Sassan Behnam-Bakhtiar

Provenance

Acquired directly from the artist by the present owner



197

Farhad Moshiri

Liberry Pie

signed, titled and dated 'LIBERRY PIE Farhad Moshiri 2008' on the reverse

oil and acryl on canvas

151.5 x 191 cm (59 5/8 x 75 1/4 in.)

Executed in 2008.

Estimate

£60,000 — 80,000 ±

[Go to Lot](#)



Provenance

Galerie Rodolphe Janssen, Brussels

Acquired from the above by the present owner

Exhibited

Brussels, Galerie Rodolphe Janssen, *Farhad Moshiri: Home Sweet Home*, 23 September 2008 - 31

October 2009



198

Farhad Moshiri

TINY JAR (GOLD ON GREEN)

signed, indistinctly inscribed, titled and dated '...
Farhad Moshiri 2007 TINY JAR (GOLD ON GREEN)' on
the lower turnover edge
oil and paper collage on canvas mounted on panel
90 x 90 cm (35 3/8 x 35 3/8 in.)
Executed in 2007.

Estimate

£12,000 — 18,000

[Go to Lot](#)



198

Farhad Moshiri

Provenance

Private Collection



199

Makoto Saitō

I am [Portrait of Michelangelo Antonioni] 08

acrylic and oil ink on canvas mounted on panel

160 x 146.8 cm (62 7/8 x 57 3/4 in.)

Executed in 2007.

Estimate

£80,000 — 120,000 †

[Go to Lot](#)



199

Makoto Saitō

Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



200

Giovanni Anselmo

Direzione

glass, metal and magnetic compass in granite
59.5 x 81.5 x 15.4 cm (23 3/8 x 32 1/8 x 6 1/8 in.)
Executed in 1978.

Estimate

£80,000 — 120,000 

[Go to Lot](#)



200

Giovanni Anselmo

Provenance

Galleria Tucci Russo, Torre Pellice

Acquired from the above by the present owner

Exhibited

Milan, Galleria Christian Stein, *VIAGGIANDO*, February 2011

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



201

Claudio Parmiggiani

Delocazione

smoke and soot on table
120 x 105 cm (47 1/4 x 41 3/8 in.)
Executed in 2005.

Estimate

£30,000 — 50,000 ±

[Go to Lot](#)



Provenance

Galleria Christian Stein, Milan

Acquired from the above by the present owner

Exhibited

Palma de Mallorca, Centre Cultural Contemporani Pelaires, *La Forma Restituïta, Arte Italiano De Fin De Milenio*, 12 August - 20 November 2005, p. 75 (illustrated)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



202

Olafur Eliasson

Striped eye lamp

colour effect filter glass, steel, cable, bulb and plastic light switch

installation dimensions 295.9 x 98.2 x 85.5 cm (116 1/2 x 38 5/8 x 33 5/8 in.)

Executed in 2005, this work is artist's proof number 1 from an edition of 10 plus 2 artist's proofs and is accompanied by a certificate of authenticity signed by the artist.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



Provenance

Andersen_S Contemporary, Copenhagen
Private Collection

Exhibited

Sweden, Lund Konsthall, *The Light Setup*, 10 September 2005 - 8 January 2006 (another example exhibited)

New York, PS1 Contemporary Art Center, *Take your time: Olafur Eliasson*, 13 April - 30 June 2008 (another example exhibited)

Madrid, Fundación Banco Santander; Fondation Vincent van Gogh Arles, *My Cartography: The Erling Kagge Collection*, 25 February 2020 - 28 March 2021, p. 189 (another example exhibited)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



203

Takis

Signal

incised with the artist's signature and numbered
'TAKIS 64F4' on the base
painted iron, aluminium and painted polystyrene
sphere
153.3 x 22 x 22 cm (60 3/8 x 8 5/8 x 8 5/8 in.)
Executed in 1982.

Estimate

£12,000 — 18,000 

[Go to Lot](#)



203

Takis

Provenance

Private Collection, Greece

Private Collection, Belgium

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



204

Tracey Emin

Only God Knows I'm Good

green neon

approx. installation dimension 50.8 x 297.7 x 5 cm (20 x 117 1/4 x 1 7/8 in.)

Executed in 2009, this work is number 3 from an edition of 3 plus 2 artist's proofs. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate

£35,000 — 55,000 

[Go to Lot](#)



Provenance

Lehmann Maupin, New York

Acquired from the above by the present owner in 2014

Exhibited

Museum of Contemporary Art North Miami, *Tracey Emin: Angel Without You*, 4 December - 9 March 2014, p. 118 (another example exhibited and illustrated, p. 119)

Literature

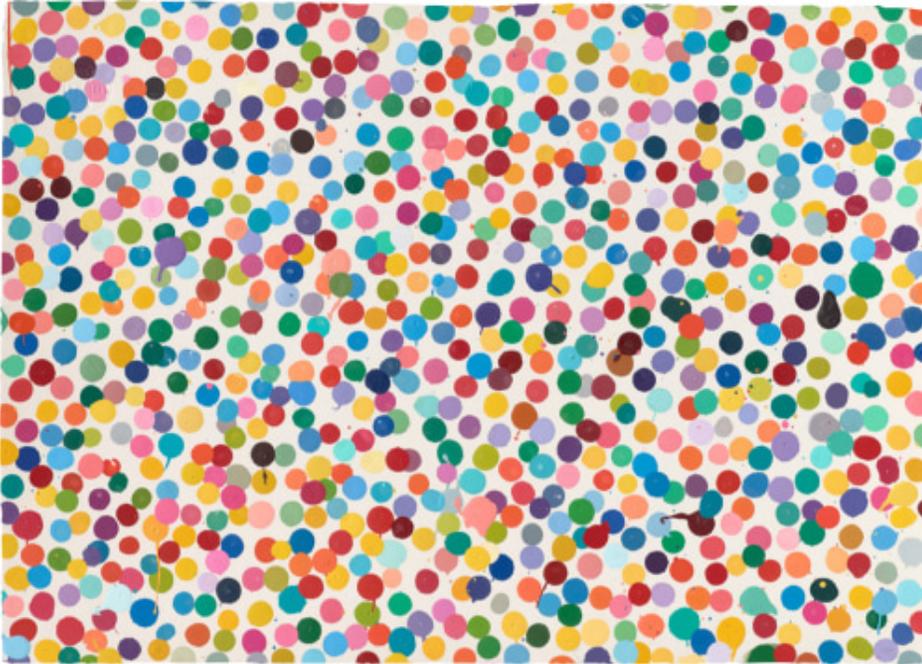
Peter Aspden, 'Tracey Emin: The artist on being the toast of Miami', *Financial Times*, 13 December 2013, online (another example illustrated)

Justin Jones, 'Tracey Emin Neons Light up MOCA Miami for Art Basel', *The Daily Beast*, 11 July 2017, online (another example illustrated)

Johnathan Jones, *Tracey Emin: Works 2007 - 2017*, New York, 2017, p. 377 (another example illustrated, pp. 102 - 103)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



205

Damien Hirst

8870 *The Fountain and One Starlight, from The Currency*

signed, signed with the artist's blindstamp, microdot, hallmark and hologram, numbered, inscribed and dated '8870. The fountain and one-starlight. 2016

Damien Hirst' on the reverse

enamel paint on handmade paper
21 x 30 cm (8 1/4 x 11 3/4 in.)

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

Estimate

£15,000 — 25,000 ↕

[Go to Lot](#)



205

Damien Hirst

Provenance

HENI, London

Acquired from the above by the present owner



206

Jake and Dinos Chapman

Life and Death Vest I (Rush Hour)

bronze

43.5 x 58 x 45 cm (17 1/8 x 22 7/8 x 17 3/4 in.)

Executed in 2017, this work is number 2 from an edition of 6, plus 2 artist's proofs.

Estimate

£20,000 — 30,000 ▲

[Go to Lot](#)



Provenance

Blain|Southern, London

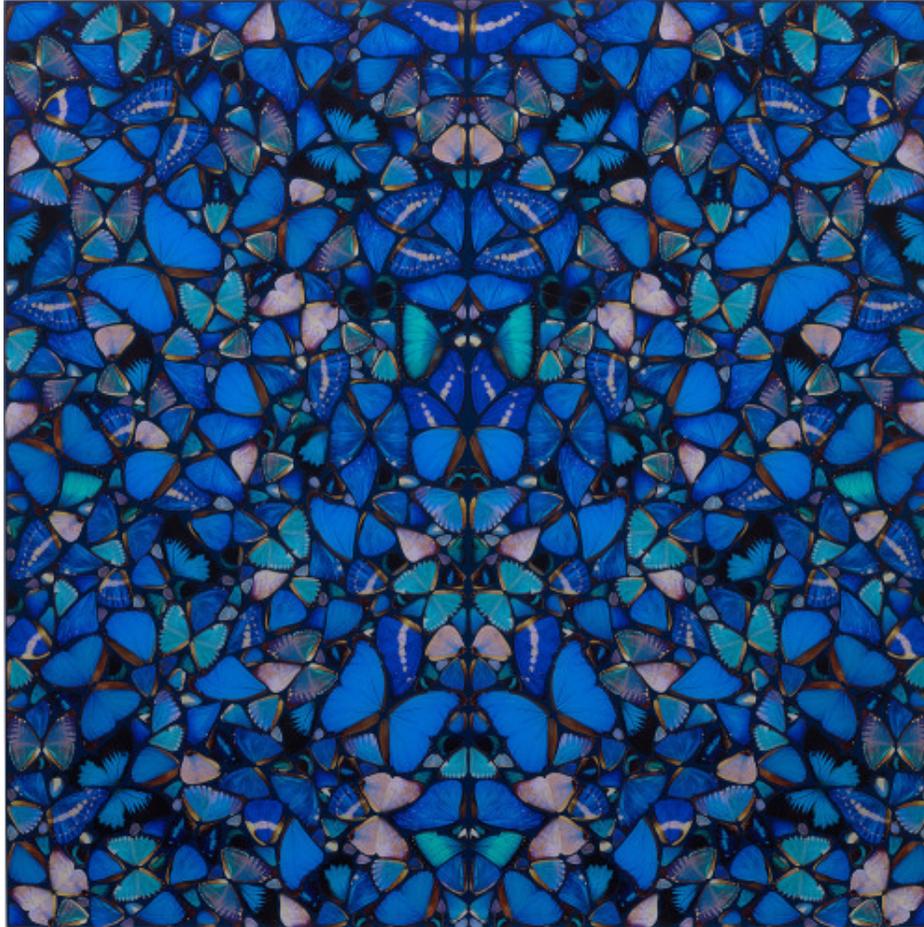
Acquired from the above by the present owner

Exhibited

London, Blain|Southern, *The Disaster of Everyday Life*, 4 October - 11 November 2017 (another example exhibited)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



207

Damien Hirst

Mercy, from The Aspects (H6-1)

signed and numbered 'Damien Hirst 8/50' on a label
affixed to the reverse

Diasec-mounted Giclée print on aluminium composite
panel

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

Executed in 2019, this work is number 8 from an
edition of 50, plus 10 artist's proofs, published by HENI
Productions, London.

Estimate

£8,000 — 12,000 ♣

[Go to Lot](#)



Provenance

HENI Editions, London

Acquired from the above by the present owner



208

Julian Opie

Natalie walking. 2.

signed 'Julian Opie' on the artist's label affixed to the reverse

continuous computer animation on 55" LCD screen
69 x 121.9 x 12 cm (27 1/8 x 47 7/8 x 4 3/4 in.)

Executed in 2016, this work is number 1 from an edition of 4 plus 1 artist's proof.

Estimate

£20,000 — 30,000 ▲

[Go to Lot](#)



208

Julian Opie

Provenance

Krakow Witkin Gallery, Boston

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



209

Thomas Houseago

Untitled

signed and dated 'THOUSEAGO2010' lower right
charcoal on Tuf-Cal and hemp with iron rebar
101.6 x 77.4 x 7.7 cm (40 x 30 1/2 x 3 in.)
Executed in 2010.

Estimate

£40,000 — 60,000 ±

[Go to Lot](#)



209

Thomas Houseago

Provenance

Galerie Xavier Hufkens, Brussels

Private Collection

Phillips, London, 3 October 2019, lot 209

Acquired at the above sale by the present owner



210

David Yarrow

Rajasthan

signed and dated 'David Yarrow April 2019.' lower right; numbered '1/12' lower left
archival pigment print on paper
image 141.7 x 178.5 cm (55 3/4 x 70 1/4 in.)
sheet 172 x 208 cm (67 3/4 x 81 7/8 in.)
Executed in 2019, this work is number 1 from an edition of 12 plus 3 artist's proofs.

Estimate

£20,000 — 30,000 ♦

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

Exhibited

Nantucket, COE + CO Photography Gallery, *David Yarrow*, 2 - 14 July 2019 (another example exhibited)

New York, LX, *David Yarrow: It's Five O' Clock Somewhere*, 7 June - 27 September 2019 (another example exhibited)

Dallas, Samuel Lynne Galleries, *David Yarrow*, 16 November - 1 February 2020 (another example exhibited)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



211

Jason Martin

Youth

signed and dated 'Jason Martin '05' on the reverse
acrylic gel on aluminum
180 x 271 cm (70 7/8 x 106 3/4 in.)
Executed in 2005.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



211

Jason Martin

Provenance

Galleria Fumagalli, Bergamo

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



212

Ian Davenport

Light Grey, Dark Blue

signed, titled and dated 'I. Davenport 2019 Light Grey,
Dark Blue' on the reverse

acrylic on aluminium mounted on aluminium panel
101.5 x 101.5 cm (39 7/8 x 39 7/8 in.)

Executed in 2019.

Estimate

£40,000 — 60,000 ⁺†

[Go to Lot](#)



Provenance

Waddington Custot, London

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



TORTURE CROSS
Gilbert & George
1981

213

Gilbert & George

Torture Cross

signed and dated 'Gilbert & George 1981' on the artist's label lower right

postcards laid on board

122 x 113 cm (48 x 44 1/2 in.)

Executed in 1981.

Estimate

£12,000 — 18,000 [†] [♣]

[Go to Lot](#)



Provenance

Davidson Contemporary, New York (acquired directly from the artist)

Christine Burgin Gallery, New York

Private Collection, USA

artnet Auctions, 26 May 2010, lot 27281

Acquired at the above sale by the present owner

Exhibited

Cleveland Center for Contemporary Art; Dayton, Museum of Contemporary Art Wright State University; Bellingham, Western Washington University; Guelph, Macdonald Stewart Art Centre, *Cruciformed: Images of the Cross Since 1980*, 6 September - 5 July 1992, p. 62 (illustrated, p. 53)



214

Tony Bevan

Red Ceiling (PC9819)

signed and partially titled 'Bevan PC9819 Bevan
PC9819' on the reverse

acrylic and charcoal on canvas

289.5 x 258.3 cm (113 7/8 x 101 3/4 in.)

Executed in 1998.

Estimate

£40,000 — 60,000 [▲]

[Go to Lot](#)



Provenance

Billstone Foundation, c/o Albion, London

Ben Brown Fine Arts, London

Acquired from the above by the present owner

Exhibited

Institut Valencià d'Art Modern, *Tony Bevan*, 28 September 2005 - 8 January 2006, n.p. (illustrated and titled *Red Room*)

London, Ben Brown Fine Arts, *Tony Bevan Early Works: 1980 - 2000*, 6 - 9 October 2016, pp. 86, 91 (illustrated, p. 87)

Literature

Michael Hue-Williams, *Tony Bevan: Paintings and Drawings*, London, 2000, fig. 35, pp. 50, 57 (illustrated, front cover and pp. 50, 57)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



215

John Latham

Unspecified Material

dated '16/3/59' on the reverse

acrylic, wire, metal, electric cable, plaster and books on
burlap, mounted on panel

94.7 x 97.2 x 23 cm (37 1/4 x 38 1/4 x 9 in.)

Executed in 1959.

Estimate

£25,000 — 35,000 ♦

[Go to Lot](#)



Provenance

Washington Square Galleries, New York
Felix Landau (acquired from the above *circa* 1959)
Landau Family Collection, Los Angeles
Private Collection (by descent from the above)
Christie's, London, 20 November 2014, lot 142
Private Collection, London
Merville Galleries Trading Ltd, West Sussex
Acquired from the above by the present owner in 2017

Exhibited

New York, Alan Gallery, no. 125 (catalogue not traced)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



216

George Shaw

The Passion : The Knockout Fish Bar

signed, titled and dated 'THE PASSION : THE
KNOCKOUT FISH BAR' GEORGE SHAW 1997' on the
reverse

enamel on board

42.9 x 53.2 cm (16 7/8 x 20 7/8 in.)

Painted in 1997.

Estimate

£12,000 — 18,000 

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

Exhibited

Liverpool, Tea Factory; London, Camden Arts Centre; Newcastle, The Hatton Gallery, *New Contemporaries*, 3 July 1998 - 15 January 1999, p. 62 (illustrated)

Literature

George Shaw, *I.D.S.T. The New Life*, Anthony Wilkinson Gallery, London, 2001 (illustrated)



217

Walead Beshty

*Black Curl (CMY/Four Magnet: Los Angeles, California,
July 6th 2012, Fuji Color Crystal Archive Super Type C,
Em. No. 186-007, 13712)*

colour photographic paper
257.3 x 126.3 cm (101 1/4 x 49 3/4 in.)
Executed in 2012.

Estimate

£15,000 — 20,000 [‡]▲

[Go to Lot](#)



217

Walead Beshty

Provenance

Regen Projects, Los Angeles

Acquired from the above by the present owner



218

Jadé Fadojutimi

What kind of foetus grows here?

signed and dated 'Jadé Fadojutimi March '20 Jadé Fadojutimi' on the reverse

marker pen, oil stick and coloured pencil on paper
21.1 x 29.7 cm (8 1/4 x 11 3/4 in.)

Executed in 2020.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



218

Jadé Fadojutimi

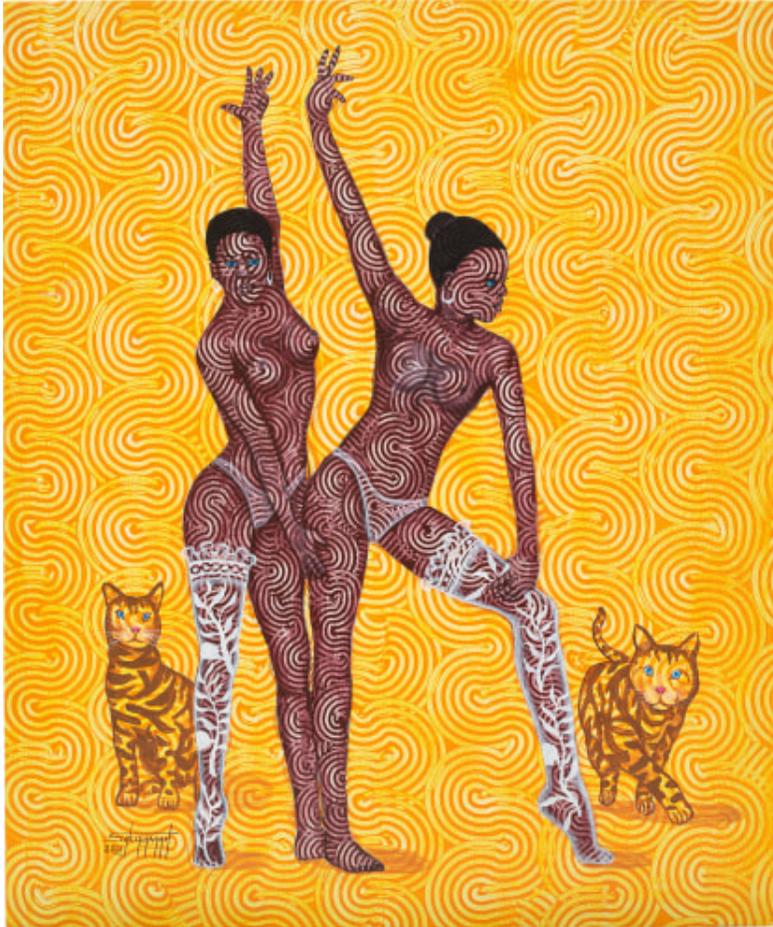
Provenance

Bonner Kunstverein, Bonn

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



219

Foster Sakyiamah

Yellow Girls Synced

signed and dated 'SAKYIAMAH 2021' lower left
acrylic on canvas

126.2 x 105.3 cm (49 5/8 x 41 1/2 in.)

Painted in 2021.

Estimate

£5,000 — 7,000 †

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



220

El Anatsui

Primary School

signed and dated 'EL 03' lower right
carved and painted wood and padlocks
62 x 137 x 3 cm (24 3/8 x 53 7/8 x 1 1/8 in.)
Executed in 2003.

Estimate

£40,000 — 60,000 †

[Go to Lot](#)



220

El Anatsui

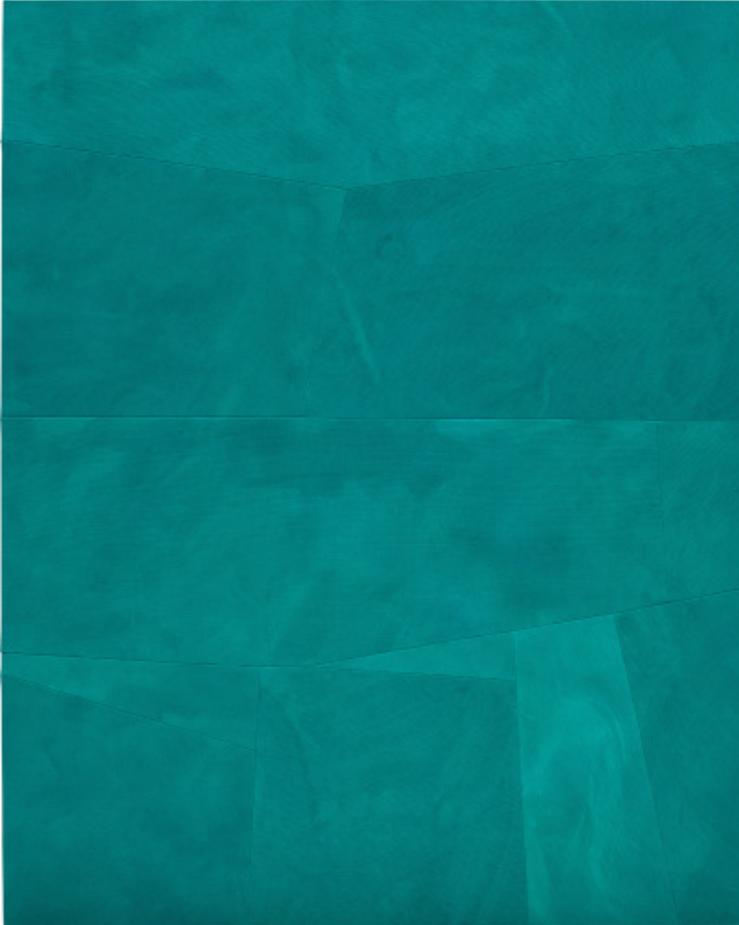
Provenance

Signature Art Gallery, Lagos

Acquired from the above by the present owner in April 2005

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



221

Sarah Crowner

Untitled

signed and dated 'Sarah Crowner 2016' on the stretcher

acrylic on sewn canvas

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

Executed in 2016.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



221

Sarah Crowner

Provenance

Simon Lee Gallery, London

Acquired from the above by the present owner

Exhibited

London, Simon Lee Gallery, *Sarah Crowner: Plastic Memory*, 13 May - 18 June 2016

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



222

Petra Cortright

3 american heritage Angels Crying Lyrics

digital painting on aluminium Dibond

149.6 x 199.5 cm (58 7/8 x 78 1/2 in.)

Executed in 2014.

Estimate

£10,000 — 15,000 ‡

[Go to Lot](#)



222

Petra Cortright

Provenance

Private Collection, Europe

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



223

Canyon Castator

Fuel on the Fire

titled 'FUEL ON THE FIRE' on the stretcher bar
oil on canvas

317.5 x 203.7 cm (125 x 80 1/4 in.)

Painted in 2018.

Estimate

£7,000 — 9,000

[Go to Lot](#)



Canyon Castator

Provenance

Private Collection, Europe

Exhibited

London, Maison Assouline, Simon De Pury & Carl Kostyál, *Canyon Castator: No Politics at the Dinner Table*, 5 - 7 October 2018

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



224

Matías Sánchez

Republicanos españoles

signed with the artist's initials 'MS' lower left; signed, titled, inscribed and dated 'Matías Sánchez Sevilla. 2014 Republicanos españoles' on the reverse
oil on canvas
162.5 x 130.3 cm (63 7/8 x 51 1/4 in.)
Painted in 2014.

Estimate

£10,000 — 15,000 ±

[Go to Lot](#)



224

Matías Sánchez

Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

225

Katherine Bernhardt

Sharpies on Black

acrylic and spray paint on canvas
243.8 x 304.8 cm (95 7/8 x 120 in.)
Executed in 2014.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



225

Katherine Bernhardt

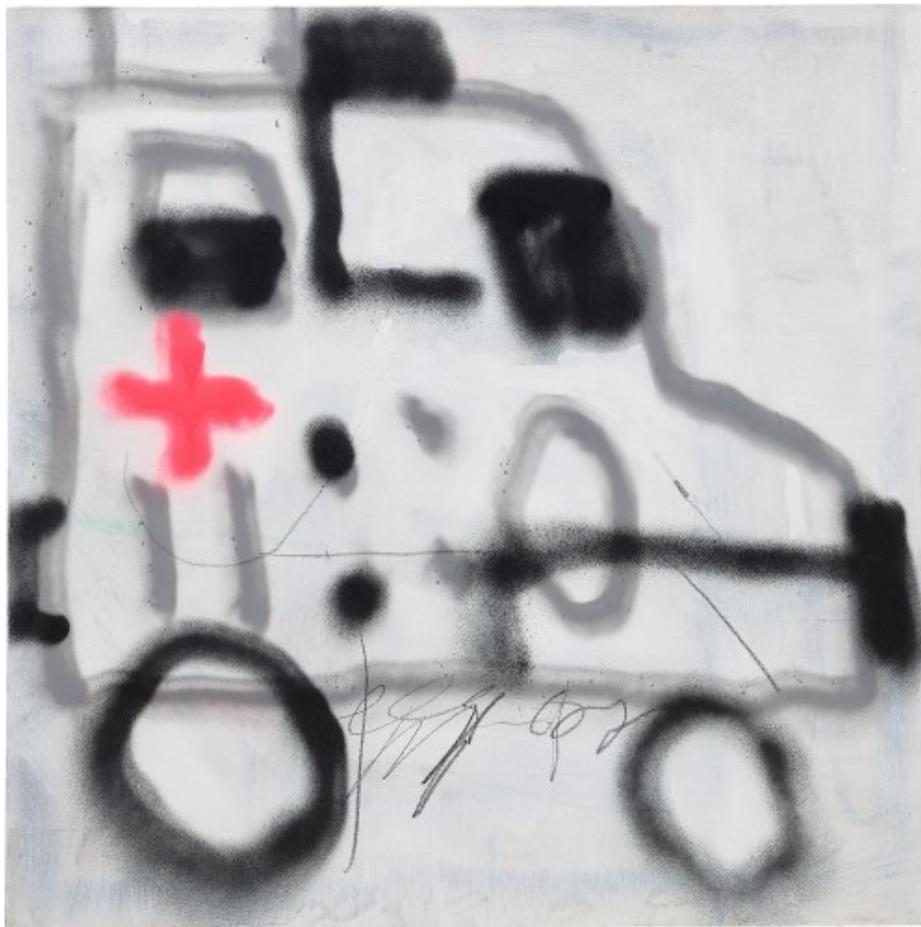
Provenance

CANADA, New York

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



226

Robert Nava

Time Vehicle

signed and dated 'Nava 19' on the reverse
acrylic, spray paint and oil pastel on canvas
91.1 x 91.1 cm (35 7/8 x 35 7/8 in.)
Executed in 2019.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



Provenance

V1 Gallery, Copenhagen

Acquired from the above by the present owner in 2019



227

Louis Fratino

Double sided work: (i) After Ivan Prescott; (ii) Man in the weeds (After Ivan Prescott)

(i) signed 'Louis Fratino' lower left

(ii) signed 'Louis Fratino' lower right

(i) coloured pencil, pen and gouache on paper

(ii) ink on paper

21.2 x 28 cm (8 3/8 x 11 in.)

Executed in 2017.

Estimate

£10,000 — 15,000 †

[Go to Lot](#)



Provenance

Craven Contemporary, Kent, USA

Acquired from the above by the present owner in November 2019

Exhibited

USA, Kent, Craven Contemporary, *New Nudes*, 16 November 2019 - 12 January 2020

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

228

Serge Attukwei Clottey

Jidenna

oil on canvas

180.3 x 109.2 cm (70 7/8 x 42 7/8 in.)

Painted in 2020 - 2021.

Estimate

£15,000 — 20,000 †

[Go to Lot](#)



Provenance

Simchowitz Gallery, Los Angeles

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



229

Aboudia

Untitled

signed 'ABOUDIA' lower right
acrylic and oil pastel on canvas
120 x 120 cm (47 1/4 x 47 1/4 in.)
Executed in 2021.

Estimate

£18,000 — 26,000 ‡

[Go to Lot](#)



229

Aboudia

Provenance

Acquired directly from the artist by the present owner



230

Isshaq Ismail

Failure and Possibilities

signed 'Isshaq' lower left; signed, titled and dated
'Isshaq Ismail "Failure and possibilities" 2018 Isshaq' on
the reverse

acrylic and paper collage on canvas
86.1 x 57.8 cm (33 7/8 x 22 3/4 in.)
Painted in 2018.

Estimate

£20,000 — 30,000

[Go to Lot](#)



Provenance

To Live Is To Choose, Stuttgart

Private Collection

Acquired from the above by the present owner

Exhibited

Stuttgart, To Live Is To Choose, *Various Artists*, 1 March - 26 April 2019



231

Roby Dwi Antono

Frightened Little Girl

graphite on cardboard

34.5 x 25.5 cm (13 5/8 x 10 in.)

Executed in 2020, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

£3,000 — 5,000

[Go to Lot](#)



231

Roby Dwi Antono

Provenance

Private Collection, London (acquired directly from the artist)

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



232

Ayako Rokkaku

Untitled

signed and dated '2008 Ayako Rokkaku [in Kanji]'

lower right

acrylic on linen

60.6 x 90.5 cm (23 7/8 x 35 5/8 in.)

Painted in 2008.

Estimate

£30,000 — 50,000 ±

[Go to Lot](#)



232

Ayako Rokkaku

Provenance

Gallery Delaive, Amsterdam

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



233

George Condo

Untitled #6

signed and dated 'Condo 08' upper left

coloured pencil on paper

30.3 x 20.4 cm (11 7/8 x 8 in.)

Executed in 2008.

Estimate

£20,000 — 30,000

[Go to Lot](#)



233

George Condo

Provenance

Sprüth Magers, London

Acquired from the above by the present owner



234

William Kentridge

Indispensable!

signed and dated 'KENTRIDGE '95' lower left
charcoal, graphite and pastel on paper

56 x 76.5 cm (22 x 30 1/8 in.)

Executed in 1995.

Estimate

£15,000 — 20,000 ♣

[Go to Lot](#)



Provenance

Private Collection (acquired directly from the artist)

Sotheby's, London, 8 February 2007, lot 455

Acquired at the above sale by the present owner



235

Richard Pettibone

Andy Warhol 'Marilyn'

signed and dated 'Richard Pettibone 1978' on the overlap

synthetic polymer and silkscreen ink on canvas

8.8 x 7.6 cm (3 1/2 x 2 7/8 in.)

Executed in 1978.

Estimate

£12,000 — 18,000 ‡

[Go to Lot](#)



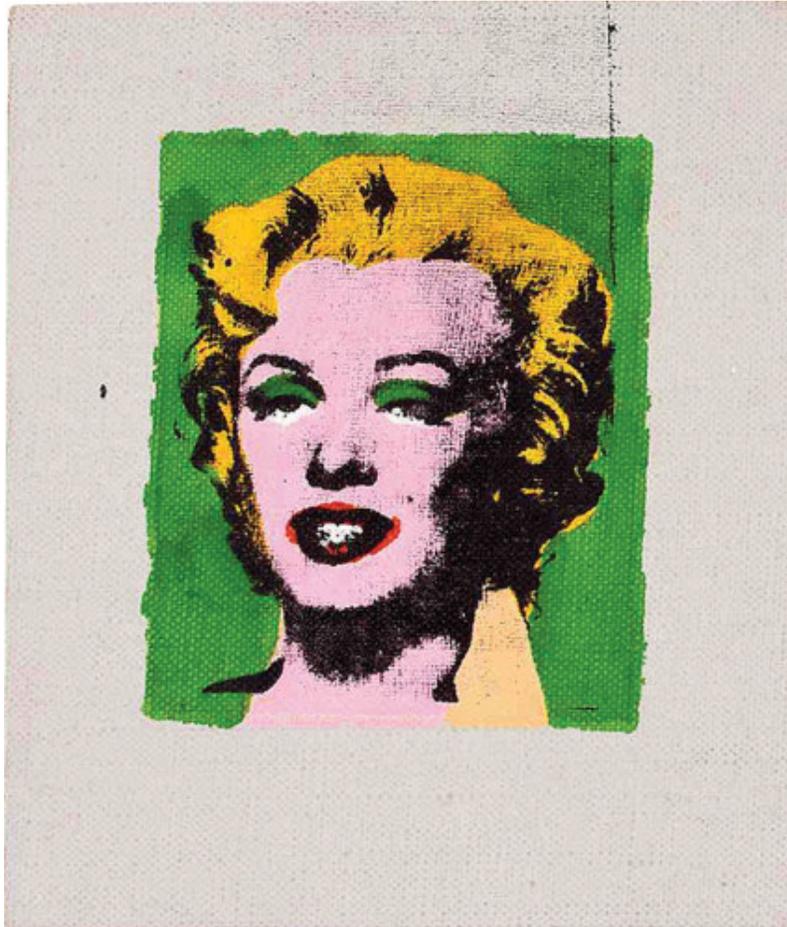
235

Richard Pettibone

Provenance

Dranoff Fine Art, New York

Acquired from the above by the present owner



236

Richard Pettibone

Andy Warhol 'Marilyn'

signed and dated 'Richard Pettibone 1978' on the overlap

synthetic polymer and silkscreen ink on canvas

8.8 x 7.6 cm (3 1/2 x 2 7/8 in.)

Executed in 1978.

Estimate

£12,000 — 18,000 ‡

[Go to Lot](#)



236

Richard Pettibone

Provenance

Dranoff Fine Art, New York

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



237

Ken Price

Untitled

signed and dated 'PRICE '91' lower right
watercolour, coloured pencil and ink on paper
64.8 x 93.3 cm (25 1/2 x 36 3/4 in.)
Executed in 1991.

Estimate

£10,000 — 15,000 †

[Go to Lot](#)



Provenance

James Corcoran Gallery, Santa Monica
The Greenberg Gallery, St Louis
Charles Cowles Gallery, New York
Betty Lee and Aaron Stern Collection
Phillips, New York, 17 December 2013, lot 147
Private Collection, United States
Hauser & Wirth
Acquired from the above by the present owner

Exhibited

London, Hauser & Wirth, *Ken Price: A Survey of Sculptures and Drawings, 1959 - 2006*, 8
December 2016 - 4 February 2017, p. 140 (illustrated, p. 115)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



238

Larry Rivers

Large Summer Pregnancy

titled 'LARGE SUMMER PREGNANCY' on the stretcher
oil and graphite on paper and canvas mounted on
sculpted foam board mounted on board
156.8 x 142.3 x 14 cm (61 3/4 x 56 x 5 1/2 in.)
Executed circa 1985-86.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



Provenance

Thordén Wetterling Galleries, Stockholm

Private Collection (acquired from the above *circa* 1986)

Bukowskis, Stockholm, 9 April 2019, lot 137

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



239

William N. Copley

Belgian Flag

oil on canvas

65.5 x 81.2 cm (25 3/4 x 31 7/8 in.)

Estimate

£50,000 — 70,000 ‡

[Go to Lot](#)



Provenance

Collection Henri Farges, Paris

Galerie 1900–2000, Paris (acquired from the above in April 1989)

Galerie Jamar, Antwerp (acquired from the above in February 1991)

Acquired from the above by the present owner in 2018

Exhibited

Paris, Galerie Iris Clert, *William N. Copley, The United States of the World: Flags by Bill Copley*, 21 March - 21 April 1962 (titled *Belgique*)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



240

William N. Copley

Untitled (A Collection of 22 Sketches for William N. Copley's Flags Series)

signed 'CPLY' lower edge of 21 of the sheets
graphite, crayon and felt-tip pen on 22 sheets of paper
each sheet 10 x 13 cm (3 7/8 x 5 1/8 in.) or 13 x 10 cm (5 1/8 x 3 7/8 in.)

Estimate

£15,000 — 20,000 †

[Go to Lot](#)



240

William N. Copley

Provenance

Private Collection (gifted by the artist)

Christie's, Amsterdam, 5 November 2014, lot 197

Galerie Jamar, Antwerp

Acquired from the above by the present owner in 2018



241

Jack Pierson

Spring Can Really Hang You Up the Most

plastic, metal, board, iron and artificial flowers, in 31 parts

smallest 21 x 5.2 x 1.7 cm (8 1/4 x 2 x 0 5/8 in.)

largest 33.2 x 28 x 13.5 cm (13 1/8 x 11 x 5 3/8 in.)

installation dimensions variable, approx. 167.6 x 231.1 x 13.3 cm (65 7/8 x 90 7/8 x 5 1/4 in.)

Executed in 2008.

Estimate

£60,000 — 80,000 †

[Go to Lot](#)



241

Jack Pierson

Provenance

Cheim & Read, New York (acquired directly from the artist)

Galleria Christian Stein, Milan

Acquired from the above by the present owner

Exhibited

Milan, Galleria Christian Stein, *Jack Pierson*, 25 May - 31 July 2009

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



242

Doug Aitken

Jungle Plane

printed with the artist's name and signed with the artist's initials 'DOUG AITKEN DA' on a plaque affixed to the reverse

chromogenic transparency and acrylic mounted on aluminium and LED lightbox

117 x 292.3 x 18 cm (46 1/8 x 115 1/8 x 7 1/8 in.)

Executed in 2017, this work is number 2 from an edition of 4 plus 2 artist's proofs.

Estimate

£30,000 — 40,000 ±

[Go to Lot](#)



242

Doug Aitken

Provenance

Victoria Miro, London

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



243

Banksy

Flying Copper

stamped with the artist's name and numbered '215/600' lower right

screen print on paper

99.7 x 70 cm (39 1/4 x 27 1/2 in.)

Executed in 2004, this work is number 215 from an edition of 600, and is accompanied by a certificate of authenticity issued by Pest Control.

Estimate

£20,000 — 30,000 ♦

[Go to Lot](#)



243

Banksy

Provenance

Private Collection

Forum Auctions, London, 12 October 2016, lot 12

Acquired at the above sale by the present owner

Literature

Gianna Mercurio, ed., *A Visual Protest: The Art of Banksy*, London, 2020, p. 42 (another example illustrated, p. 43)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



244

Banksy

Have A Nice Day

stamped with the artist's name and numbered '260/500' lower right

screen print on paper

35 x 98.5 cm (13 3/4 x 38 3/4 in.)

Executed in 2003, this work is number 260 from an edition of 500 and is accompanied by a certificate of authenticity issued by Pest Control.

Estimate

£20,000 — 30,000 ♣

[Go to Lot](#)



244

Banksy

Provenance

Private Collection

Forum Auctions, London, 12 October 2016, lot 2

Acquired at the above sale by the present owner

Literature

Gianna Mercurio, ed., *A Visual Protest: The Art of Banksy*, London, 2020, p. 72 (another example illustrated, p. 73)

20th Century & Contemporary Art Day Sale

London Auction / 4 March 2022 / 2pm GMT



245

Banksy

Toxic Mary

stamped with the artist's name lower right; numbered

'320/600' lower left

screen print on paper

70 x 50 cm (27 1/2 x 19 5/8 in.)

Executed in 2004, this work is number 320 from an edition of 600 and is accompanied by a certificate of authenticity issued by Pest Control.

Estimate

£20,000 — 30,000 ♦

[Go to Lot](#)



245

Banksy

Provenance

Private Collection

Forum Auctions, London, 12 October 2016, lot 10

Acquired at the above sale by the present owner

Literature

Banksy, *Banksy: Wall and Piece*, London, 2005, n.p. (another example illustrated)