

# New Now

London Auction / 28 April 2022 / 3pm BST

Sale Interest: 204 Lots



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# PHILLIPS

# New Now

London Auction / 28 April 2022 / 3pm BST

Sale Interest: 204 Lots

## Auction & Viewing Location

Auction 28 April 2022 3PM BST  
30 Berkeley Square, London, United  
Kingdom, W1J 6EX

## Sale Designation

When sending in written bids or making  
enquiries please refer to this sale as  
UK010322 or New Now.

## Absentee and Telephone Bids

tel +44 20 7318 4045  
[bidslondon@phillips.com](mailto:bidslondon@phillips.com)

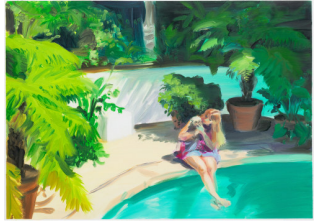
## Contemporary Art Department

Charlotte Gibbs  
Associate Specialist, Head of New Now  
+44 20 7901 7993  
[CGibbs@phillips.com](mailto:CGibbs@phillips.com)

## New Now

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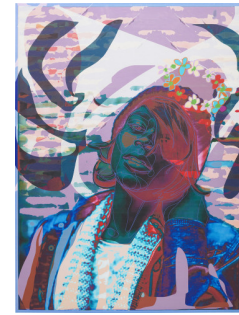
1  
**Caroline Walker**  
*Doggy Paddle*  
Estimate £25,000 — 35,000



2  
**Doron Langberg**  
*Nisan and Idan in the Studio*  
Estimate £30,000 — 50,000



3  
**Emmanuel Taku**  
*Seen It All*  
Estimate £25,000 — 35,000



4  
**Amani Lewis**  
*Brittany, Always And Forever (J...*  
Estimate £50,000 — 70,000



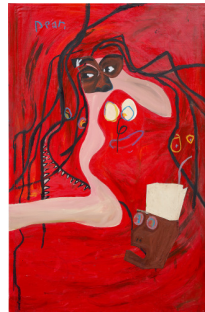
5  
**Rafa Macarrón**  
*Viaje al Espacio*  
Estimate £100,000 — 150,000



6  
**Aboudia**  
*Untitled*  
Estimate £20,000 — 25,000



7  
**Eddie Martinez**  
*Setting Suitable For A Blockhead*  
Estimate £100,000 — 150,000



8  
**Milo Matthieu**  
*A Letter*  
Estimate £20,000 — 30,000



9  
**Godwin Champs Nam...**  
*Thought Pattern*  
Estimate £15,000 — 20,000



10  
**Kehinde Wiley**  
*Ferdinand-Philippe-Louis-Henri...*  
Estimate £80,000 — 120,000

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11  
**Annie Morris**  
*Medium Stack, 2018*  
Estimate £50,000 — 70,000



12  
**Isshaq Ismail**  
*Self 3*  
Estimate £15,000 — 20,000



13  
**Jordy Kerwick**  
*Two works: (i) Untitled; (ii) Untitled*  
Estimate £8,000 — 12,000



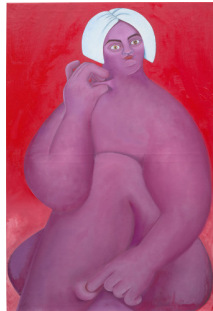
14  
**Ayako Rokkaku**  
*Untitled*  
Estimate £28,000 — 35,000



15  
**Genieve Figgis**  
*Ladies Drinking*  
Estimate £50,000 — 70,000



16  
**Tala Madani**  
*Roller Coaster*  
Estimate £15,000 — 25,000



17  
**Georgia Dymock**  
*Purple Pinch*  
Estimate £10,000 — 15,000



18  
**Caleb Hahne**  
*Boy In Water*  
Estimate £4,000 — 6,000



19  
**Harold Ancart**  
*Untitled*  
Estimate £40,000 — 60,000



20  
**Jordy Kerwick**  
*Untitled (Tiger)*  
Estimate £6,000 — 8,000

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21  
**Oscar Murillo**  
*Carne*  
Estimate £120,000 — 180,000



22  
**Oluwale Omofemi**  
*Omodunni*  
Estimate £15,000 — 20,000



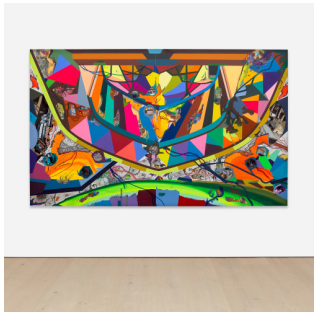
23  
**Kudzanai-Violet Hwami**  
*Nzombe ne Karwe*  
Estimate £6,000 — 8,000



24  
**Susumu Kamijo**  
*Goodbye to the Diamond*  
Estimate £12,000 — 18,000



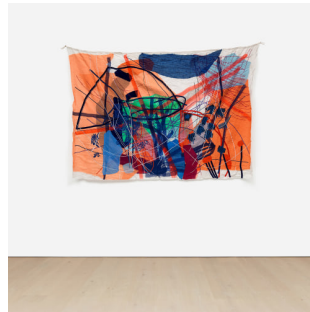
25  
**Edgar Plans**  
*Jugando al 21*  
Estimate £12,000 — 18,000



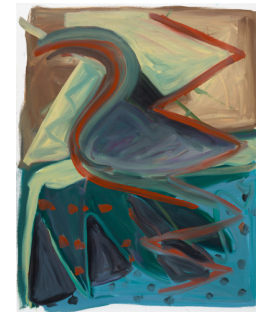
26  
**Franz Ackermann**  
*Oh Delhi*  
Estimate £25,000 — 35,000



27  
**Haley Josephs**  
*Love Gaze*  
Estimate £5,000 — 8,000



28  
**Jadé Fadojutimi**  
*Clustering Thoughts*  
Estimate £3,000 — 5,000



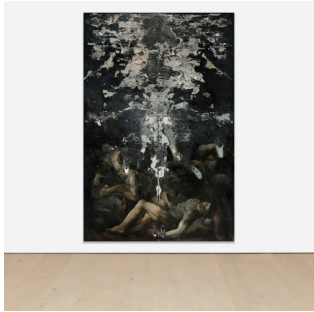
29  
**Josh Smith**  
*Untitled*  
Estimate £15,000 — 20,000



30  
**Michael Kagan**  
*K2*  
Estimate £30,000 — 50,000

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31  
**Nicola Samorì**  
*Miriade*  
Estimate £30,000 — 50,000



32  
**Joyce Pensato**  
*Mickey*  
Estimate £8,000 — 12,000



33  
**Katherine Bradford**  
*Liner 2 Parts*  
Estimate £5,000 — 7,000



34  
**Jonas Wood**  
*Dad's Study 2*  
Estimate £15,000 — 20,000



35  
**Wes Lang**  
*Heart of the Sunrise*  
Estimate £10,000 — 15,000



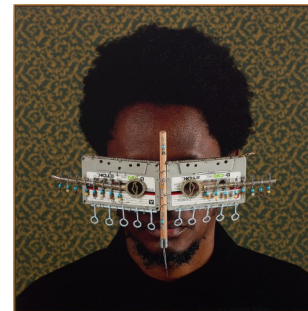
36  
**Ali Banisadr**  
*It Happened 1*  
Estimate £25,000 — 35,000



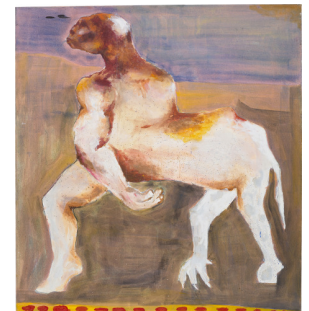
37  
**Marion Boehm**  
*Evans*  
Estimate £10,000 — 15,000



38  
**Gresham Tapiwa Nyaude**  
*Bearing Gifts*  
Estimate £8,000 — 12,000



39  
**Cyrus Kabiru**  
*Masada*  
Estimate £8,000 — 12,000



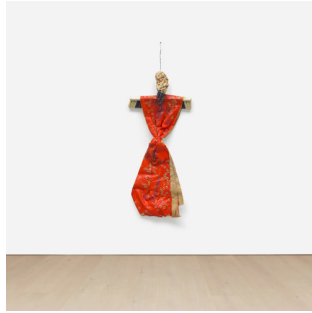
40  
**Sadikou Oukpedjo**  
*Untitled*  
Estimate £4,000 — 6,000

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41  
**Wycliffe Mundopa Hu...**  
*He Who Casts the First Stone Pa...*  
Estimate £8,000 — 12,000



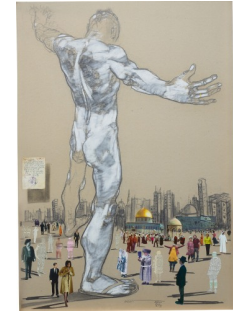
42  
**Terrence Musekiwa**  
*Foreign Spirits #1*  
Estimate £5,000 — 7,000



43  
**Mário Macilau**  
*The Letter Story*  
Estimate £2,000 — 3,000



44  
**Helen Teede**  
*Come to my Private Show*  
Estimate £3,000 — 5,000



45  
**Dawit Abebe**  
*Existence 4*  
Estimate £4,000 — 6,000



46  
**Robel Temesgen**  
*Two works: (i) Tale of Jebenas 5;...*  
Estimate £3,000 — 5,000



47  
**Raphael Adjetey Adjei ...**  
*Untitled*  
Estimate £4,000 — 6,000



48  
**John Madu**  
*Not This Time Invader VI*  
Estimate £8,000 — 12,000



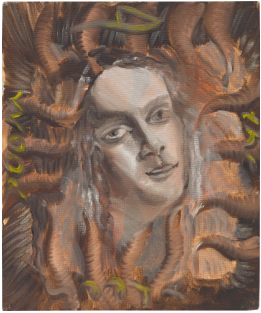
49  
**Derek Fordjour**  
*Prize Winner*  
Estimate £40,000 — 60,000



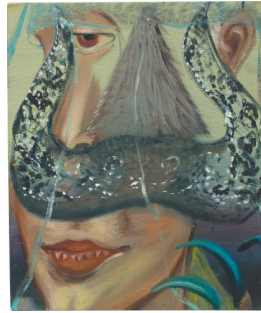
51  
**Issy Wood**  
*Untitled*  
Estimate £10,000 — 15,000

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51  
**Issy Wood**  
*Untitled*  
Estimate £10,000 — 15,000



51  
**Issy Wood**  
*Untitled*  
Estimate £10,000 — 15,000



53  
**GaHee Park**  
*Woman with Cigar*  
Estimate £4,000 — 6,000



54  
**Cristina BanBan**  
*Study I for Unrest*  
Estimate £3,000 — 5,000



55  
**Szabolcs Bozó**  
*N Hill Ave - LA.01*  
Estimate £15,000 — 20,000



56  
**Tschabalala Self**  
*Princess*  
Estimate £6,000 — 8,000



57  
**Caleb Hahne**  
*Instar*  
Estimate £1,500 — 2,500



58  
**John McAllister**  
*Echoes Minglir*  
Estimate £5,000 — 7,000



59  
**Jordy Kerwick**  
*Looking For Sunshine 4*  
Estimate £4,000 — 6,000



60  
**Sanya Kantarovsky**  
*Untitled*  
Estimate £10,000 — 15,000

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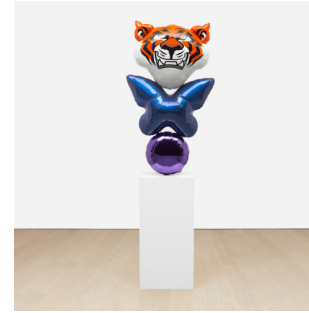
61  
**Brian Lotti**  
*Men's Clay (Fall)*  
Estimate £7,000 — 10,000



62  
**Tala Madani**  
*Cheering*  
Estimate £6,000 — 8,000



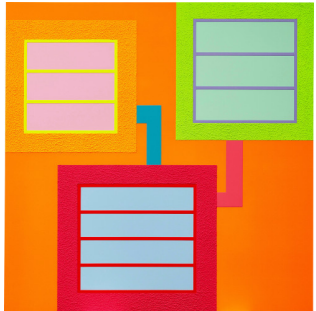
63  
**Chantal Joffe**  
*Megan and Mann*  
Estimate £5,000 — 7,000



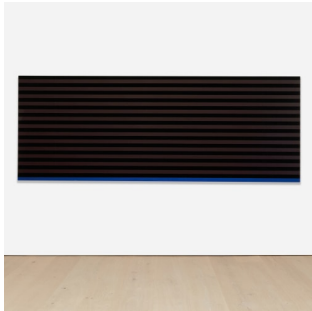
64  
**Adam Parker Smith**  
*Heroine*  
Estimate £10,000 — 15,000



65  
**Dan Colen**  
*Does Anybody Got an Alibi?*  
Estimate £18,000 — 25,000



66  
**Peter Halley**  
*Action Point*  
Estimate £60,000 — 80,000



67  
**Ugo Rondinone**  
*5. Mai 2007.*  
Estimate £40,000 — 60,000



68  
**Urs Fischer**  
*Paranoia/ Squirrel*  
Estimate £50,000 — 70,000



69  
**Olafur Eliasson**  
*Eye See You*  
Estimate £35,000 — 45,000



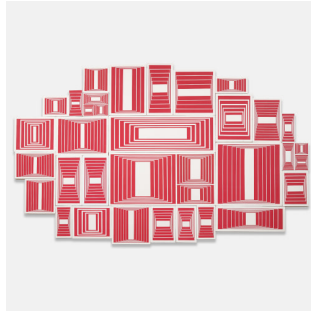
70  
**Tal R**  
*Hill Out*  
Estimate £12,000 — 18,000

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71  
**RETNA**  
*Sorcery of My Style*  
Estimate £25,000 — 35,000



72  
**Barry McGee**  
*29 Elements*  
Estimate £30,000 — 50,000



73  
**Thierry Noir**  
*A Particularly Successful Rush H...*  
Estimate £3,000 — 5,000



74  
**Thierry Noir**  
*BMX Racing*  
Estimate £3,000 — 5,000



75  
**Philip Colbert**  
*Splash Hunt Study*  
Estimate £15,000 — 20,000



76  
**Monica Kim Garza**  
*El Salvador*  
Estimate £4,000 — 6,000



77  
**Roby Dwi Antono**  
*73/'86*  
Estimate £2,000 — 3,000



78  
**Negyem Adonoo**  
*Next Move*  
Estimate £2,000 — 3,000



79  
**Adebayo Bolaji**  
*The Parting Of the Red Sea*  
Estimate £4,000 — 6,000



80  
**Nicolas Party**  
*Untitled (Christmas Card)*  
Estimate £4,000 — 6,000

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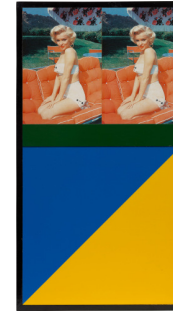
81  
**Richard Pettibone**  
*Andy Warhol, 'Marilyn'*  
Estimate £12,000 — 18,000



82  
**Richard Pettibone**  
*Andy Warhol, 'Marilyn'*  
Estimate £12,000 — 18,000



83  
**Richard Pettibone**  
*Andy Warhol, 'Marilyn'*  
Estimate £12,000 — 18,000



84  
**Sir Peter Blake, R.A.**  
*M.M. Blue & Yellow*  
Estimate £6,000 — 8,000



85  
**Andy Warhol**  
*Kyoto Imperial Palace*  
Estimate £6,000 — 8,000



86  
**Andy Warhol**  
*Five Works: (i) Joan Collins; (ii) J...*  
Estimate £12,000 — 18,000



87  
**Andy Warhol**  
*Three works: (i) Drag Queen Loo...*  
Estimate £8,000 — 12,000



88  
**Andy Warhol**  
*Ballet Slippers*  
Estimate £3,000 — 5,000



89  
**Andy Warhol**  
*Diana Vreeland*  
Estimate £3,000 — 5,000



90  
**Andy Warhol**  
*Two works: (i) Poinsettias; (ii) B...*  
Estimate £6,000 — 8,000

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91  
**Andy Warhol**  
*Dracula*  
Estimate £3,000 — 5,000



92  
**Andy Warhol**  
*Knife*  
Estimate £4,000 — 6,000



93  
**Cildo Meireles**  
*INSERÇÕES EM IDEOLÓGICOS: ...*  
Estimate £7,000 — 9,000



94  
**Roy Lichtenstein**  
*Untitled (Landscape)*  
Estimate £50,000 — 70,000



95  
**Joseph Cornell**  
*Untitled*  
Estimate £4,000 — 6,000



96  
**Philip Guston**  
*Untitled*  
Estimate £20,000 — 30,000



97  
**George Condo**  
*Come To Hell*  
Estimate £5,000 — 7,000



98  
**Jim Dine**  
*Untitled*  
Estimate £5,000 — 7,000



99  
**Martin Kippenberger**  
*Untitled*  
Estimate £5,000 — 7,000



100  
**Jonathan Meese**  
*IM WINTER KAM'S RAUS, ES W...*  
Estimate £25,000 — 35,000

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101  
**Rosemarie Trockel**  
*Wool*  
Estimate £40,000 — 60,000



102  
**Rosemarie Trockel**  
*Plus Minus*  
Estimate £25,000 — 35,000



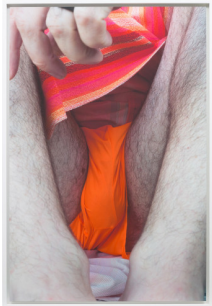
103  
**Neo Rauch**  
*Der Brocken ist ein Deutscher*  
Estimate £20,000 — 30,000



104  
**Daniel Richter**  
*Untitled*  
Estimate £2,000 — 3,000



105  
**Albert Oehlen**  
*Untitled*  
Estimate £8,000 — 12,000



106  
**Wolfgang Tillmans**  
*Layers*  
Estimate £50,000 — 70,000



107  
**Wolfgang Tillmans**  
*Lighter, Blue Concave III*  
Estimate £25,000 — 35,000



108  
**Thomas Ruff**  
*Porträt (J. Rubell)*  
Estimate £8,000 — 12,000



109  
**Douglas Gordon**  
*Self-Portrait of You + Me ((Sean...*  
Estimate £6,000 — 8,000



110  
**Vik Muniz**  
*Still Life with Lemons, Oranges ...*  
Estimate £15,000 — 20,000

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111  
**Christopher Williams**  
*Kiev MC Arsat (Zodiak-9) 30m...*  
Estimate £5,000 — 7,000



112  
**Li Wei**  
*Li Wei Falls to HK*  
Estimate £3,000 — 5,000



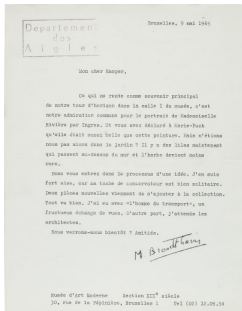
113  
**Dan Graham**  
*Two works: (i)'Baloon-Houses' f...*  
Estimate £5,000 — 7,000



114  
**Tim Parchikov**  
*Burning News*  
Estimate £8,000 — 12,000



115  
**Miao Xiaochun**  
*Terror*  
Estimate £3,000 — 5,000



116  
**Marcel Broodthaers**  
*Untitled*  
Estimate £3,000 — 5,000



117  
**Raoul De Keyser**  
*Untitled*  
Estimate £30,000 — 50,000



118  
**Enoc Pérez**  
*Don Q*  
Estimate £4,000 — 6,000



119  
**Vik Muniz**  
*Trajectoria Adultera*  
Estimate £15,000 — 20,000



120  
**Allan D'Arcangelo**  
*Landscape*  
Estimate £12,000 — 18,000

## New Now

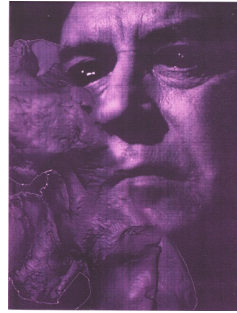
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121  
**Hank Willis Thomas**  
*Turbulence (Pink Wash)*  
Estimate £12,000 — 18,000



122  
**Raphaël Barontini**  
*Toussaint Louverture*  
Estimate £4,000 — 6,000



123  
**Urs Fischer**  
*Untitled*  
Estimate £6,000 — 8,000



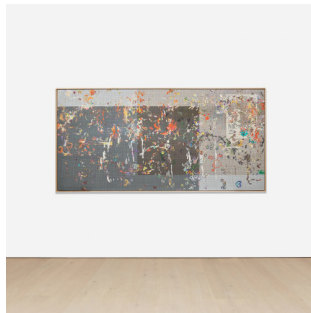
124  
**Rirkrit Tiravanija and ...**  
*There Is No Sun Without A Song*  
Estimate £1,500 — 2,000



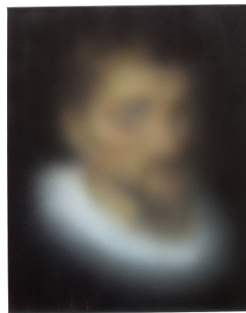
125  
**Isa Genzken**  
*Empire/Vampire III*  
Estimate £40,000 — 60,000



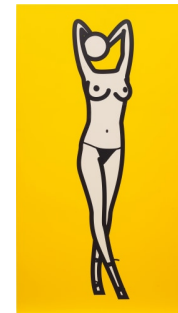
126  
**Gerhard Richter**  
*Cage 4 (P19-4)*  
Estimate £6,000 — 8,000



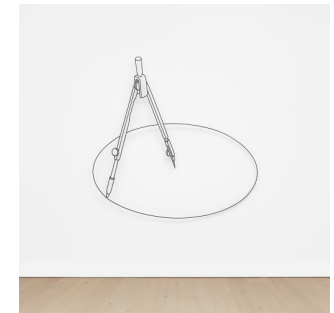
127  
**Petra Cortright**  
*Mackie's Nakamichi cd-45 +Net...*  
Estimate £15,000 — 20,000



128  
**Miaz Brothers**  
*Gentleman F*  
Estimate £3,000 — 5,000



129  
**Julian Opie**  
*Woman Posing in Pants. 03. 2003*  
Estimate £50,000 — 70,000



130  
**Michael Craig-Martin**  
*Compass*  
Estimate £15,000 — 20,000

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131  
**Antony Gormley**  
*Learning to be*  
Estimate £4,000 — 6,000



132  
**Chris Ofili**  
*Untitled*  
Estimate £4,000 — 6,000



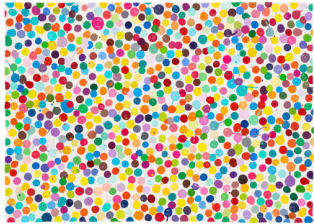
133  
**Antony Gormley**  
*Zones of Attachment*  
Estimate £8,000 — 12,000



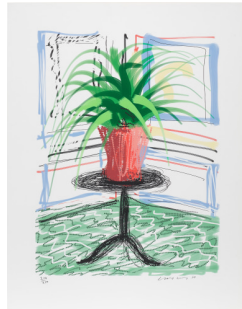
134  
**Peter Doig**  
*I WALKED ALL THE WAY FROM ...*  
Estimate £30,000 — 40,000



135  
**Raquib Shaw**  
*Dear Dad Know Best*  
Estimate £7,000 — 9,000



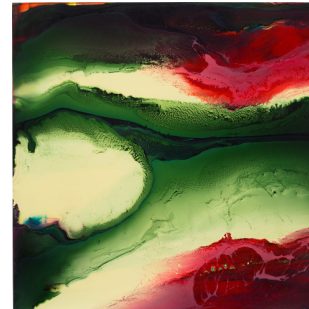
136  
**Damien Hirst**  
*1730 Gimme Candy, from The C...*  
Estimate £10,000 — 15,000



137  
**David Hockney**  
*A Bigger Book, Art Edition C*  
Estimate £5,000 — 7,000



138  
**Jason Martin**  
*Papua*  
Estimate £15,000 — 20,000



139  
**Keith Tyson**  
*Nature Painting*  
Estimate £4,000 — 6,000



140  
**Gavin Turk**  
*Car Boot (White Nissan Hatch)*  
Estimate £3,000 — 5,000

## New Now

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141  
**Gavin Turk**  
*The Other*  
Estimate £3,000 — 5,000



142  
**Lucy Dodd**  
*Woven Chair*  
Estimate £6,000 — 8,000



143  
**Erwin Wurm**  
*Stone*  
Estimate £8,000 — 12,000



144  
**Thierry De Cordier**  
*Patate (Selfportrait as a Potato)*  
Estimate £15,000 — 20,000



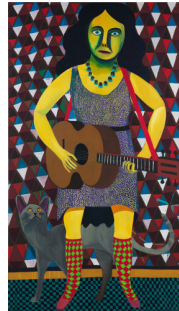
145  
**Ugo Rondinone**  
*Still. life (candle)*  
Estimate £4,000 — 6,000



146  
**Christopher Le Brun**  
*Xanthus*  
Estimate £12,000 — 18,000



147  
**Stanley Donwood**  
*Look*  
Estimate £10,000 — 15,000



148  
**Christoph Ruckhäberle**  
*Giant Guitar Player*  
Estimate £12,000 — 18,000



149  
**Ablade Glover**  
*Untitled (Market Stalls)*  
Estimate £10,000 — 15,000



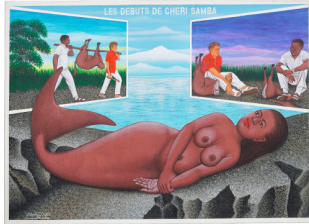
150  
**Odinakachi Okoroafor**  
*Spinster*  
Estimate £5,000 — 7,000

## New Now

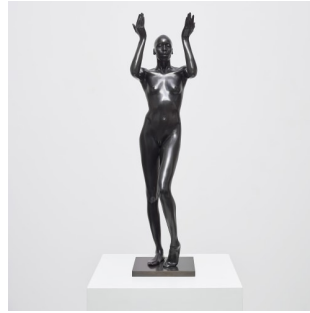
London Auction / 28 April 2022 / 3pm BST



151  
**Ablade Glover**  
*Orange Woman in Profile*  
Estimate £6,000 — 8,000



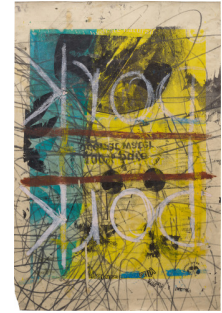
152  
**Chéri Samba**  
*LES DEBUTS DE CHERI SAMBA*  
Estimate £6,000 — 8,000



153  
**Marc Quinn**  
*Jenny Sculpture*  
Estimate £20,000 — 30,000



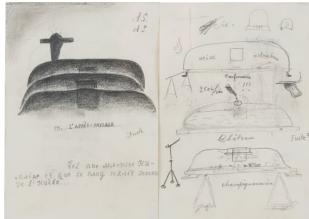
154  
**Marc Quinn**  
*We Share Our Chemistry With T...*  
Estimate £60,000 — 80,000



155  
**Oscar Murillo**  
*Untitled*  
Estimate £10,000 — 15,000



156  
**Jaume Plensa**  
*Born 7H*  
Estimate £6,000 — 8,000



157  
**Thierry De Cordier**  
*Untitled*  
Estimate £10,000 — 15,000



158  
**John Armleder**  
*Untitled*  
Estimate £20,000 — 30,000



159  
**Hannah Bays**  
*Bitter Cup*  
Estimate £4,000 — 6,000



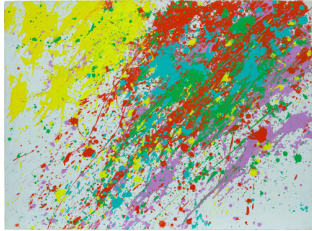
160  
**Max Prus**  
*Boat Close to the Como Falls*  
Estimate £8,000 — 12,000

## New Now

London Auction / 28 April 2022 / 3pm BST



161  
**Marcello Lo Giudice**  
*Eden Blu*  
Estimate £15,000 — 20,000



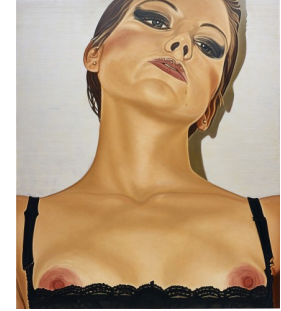
162  
**Walasse Ting**  
*Yellow Spring Spot*  
Estimate £25,000 — 35,000



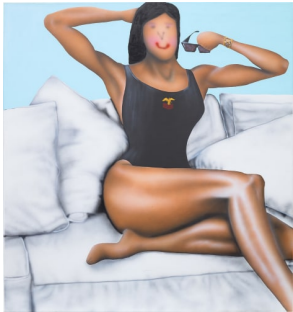
163  
**Janaina Tschäpe**  
*Until the Morning*  
Estimate £3,000 — 5,000



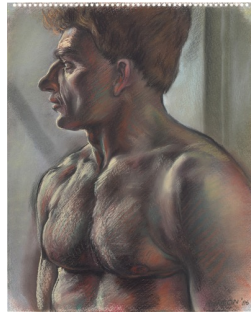
164  
**Marilyn Minter**  
*Ice Gold*  
Estimate £10,000 — 15,000



165  
**Richard Phillips**  
*Artist*  
Estimate £25,000 — 35,000



166  
**Evgen Čopi Gorišek**  
*Heaven*  
Estimate £4,000 — 6,000



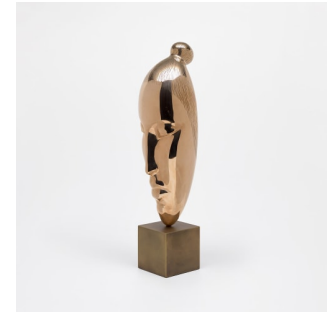
167  
**Peter Howson**  
*The Bodybuilder*  
Estimate £1,500 — 2,500



168  
**Peter Howson**  
*Lonely Hero*  
Estimate £1,500 — 2,500



169  
**Wilhelm Sasnal**  
*Untitled*  
Estimate £15,000 — 20,000



170  
**Nikita Zigura**  
*Southern Night*  
Estimate £4,000 — 6,000

## New Now

London Auction / 28 April 2022 / 3pm BST



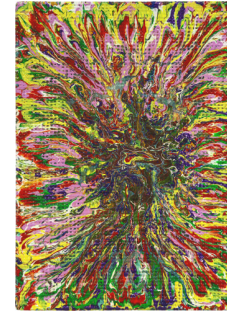
171  
**Nazar Bilyk**  
*Vessel*  
Estimate £10,000 — 15,000



172  
**Egor Zigura**  
*Colossus that Awakens*  
Estimate £6,000 — 8,000



173  
**Paulina Olowska**  
*She the Lepidopterist*  
Estimate £250 — 350



174  
**Alan Bee**  
*Flying Sex*  
Estimate £5,000 — 7,000



175  
**Wang Du**  
*Femme, Femme, Femm, Fem,...*  
Estimate £10,000 — 15,000



176  
**Gregor Hildebrandt**  
*Kassettenkasten: Best*  
Estimate £7,000 — 10,000



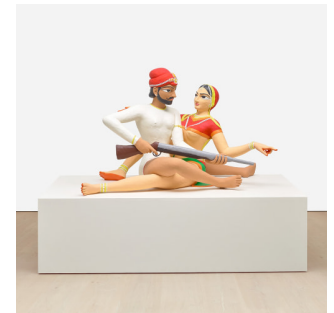
177  
**Valerie Snobeck**  
*Standard Extension*  
Estimate £7,000 — 10,000



178  
**Richard Tuttle**  
*W*  
Estimate £6,000 — 8,000



179  
**Jeff Koons**  
*Diamond (Red)*  
Estimate £12,000 — 18,000



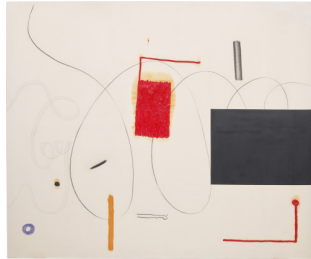
180  
**Hamra Abbas**  
*Lessons on Love*  
Estimate £8,000 — 12,000

## New Now

London Auction / 28 April 2022 / 3pm BST



181  
**John Bock**  
*Untitled*  
Estimate £2,000 — 3,000



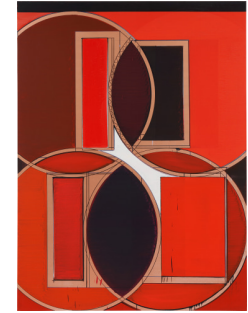
182  
**Christian Rosa**  
*Untitled*  
Estimate £8,000 — 12,000



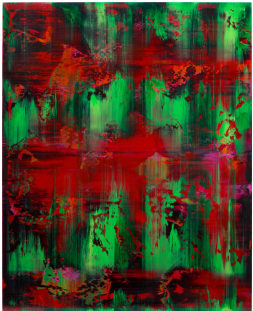
183  
**Harold Ancart**  
*Soft Places*  
Estimate £7,000 — 10,000



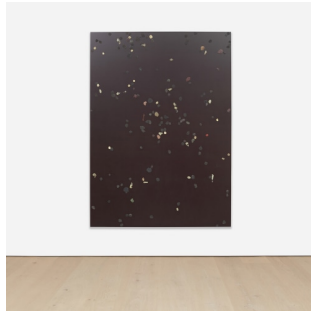
184  
**Harold Ancart**  
*Soft Places*  
Estimate £7,000 — 10,000



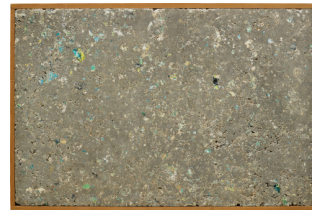
185  
**Thomas Scheibitz**  
*Ohne Titel (No. 452)*  
Estimate £15,000 — 20,000



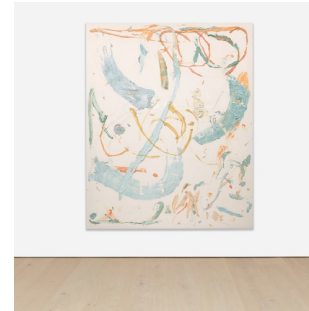
186  
**Stanley Casselman**  
*Luminor-8-5*  
Estimate £8,000 — 12,000



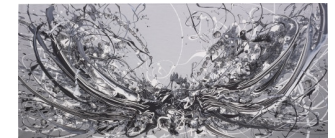
187  
**Adam McEwen**  
*Bremen*  
Estimate £6,000 — 8,000



188  
**Oscar Tuazon**  
*Papercrete*  
Estimate £6,000 — 8,000



189  
**Dan Colen**  
*Robert Downey Jr., Robin Bird, ...*  
Estimate £40,000 — 60,000



190  
**Katrin Fridriks**  
*Stendhal Syndrome- Silver*  
Estimate £6,000 — 8,000

## New Now

London Auction / 28 April 2022 / 3pm BST



191  
**Neil Raitt**  
*Alpine 19:21*  
Estimate £5,000 — 7,000



192  
**Lucien Smith**  
*Untitled (Black 11)*  
Estimate £2,000 — 3,000



193  
**The Connor Brothers**  
*Maybe It's Not About A Happy E...*  
Estimate £12,000 — 18,000



194  
**Elizabeth Peyton**  
*Untitled*  
Estimate £4,000 — 6,000



195  
**Mark Francis**  
*Section No. 2*  
Estimate £4,000 — 6,000



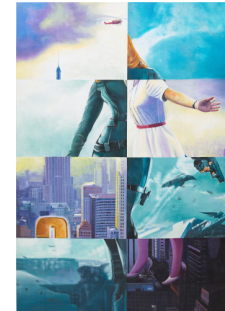
196  
**Jenny Scobel**  
*On the Outbound Side*  
Estimate £1,000 — 2,000



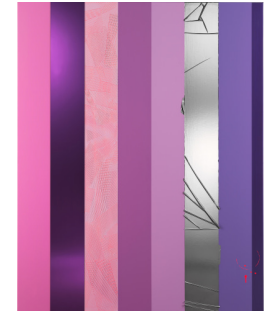
197  
**Nathan Zeidman**  
*Some Birds Fly Fly Fly Away*  
Estimate £4,000 — 6,000



198  
**Marius Bercea**  
*Timeless Chaos Reformed*  
Estimate £4,000 — 6,000



199  
**Mike Bouchet**  
*Pro Lib*  
Estimate £4,000 — 6,000



200  
**Anselm Reyle**  
*Untitled*  
Estimate £25,000 — 35,000

## New Now

London Auction / 28 April 2022 / 3pm BST



201

**Claude Zervas**

*Phenomenotonomous Simulation*

Estimate £2,000 — 3,000



202

**Anya Myagkikh**

*Dude 12*

Estimate £2,000 — 3,000



203

**Daniel Arsham & Hajime Sorayama**

*Be@rbrick 1000%*

Estimate £5,000 — 7,000



204

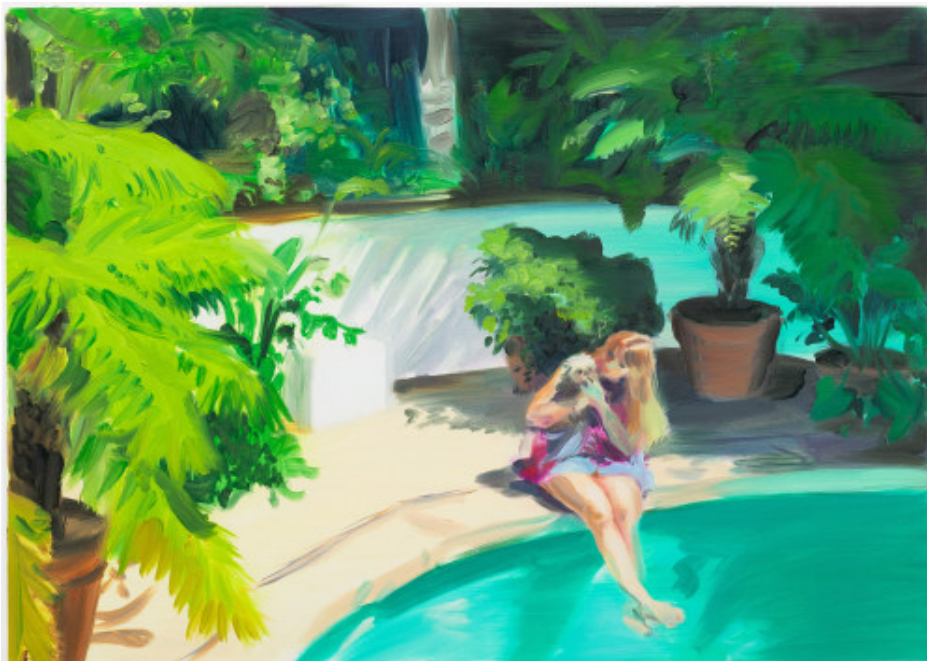
**Gabriele de Santis**

*Hashtag Work*

Estimate £2,500 — 3,500

New Now

London Auction / 28 April 2022 / 3pm BST



1

**Caroline Walker**

*Doggy Paddle*


signed, titled and dated 'DOGGY PADDLE Caroline Walker 2018' on the reverse

oil on paper

45.3 x 64.2 cm (17 7/8 x 25 1/4 in.)

Painted in 2018.

**Estimate**

£25,000 — 35,000 

[Go to Lot](#)



*'I find other people's lives and the visual details of the spaces in which we live and work fascinating. It's not the big moments of drama, but the small in between things that make up much of something [...] about how we live both on an individual and societal level.'* —Caroline Walker

Reminiscent of the artist's *Palm Springs* and *Downtown LA* series, Scottish artist Caroline Walker's *Doggy Paddle* is a heart-warming example of the artist's fascination with the beauty of everyday scenes and distinctions between public and private. Inspired by Edgard Degas' and Edouard Manet's painterly ruminations on contemporary Parisian life, Walker's practice seeks to draw our attention back to the quotidian moments of the 21st century day-to-day. Her work is often a reflection of the lived experiences of women, providing the viewer with a glimpse into the scenes, emotions, and everyday reality of their domestic and professional lives, a perspective that she shares as a woman artist. In opposition to the historical focus on the male artist as a portrayer of passive muses and models, Walker stimulates a phenomenological gaze, inviting the viewer to consider how a female perspective in art might offer different insights into the embodied experiences of women to that of her male peers.

Capturing a moment of unguarded innocence, *Doggy Paddle* belongs to a suite of paintings featuring a former Miss Colorado, who collaborated with Walker in staging a series of photographs in and around the striking modernist home nestled in the Hollywood Hills upon which the paintings are based. Here, our protagonist is shown at ease, holding her dog affectionately at the edge of the pool, her feet dangling in the water. The composition and colour palette of the work are evocative of David Hockney's iconic pool paintings, capturing a similar feeling of blissful domesticity. Seen from a slightly elevated position, the viewer suddenly finds themselves caught in an act of unintended voyeurism, intruding into this private scene of carefree serenity in a manner that recalls Edward Hopper's most iconic works.



Edward Hopper, *Nighthawks*, 1942, The Art Institute of Chicago, Illinois. Image: The Art Institute of Chicago / Art Resource, NY/ Scala, Florence, Artwork: © Heirs of Josephine Hopper/ Licensed by ARS, NY/DACS, London 2022

Not imposing any clear narrative on her subjects, the artist prompts her audiences to reconsider the way they understand women's role in contemporary society. As Walker explains, 'I am interested in whether the knowledge that something has been painted by a woman might change the way you feel about what you are looking at, or challenge your assumptions about a relationship between artist and model'.<sup>i</sup> Fascinated by the psychological depths of her subjects, Walker also draws our attention to the capacity of painting to make us stop and notice the less visible, both in the context of our physical and psychological realities, as well as that which exists, unseen, in the public and private spaces that surround us.

<sup>i</sup> Caroline Walker, quoted in 'Caroline Walker: "Who we perceive to be the maker of an image affects how we consume it"', *Studio International*, April 10, 2017, [online](#).

#### Provenance

Enitharmon Editions, London

Acquired from the above by the present owner



2

**Doron Langberg**

*Nisan and Idan in the Studio*

signed with the artist's initials and dated 'DL 2015' on the overlap

oil on canvas

144.2 x 116.8 cm (56 3/4 x 45 7/8 in.)

Painted in 2015.

**Estimate**

£30,000 — 50,000 ±

[Go to Lot](#)



*'Painting has such an ability to communicate emotionally and empathically in a way that just resonates with me since I can remember.'* —Doron Langberg

Recently debuted at auction with Philips in March 2022, Doron Langberg represents an increasingly visible generation of figurative painters working with highly charged and deeply personal narratives. The present work, *Nisan and Idan in the Studio* exemplifies the artist's elected use of luminous colours coated in translucent layers of orange, navy, brown, and black. This interior scene is dominated by two figures, Nisan and Idan, at ease in the foreground. Often depicting himself, his family, friends, and partner, Langberg's work emphasises the importance of touch in both technique and subject matter, placing modes of queer intimacy, community, and the everyday at the heart of his practice. The artist notes, 'Queerness for me is not just a sexual experience, but a way of being in the world which affects every aspect of my life. Using intense colours and different paint textures and marks to create these everyday scenes, I want to connect with a viewer by speaking to our most basic commonalities - our bodies, our relationships, our interiority - rather than the social categories that may separate us. In creating this connection, I want to make our queer pleasure, friendship and intimacy feel expansive and generative, embodying the full range of human experiences.'<sup>i</sup>



Pierre Bonnard, *Le déjeuner (Breakfast)*, c. 1932, Musée du Petit Palais, Paris. Image: akg-images / Maurice Babey

Langberg refers to art historical precedents and makes plain the influences he received from Pierre Bonnard, Edvard Munch and Vincent van Gogh, amongst others: 'This is not the first time that I've quoted Bonnard directly, or tried to take his palette. I think what's masterful about him is that he really uses every colour in every painting and trying to balance this rainbow palette is really almost impossible- or was impossible for me.'<sup>ii</sup> The use of colours and sense of closeness between figures, their surroundings and the landscape as a whole fascinates Langberg as he incorporates these artist's styles into his own. The artist works in fast and broad strokes with a light touch, mixing in a variety of textures and gestures to create a dreamlike surface, almost inviting the viewer to contemplate on the process of creating a work. *Nisan and Idan in the Studio* beautifully manifest this style as this scene freezes a moment in time, emphasising an emotional resonance between the sitters and the artist himself.

*'If you think of so many artists - Degas, Picasso, Delacroix, Courbet or Ingres - the nature of their desire really dictates a lot of the choices that they make. And realising*

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*that as an artist, I'm thinking about how my desire leads me in different ways and insisting on a certain specificity.' —Doron Langberg*

Being aware of the politics of heterosexuality within the art historical canon, Langberg tries to subvert its omnipresence by developing what he describes as 'a queer subjectivity' across his practice.<sup>iii</sup> This sensitivity is applied to his entire body of work and not only to the tender scenes of eroticism. By tapping into this painterly impulse, the artist is able to engage with the viewer by encouraging insightful conversations on socially constructed assumptions and so-called norms. Addressing these issues within domestic and working spaces such as the home and studio, and within the intimate dynamics of the family and our closest relationships, Langberg explores the ways in which desire is activated and operates in painting.

Doron Langberg started painting at the age of 6 and resided in Israel where he was born until the age of 21. Represented by Victoria Miro, he now lives and works in New York. Langberg received his BFA from the University of Pennsylvania, Philadelphia and his MFA from Yale University, New Haven. The artist was celebrated in key shows hosted by the Schwules Museum, Berlin in 2021, Public Art Fund, New York in 2020, and BRIC, Brooklyn in 2019. Most recently, Langberg was awarded his first solo exhibition *Give Me Love* with Victoria Miro in London, which ran from September to November, 2021.

Video: <https://www.youtube.com/watch?v=X7loYutYkto>

Doron Langberg discusses his practice for ArtDrunk's series 'Why I Paint'.

<sup>i</sup> *About the Artist*, Victoria Miro, [online](#)

<sup>ii</sup> Ben Luke, "'It's more than just queering the canon': artist Doron Langberg on his latest works," *The Art Newspaper*, 29 October 2021, [online](#)

<sup>iii</sup> Ben Luke, "'It's more than just queering the canon': artist Doron Langberg on his latest works," *The Art Newspaper*, 29 October 2021, [online](#)

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#### Provenance

Francesco Pantaleone Arte Contemporanea, Milan

Acquired from the above by the present owner

#### Exhibited

Milan, Francesco Pantaleone Arte Contemporanea, *Outside In*, 12 April — 31 May 2018

New Now

London Auction / 28 April 2022 / 3pm BST



3

**Emmanuel Taku**

*Seen It All*

signed, inscribed and dated 'Taku-Scarf 2020' lower centre

paper collage and acrylic on canvas

112 x 66.3 cm (44 1/8 x 26 1/8 in.)

Executed in 2020.

**Estimate**

£25,000 — 35,000   £

[Go to Lot](#)



**Emmanuel Taku**

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**Provenance**

Janet Rady Fine Art, London (acquired directly from the artist)

Blond Contemporary, United Kingdom

Acquired from the above by the present owner



4

**Amani Lewis**

*Brittany, Always And Forever (John 11:25)*

acrylic, digital collage and glitter on canvas

180 x 136.5 cm (70 7/8 x 53 3/4 in.)

Executed in 2020.

**Estimate**

£50,000 — 70,000 £

[Go to Lot](#)



*'My work speaks to the inherent power, beauty and culture that make up Baltimore, that lies within the fibres and roots of the city, its people and their history.' —Amani Lewis*

Executed in vibrant layers of soft lilacs, electric blues, and deep mauve tones, *Brittany, Always And Forever (John 11:25)* is a tender portrait created in memory of the well-known transgender woman and sex worker Brittany Fleming by artist Amani Lewis. Familiar to Lewis and to the wider Baltimore community, the death of the vivacious and remarkable Fleming came as a shock to the artist, who has described the present work as an attempt to honour her memory, and to immortalise in paint the kind of transcendence that she possessed in life. In its celebration of a respected, although socially marginalised figure from the Baltimore community, *Brittany, Always And Forever (John 11:25)* is characteristic of Lewis' painting and the resources the artist develops in their practice, which purposefully 'work towards shifting the dominant narrative of Baltimore to hold the people and the complexity of our stories at the forefront.'<sup>i</sup>

Beginning with a photographic image, Lewis builds up layers of expressive and colourful contour lines using digital and painterly techniques in a manner that shifts viewer's perception from questions of external reality to a more nuanced appreciation of the subject's inner life. As the artist explains, these portraits 'have to do with following the lines and characteristics of my subject's body that makes them the person who they are – while also mapping the lineage of that person to the likeness of a topographical map.'<sup>iii</sup> Belonging to the broader calls for changes in education, resources, housing, and secure employment made available for the transgender community in Baltimore that emerged as a response to Fleming's death, *Brittany, Always And Forever (John 11:25)* is a powerful expression of vibrant individuality and life lived authentically.

*'I want to preserve, showcase, and archive my people.'* —Amani Lewis

Included in CFHILL's 2020 group *Black Voices / Black Microcosm* alongside work by other prominent young artists such as Tunji Adeniyi-Jones and Amoako Boafo, *Brittany, Always And Forever (John 11:25)* took this message out of the immediate Baltimore community and placed it on an international stage. Blending a powerful social narrative with a sense of the vitality of its sitter, the present work presents at once a complex mapping of an individual, and a platform for the most marginalised voices of Baltimore's Black and trans community.

<sup>i</sup> Amani Lewis quoted in, Amani Lewis, [online](#)

<sup>ii</sup> Amani Lewis, quoted in, 'Amani Lewis: More Blessed to Give', *Juxtapoz*, Winter 2021, [online](#).

#### Provenance

CFHILL, Stockholm

Acquired from the above by the present owner

#### Exhibited

Stockholm, CFHILL, *Black Voices / Black Microcosm*, 8 April - 9 May 2020

New Now

London Auction / 28 April 2022 / 3pm BST



5

**Rafa Macarrón**

*Viaje al Espacio*



signed with the artist's initials and dated 'RM 20' lower right

mixed media and paper collage on canvas

183 x 260 cm (72 x 102 3/8 in.)

Executed in 2020.

**Estimate**

£100,000 — 150,000  

[Go to Lot](#)



**Rafa Macarrón**

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**Provenance**

Ting Ting Art Gallery, Taipei

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



6

**Aboudia**

*Untitled*

oil stick and acrylic on canvas

122 x 122 cm (48 x 48 in.)

Executed in 2015.

**Estimate**

£20,000 — 25,000 £

[Go to Lot](#)



**Aboudia**

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**Provenance**

Gloria Gallery, Paris

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



7

### Eddie Martinez

#### *Setting Suitable For A Blockhead*

signed with the artist's initials and dated 'EM-07' lower right; signed, titled and dated "'SETTING SUITABLE FOR A BLOCKHEAD" EMARTINEZ, 2007' on the reverse  
acrylic and spray paint on canvas  
122.3 x 152.2 cm (48 1/8 x 52 in.)  
Executed in 2007.

#### Estimate

£100,000 — 150,000 ±

[Go to Lot](#)



Eddie Martinez

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**Provenance**

New Image Art Gallery, Los Angeles

Acquired from the above by the present owner

**Exhibited**

Copenhagen, Galerie Mikael Anderson, *News and Updates*, 17 September - 17 October 2009



8

**Milo Matthieu**

*A Letter*

signed, titled and dated 'A letter 2020 Milo Matthieu'  
on the reverse

painted canvas collage, acrylic and oil on canvas  
235.9 x 124.1 cm (92 7/8 x 48 7/8 in.)

Painted in 2020.

**Estimate**

£20,000 — 30,000 ±

[Go to Lot](#)



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*'I base the work on my own life experiences and thoughts. I believe thy self and subconscious are two of the greatest sources of inspiration.'* —Milo Matthieu

With expressive and undulating gestural movements and striking colour, Milo Matthieu's 2020 painting, *A Letter* exemplifies the artist's fascination with self-observation, personal identity, and familial ties. As Matthieu describes, it is the 'different facets of identity' that remain of primary importance in his practice, explored most directly through an idiosyncratic 'distortion of human anatomy', as seen in the present work.<sup>i</sup> To gain intimacy with the inner workings of his own mind, Matthieu has adopted the philosophy and technique of 'psychic automatism', first pioneered by the Surrealists in the early decades of the 20th century. A means of embracing the unconscious and producing art in an almost meditative state, this practice allows the artist to create autonomously. In *A Letter*, Matthieu crafts the impression of this internal dialogue, using expression and feeling in his presentation of several fragmented figures, rendered in earth tones, and enmeshed together within an intense red vortex striated by threads of darker paint.

Matthieu's practice has been the subject of several solo exhibitions, including his 2022 *Flowers Beyond the Sunset* at Sorry We're Closed in Brussels, Belgium, *Silenced, Yet Celebrated* held at Kravets Wehby Gallery in New York in 2021, and *Isolated Thoughts* at The Cabin LA, Los Angeles, the culmination of Matthieu's time at the La Brea Studio Residency in 2020.

<sup>i</sup> Milo Matthieu, quoted in 'Meet Milo Matthieu, The Artist You'll Want to Be On Your Fantasy Dinner Invite List', *Art of Choice*, 16 November 2020, [online](#).

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#### Provenance

The Cabin, Los Angeles

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



9

**Godwin Champs Namuyimba**

*Thought Pattern*

signed, titled and dated 'Thought Pattern 2020

Namuyimba' on the reverse

paper collage and oil on canvas

129.5 x 124.5 cm (50 7/8 x 49 in.)

Painted in 2020.

**Estimate**

£15,000 — 20,000 £

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



10

### Kehinde Wiley

*Ferdinand-Philippe-Louis-Henri, Duc d'Orléans*

signed and dated 'Kehinde Wiley 2014' on the reverse

oil on linen, in artist's frame

239 x 185.7 cm (94 1/8 x 73 1/8 in.)

Painted in 2014.

#### Estimate

£80,000 — 120,000 £

[Go to Lot](#)



*'Art history is a heavy burden to carry on your shoulders and as opposed to running away from that burden, I turn that burden into the subject of my work.'* —Kehinde Wiley

Painted in 2014, *Ferdinand-Philippe-Louis-Henri, Duc d'Orleans* is a striking and majestic portrait by American artist Kehinde Wiley, best known for his photorealist reimagining of everyday Black figures adopting the poses and attitudes struck by the historical subjects of classical European portraiture. Maintaining certain visual cues borrowed from these Old Master paintings, Wiley draws attention to the language of power and dominance that they operate within, subverting these structures and hierarchies by placing the contemporary Black and diasporic body centre stage.

Dressed in contemporary athletic clothing referencing the Senegalese basketball team AS Forces Armées, the subject of *Ferdinand-Philippe-Louis-Henri, Duc d'Orleans* strikes a confident, self-assured pose. With one hand positioned on his hip, straightened shoulders and head inclined slightly to one side, the model assumes the powerful stance of Jean Auguste Dominique Ingres' portraits of Ferdinand-Philippe, Duc d'Orléans.



Jean Auguste Dominique Ingres, *Ferdinand-Philippe (1810-42) Duke of Orleans in the Park at Saint-Cloud*, 1843.

The son of the future King Louis Philippe I, Ferdinand-Philippe was closely involved in the French colonial project and would be a prominent player in the invasion and occupation of Algiers in the 1830s. The careful juxtaposition of contemporary athletic wear and the military uniform of a colonial ruling power sharply highlights the erasure of Black figures and their stories from these historical narratives, and of the role traditionally played by portraiture in visually enforcing these power relations. As the artist has described: 'So much of these portraits are about fashioning oneself into the image of perfection that ruled the day in the 18th and 19th centuries. [...] My paintings at their best take that vocabulary and attempt to transpose that into a form that gives respect not only to the history of painting but also to those people who look and sound like me.'<sup>i</sup>

While Ingres' portraits of Ferdinand-Philippe use lavish interiors or carefully cultivated landscapes to reinforce the visual language of power and dominance, Wiley here adopts a bright and highly decorative repeated thistle motif. At once recalling the patterned furnishings of Arts & Crafts pioneer William Morris and African textiles, Wiley's ornate background powerfully evokes a vibrant clash of cultures and draws certain comparisons between the historical marginalisation of the decorative arts and that of non-European peoples. Drawing on the visual displays of power, wealth, and privilege codified through a history of portraiture, Wiley instead focusses on these overlooked elements, ensuring that 'what has been marginalised comes to occupy the very centre of the painting.'<sup>ii</sup>

Working on a basis of 'street-casting', Wiley selects his subjects by sight, showing them pictures of his work and inviting them to collaborate on the project. After selecting Old Master portraits as specific reference points, Wiley poses his subjects for studio photographs, which he then uses as the source image for his lavish and strikingly collaborative portraits. As Wiley has commented, 'we love looking at ourselves, when we stare at those portraits, sure, we see other people in states of grace, but we also see ourselves imagined. There is implied in this act of looking a type of exchange, a recognition that if someone else can be seen in such a state of esteem, it presupposes a state for our own.'<sup>iii</sup>

Currently the focus of an important exhibition in London's National Gallery, examples of Wiley's work can be found in major institutions worldwide including the Metropolitan Museum of Art in New York, the Museum of Contemporary Art in Los Angeles, and the Nasher Museum of Art, North Carolina. In 2017 Wiley was commissioned to paint Barack Obama's presentational portrait, which now resides in the Smithsonian's National Portrait Gallery in Washington D.C.

Video: <https://www.youtube.com/watch?v=TsQoO-34nIk>

Kehinde Wiley discusses the relationship of his work to art historical tradition and the importance of posing today.

<sup>i</sup> Kehinde Wiley, quoted in Anne Louise Berman, 'Oral history interview with Kehinde Wiley', Washington, 2010, [online](#).

<sup>ii</sup> Kehinde Wiley, quoted in Natasha Kurchanova, 'Kehinde Wiley: "I think ideas are just as important as the material practice of painting,"' Studio International, 27 February 2015, [online](#)

<sup>iii</sup> Kehinde Wiley, 'The Language of Power: Kehinde Wiley interviewed by Jérôme Sans', in Kehinde Wiley and Jérôme Sans, *Kehinde Wiley: The World Stage: France 1880-1960*, (exh. cat.), Galerie Daniel Templon, 2015, p. 12.

#### Provenance

Roberts & Tilton, Los Angeles

Acquired from the above by the present owner




11

**Annie Morris**

*Medium Stack, 2018*

polystyrene, pigment, metal and bronze  
210 x 40 x 40 cm (82 5/8 x 15 3/4 x 15 3/4 in.)  
Executed in 2018.

**Estimate**

£50,000 — 70,000 

[Go to Lot](#)



Annie Morris

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**Provenance**

Private Collection, London (acquired directly from the artist)

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



12

**Isshaq Ismail**

*Self 3*

signed 'Isshaq Ismail' lower centre

acrylic on denim

100 x 75 cm (39 3/8 x 29 1/2 in.)

Painted in 2018.

**Estimate**

£15,000 — 20,000

[Go to Lot](#)



**Provenance**

Live Is To Choose Gallery, Stuttgart

Acquired from the above by the present owner

## New Now

London Auction / 28 April 2022 / 3pm BST



13

### Jordy Kerwick

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


each signed and dated '2021 Jordy Kerwick' lower right  
pastel and oil on paper

(i) 40.8 x 30.9 cm (16 1/8 x 12 1/8 in.)

(ii) 40.9 x 30.9 cm (16 1/8 x 12 1/8 in.)

Each executed in 2021.

Estimate

£8,000 — 12,000 

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



14

**Ayako Rokkaku**

*Untitled*

signed and dated '2006 Ayako Rokkaku Ayako Rokkaku [in Kanji]' on the reverse of the backing board  
acrylic on cardboard  
65 x 46.5 cm (25 5/8 x 18 1/4 in.)  
Executed in 2006.

**Estimate**

£28,000 — 35,000 ±

[Go to Lot](#)



**Provenance**

Gallery Delaive, Amsterdam

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



15

**Genieve Figgis**

*Ladies Drinking*


signed and dated 'Genieve Figgis 2017' on the reverse

acrylic on canvas

60 x 80 cm (23 5/8 x 31 1/2 in.)

Painted in 2016.

**Estimate**

£50,000 — 70,000 

[Go to Lot](#)



Genieve Figgis

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Provenance

Almine Rech, Brussels

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



16

**Tala Madani**

*Roller Coaster*

signed and dated 'Tala Madani 2021' on the overlap  
oil on canvas

80.2 x 65.3 cm (31 5/8 x 25 3/4 in.)

Painted in 2021.

**Estimate**

£15,000 — 25,000

[Go to Lot](#)



**Provenance**

USA for UNHCR Benefit Auction, online, 30 April 2021, lot 42 (donated by the artist)

Acquired at the above sale by the present owner



17

**Georgia Dymock**

*Purple Pinch*


signed and dated 'GEORGIA DYMOCK 2020' on the reverse

oil on canvas

150.5 x 100 cm (59 1/4 x 39 3/8 in.)

Painted in 2020.

**Estimate**

£10,000 — 15,000 

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner



18

**Caleb Hahne**

*Boy In Water*

signed and dated 'CALEB HAHNE Caleb Hahne 2019'

on the reverse

pastel, gouache and acrylic on panel

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

Executed in 2019.

**Estimate**

£4,000 — 6,000   ‡

[Go to Lot](#)



**Provenance**

1969 Gallery, New York

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



19

**Harold Ancart**


*Untitled*

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

116.9 x 78.8 cm (46 x 31 in.)

Executed in 2013.

**Estimate**

£40,000 — 60,000 

[Go to Lot](#)



**Provenance**

C L E A R I N G, Brussels

Private Collection (acquired from the above)

Christie's, New York, 11 May 2016, lot 416

Acquired at the above sale by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST




20

**Jordy Kerwick**

*Untitled (Tiger)*

signed and dated 'Jordy Kerwick 2021' lower right  
graphite, pastel, marker and oil on paper  
42 x 59.2 cm (16 1/2 x 23 1/4 in.)  
Executed in 2021.

**Estimate**

£6,000 — 8,000 

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner

## New Now

London Auction / 28 April 2022 / 3pm BST



21

### Oscar Murillo


*Carne*

graphite, spray paint, oil stick, oil, plastic and debris on  
stitched canvas

265.3 x 215.1 cm (104 1/2 x 84 5/8 in.)

Executed in 2013.

**Estimate**

£120,000 — 180,000 

[Go to Lot](#)



*'My studio is a cradle of dust and dirt, of pollution. I don't tidy up at the end of each production process. It's all very much on purpose; it's [a] continuous process, a machine of which I'm the catalyst. Things get moved around, I step on them, and they get contaminated. It's not about leaving traces, it's about letting things mature on their own.'* —Oscar Murillo

Executed in 2013, *Carne* is a pivotal work showcasing Oscar Murillo's determination to fully capture his surrounding environment, the essence of his mark-marking practice. Murillo's monumental canvas is an example of the artist's confident use of paint and his manipulation of materials, the nuances produced by chance and by the artist's application of materials work together to emphasise the shifts between abstraction and figuration that are at play here. Aggressively marked with seemingly haphazard strokes of brown, black, blue, and pink lines, *Carne* is deeply emotive. Cutting the canvas both vertically and horizontally, the artist's forceful marks are clearly visible across the surface of the canvas, revealing the artist's tendency to fold the canvas in half and half again, creating a series of imprinted reflections. Scratches are employed to subtract the initial addition of colour, creating a fascinating balance between application and reduction across the work.

Murillo's highly expressive strokes are reminiscent of the infamous Abstract Expressionist artist Jackson Pollock, as exemplified in his infamous drip painting *Blue Poles*, executed in 1952. Murillo, like Pollock, focusses on the significance of the production process and the act of making itself. For Murillo, all elements within his studio space are of vital importance, accruing on the canvas as he works and intensifying the experience for both viewer and artist.



Jackson Pollock, *Blue Poles*, 1952, National Gallery of Australia, Canberra / Purchased 1973 / Bridgeman Images, Artwork: © Succession Picasso / DACS, London 2022

Text and the use of words are a typical motif used throughout the artist's oeuvre, epitomised here

by the titular '*carne*' rendered in vibrant green and underlined in a striking white. Applied in spray paint, the medium of graffiti and usually associated with vandalism, the inclusion of this textual element contributes to the work's more intense and aggressive visual directness. Referencing a vibrant history of street culture, Murillo also uses language to highlight the multicultural diversity of London where Murillo's studio is based, while making a connection to the artist's Latin American roots.

Painting is crucial within Murillo's practice, although he works across many different mediums such as performance, installation, and video often evoking themes of global power imbalances, and the effects of economies on people such as immigration and their communities. These are ideas that are both universal and personal. Murillo who was born in La Paila, a small town in Columbia, surrounded by poverty, and grew up in the 1980s during a time of tumultuous political circumstance. He moved to London in the 1990s when he was ten, arriving in London, speaking no English, and experiencing a radically different culture. The significant experience of immense change during the artist's life at a young age is revealed forcefully in Murillo's work.

Oscar Murillo is represented by David Zwirner and has exhibited all over the world including the 56th Biennale Internazionale Dell'Arte di Venezia. Murillo's works can be found in public collections including the Museum of Contemporary Art, Los Angeles, and the Stedelijk Museum voor Actuele Kunst in Ghent. Murillo graduated from the Royal College of Art, London in 2012, the year before *Carne* was executed, highlighting the artist's success as an innovative and critical contemporary artist.

#### Provenance

Galerie Isabella Bortolozzi, Berlin

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



22

**Oluwole Omofemi**

*Omodunni*

signed and dated 'Oluwole Omofemi '18' lower right

oil and acrylic on canvas

98 x 98.4 cm (38 5/8 x 38 3/4 in.)

Painted in 2018.

**Estimate**

£15,000 — 20,000   ‡

[Go to Lot](#)



**Provenance**

Alexis Gallery, Lagos

Acquired from the above by the present owner



23

**Kudzanai-Violet Hwami**

*Nzombe ne Karwe*

signed, titled, numbered and dated '20/30 NZOMBE

NE KARWE Hwami 19' lower margin

lithograph on paper

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

Executed in 2019, this work is number 20 from an edition of 30.

**Estimate**

£6,000 — 8,000 ±

[Go to Lot](#)



**Provenance**

Gasworks, London

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



24

**Susumu Kamijo**

*Goodby to the Diamond*

chalk pastel and oil pastel on paper

81.2 x 66.3 cm (31 7/8 x 26 1/8 in.)

Executed in 2018.

**Estimate**

£12,000 — 18,000 ±

[Go to Lot](#)



Provenance

GNYP Gallery, Berlin

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



25

### Edgar Plans

*Jugando al 21*

titled 'JUGANDO AL 21' lower left; signed and dated


'Plans '11' lower right

oil stick and oil on canvas

27.2 x 35.3 cm (10 3/4 x 13 7/8 in.)

Executed in 2011.

Estimate

£12,000 — 18,000 

[Go to Lot](#)



Provenance

Aurora Vigil-Escalera Gallery, Madrid

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST




26

**Franz Ackermann**

*Oh Delhi*

signed, titled and dated "'Oh Delhi" Franz Ackermann  
'2012' on the reverse  
graphite, card, c-print, watercolour, marker and acrylic  
on Dibond, in artist's frame  
184.8 x 299.9 cm (72 3/4 x 118 1/8 in.)  
Executed in 2012.

**Estimate**

£25,000 — 35,000 

[Go to Lot](#)



*'You can paint with a brush, but also with time. Time becomes an active role. It's a physical 3D performance. Using a brush or a pen is only one aspect. [...] When we make mistakes, it is not a crisis: this is the [reality] of the [working method]. [Adjustments are required] and for example, we make more details like small lights like fruits on the tree. The whole work changes continuously until today.'* —Franz Ackermann

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**Provenance**

Meyer Riegger, Karlsruhe

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



27

### Haley Josephs

*Love Gaze*

signed, titled and dated 'HALEY JOSEPHS "Love Gaze"

H JOSEPHS 2018' on the reverse

oil on canvas

51 x 40.5 cm (20 1/8 x 15 7/8 in.)

Painted in 2018.

**Estimate**

£5,000 — 8,000   ‡

[Go to Lot](#)



Haley Josephs

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**Provenance**

Jack Barrett Gallery, New York

Acquired from the above by the present owner

**Exhibited**

New York, Cost of Waxman, *Deirdre Sargent: Kitchenette Tournamette*, 27 October - 8 December  
2018



28

**Jadé Fadojutimi**

*Clustering Thoughts*

signed and numbered 'Jadé Fadojutimi Jadé Fadojutimi 9 of 30' on the artist's label stitched on the reverse  
cotton, silk viscose velvet, organza ribbon, grosgrain ribbon, velvet ribbon and cotton cord on embroidered linen

113 x 160 cm (44 1/2 x 62 7/8 in.)

Executed in 2019, this work is number 9 from an edition of 30 plus 2 artist's proofs.

**Estimate**

£3,000 — 5,000 ♣

[Go to Lot](#)



**Provenance**

The Art of Empowerment 2019 UN Women, United Kingdom

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



29

**Josh Smith**

*Untitled*

signed and dated 'Josh Smith 2007' on the reverse

oil on canvas

152.5 x 122.5 cm (60 x 48 1/4 in.)

Painted in 2007.

**Estimate**

£15,000 — 20,000   ‡

[Go to Lot](#)



**Provenance**

Private Collection

Sotheby's, New York, 26 September 2019, lot 227

Acquired at the above sale by the present owner



30

**Michael Kagan**

*K2*

signed and dated 'Michael Kagan 2017' on the reverse

oil on linen

183.1 x 137.4 cm (72 1/8 x 54 1/8 in.)

Painted in 2017.

**Estimate**

£30,000 — 50,000 ±

[Go to Lot](#)



*'There's a weaving of strokes, but it was something that just kind of happened naturally [...] I like that when I see other painters that I admire, whether Jonas Wood, Luc Tuymans, Richter or Christopher Wool, there's this flow to their work, but there's this organic progression of how it evolves.'* —Michael Kagan

Painted in 2017, *K2* presents an isolated mountain scape exemplifying Michael Kagan's expressive oil paintings. Straddling figuration and abstraction, the short and thick brushstrokes are characteristic of the artist's exploration of nature and its relationship to mountaineers and astronauts. Through these scenes, he pushes the emotional boundaries of his viewers, confronting them with images and sensations associated with the sublime. In the present work, a monumental mountain covered in white snow is partially obstructed - yet this circumscribed view sharpens our focus on the mountain's jagged textures set against a dark blue sky. The artist comments, 'I like that my paintings have that play because one of my favourite painters is Tuymans, and I love how his works are just quick reads, just like a snapshot. So I'll use the analogy of how, at a crowded opening, when you're just kind of peaking over people to see the paintings, you can immediately get what it is. You don't have to walk up close. You'll just get the image.'<sup>i</sup>



Gerhard Richter, *January, 1989*, 1989, Saint Louis Art Museum, Missouri. Image and Artwork: © Gerhard Richter 2022 (0075)

If the influence of Luc Tuymans can be seen in snapshots of Kagan's narratives, the technical aspect of his work can be attributed to Gerhard Richter, whose signatory squeegee method can be traced here in Kagan's use of smaller, textured sections of abstract brush marks that cohere in the construction of the image. A familiar motif of the artist's, *K2* recalls Kagan's earliest use of Mount Everest as a subject in 2016. Essential to Kagan's body of work, themes from this series and its relationship to the sublime were developed in the artist's first major museum show, *I Was There When It Happened*, held at the Virginia Museum of Contemporary Art in 2019.

Born in Virginia himself, Kagan now lives and works in Brooklyn, New York. He received his MFA from the New York Academy of Art in 2005 and his works are part of notable international collections such as the Hall Collection, Reading; Maezawa Collection, Chiba; Maki collection, Tokyo; and the Gemini Trust Company, New York, amongst others. In addition to his first major exhibition at the Virginia Museum of Contemporary Art, Kagan has also participated in special projects including a collaboration with Pharrell, a commission from The Smithsonian, and an album cover for The White Lies album, *Big TV* which was awarded an Art Vinyl award for Best Art Vinyl, 2013. Most recently the artist has been celebrated with a solo show, *How We Remember*, hosted by Almine Rech in Brussels in 2021. His next solo show, *It Lasts Forever*, opens at Almine Rech in London on 25th May.

<sup>i</sup> Michael Kagan, interview with Sasha Bogojev, 'Michael Kagan: Trust the Universe', *Juxtapoz*, online

#### Provenance

Acquired directly from the artist by the present owner

## New Now

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31

### Nicola Samorì

#### *Miriade*


signed, titled and dated 'Nicola Samorì 2018 -  
MIRIADE-' on the reverse

oil on linen

301 x 201 cm (118 1/2 x 79 1/8 in.)

Painted in 2018.

#### Estimate

£30,000 — 50,000 

[Go to Lot](#)



*'I'm so interested in revealing the inside of a painting, scraping away the skin and revealing the first brush strokes that were applied to the polished surfaces of copper or wood, and discovering the geodes, the cavities that interrupt the integrity of the stone.'* —Nicola Samorì

Brimming with dramatic intensity and executed on an impressive scale, *Miriade* is a striking example of Italian artist Nicola Samorì's robust dialogue with Old Master paintings, and of his disruptive approach to this visual vocabulary. Belonging to a new generation of figurative artists, Samorì demonstrates remarkable skill in his isolation and reproduction of elements borrowed from a repertoire of Renaissance, Baroque, and Flemish painting, 'only to sabotage the pictorial plane, incising it, opening it up, burning and transfiguring it.'<sup>i</sup>

Fascinated by the hidden beauty of materials, Samorì's process draws together the flaked and ageing surfaces of fresco painting with the emphasis on materiality and process associated with pioneering European post-war movements such as *art informel*. Treating the surface like a layer of skin to be manipulated and peeled away, Samorì is intent on revealing what lies beneath without being wholly iconoclastic. Accelerating 'the processes of degeneration' inherent in all painted images, the artist transforms them instead 'into something fragile like a dry leaf or like the wings of a butterfly, something that you have to take care of so it doesn't crumble before your eyes.'<sup>ii</sup> In *Miriade* this is achieved through the careful layering of oil paint and treatment of the canvas, folded, reopened, and scratched in such a manner as to produce strange the strange kind of formations achieved by Hermann Rorschach in his infamous projective psychological test.

Nicola Samorì studied at the Accademia d'Arte in Bologna, and examples of his work can be found in important public and private collections including the Foundation Francès in Senlis, France and the Collection Coppola Vicenza, Italy. Seen as a key figure in contemporary European figurative painting, Samorì has exhibited widely in Italy and internationally, and features prominently in Uwe Goldenstein's recent publication, *Preparing for Darkness: A New Movement in Contemporary Painting*.

<sup>i</sup> Marta Silvi, 'Critics Picks: Nicola Samorì, Monitor, Rome', *Artforum*, March 2016, [online](#).

<sup>ii</sup> Nicola Samorì, in Conversation with Lucia Rossi, from Uwe Goldenstein, *Preparing for Darkness: A New Movement in Contemporary Painting*, Bremen, 2020, extract published in *Contemporary Art Issue*, 24 January 2021 [online](#).

#### Exhibited

Milan, Casa Testori, *Nicola Samorì e Matteo Fato: Iscariotes*, 7 April 2018 - 6 May 2018, pp. 83, 85 (illustrated, n.p)

#### Literature

Elisa Fusi, 'Pair of Aces: Matteo Fato and Nicola Samorì at Casa Testori,' *Attribune*, 18 April 2018, online

#### Provenance

Galerie EIGEN + ART, Berlin

Acquired from the above by the present owner

New Now

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32

**Joyce Pensato**

*Mickey*

enamel on paper

58.4 x 73.7 cm (22 7/8 x 29 in.)

Executed in 2003.

**Estimate**

£8,000 — 12,000   ‡

[Go to Lot](#)



**Provenance**

Petzel Gallery, New York

Acquired from the above by the present owner



33

**Katherine Bradford**

*Liner 2 Parts*

signed and titled 'Liner 2 Parts K. Bradford' on the reverse

oil on 2 canvas, adjoined with panel  
40 x 80.5 cm (15 3/4 x 31 3/4 in.)

Executed in 2014.

**Estimate**

£5,000 — 7,000

[Go to Lot](#)



**Provenance**

Fred Giampietro Gallery, New Haven

Private Collection (acquired from the above)

Sotheby's, London, 21 April 2020, lot 29

Acquired at the above sale by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



34

**Jonas Wood**

*Dad's Study 2*

signed with the artist's initials, titled and dated  
"'DAD'S STUDY 2" JBRW 2008' on the reverse  
gouache and coloured pencil on paper  
33.2 x 33 cm (13 1/8 x 12 7/8 in.)  
Executed in 2008.

**Estimate**

£15,000 — 20,000    £

[Go to Lot](#)



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

Born in Boston, Jonas Wood's paintings draw heavily on his own encounters, transforming the three-dimensional world of sports, objects, interiors, and people which make up the very tapestry of his life, into pure line and colour. Wood's paintings are strongly graphic, characterised by surprising shifts in perspective, collage-like disjunctions, agglomerations of dense patterning, teetering between the representational and the photographic, abstraction and figuration. The multiplicity of perspectives and subtle variations of tone call to mind the fractured planes of Cubism, disorienting viewers' expectations of the familiar and natural as the abundance of detail creates a striking contrast with the day-to-day mundanity of his subject matter. The seemingly haphazard placing of objects, casually strewn across the canvas, breathes warmth into the otherwise unoccupied interiors and landscapes, endowing the space with its own unique history and personality.

Wood's process involves collage-based studies in which he breaks apart photographs before reassembling them into layered compositions of geometry, pattern, and colour. The elevation of the banal to the status of fine art is, as described by *The New Yorker*, 'painting at its colorful, pattern-happy, and energetic best ... [connecting] the dots from Henri Matisse to Stuart Davis to David Hockney.'<sup>1</sup> For Wood, art and life are inextricably intertwined.

*Dad's Study 2* is a wonderful example of Wood's ability to integrate emotionally resonant material from everyday life with a quasi-abstract logic. Vertical strips slice across the work, crisscrossing blocks of blues, pinks, and yellowy beige to carve out the outlines of a desk, files, cards, and other material. While physical absence of human life tinges the work with a sense of nostalgia, the brightness of Wood's pastel palette revives the work and celebrates the psychological resonances of inhabiting such interiors.

Today, his works are found in the permanent collections of the Hammer Museum in Los Angeles, the Saatchi Gallery in London, and the Museum of Modern Art in New York, among others.

<sup>1</sup> 'Going Ons About Town', *The New Yorker*, 2011, [online](#)

#### Provenance

Shane Campbell Gallery, Chicago

Private Collection, Los Angeles

Acquired from the above by the present owner



35

**Wes Lang**

*Heart of the Sunrise*

signed, titled and dated 'Wes Lang HEART OF THE  
SUNRISE SEPT - OCT 2003' on the reverse

acrylic on linen

183 x 152.5 cm (72 x 60 in.)

Painted in 2003.

**Estimate**

£10,000 — 15,000

[Go to Lot](#)



**Provenance**

Galleri Loyal, Stockholm

Private Collection, London (acquired from the above in 2006)

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



36

**Ali Banisadr**

*It Happened 1*

signed and dated 'ALI BANISADR 2011' on the reverse  
oil on linen

20.4 x 25.5 cm (8 x 10 in.)

Painted in 2011.

**Estimate**

£25,000 — 35,000

[Go to Lot](#)



**Provenance**

Blain|Southern, London

Acquired from the above by the present owner

**Literature**

Jessica Smith, Emily Jackson, Noura Al-Maashouq and Ali Banisadr, *One Hundred and Twenty Five Paintings*, London, 2015, p. 236 (illustrated, p. 121)

New Now

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37

**Marion Boehm**

*Evans*

textile and photo collage on paper

160 x 119 cm (62 7/8 x 46 7/8 in.)

Executed in 2017.

**Estimate**

£10,000 — 15,000    £

[Go to Lot](#)



**Provenance**

ARTCO Gallery, Aachen (acquired directly from the artist)

Acquired from the above by the present owner

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

38

**Gresham Tapiwa Nyaude**

*Bearing Gifts*

signed and dated 'g nyaude 2018' lower left  
paper collage, spray paint, acrylic and oil on canvas  
190 x 239.5 cm (74 3/4 x 94 1/4 in.)  
Executed in 2018.

**Estimate**

£8,000 — 12,000   ‡

[Go to Lot](#)



## Gresham Tapiwa Nyaude

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Gresham Tapiwa Nyaude was born in 1988 in Harare, Zimbabwe. Mbare is Harare's and perhaps even Zimbabwe's most vibrant and notorious ghetto. Allegedly ridden with hooliganism, violence, and prostitution, Mbare is said to parallel the conditions of Harare for Zimbabweans during the colonial segregation era in respect of its hardship and quality of living space. To this day Mbare retains the character of a port city with its trade, shady deals and otherwise bustle of unremitting human traffic amid urban decay.

Born and raised in Mbare, Nyaude works against the sweeping identity that has been defined by the voice of the state. His images oscillate between figuration, abstraction and hallucination, drawing from the restless energy of the ghetto. Living on the verge between survival and demise has been somewhat of a call to poetry, at times proving brutal and at others sentimental or cynically satirical. His figures defy characterisation, underscored by the humanity of their quest to attain a quality of life that appears even beyond the reach of dreams.

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### Provenance

Africa First Artist Residency, Tel Aviv

Acquired from the above by the present owner

### Exhibited

Tel Aviv, Alon Segev Gallery, *The Harare Fauves*, 1 February - 1 March 2019

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ACQUISITIONS FUND AND RESIDENCY PROGRAM

39

### Cyrus Kabiru

*Masada*

signed 'c kabiru' lower right of the C-Stunner  
pigment ink on HP premium satin photographic paper  
mounted on Diassec, in artist's frame and found  
objects, in 2 parts  
print 121.2 x 121.2 x 7 cm (47 3/4 x 47 3/4 x 2 3/4 in.)  
C-stunner 20 x 29 x 26 cm (7 7/8 x 11 3/8 x 10 1/4 in.)  
Executed in 2019.

Estimate

£8,000 — 12,000 £

[Go to Lot](#)



During Cyrus Kabiru's time participating in the Africa First Residency program, the artist toured around the country of Israel. He was captivated by the story of Masada and the beauty of the desert location. Kabiru then gathered materials from the Jaffa Flea Market to create a work inspired by this trip. The C-Stunner is composed of a cassette tape, bracelets, and necklaces representing his moving experience. At the center is a bead which is a map of Israel as if Kabiru is looking through the country's lens.

Born in 1984 in Nairobi, Kabiru has exhibited extensively, both internationally and on the African continent. Notable solo exhibitions include: *Upcoming* in 2010 at the Kuona Trust in Nairobi, Kenya; *Cyrus Kabiru* at the Kunstpodium T Gallery in Tilburg, Netherlands in 2011; and *C-Stunners & Black Mamba* at SMAC Gallery in Cape Town in 2015. In 2013, Kabiru was a fellow at TED's The Young, The Gifted, The Undiscovered in the USA. That same year, Kabiru exhibited at the Lagos Photo Festival in Nigeria and his work formed part of *Afrofutur: Adventure with Makers, Thinkers and Dreamers* at the Milan Design Week in Italy, as well as *The Shadows Took Shape* at The Studio Museum in Harlem, New York. He was selected as one of Quartz's Africa Innovators for 2016 in Nairobi, Kenya. Cyrus participated in the Africa First residency in Israel in 2019 which culminated with an exhibition at the African Studies Gallery in July of that year.

Important group exhibitions include: the seminal travelling exhibition *Making Africa - A Continent of Contemporary Design*, curated by Amelie Klein with Okwui Enwezor, first shown at the Vitra Design Museum in Weil am Rhein, in 2015, and later at The Guggenheim Museum in Bilbao, the exhibition continues to travel across Europe and the USA; *AFRICA - Architecture & Identity* at the Louisiana Museum in Humlebæk, Denmark; and *Beyond Borders*, the 5th edition of the Beaufort Triennial in West Flanders, both in 2015; *Concealed: Selections from the Permanent Collection* at the Studio Museum in Harlem, New York; and *Lumières d'Afriques*, organised by the AAD Fund, at the Théâtre National de Chaillot in Paris during 2015.

In 2016, Kabiru was the resident artist at the Han Nefkens Foundation in Barcelona, where he was also the first artist to participate in the Flow Series talks programme - a joint initiative of the Han Nefkens Foundation and the Antoni Tàpies Foundation. Also in 2016, Kabiru was selected as a featured artist for The ARMORY Show Focus Section, *African Perspectives*, curated by Julia Grosse and Yvette Mutumba, in New York. His work featured in *Brutal Beauty: Violence and Contemporary Design* at the MARTA Herford Museum of Contemporary Art in Germany; *Unorthodox*, curated by Jens Hoffmann, at The Jewish Museum in New York; and the *Climactic: Post Normal Design* exhibition at The Carnegie Mellon University School of Design in Pittsburgh. He was a featured artist in the Gestalten publication titled *Africa Rising: Fashion, Design and Lifestyle from Africa*. In addition, he was selected to participate in the Zeitz MOCAA Artist in Residency Programme at the Segerer Retreat in Laikipia, Kenya, in May 2018.

Examples of Kabiru's work are also included in the Zeitz MOCAA permanent collection. Other notable collections include Studio Museum, Harlem, New York; Lemaître Collection, Paris, France; Han Nefkens H+F Collection, Netherlands; Helena Fernandino & Emilio Pi Collection, Madrid, Spain; Kuona Trust, Nairobi, Kenya; Scheryn Collection, Cape Town, South Africa and Saatchi & Abel

Collection, Cape Town, South Africa.

#### Provenance

Africa First Artist Residency, Tel Aviv

Acquired from the above by the present owner

#### Exhibited

Tel Aviv, African Studies Gallery, *Beats of Beads*, 20 July - December 2019

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ACQUISITIONS FUND AND RESIDENCY PROGRAM

40

**Sadikou Oukpedjo**

*Untitled*

signed and dated 'SADIKOU/18' on the reverse  
oil stick and acrylic on canvas  
134.8 x 125 cm (53 1/8 x 49 1/4 in.)  
Executed in 2018.

**Estimate**

£4,000 — 6,000 ±

[Go to Lot](#)



*'Mysterious half-man, half-animal beings appear on the canvas in surreal, seemingly mythological scenes [...] Through visually raw and dynamic imagery, the Ivory Coast-based artist explores existence following the belief that man was first created as a hybrid being.'* —Millie Walton, Kristin Hjellegjerde Gallery

In 1998, Sadikou Oukpedjo joined Paul Ahyi's studio where he worked on wood carving and assembly. In addition to woodworking, he started painting and diversifying his experiments: cement paper, pastel highlight, chalk, colours, canvases. In 2013, after a stay in Bamako, he moved to Abidjan where he devoted himself entirely to painting. Upon returning from Dak'Art in 2014, he began a series of drawings on newsprint that consist of characters that are all at once human and animal which were first presented at 1-54 Contemporary African Art Fair London in 2014.

In 2015, Oukpedjo's work was exhibited for the first time in Lagos, in the exhibition *Platform*, presented by Art Twenty-One (ART 21) and he participated in a Fondation Blachère art residency program in La Somone, Senegal. In 2016, the artist presented his first solo exhibition *Anima*, at Galerie Cécile Fakhoury in Abidjan. His work was also shown at the Fringe of the 12th Dakar Biennale in the exhibition *Une collection particulière*. As well as undertaking a residency at La Vallée in Brussels, Sadikou also participated in the Africa First residency in Israel in 2018, which culminated in an exhibition at the African Studies Gallery in April 2018.

Recalling the hybrid creatures of Greek mythology, Oukpedjo's figures are 'simultaneously strange and familiar', as Millie Walton of Kristin Hjellegjerde Gallery has described: 'Beyond spiritual and cultural narratives, Oukpedjo's hybrid beings encompass the struggles and mutations that lead to the formation of a national and personal identity. [...] The artist's attempt to create a new mythology, which promotes unity and integrity rather than continual conflict.'<sup>i</sup>

<sup>i</sup> Millie Walton, quoted in Sadikou Oukpedjo, Artist's Statement, Africa First Collection, [online](#).

#### Provenance

Africa First Artist Residency, Tel Aviv

Acquired from the above by the present owner

#### Exhibited

Tel Aviv, African Studies Gallery, *Palimpsest*, July - October 2018

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ACQUISITIONS FUND AND RESIDENCY PROGRAM

41

### Wycliffe Mundopa Hupenyu

*He Who Casts the First Stone Part 2*

signed and dated 'Hupenyu 2018' lower left  
oil on canvas

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

Painted in 2018.

Estimate

£8,000 — 12,000   ‡

[Go to Lot](#)



**Wycliffe Mundopa Hupenyu**

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Born 1987 in Rusape, Zimbabwe, Wycliffe Mundopa Hupenyu lives and works in Harare and is almost undoubtedly one of the most passionate and committed painters of the lives of women and children in the capital's underprivileged neighbourhoods. His works speak out with passion at anger, cynicism, and compassion, acknowledging those too often swept under the carpet by society with a relentless commitment. His work also becomes an opportunity to see how painfully and vibrantly women's lives reflect the conflicts of tradition and change of life in contemporary life in Zimbabwe, from the clash of moral codes to the economic strain, which makes children into adults too soon. The artist presents people without adornment or judgment – the mothers, the prostitutes, the caregivers, the breadwinners, the beautiful and the ugly, the selfish and the greedy. His exceptional skill as a draftsman brings a masterful ease to his paintings, as well as stencil collages and spray-paint drawing and painting. It has also won him acclaim and popularity with both collectors and critics. His works are collected and exhibited as far wide as Hong Kong, Kenya, Australia, France, UK, Germany and The Netherlands, Cameroon, and Equatorial Guinea.

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**Provenance**

Africa First Artist Residency, Tel Aviv

Acquired from the above by the present owner

**Exhibited**

Tel Aviv, Alon Segev Gallery, *The Harare Fauves*, 1 February - 1 March 2019

## New Now

London Auction / 28 April 2022 / 3pm BST



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ACQUISITIONS FUND AND RESIDENCY PROGRAM

42

**Terrence Musekiwa**

*Foreign Spirits #1*

signed and dated 'T MUSEKIWA 16' on the reverse  
stone, metal, found objects and oil on burlap  
138 x 59.5 x 14 cm (54 3/8 x 23 3/8 x 5 1/2 in.)  
Executed in 2016.

**Estimate**

£5,000 — 7,000 £

[Go to Lot](#)



## Terrence Musekiwa

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Born in 1990 in Chitungwiza, Zimbabwe, Terrence Musekiwa approaches art from a uniquely privileged background. Born into a family of well-established stone sculptors, he began carving at the age of five through watching his father wield his chaise and hammer. That is, one could say that at the age of twenty-four, Musekiwa already claims some nineteen years of experience, which explains his unique confidence and skill. Unlike many stone-sculptors of earlier generations, Musekiwa tears down the conceptual wall between traditional carving and contemporary art. His work begins with traditional stone carving methods, but it is brought to the fore of contemporary Zimbabwe with its pungent and satirical commentary, which focuses on religion, history, tradition, and daily turmoil. Embedded within the stone are multifarious conversations and struggles. His use of chains, glass, wood, cloth, plastic, and resin is intended just as much to challenge tradition, as it is to confront aesthetic and ideological preconceptions. The present work was created at the Africa First Residency in 2016.

Musekiwa graduated from The School of The National Gallery of Zimbabwe in 2013. Since then, his works have been exhibited and acquired internationally. Among Musekiwa's most important exhibitions feature *Zig Zag Boundaries*, at the National Gallery Zimbabwe & Catinca Tabacaru Gallery, New York in 2016, Istanbul International Art Fair in 2015; *Fearless Whispers*, KooVha Creative Hub, Harare; and *Young Zimbabwean*, Gallery H, Bangkok, *Harare Paris*, Pave d'Orsay, Paris, *Bukira (Fresh Growth)*, *Mujati*, *Musekiwa*, *Dzingai*, First Floor Gallery, Harare, all in 2011. Musekiwa is the recipient of the Peace of Art Prize 2011 from the Zimbabwe German Society. In 2015, he was selected for the Catinga Tabacaru's Gallery Residency Program, in Zimbabwe. A resident of Harare, Musekiwa was most recently selected as one four artists to represent Zimbabwe at the 59th International Art Exhibition of La Biennale di Venezia opening in April of this year.

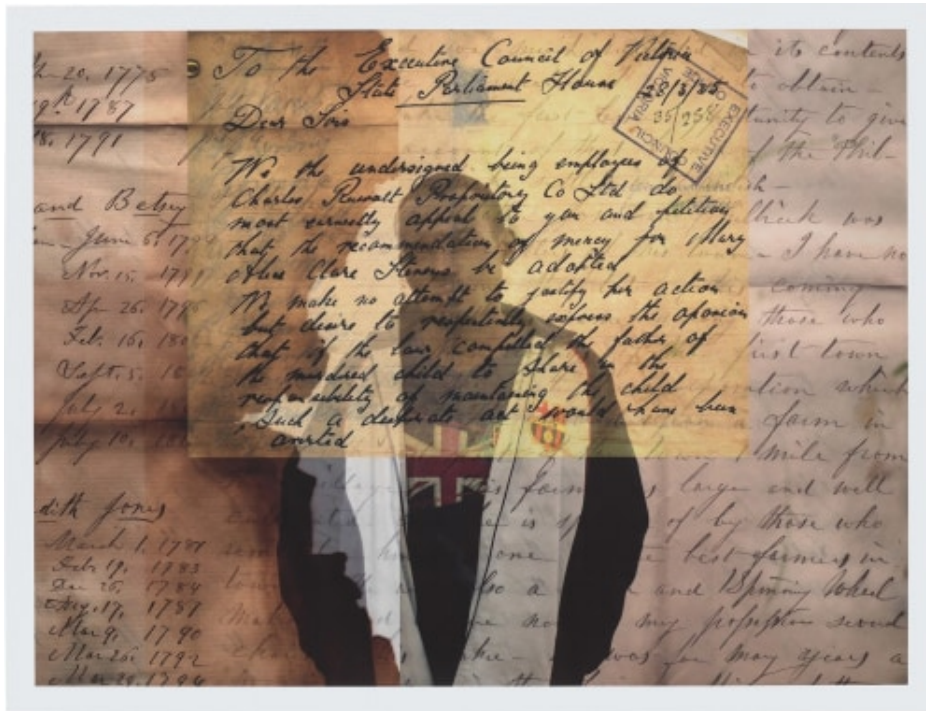
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### Provenance

Tiroche DeLeon Collection & ST-ART Residency Program, Israel  
Acquired from the above by the present owner

### Exhibited

Tel Aviv, The Red House, *Distanced*, 10 December 2016



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

43

**Mário Macilau**

*The Letter Story*

inkjet print on paperboard

102 x 139 cm (40 1/8 x 54 3/4 in.)

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

Estimate

£2,000 — 3,000 ±

[Go to Lot](#)



**Mário Macilau**

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Mário Macilau was born in 1984 in Maputo, where he currently lives and works. In newly independent Mozambique, during the most critical phase of the civil war, his family struggled with financial difficulties and moved from the province of Inhambane to Maputo capital in search of a better life. At the age of ten, he began to work in a small market frequented by the middle and upper classes, helping to carry the groceries and washing cars at the park in an effort to support his family. Macilau started his journey as photographer in 2003 and went professional when he traded his mother's cell phone for his first camera in 2007. He specialises in long term projects that focus on living and environmental conditions that effect socially isolated groups over time.

Macilau's work has been recognised with awards and featured regularly in numerous solo and group exhibitions both in his home country and abroad including *The Pan African* group exhibition during the Biennale of African Photography in Bamako in 2011, the KLM in Kuala Lumpur in 2012, The Johannesburg Art Fair, Les Recontres Picha in Lubumbashi and The Biennale Arts Actuels in Saint Denis, Reunion Island in 2013 as well as the 2013 African Art Auction in London, amongst others. He has also completed a number of artistic residencies.

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**Provenance**

Tiroche DeLeon Collection & ST-ART Residency Program, Israel  
Acquired from the above by the present owner

**Exhibited**

Tel Aviv, The Red House, *Distanced*, 10 December 2016

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ACQUISITIONS FUND AND RESIDENCY PROGRAM

44

**Helen Teede**

*Come to my Private Show*

signed and dated 'helen teede 2018' on the reverse  
oil on jute

80 x 117 cm (31 1/2 x 46 1/8 in.)

Painted in 2018.

**Estimate**

£3,000 — 5,000 ±

[Go to Lot](#)



**Helen Teede**

---

Born in 1989 in Zimbabwe, Helene Teede currently resides between Venice and Harare, the city where she was raised. Her research and art practice are both influenced by the relationship between power and writing, and the historical trajectory therein. Her work is an exploration of the ways in which the earth's surface can be 'read', and how we determine our position as a species that marks the world in impactful ways.

As well as being featured in the 2018 Zeitz MOCAA exhibition, *Five Bhobh – Painting at the End of an Era*, Teede has also exhibited at *Dialoghi Muti* at Cure D'Arte in Florence in 2008; *We Grow Accustomed to the Dark* at Amanzi Contemporary in Harare, 2015; and *Unhomed* at Showcase Gallery in Dubai in 2017, amongst others. Teede is also a finalist in the 2022 Sovereign Art Prize, hosted by Norval Foundation in Cape Town.

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**Provenance**

Africa First Artist Residency, Tel Aviv

Acquired from the above by the present owner

**Exhibited**

Tel Aviv, Alon Segev Gallery, *The Harare Fauves*, 1 February - 1 March 2019



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

45

**Dawit Abebe**

*Existence 4*

signed and dated 'Dawit Abebe 2018' lower right  
graphite, charcoal and paper collage on cardboard  
100 x 70 cm (39 3/8 x 27 1/2 in.)  
Executed in 2018.

**Estimate**

£4,000 — 6,000  ‡

[Go to Lot](#)



Dawit Abebe, born in 1978, graduated from the Alle School of Fine Art and Design at Addis Ababa University with a diploma in painting, sculpture, graphics, photography and industrial design. In 2001, he founded the Habesha Art Studio in his native Ethiopia, where he continues to be a full-time artist-in-residence. In addition to numerous successful international exhibitions across Africa, Europe and the Middle East, Abebe has also worked with charities such as UNICEF to hold workshops for street children in Arba Minch, Jinka and Addis Ababa.

Speaking about his experience as an artist in residence as part of the Africa First Residency program Abebe has explained: 'Existence is based on conditions. And these conditions create reality. Yet, the situations we live in a given reality make us to be part of it or create our own reality. My family, the community and the religion that I grew up in Ethiopia bear greater affinity to Israel. Such conditions created a vivid picture and imagination about Israel which remained colossal throughout my life. Hence, I cheerfully accepted the invitation of the artist residency right away. I travelled to Israel with all the detailed pictorial accounts I had in mind. However, as the saying, 'When you go there; there is no there'; my experience was completely different from what I have ever imagined. [...] I was swiftly taken by the intensity of my 'new discoveries' through the trips I had to various parts of Israel. The constant unearthing of history, culture, economy, society, religion, politics, reality and what could be embedded in every minute details of my adventures made me realise the conditions that Israel is created. [...]

I began to materialise every bit of the complexities that Israel is made of. The ways and reasons that the people of Israel convened after 2,000 years; the peculiar notions of borders and boundaries between Israel and Palestine; and the reality and conditions of "Ethiopian Israeli's" were among the augmentations that I reaped during my trips. Yet, Jerusalem, Bethlehem, Nazareth, Jericho, Haifa, Hebron, Jordan River and Dead Sea are some of the places that opened various doors that let me in and out of numerous inquiries and dissect a range of trajectories. That was how, where, and how I began to think about Existence. Though notions of history, language, race, religion and so forth that put human beings in conflict as well as the questions that one grapples to entertain the very essences of Existence are broader; the four pieces I created during the residency capitalised on the spectrums of existence based on the impressions I had as well as the inquiries I made that created a sort urge within me to articulate.<sup>i</sup>

Dawit Abebe has been the focus of notable solo exhibitions, including *"Quo Vadis?"* at Kristin Hjellegjerde Gallery, London in 2017, *Background 2* at Kristin Hjellegjerde Gallery, London in 2015, *Background 1* at Lela Gallery, Addis Ababa in 2014, and the 2012 *X Privacy* at the Alliance Ethio-Française, Addis Ababa. Abebe has also participated in group shows including *Art Dubai*, Dubai in 2017, the major 2016 group show *What about Africa?*, Witteveen Visual Art Centre, Amsterdam; *Pangaea II New Art from Africa and Latin America*, held at Saatchi Gallery, London in 2015, *Concerning The Internal* at Circle Art Gallery, Nairobi and *Visibles/Invisibles* at Fondation Blachere, Apt, both in 2015, the display of the Habesha Art Collection at the National Museum in Addis Ababa in 2014 and the touring exhibition *Silver Sea Cross-Ship*. In 2014, one of the works from Abebe's *X Privacy* series sold for double its estimate at a major auction of East African art in

Nairobi, Kenya and in 2017 he was named 'Chevalier of Frances Order of Arts and Letters'. His work is held in international private and public collections, including the Barjeel Art Foundation, the Rema Hort Mann Foundation, the Frank Cohen Collection, the Carole Server and Oliver Frankel Collection, and the Saatchi Gallery Collection. Abebe continues to gain international recognition.

<sup>i</sup> Dawit Abebe, Artist's Statement, Africa First Collection, [online](#).

#### Provenance

Africa First Artist Residency, Tel Aviv

Acquired from the above by the present owner



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ACQUISITIONS FUND AND RESIDENCY PROGRAM

46

**Robel Temesgen**

*Two works: (i) Tale of Jebenas 5; (ii) Tale of Jebenas 4*

(ii) incised with the artist's signature and date 'robeltemesgen 2018' on the underside

(i) ink and acrylic on paper

(ii) glazed ceramic

(i) 76.5 x 57 cm (30 1/8 x 22 1/2 in.)

(ii) 21.5 x 20.5 x 14 cm (8 1/2 x 8 1/8 x 5 1/2 in.)

Executed in 2018.

**Estimate**

£3,000 — 5,000 ±

[Go to Lot](#)



**Robel Temesgen**

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Robel Temesgen's paintings and works on paper depict water, land, and air in various states of fusion and transformation - turbulent or calm, bathed in a surreal, scintillating light. These ethereal landscapes are inspired by the longstanding Ethiopian belief of adbar and its associated rituals. In Amharic, the term 'adbar' refers to the embodiment of protective spirits within various elements of the natural landscape, such as lakes, mountains, rocks, or trees.

Born in 1987 in Ethiopia, Robel Temesgen received an MFA from Tromsø Academy of Contemporary Art, University of Tromsø, Norway in 2015, and a BFA in Fine Art (Painting) from Addis Ababa University in 2010. He recently took part in the Junge Akademie Program of the Akademie der Künste, Berlin, and was a resident artist at IASPIS, Stockholm, the Swedish Art Grants Committee's International Programme for Visual and Applied Arts. Temesgen's work has been exhibited widely, including at the Fendika Cultural Centre in 2018, the Hamburger Bahnhof, Berlin and the Marabohparken, Stockholm in 2017, the Hamber Akademie der Künste, Berlin in 2016, amongst others. He currently lives and works in Addis Ababa, Ethiopia.

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**Provenance**

Africa First Artist Residency, Tel Aviv

Acquired from the above by the present owner



47

**Raphael Adjetey Adjei Mayne**


*Untitled*

signed and titled "'UNTITLED" RAPHAEL ADJETEY  
ADJEI MAYNE' on the reverse  
African wax print, acrylic and threads on unstretched  
canvas

77.5 x 121.9 cm (30 1/2 x 47 7/8 in.)

Executed in 2020.

Estimate

£4,000 — 6,000    

[Go to Lot](#)



Raphael Adjeteý Adjei Mayne

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**Provenance**

Afikaris Gallery, Paris

Acquired from the above by the present owner

**Exhibited**

Paris, Afikaris Gallery, *Your Shadows*, 28 October - 29 November 2020

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48

**John Madu**

*Not This Time Invader VI*

signed and dated 'John Madu 2021' lower right  
oil on canvas

154 x 118.1 cm (60 5/8 x 46 1/2 in.)

Painted in 2021.

**Estimate**

£8,000 — 12,000 ±

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner

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49

**Derek Fordjour**

*Prize Winner*

oil and oil stick on panel  
101.6 x 152.4 cm (40 x 60 in.)  
Painted in 2015.

**Estimate**

£40,000 — 60,000 ±

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner



51

**Issy Wood**

*Untitled*


signed, signed with the artist's initials, inscribed and dated 'LH Issy Wood '16 HB! IW' on the reverse

oil on canvas board

30.4 x 25.2 cm (11 7/8 x 9 7/8 in.)

Executed in 2016.

**Estimate**

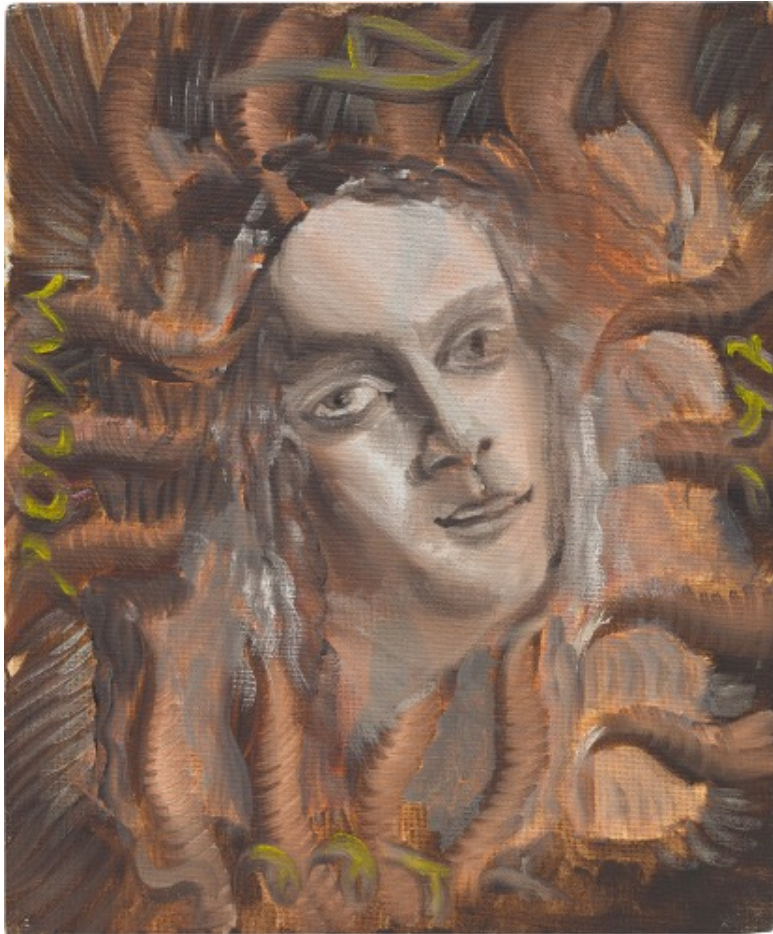
£10,000 — 15,000 

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner



51

**Issy Wood**

*Untitled*


signed, signed with the artist's initials, inscribed and dated 'LH Issy Wood '16 HB! IW' on the reverse

oil on canvas board

30.4 x 25.2 cm (11 7/8 x 9 7/8 in.)

Executed in 2016.

**Estimate**

£10,000 — 15,000 

[Go to Lot](#)

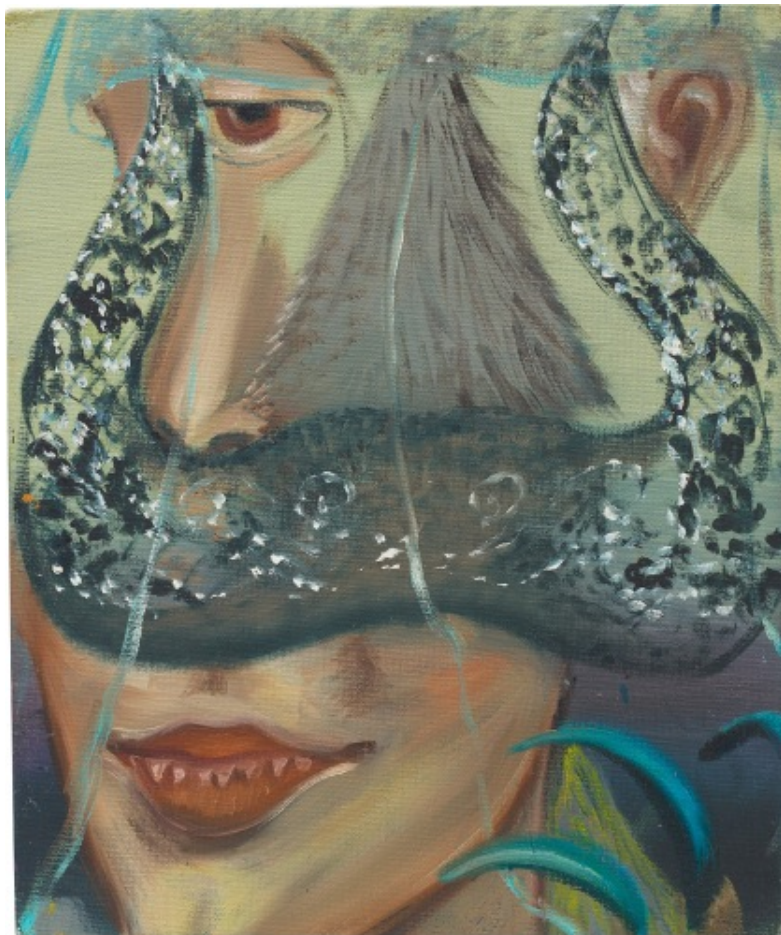


**Provenance**

Acquired directly from the artist by the present owner

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51

**Issy Wood**

*Untitled*


signed, signed with the artist's initials, inscribed and dated 'LH Issy Wood '16 HB! IW' on the reverse

oil on canvas board

30.4 x 25.2 cm (11 7/8 x 9 7/8 in.)

Executed in 2016.

**Estimate**

£10,000 — 15,000 

[Go to Lot](#)

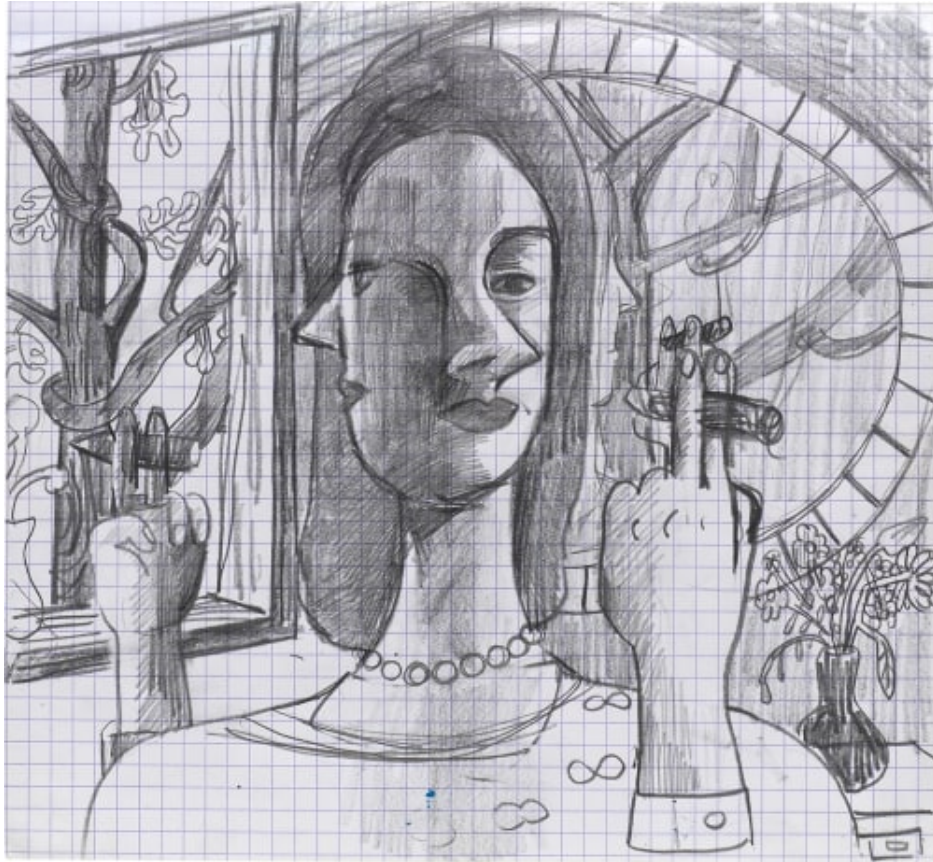


**Provenance**

Acquired directly from the artist by the present owner

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53

**GaHee Park**

*Woman with Cigar*

graphite on paper  
19.5 x 21.3 cm (7 5/8 x 8 3/8 in.)  
Executed in 2016.

**Estimate**  
£4,000 — 6,000

[Go to Lot](#)



**Provenance**

Flat File, New York

Acquired from the above by the present owner

New Now

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54

**Cristina BanBan**

*Study I for Unrest*

signed with the artist's initials 'CB' lower right; signed


'CRISTINA BANBAN' on the reverse

graphite on paper

29.6 x 21 cm (11 5/8 x 8 1/4 in.)

Executed in 2019.

**Estimate**

£3,000 — 5,000 

[Go to Lot](#)



Provenance

1969 Gallery, New York

Acquired from the above by the present owner

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55

**Szabolcs Bozó**

*N Hill Ave - LA.01*



signed, inscribed and dated 'Bozo 2020 LA' on the reverse

oil and pastel on canvas

253.3 x 202.2 cm (99 3/4 x 79 5/8 in.)

Painted in 2020.

**Estimate**

£15,000 — 20,000     

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner

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A PORTION OF THE PROCEEDS WILL BE DONATED TO  
BENEFIT THE UN WOMEN UK'S CHARITY TEAM  
SUPPORTING WOMEN AND GIRLS ON THE GROUND  
IN UKRAINE

56

### **Tschabalala Self**

*Princess*

signed, numbered and dated 'Tschabalala Self 2018 2/  
30' on a label affixed to the reverse  
hand-sewn cotton tulle on cotton  
128.1 x 101.1 cm (50 3/8 x 39 3/4 in.)  
Executed in 2018, this work is number 2 from an  
edition of 30 plus 2 artist's proofs.

**Estimate**

£6,000 — 8,000

[Go to Lot](#)



**Provenance**

'The Art of Empowerment' for UN Women UK, London

**Literature**

Zoe Paskett, 'Female artists team up with United Nations for 'the Art of Empowerment,' *Evening Standard*, 26 November 2018, online (another example illustrated)

New Now

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57

**Caleb Hahne**

*Instar*

signed and dated 'CALEB HAHNE Caleb Hahne 2021'  
on the reverse

coloured pencil and pastel on paper

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

Executed in 2021.

**Estimate**

£1,500 — 2,500   ‡

[Go to Lot](#)



Caleb Hahne

---

**Provenance**

1969 Gallery, New York

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



58

**John McAllister**

*Echoes Minglir*

signed and dated 'JOHN McAllister 12' on the overlap  
oil on canvas

79 x 63.5 cm (31 1/8 x 25 in.)

Painted in 2012.

**Estimate**

£5,000 — 7,000 £

[Go to Lot](#)



**Provenance**

Carl Freedman Gallery, London

Private Collection (acquired from the above)

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



59

**Jordy Kerwick**


*Looking For Sunshine 4*

acrylic and oil on panel

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

Painted in 2018.

**Estimate**

£4,000 — 6,000 

[Go to Lot](#)



**Provenance**

Lindberg Gallery, Richmond

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



60

**Sanya Kantarovsky**

*Untitled*

ink, bleach and gesso on linen  
40.6 x 30.5 cm (15 7/8 x 12 in.)  
Executed in 2012.

**Estimate**

£10,000 — 15,000 £

[Go to Lot](#)



Provenance

KARMA, New York

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



61

**Brian Lotti**

*Men's Clay (Fall)*

signed, titled, inscribed and dated 'Men's Clay (Fall) 20

20 B. Lotti BRK LN' on the reverse

oil on canvas

173.1 x 221.1 cm (68 1/8 x 87 in.)

Painted in 2020.

**Estimate**

£7,000 — 10,000 ±

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



62

**Tala Madani**

*Cheering*

signed and dated 'Tala Madani 2005' on the reverse  
marker and oil on canvas

27.7 x 35.3 cm (10 7/8 x 13 7/8 in.)

Executed in 2005.

**Estimate**

£6,000 — 8,000  ‡

[Go to Lot](#)



**Provenance**

Lombard Freid, New York

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST




63

**Chantal Joffe**

*Megan and Mann*

signed, titled, inscribed and dated 'Happy Birthday  
Megan and Mann Megan and Mann 2011 Chantal Joffe'  
on the stretcher  
oil on canvas  
46 x 38.5 cm (18 1/8 x 15 1/8 in.)  
Painted in 2011.

**Estimate**

£5,000 — 7,000 

[Go to Lot](#)



Provenance

Gifted by the artist to the present owner

## New Now

London Auction / 28 April 2022 / 3pm BST



64

**Adam Parker Smith**

*Heroine*

resin, fiberglass, urethane, steel and wooden plinth

197 x 35 x 67 cm (77 1/2 x 13 3/4 x 26 3/8 in.)

Executed in 2018.

**Estimate**

£10,000 — 15,000

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner



65

**Dan Colen**

*Does Anybody Got an Alibi?*

signed, titled and dated "'Does anybody got an alibi?"

Dan Colen 2014-2015' on the overlap

flowers on bleached Belgian linen

127.3 x 122 cm (50 1/8 x 48 in.)

Executed in 2014-15.

**Estimate**

£18,000 — 25,000

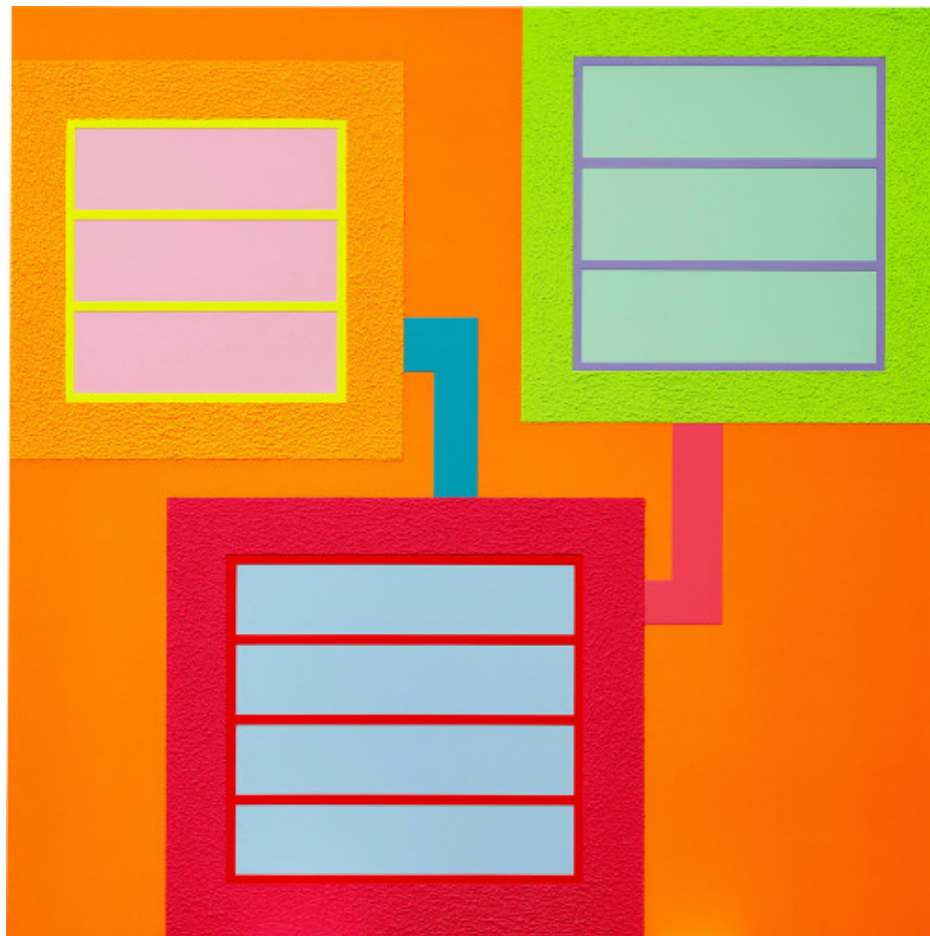
[Go to Lot](#)



**Provenance**

Gagosian, New York

Acquired from the above by the present owner



66

**Peter Halley**

*Action Point*

signed and dated 'Peter Halley Peter Halley 2018' on the reverse

acrylic, fluorescent acrylic and Roll-a-Tex on canvas  
188.3 x 188.3 cm (74 1/8 x 74 1/8 in.)

Executed in 2018.

**Estimate**

£60,000 — 80,000 ±

[Go to Lot](#)



**Provenance**

Galerie Xippas, Paris

Acquired from the above by the present owner

**Exhibited**

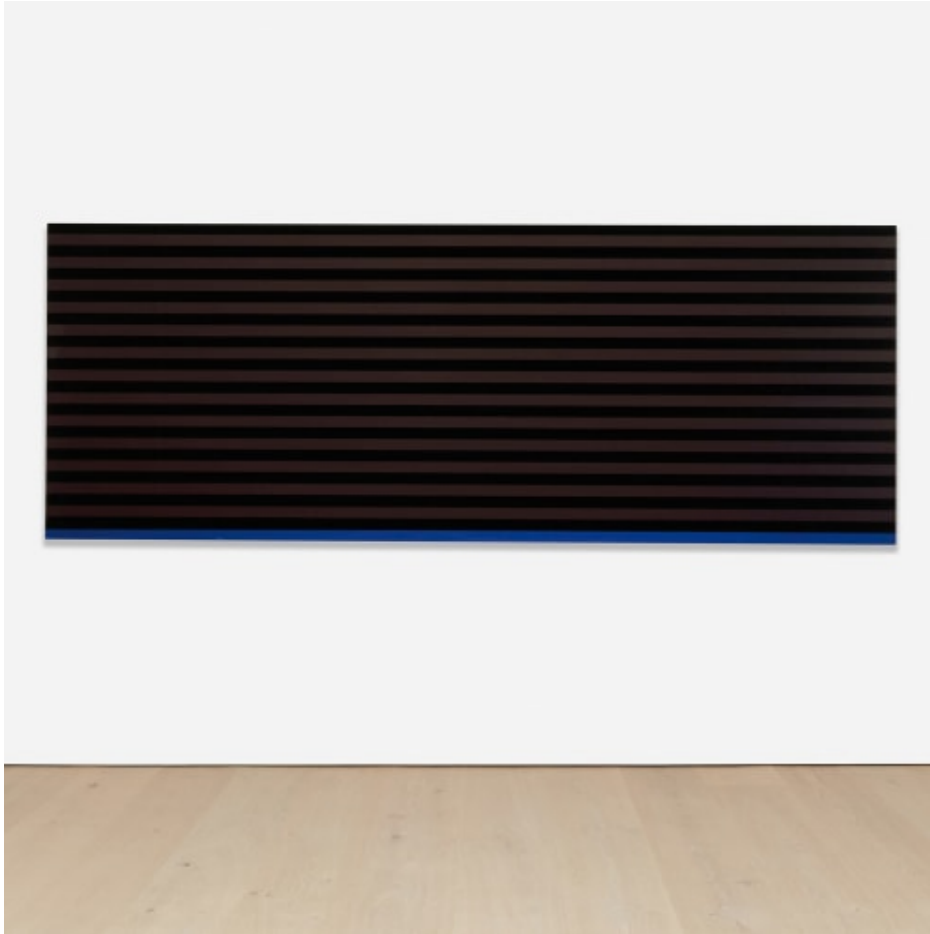
Paris, Galerie Xippas, *Peter Halley: AU-DESSOUS / AU-DESSUS*, 9 June - 28 July 2018

**Literature**

Eric Simon, 'Exposition Peinture Contemporaine. Peter HALLEY: AU-DESSOUS/AU-DESSUS,' *ACTUART*, 7 July 2018, online (illustrated)

## New Now

London Auction / 28 April 2022 / 3pm BST



67

### Ugo Rondinone

*5. Mai 2007.*

signed 'Ugo Rondinone' on a gallery label affixed to the reverse

acrylic on glass reinforced plastic, with silkscreen on plexiglass plaque

150 x 399.7 cm (59 x 157 3/8 in.)

Painted in 2007.

**Estimate**

£40,000 — 60,000 ±

[Go to Lot](#)



**Provenance**

Galerie Eva Presenhuber, Zurich

Almine Rech, Paris

Acquired from the above by the present owner



68

**Urs Fischer**

*Paranoia/ Squirrel*

silkscreen print on mirror-polished stainless steel sheets, polyurethane foam sheets, two-compound polyurethane adhesive, stainless steel beams, aluminium L sections and screws, in 2 parts  
Nut/bolt 103 x 44.2 x 49 cm (40 1/2 x 17 3/8 x 19 1/4 in.)

Queen 49 x 17 x 66 cm (19 1/4 x 6 3/4 x 25 7/8 in.)

Executed in 2010, this work is number 2 from an edition of 2, plus 1 artist's proof.

**Estimate**

£50,000 — 70,000 £

[Go to Lot](#)



**Provenance**

Sadie Coles HQ, London

Acquired from the above by the present owner

**Exhibited**

London, Sadie Coles HQ, *Douglas Sirk*, 10 June - 12 November 2010 (another example exhibited)

**Literature**

*Urs Fischer*, exh. cat., The Museum of Contemporary Art, Los Angeles, 2013, pp. 142, 606 (another example illustrated)

## New Now

London Auction / 28 April 2022 / 3pm BST



69

### Olafur Eliasson

#### *Eye See You*


incised with the artist's signature, title, number and date 'Eye see you 2006 Ed. 27/30 Olfaur Eliasson' on the rim

stainless steel, aluminium, colour-effect filter, cable and monofrequency bulb

230 x 120 x 110 cm (90 1/2 x 47 1/4 x 43 1/4 in.)

Executed in 2006, this work is number 27 from an edition of 30.

#### Estimate

£35,000 — 45,000 

[Go to Lot](#)



**Provenance**

Andersen Contemporary, Copenhagen

Acquired from the above by the present owner

**Exhibited**

Stockholm, Winter Solstice, *Equinox Summer Solstice*, 13 May - 15 July 2008, n.p. (another example exhibited)

Dusseldorf, Langen Foundation, *Olafur Eliasson: Works from the Boros Collection 1994 - 2015*, 18

April 2015 - 21 February 2016, pp. 95, 122 - 123, 201 (another example exhibited and illustrated)

Vienna, The Winter Palace of Prince Eugene of Savoy, *Olafur Eliasson: Baroque Baroque*, 21

November 2015 - 6 March 2016, pp. 219 - 227 (another example exhibited and illustrated)

**Literature**

Olafur Eliasson and Hans Ulrich-Obrist, *The Conversation Series*, vol. 13, Cologne, 2008, p. 145

Anna Engberg-Pedersen, ed., *Studio Olafur Eliasson*, Cologne, 2012, pp. 16, 27, 41, 477 (another example illustrated, pp. 484 - 485)

New Now

London Auction / 28 April 2022 / 3pm BST



70

**Tal R**

*Hill Out*

signed 'TAL' on the overlap; signed, titled and dated


'HILL OUT' Tal R 03' on the reverse

oil on canvas, in artist's frame

72.5 x 81.5 cm (28 1/2 x 32 1/8 in.)

Painted in 2003.

**Estimate**

£12,000 — 18,000 

[Go to Lot](#)



**Provenance**

Contemporary Fine Arts, Berlin

Acquired from the above by the present owner

**Exhibited**

Tel Aviv, Tal Esther Gallery, *New Born But Same Old Phone Number*, 3 December 2003 - 4 January 2004

New Now

London Auction / 28 April 2022 / 3pm BST



71

## RETNA

*Sorcery of My Style*

signed, titled and dated 'Sorcery of my Style RETNA-2015-' on the reverse

oil on canvas

174 x 149.8 cm (68 1/2 x 58 7/8 in.)

Painted in 2015.

Estimate

£25,000 — 35,000 £

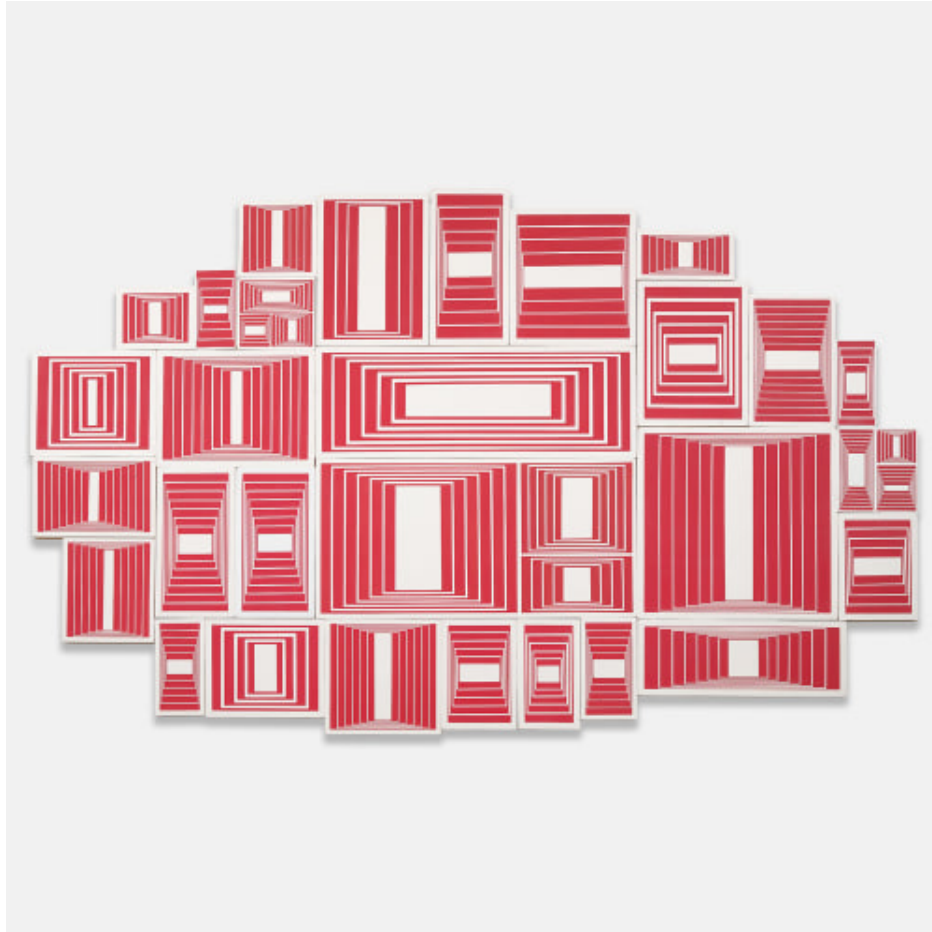
[Go to Lot](#)



**Provenance**

Jens-Peter Brask, Copenhagen

Acquired from the above by the present owner



72

**Barry McGee**

*29 Elements*

acrylic on wood panel, in 29 parts

smallest part 15.7 x 33.8 x 4.4 cm (6 1/8 x 13 1/4 x 1 3/4 in.)

largest part 61 x 121.6 x 4.4 cm (24 x 47 7/8 x 1 3/4 in.)

approx. installation dimensions 209.4 x 339 x 4.4 cm  
(82 1/2 x 133 1/2 x 1 3/4 in.)

Executed in 2011.

**Estimate**

£30,000 — 50,000

[Go to Lot](#)



**Provenance**

Modern Art, London

Acquired from the above by the present owner

**Exhibited**

London, Modern Art, *Barry McGee, New Work*, 1 July - 13 August 2021

New Now

London Auction / 28 April 2022 / 3pm BST



73

**Thierry Noir**

*A Particularly Successful Rush Hour*


signed 'NOIR' lower right; signed and dated 'THIERRY  
NOIR 31-07-2014' on the overlap

acrylic on canvas

39.8 x 40.2 cm (15 5/8 x 15 7/8 in.)

Painted in 2014.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



**Provenance**

Private Collection, Germany

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



74

**Thierry Noir**

*BMX Racing*

signed 'NOIR' lower edge; signed, titled and dated


'BMX RACING 2020 NOIR' on the reverse

acrylic on canvas

diameter 40 cm (15 3/4 in.)

Painted in 2020.

**Estimate**

£3,000 — 5,000 

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



75

## Philip Colbert

### *Splash Hunt Study*

signed 'Colbert' lower right; signed 'Colbert' on the artist's label affixed to the backing board

acrylic and oil on canvas

145 x 100 cm (57 1/8 x 39 3/8 in.)

Painted in 2018.

Estimate

£15,000 — 20,000 ♦

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



76

**Monica Kim Garza**

*El Salvador*

signed and dated 'MONIKA KIM GARZA 2017' lower  
centre

acrylic on canvas

91.5 x 91.3 cm (36 x 35 7/8 in.)

Painted in 2017.

**Estimate**

£4,000 — 6,000

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



77

**Roby Dwi Antono**

73/'86

signed 'Roby Dwi Antono' lower left  
graphite, oil stick and pigment on paper  
21.5 x 14 cm (8 1/2 x 5 1/2 in.)  
Executed in 2020.

**Estimate**  
£2,000 — 3,000

[Go to Lot](#)



**Roby Dwi Antono**

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**Provenance**

Unique Board, New York

Acquired from the above by the present owner

## New Now

London Auction / 28 April 2022 / 3pm BST



78

### Negyem Adonoo

#### *Next Move*

signed and dated 'Negyem 21' lower right; signed, titled and dated ' NEGYEM ADONOO "Next Move" 2021.' on the reverse

acrylic and charcoal on canvas

106.2 x 105.5 cm (41 3/4 x 41 1/2 in.)

Executed in 2021.

#### Estimate

£2,000 — 3,000 ±

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



79

**Adebayo Bolaji**

*The Parting Of the Red Sea*


signed 'BOLAJI' lower left

acrylic, oil stick and crayon on jute

195 x 140 cm (76 3/4 x 55 1/8 in.)

Executed in 2020.

**Estimate**

£4,000 — 6,000 

[Go to Lot](#)



**Provenance**

BEERS London

Acquired from the above by the present owner

**Exhibited**BEERS London, *Adebayo Bolaji, The Power & The Pause*, 17 April - 22 May 2021



80

**Nicolas Party**

*Untitled (Christmas Card)*

dedicated and dated 'Merry Christmas and Happy new year 2012 Laura!' on the reverse

gouache and graphite on card

18 x 12.5 cm (7 1/8 x 4 7/8 in.)

Executed in 2012.

**Estimate**

£4,000 — 6,000

[Go to Lot](#)



Provenance

Gifted by the artist to the present owner



81

**Richard Pettibone**

*Andy Warhol, 'Marilyn'*

signed and dated 'Richard Pettibone 1978' on the overlap

synthetic polymer and silkscreen ink on canvas

9.1 x 7.8 cm (3 5/8 x 3 1/8 in.)

Executed in 1978.

**Estimate**

£12,000 — 18,000 ±

[Go to Lot](#)



**Provenance**

Morgan Gallery, Kansas City

Private Collection (acquired from the above)

Christie's, New York, 25 September 2005, lot 80

Acquired at the above sale by the present owner



82

**Richard Pettibone**

*Andy Warhol, 'Marilyn'*

signed and dated 'Richard Pettibone 1978' on the overlap

synthetic polymer and silkscreen ink on canvas

9 x 7.7 cm (3 1/2 x 3 in.)

Executed in 1978.

**Estimate**

£12,000 — 18,000 ±

[Go to Lot](#)



**Provenance**

Private Collection, Los Angeles

Bonhams, Los Angeles, 5 November 2006, lot 223

Acquired at the above sale by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



83

**Richard Pettibone**

*Andy Warhol, 'Marilyn'*

signed 'Richard Pettibone' on the overlap  
synthetic polymer and silkscreen ink on canvas  
9.1 x 7.8 cm (3 5/8 x 3 1/8 in.)  
Executed in 1978.

**Estimate**

£12,000 — 18,000 ±

[Go to Lot](#)



**Provenance**

Morgan Gallery, Kansas City

Private Collection (acquired from the above)

Christie's, New York, 25 September 2005, lot 80

Acquired at the above sale by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



84

**Sir Peter Blake, R.A.**

*M.M. Blue & Yellow*

signed, titled and dated 'M.M. Blue & Yellow Peter  
Blake 1990' on the reverse  
photo collage and enamel on panel, in artist's frame  
39.7 x 22 cm (15 5/8 x 8 5/8 in.)  
Executed in 1990.

**Estimate**

£6,000 — 8,000 <sup>+</sup>£

[Go to Lot](#)



Sir Peter Blake, R.A.

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**Provenance**

Waddington Galleries, London

Christie's, London, 14 March 2002, lot 140

Private Collection, Sweden

Acquired from the above by the present owner



85

**Andy Warhol**

*Kyoto Imperial Palace*

titled 'Kyoto Imperial Palace' lower left

pen on paper

43 x 35.5 cm (16 7/8 x 13 7/8 in.)

Executed in 1956, this work is stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc., New York, and numbered '217.016' on the reverse.

**Estimate**

£6,000 — 8,000

[Go to Lot](#)



**Provenance**

The Andy Warhol Foundation for the Visual Arts, New York

Gagosian, New York

Acquired from the above by the present owner in 1998

**Exhibited**

Gagosian, New York, *Andy Warhol Drawings and Related Works 1951-1986*, 13 February - 22 March 2003, p. 52 (illustrated, p. 53)

## New Now

London Auction / 28 April 2022 / 3pm BST



PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

86

### Andy Warhol

*Five Works: (i) Joan Collins; (ii) Jane Fonda; (iii) Carly Simon; (iv) Karen Kain; (v) Karen Kain*

(i) stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc., and numbered 'FA04.04760' on the reverse

(ii) stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc., and numbered 'FA04.05301' on the reverse

(iii) stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc., and numbered 'FA04.05323' on the reverse

(iv) stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc., and numbered 'FA04.05053' on the reverse

(v) stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc., and numbered 'FA04.05034' on the reverse

unique Polaroid print

each 10.8 x 8.6 cm (4 1/4 x 3 3/8 in.)

(i) Executed *circa* 1985.

(ii) Executed *circa* 1980.

(iii) Executed *circa* 1970s.

(iv) - (v) Executed *circa* 1983.

**Estimate**

£12,000 — 18,000 ±

[Go to Lot](#)



**Provenance**

The Andy Warhol Foundation for the Visual Arts, New York

Eyestorm, London

Acquired from the above by the present owner



PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

87

### Andy Warhol

*Three works: (i) Drag Queen Looking Right with  
Necklace; (ii) Drag Queen (E.M Studded Shirt); (iii)  
Drag Queen with Chin on Hand*

(i) stamped by the Estate of Andy Warhol and the Andy  
Warhol Foundation for the Visual Arts, Inc., and  
numbered 'FA09.02976' on the reverse

(ii) stamped by the Estate of Andy Warhol and the  
Andy Warhol Foundation for the Visual Arts, Inc., and  
numbered 'FA09.02867' on the reverse

(iii) stamped by the Estate of Andy Warhol and the  
Andy Warhol Foundation for the Visual Arts, Inc., and  
numbered 'FA05.00126' on the reverse  
unique Polaroid print

each 11.4 x 8.9 cm (4 1/2 x 3 1/2 in.)

Each executed *circa* 1974.

#### Estimate

£8,000 — 12,000 ±

[Go to Lot](#)



**Provenance**

The Andy Warhol Foundation for the Visual Arts, New York

Eyestorm, London

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

88

**Andy Warhol**

*Ballet Slippers*

stamped by the Estate of Andy Warhol and the Andy  
Warhol Foundation for the Visual Arts, Inc., and  
numbered 'FA09.01369' on the reverse

unique Polaroid print

10.9 x 8.6 cm (4 1/4 x 3 3/8 in.)

Executed in 1981.

**Estimate**

£3,000 — 5,000 ‡

[Go to Lot](#)



**Provenance**

The Andy Warhol Foundation for the Visual Arts, New York

Eyestorm, London

Acquired from the above by the present owner

## New Now

London Auction / 28 April 2022 / 3pm BST



PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

89

**Andy Warhol**

*Diana Vreeland*

stamped by the Estate of Andy Warhol and the Andy  
Warhol Foundation for the Visual Arts, Inc., and  
numbered 'FA04.04580' on the reverse

unique Polaroid print

10.9 x 8.6 cm (4 1/4 x 3 3/8 in.)

Executed *circa* 1980s.

**Estimate**

£3,000 — 5,000 ±

[Go to Lot](#)



**Provenance**

The Andy Warhol Foundation for the Visual Arts, New York

Eyestorm, London

Acquired from the above by the present owner



PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

90

### Andy Warhol

*Two works: (i) Poinsettias; (ii) Bananas*

(i) stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc., and numbered 'FA09.01947' on the reverse

(ii) stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc., and numbered 'FA09.01871' on the reverse

unique Polaroid print  
each 11 x 8.6 cm (4 3/8 x 3 3/8 in.)

(i) Executed in 1982.

(ii) Executed in 1978.

**Estimate**

£6,000 — 8,000 ±

[Go to Lot](#)



**Provenance**

The Andy Warhol Foundation for the Visual Arts, New York

Eyestorm, London

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

91

**Andy Warhol**

*Dracula*

stamped by the Estate of Andy Warhol and the Andy  
Warhol Foundation for the Visual Arts, Inc., and  
numbered 'FA09.00875' on the reverse

unique Polaroid print

8.9 x 11.4 cm (3 1/2 x 4 1/2 in.)

Executed in 1978-79.

**Estimate**

£3,000 — 5,000 ‡

[Go to Lot](#)



**Provenance**

The Andy Warhol Foundation for the Visual Arts, New York

Eyestorm, London

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



PROPERTY FROM AN ESTEEMED PRIVATE  
EUROPEAN COLLECTION

92

### Andy Warhol

#### *Knife*

stamped with the Estate of Andy Warhol and the Andy  
Warhol Foundations for the Visual Arts, Inc., and  
numbered 'FA09.00183' on the reverse

unique Polaroid print

10.8 x 8.6 cm (4 1/4 x 3 3/8 in.)

Executed *circa* 1981.

#### Estimate

£4,000 — 6,000 ±

[Go to Lot](#)



**Provenance**

The Andy Warhol Foundation for the Visual Arts, New York

Private Collection (acquired from the above)

Christie's, New York, 17 October 2017, lot 25

Acquired at the above sale by the present owner



Cildo Meireles

each printed with the artist's initials, titled, inscribed and dated 'INSCRIÇÕES EM IDEOLÓGICOS 1- Projeto Coca-Cola Gravar nas garrafas informações e opiniões críticas e devolve-las à circulação. C.M. 5-70' on labels affixed to the bottles

Estimate  
£7,000 — 9,000



**Provenance**

Gifted by the artist to the present owner

**Exhibited**

London, Tate Modern, *Open Systems Rethinking Art c. 1970*, 1 June - 29 August 2005, no. 53, n.p.  
(another example exhibited and illustrated)

London, Tate Modern; Museu d'Art Contemporani de Barcelona; Houston, The Museum of Fine Arts; Los Angeles County Museum of Art; Art Gallery of Ontario, *Cildo Meireles*, 14 October 2008 - 27 June 2010, pp. 62 - 65 and 182 (another example exhibited and illustrated)

**Literature**

Dan Cameron, Paulo Herkenhoff, and Gerardo Mosquera, *Cildo Meireles*, London, 1999, pp. 48, 110, 160 (another example illustrated, pp. 49, 108 - 109, 111)

New Now

London Auction / 28 April 2022 / 3pm BST



94

**Roy Lichtenstein**

*Untitled (Landscape)*

Rowlux collage on board

57.4 x 55.2 cm (22 5/8 x 21 3/4 in.)

Executed in 1965.

**Estimate**

£50,000 — 70,000 £

[Go to Lot](#)



**Provenance**

Galleria Marin, Turin

Private Collection (acquired from the above *circa* 1972)

Sotheby's, New York, 2 March 2018, lot 10

Acquired at the above sale by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



95

**Joseph Cornell**

*Untitled*

printed paper on cardboard box and metal fragments

3.8 x 3.8 x 1.6 cm (1 1/2 x 1 1/2 x 0 5/8 in.)

Executed *circa* 1932-40.

**Estimate**

£4,000 — 6,000 ‡

[Go to Lot](#)



**Provenance**

Helen Cornell Jagger, New York (acquired directly from the artist *circa* 1965)

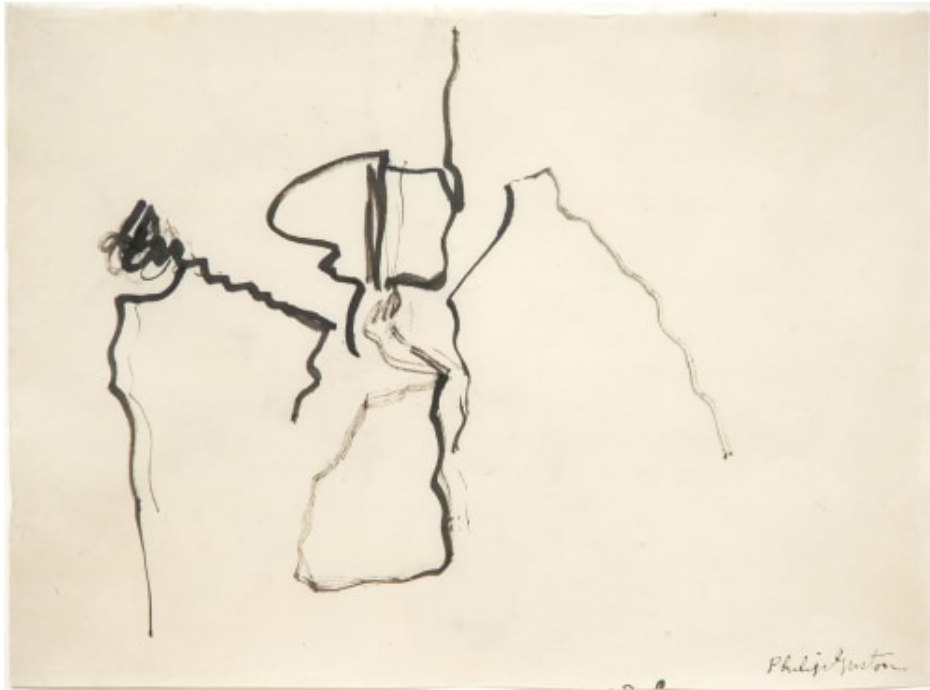
Private Collection (thence by descent from the above *circa* 1998)

Christie's, New York, 20 July 2017, lot 367

Acquired at the above sale by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



96

**Philip Guston**

*Untitled*

signed 'Philip Guston' lower right  
ink on paper  
29.2 x 40.6 cm (11 1/2 x 15 7/8 in.)  
Executed *circa* 1950.

**Estimate**

£20,000 — 30,000 ±

[Go to Lot](#)



**Provenance**

Collection of Renate Ponsold Motherwell, Greenwich

McKee Gallery, New York

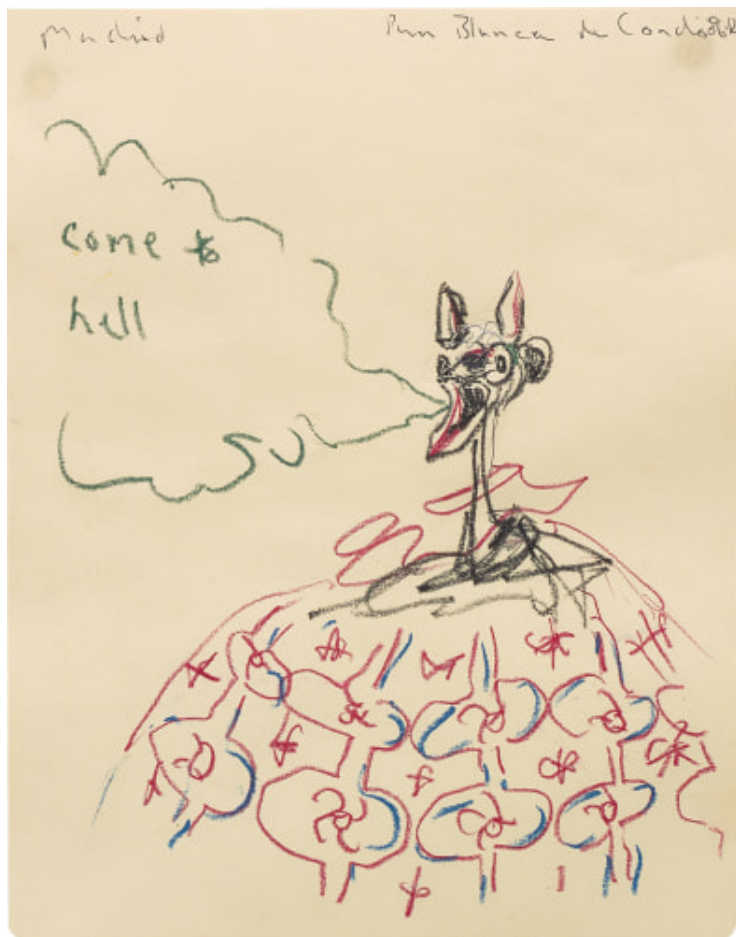
Private Collection, Europe (acquired from the above)

Christie's, New York, 16 November 2017, lot 607

Acquired at the above sale by the present owner

**Exhibited**

Amsterdam, Jewish Historical Museum, *Philip Guston: An Abstract Artist's Return to the Figurative*, November - March 2014, n.p. (illustrated)



97

## George Condo

### *Come To Hell*

inscribed 'Madrid' upper left; signed, dedicated and dated 'Para Blanca de Condo 86.12' upper right

coloured pencil on paper

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

Executed in 1986.

### Estimate

£5,000 — 7,000 ±

[Go to Lot](#)



**Provenance**

The Collection of Blanca Sánchez Berciano, Madrid (acquired directly from the artist in 1986)

Acquired directly from the above by the present owner in 2018

**Exhibited**

Círculo de Bellas Artes de Madrid, *Blanca Doble: El mundo y la colección de Blanca Sánchez Berciano*, 9 October - 14 December 2014, p.163 (illustrated)



98

**Jim Dine**

*Untitled*

signed and dated 'Jim Dine 1961' lower centre  
gouache and crayon on paper  
45.7 x 61 cm (17 7/8 x 24 in.)  
Executed in 1961.

**Estimate**

£5,000 — 7,000 ±

[Go to Lot](#)



**Provenance**

The Collection of Marjory M. Turon  
Tibor de Nagy Gallery, New York  
Sotheby's, New York, 18 March 1976, lot 15  
Acquired at the above sale by the present owner



Martin Kippenberger

signed with the artist's initials and dated 'M.K 92'  
lower right  
staples and photographs on paper, in artist's frame  
122 x 101.8 cm (48 x 40 1/8 in.)  
Executed in 1992.

£5,000 – 7,000 ‡♠



**Provenance**

Galeria Gisela Capitain, Cologne

Private Collection (acquired from the above)

Stockholm, Bukowskis, 17 June 2020, lot 1154

Acquired at the above sale by the present owner



100

**Jonathan Meese**

*IM WINTER KAM'S RAUS, ES WAR DER NIKOLAUS  
MIT MARZIPANSN (lock's im winter)*

signed, titled and dated 'IM WINTER KAM'S RAUS, ES  
WAR DER NIKOLAUS MIT MARZIPANSN (lock's im  
winter) Jmeese 07 Jmeese 07' on the reverse of each  
part

mixed media and oil on canvas, in artist's frame, in 3  
parts

each part 272.8 x 186.5 cm (107 3/8 x 73 3/8 in.)

overall 272.8 x 559.5 cm (107 3/8 x 220 1/4 in.)

Executed in 2007.

**Estimate**

£25,000 — 35,000    £

[Go to Lot](#)



100

**Jonathan Meese**

---

**Provenance**

Private Collection, Europe

New Now

London Auction / 28 April 2022 / 3pm BST



101

**Rosemarie Trockel**


*Wool*

wool carpet

254.5 x 181 cm (100 1/4 x 71 1/4 in.)

Executed in 1990, this work is number 1 from an edition of 15 and is accompanied by a certificate of authenticity signed by the artist.

**Estimate**

£40,000 — 60,000 

[Go to Lot](#)



**Provenance**

Equator Production, New York

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



102

**Rosemarie Trockel**


*Plus Minus*

wool carpet

343 x 200 cm (135 x 78 3/4 in.)

Executed *circa* 1990s, this work is number 2 from an edition of 6 and is accompanied by a certificate of authenticity signed by the artist.

Estimate

£25,000 — 35,000 

[Go to Lot](#)



**Provenance**

Equator Production, New York

Acquired from the above by the present owner



103

**Neo Rauch**


*Der Brocken ist ein Deutscher*

titled 'Der Brocken ist ein Deutscher' upper centre  
oil on canvas

72.6 x 95.8 cm (28 5/8 x 37 3/4 in.)

Painted in 1989.

**Estimate**

£20,000 — 30,000 

[Go to Lot](#)



**Provenance**

Private Collection, Berlin

Hampel Fine Art Auctions, Munich, 29 April 2017, lot 107

Acquired at the above sale by the present owner



104

**Daniel Richter**

*Untitled*



signed with the artist's initials and dated 'DR10' lower right

watercolour on paper

42 x 59.3 cm (16 1/2 x 23 3/8 in.)

Painted in 2010.

**Estimate**

£2,000 — 3,000  

[Go to Lot](#)

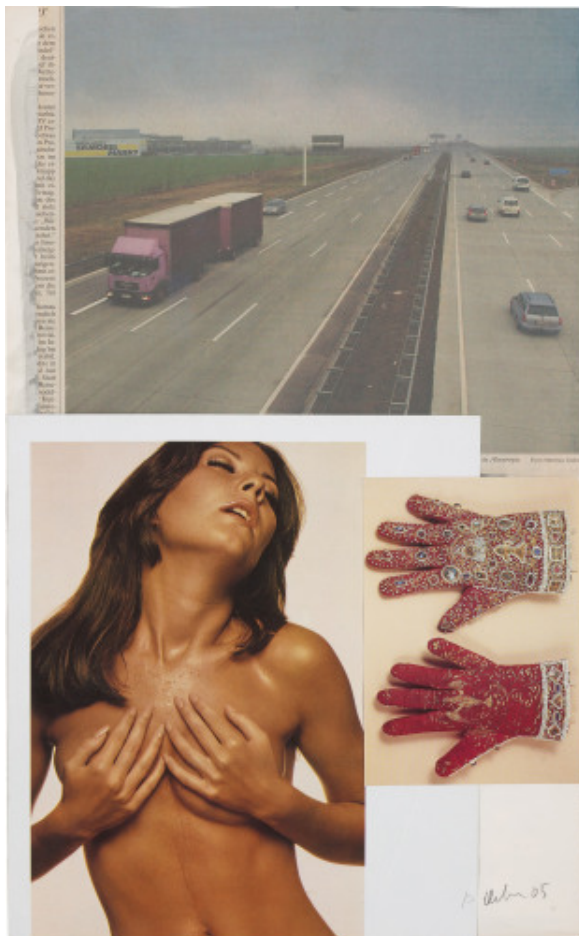


**Provenance**

Jürgen Becker Galerie, Hamburg

Private Collection, Germany

Acquired from the above by the present owner




105

**Albert Oehlen**

*Untitled*

signed and dated 'A Oehlen 05' lower right  
newspaper and paper collage on paper  
44.8 x 27.7 cm (17 5/8 x 10 7/8 in.)  
Executed in 2005.

**Estimate**

£8,000 — 12,000 

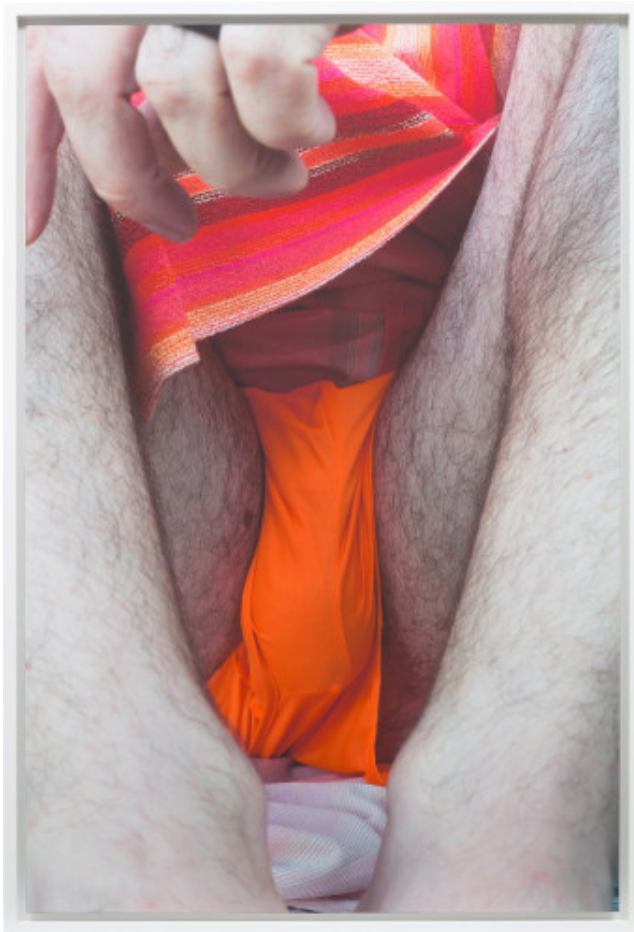
[Go to Lot](#)



**Provenance**

Galerie Max Hetzler, Berlin

Acquired from the above by the present owner



106

**Wolfgang Tillmans**

*Layers*


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

inkjet print on paper mounted on Dibond, in artist's frame

212 x 145.1 cm (83 1/2 x 57 1/8 in.)

Executed in 2018, this work is number 1 from an edition of 1 plus 1 artist's proof.

**Estimate**

£50,000 — 70,000 

[Go to Lot](#)



*'I think it's much more radical to see and show things as they look instead of making them somehow subversive through alienation and estrangement.'* —Wolfgang Tillmans

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**Provenance**

David Zwirner, London

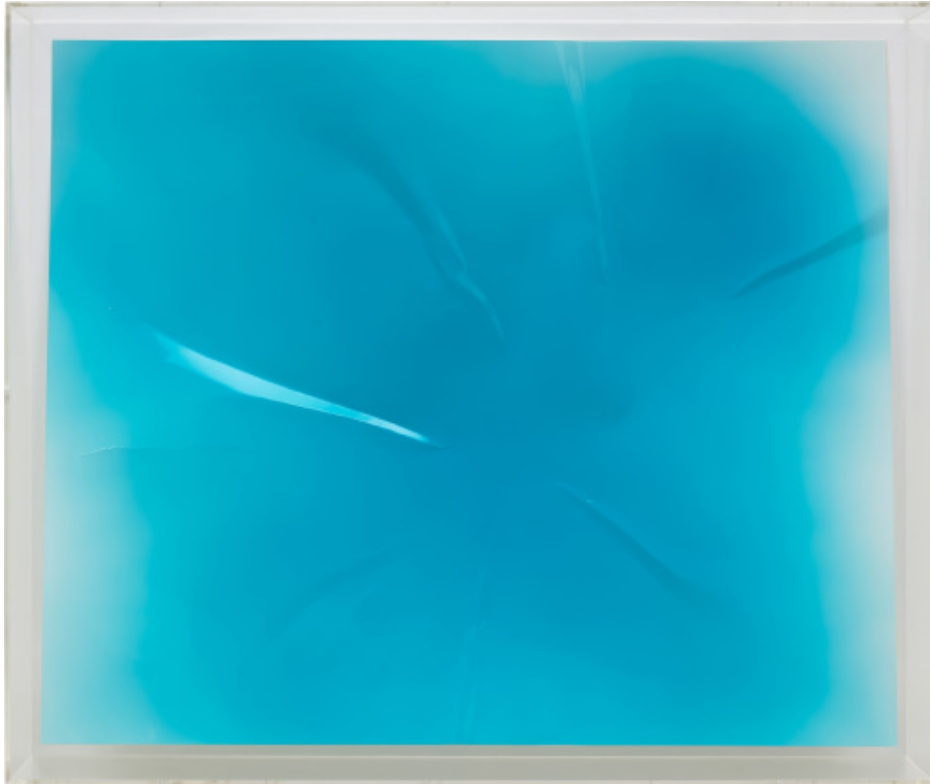
Acquired from the above by the present owner

**Exhibited**

Vienna, Mumok, *Sound is Liquid*, 27 November 2021 - 28 August 2022 (another example exhibited)

New Now

London Auction / 28 April 2022 / 3pm BST



107

**Wolfgang Tillmans**

*Lighter, Blue Concave III*

signed, inscribed, titled and dated 'Lighter blue  
concave III 2010 unique' on the reverse

c-print, in artist's frame

54 x 64.4 cm (21 1/4 x 25 3/8 in.)

Executed in 2010.

**Estimate**

£25,000 — 35,000    £

[Go to Lot](#)



**Provenance**

Maureen Paley, London

Private Collection (acquired from the above)

Sotheby's, London, 20 September 2016, lot 44

Acquired at the above sale by the present owner



108

**Thomas Ruff**

*Porträt (J. Rubell)*

signed, numbered and dated 'Thomas Ruff 1/4 1989'  
on the reverse

c-print, in artist's frame

210.9 x 165.8 cm (83 x 65 1/4 in.)

Executed in 1989, this work is number 1 from an edition  
of 4 plus 1 artist's proof.

**Estimate**

£8,000 — 12,000    £

[Go to Lot](#)



**Provenance**

Galerie Yvon Lambert, Paris

Private Collection

Sotheby's, London, 13 September 2017, lot 38

Acquired at the above sale by the present owner

**Exhibited**

Essen, Museum Folkwang; Oslo, The Norwegian Museum of Contemporary Art; Munich, The Lenbachhaus; Dublin, Irish Museum of Modern Art; Vitoria-Gasteiz, Artium Museum; Porto, Museu de Arte Contemporânea de Serralves; Liverpool, Tate Modern, *Thomas Ruff*, 17 February 2002 - 7 September 2003, p. 187 (another example exhibited and illustrated)

New Now

London Auction / 28 April 2022 / 3pm BST



109

**Douglas Gordon**


*Self-Portrait of You + Me ((Sean Connery))*

cut-out colour coupler print with smoke and mirror

25.4 x 20.3 cm (10 x 7 7/8 in.)

Executed in 2006.

**Estimate**

£6,000 — 8,000 

[Go to Lot](#)



**Provenance**

Gagosian, New York

Private Collection (acquired from the above)

Christie's, London, 12 February 2009, lot 189

Acquired at the above sale by the present owner



110

**Vik Muniz**

*Still Life with Lemons, Oranges and a Cup of Water,  
after Francisco Zurbaran (from Pictures of Magazines)*

signed and dated 'Vik Muniz 2004' on a label affixed to  
the reverse

c-print, in artist's frame

189.2 x 313.7 cm (74 1/2 x 123 1/2 in.)

Executed in 2004, this work is from an edition of 6 plus  
4 artist's proofs.

**Estimate**

£15,000 — 20,000    ₺

[Go to Lot](#)



**Provenance**

Sikkema Jenkins & Co., New York

Acquired from the above by the present owner

**Exhibited**

Tel Aviv, Zemack Contemporary Art, *Vik Muniz*, 20 June - 1 August 2013, p. 42 (another example exhibited and illustrated)

**Literature**

Pedro Corrêa do Lago, ed., *Vik Muniz Obra Completa, 1987-2009*, Rio de Janeiro, 2009, p. 474 (another example illustrated)

New Now

London Auction / 28 April 2022 / 3pm BST



111

### Christopher Williams

*Kiev MC Arsatz (Zodiak-9) 30mm f3.5 1:3.5 Product  
Aperture f/3.5 Serial Number 870701 Medium Format  
Camera Lens Douglas M. Parker Studio, Glendale,  
California, August 4, 2005*

signed, titled, numbered and dated 'KIEV... 05 6/9 C.  
Williams' on the reverse

gelatin silver print

20.3 x 25.2 cm (7 7/8 x 9 7/8 in.)

Executed in 2005, this work is number 6 from an  
edition of 9 plus 3 artist's proofs.

#### Estimate

£5,000 — 7,000 £

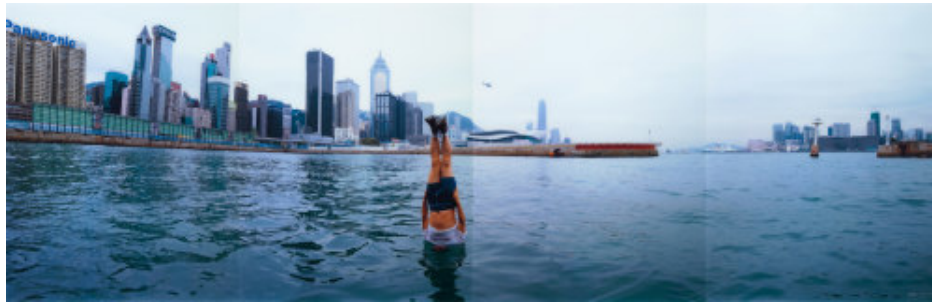
[Go to Lot](#)



**Provenance**

Kunstverein in Hamburg

Acquired from the above by the present owner



112

LOT OFFERED WITH NO RESERVE

**Li Wei**

*Li Wei Falls to HK*

signed, titled numbered and dated 'Li Wei Li Wei Falls to HK [in English and in Chinese] 2006.3.14 3/8' lower right

c-print mounted on Diasec, in 4 parts  
each part 176 x 136 cm (69 1/4 x 53 1/2 in.)  
overall 176 x 544 cm (69 1/4 x 214 1/8 in.)

Executed in 2006, this work is number 3 from an edition of 8.

**Estimate**

£3,000 — 5,000 +£

[Go to Lot](#)



**Provenance**

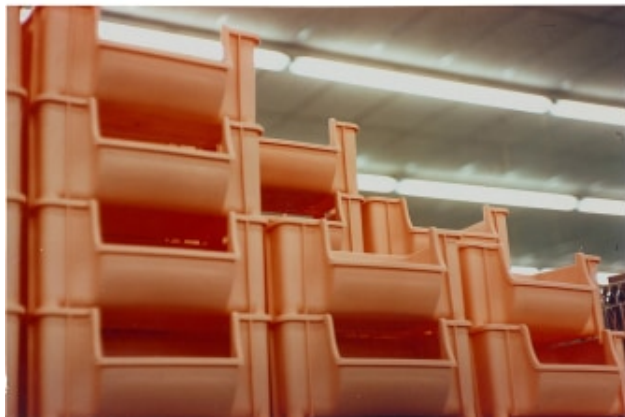
Yu Art Gallery

Acquired from the above by the present owner

**Exhibited**

Barcelona, Espace Cultural Aple, *Li Wei falls to...*, 14 November - 28 January 2008 (another example exhibited)

Beijing, Whitebox Art Center, *Risk Society*---*Li Wei Solo Exhibition*, 6 - 25 December 2014 (another example exhibited)



113

**Dan Graham**

*Two works: (i) 'Baloon-Houses' for Chinese families, Vancouver B.C., Canada; (ii) Kitchen Trays, Discount-House, Jersey City, N.J.*

(i) signed, titled and dated 'Baloon-Houses' for Chinese families, Vancouver B.C., Canada 1988 Dan Graham' on the reverse

(ii) signed, titled and dated 'Kitchen Trays, Discount-House, Jersey City, N.J. 1966 Dan Graham' on the reverse

colour photograph

each 22.9 x 34.2 cm (9 x 13 1/2 in.)

(i) Executed in 1988.

(ii) Executed in 1966.

**Estimate**

£5,000 — 7,000 ±

[Go to Lot](#)



**Provenance**

Private Collection, Austria

Karl & Faber Kunstauktionen, Munich, 11 June 2015, lot 71

Acquired at the above sale by the present owner




114

**Tim Parchikov**

*Burning News*

signed, titled, numbered and dated 'Tim Parchikov  
"Burning News" 2011 Edition 3/7 + 2 A.P. Time  
Parchikov' on the reverse  
c-print mounted on Dibond  
185 x 125 cm (72 7/8 x 49 1/4 in.)  
Printed in 2011, this work is number 3 from an edition  
of 7 plus 2 artist's proofs.

**Estimate**

£8,000 — 12,000 

[Go to Lot](#)



**Provenance**

Private Collection (acquired directly from the artist)

Phillips, London, 5 December 2018, lot 194

Acquired at the above sale by the present owner

**Exhibited**

Moscow, Museum of Modern Art, *Tim Parchikov: Burning News*, 2010 - 2014 (another example exhibited)

Paris, Centre Pompidou, *Le Nouveau Festival Du Centre Pompidou*, 19 February - 10 March 2014 (another example exhibited)

London, Hayward Gallery, *Burning News: Recent Art from Russia*, 24 September - 9 November 2014 (another example exhibited)

Barcelona, Arts Santa Mònica, *Technologies of Violence*, 18 October 2016 - 8 January 2017 (another example exhibited)

Amherst, Mead Art Museum, *Tell It Like It Is — or Could Be*, 12 September - 31 December 2017 (another example exhibited)

Daegu Photo Biennale, *Role-playing: Rewriting Mythologies*, 7 September - 16 October 2018 (another example exhibited)

Seoul, K.O.N.G Gallery, *Burning News & Unreal Venice*, 26 December 2019 - 2 February 2020 (another example exhibited)

New Now

London Auction / 28 April 2022 / 3pm BST



115

LOT OFFERED WITH NO RESERVE

**Miao Xiaochun**

*Terror*

signed, titled, numbered and dated 'SS 8/9 Terror  
MIAO XIAOCHUN [in English and in Chinese]  
2003-2005' lower right

digital print

109.4 x 284 cm (43 1/8 x 111 3/4 in.)

Executed in 2003-05, this work is number 8 from an  
edition of 9.

**Estimate**

£3,000 — 5,000 •‡

[Go to Lot](#)



**Provenance**

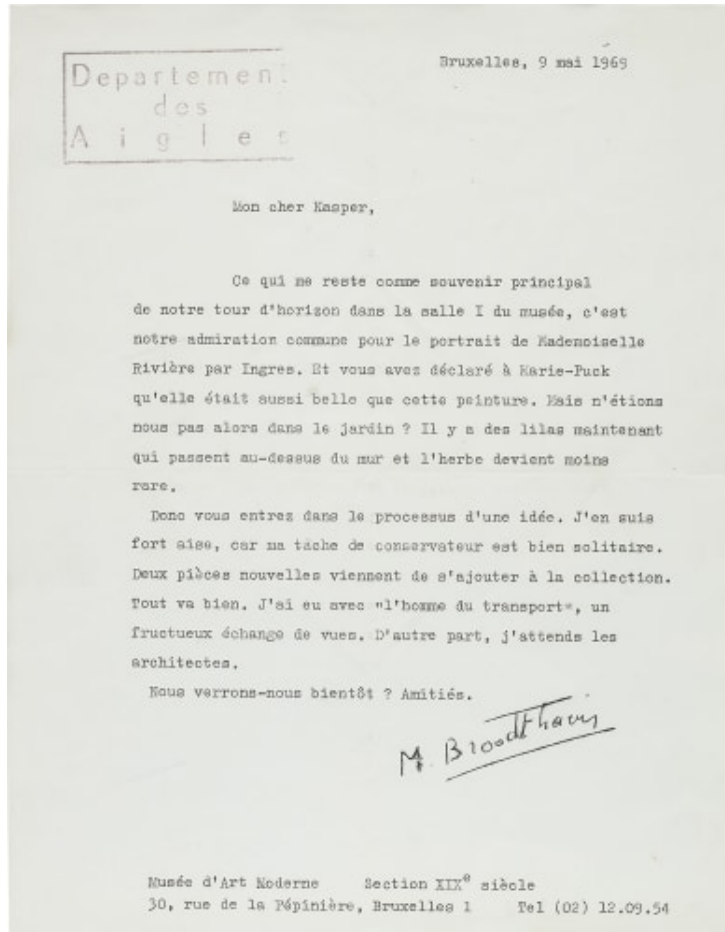
Alexander Ochs Private, Berlin

Acquired from the above by the present owner

**Exhibited**

Karlsruhe, ZKM Museum of Contemporary Art, *Thermocline of Art New Asian Waves*, 15 June – 4

October 2007, n.p. (another example exhibited and illustrated)



116

**Marcel Broodthaers**

*Untitled*


signed 'M. Broodthaers' lower right

stenciled Open Letter

27 x 20.6 cm (10 5/8 x 8 1/8 in.)

Executed in 1969.

**Estimate**

£3,000 — 5,000 

[Go to Lot](#)



**Provenance**

Private Collection, Brussels

Acquired from the above by the present owner in 2003

**Literature**

*Marcel Broodthaers*, exh. cat., Galerie Nationale du Jeu de Paume, Paris, 1991, p. 198 (another example illustrated)

New Now

London Auction / 28 April 2022 / 3pm BST



117

**Raoul De Keyser**

*Untitled*


signed and dated 'raoul de keyser 1988' on the reverse

oil on canvas

70 x 50.4 cm (27 1/2 x 19 7/8 in.)

Painted in 1988.

**Estimate**

£30,000 — 50,000 

[Go to Lot](#)



**Provenance**

The Estate of Jan Hoet, Ghent (acquired directly from the artist)

**Exhibited**

Porto, Serralves Museum of Contemporary Art, *Raoul de Keyser*, 22 January to 27 March 2005

New Now

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118

**Enoc Pérez**

*Don Q*

signed 'Enoc Pérez' on the reverse

oil on paper

86.4 x 46 cm (34 x 18 1/8 in.)

Painted in 2007.

**Estimate**

£4,000 — 6,000 ‡

[Go to Lot](#)



**Provenance**

Mitchell-Innes and Nash, New York

Private Collection (acquired from the above)

Christie's, New York, 17 July 2019, lot 312

Private Collection, California (acquired at the above sale)

Acquired from the above by the present owner



119

**Vik Muniz**

*Trajtória Adultera*

signed, titled, and dated 'TRAJETÓRIA ADULTERA Vik Muniz 1996 'A'-'C'' on the reverse

gelatin silver print and foam cords

element A 20.3 x 50.8 cm (7 7/8 x 20 in.)

element B 31.8 x 50.8 cm (12 1/2 x 20 in.)

element C 41 x 21.6 cm (16 1/8 x 8 1/2 in.)

installation dimensions variable

Executed in 1996.

**Estimate**

£15,000 — 20,000 £

[Go to Lot](#)



**Provenance**

Wooster Gardens, New York

Private Collection (acquired from the above in 1998)

Christie's, New York, 16 November 2017, lot 986

Acquired at the above sale by the present owner

New Now

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120

**Allan D'Arcangelo**

*Landscape*

signed, inscribed, titled and dated 'Allan D'Arcangelo

NYC 1969 "Landscape"' on the reverse

acrylic on canvas

193 x 172.6 cm (75 7/8 x 67 7/8 in.)

Painted in 1969.

**Estimate**

£12,000 — 18,000 ±

[Go to Lot](#)



**Provenance**

Fischbach Gallery, New York

Inmont Corporation, New Jersey

Private Collection (acquired from the above in 1978)

Christie's, New York, 13 September 2006, lot 209

Private Collection (acquired at the above sale)

Christie's, New York, 27 September 2019, lot 197

Acquired at the above sale by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



121

**Hank Willis Thomas**

*Turbulence (Pink Wash)*

screenprint on retroflective vinyl mounted to Dibond

81.5 x 61 cm (32 1/8 x 24 in.)

Executed in 2017.

**Estimate**

£12,000 — 18,000

[Go to Lot](#)



**Hank Willis Thomas**

---

**Provenance**

Jack Shainman Gallery, New York

Acquired from the above by the present owner



122

**Raphaël Barontini**


*Toussaint Louverture*

digital print and silkscreen on fabric stitched on fabric

126.7 x 91.2 cm (49 7/8 x 35 7/8 in.)

Executed in 2017.

**Estimate**

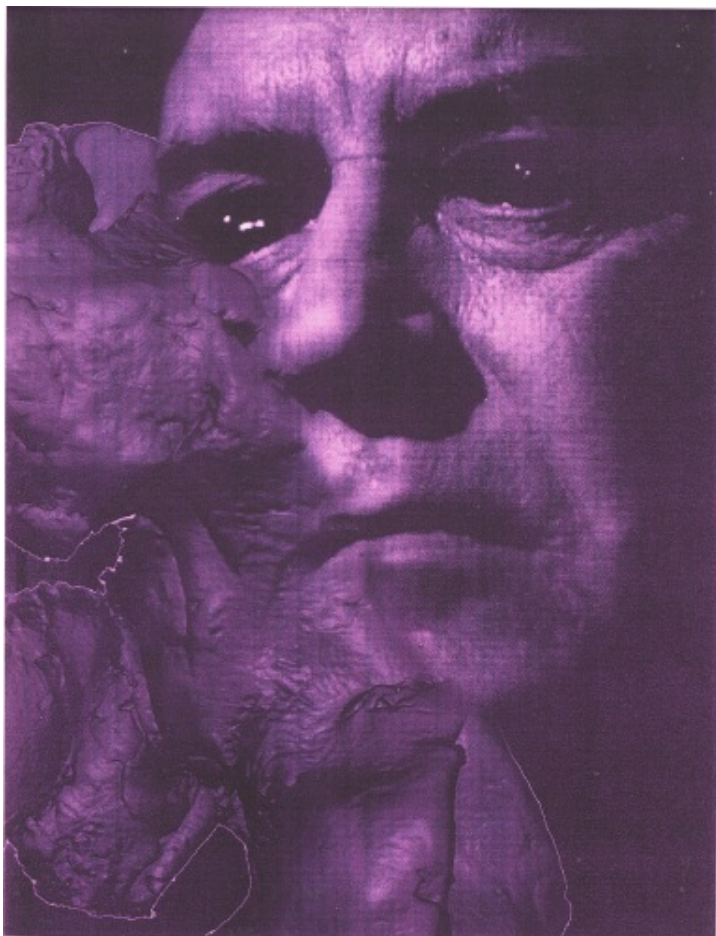
£4,000 — 6,000 

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner



123

**Urs Fischer**

*Untitled*

signed, inscribed and dated 'happy birthday olivier Urs Fischer 08' on the reverse of the backing board

Xerox

40.7 x 31.2 cm (16 x 12 1/4 in.)

Executed in 2008.

**Estimate**

£6,000 — 8,000 ±

[Go to Lot](#)



123

Urs Fischer

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**Provenance**

Gifted by the artist to the present owner in 2008

New Now

London Auction / 28 April 2022 / 3pm BST



124

LOT OFFERED WITH NO RESERVE

**Rirkrit Tiravanija and Tomas Vu**

*There Is No Sun Without A Song*

signed, signed with the artist's initials and dated  
'Rirkrit Tiravanija TV 2018' lower margin  
silkscreen on newspaper  
56 x 60.5 cm (22 x 23 7/8 in.)  
Executed in 2018.

Estimate

£1,500 — 2,000 •

[Go to Lot](#)



Provenance

Private Collection, London

## New Now

London Auction / 28 April 2022 / 3pm BST



125

### Isa Genzken

*Empire/Vampire III*

plastic, lacquer, metal, fabric and nuts

42.5 x 70 x 45 cm (16 3/4 x 27 1/2 x 17 3/4 in.)

Executed in 2004.

#### Estimate

£40,000 — 60,000

[Go to Lot](#)



**Provenance**

Private Collection, Brussels

Acquired from the above by the present owner

**Exhibited**

Pittsburgh, Carnegie Museum Art, *Empire/Vampire*, 9 October - 20 March 2005

**Literature**

*Isa Genzken Retrospective*, exh. cat. Museum of Modern Art, New York; Museum of Contemporary Art Chicago; Dallas Museum of Art, 2013, p.198 (illustrated)



126

**Gerhard Richter**

*Cage 4 (P19-4)*


numbered '133/200' on the reverse

Diasec-mounted Giclée print on aluminium composite panel

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

Executed in 2020, this work is number 133 from an edition of 200, published by HENI Editions, London.

**Estimate**

£6,000 — 8,000 

[Go to Lot](#)



Provenance

HENI Editions, London

Acquired from the above by the present owner

## New Now

London Auction / 28 April 2022 / 3pm BST



127

### Petra Cortright

*Mackie's Nakamichi cd-45 +NetTalk +Sejnowski  
+download +free*

digital painting on Belgian linen, in artist's frame  
127.6 x 258 cm (50 1/4 x 101 5/8 in.)  
Executed in 2018.

#### Estimate

£15,000 — 20,000   ‡

[Go to Lot](#)



Provenance

Private Collection, Europe



128

**Miaz Brothers**

*Gentleman F*


signed and dated 'MIAZ BROTHERS 2017' on the reverse

acrylic on canvas

80.7 x 64.8 cm (31 3/4 x 25 1/2 in.)

Painted in 2017.

**Estimate**

£3,000 — 5,000 

[Go to Lot](#)



**Provenance**

Fabien Castanier Gallery, Miami

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



129

**Julian Opie**

*Woman Posing in Pants. 03. 2003*


signed 'Julian Opie' on the overlap

vinyl on stretcher

236.5 x 134 cm (93 1/8 x 52 3/4 in.)

Executed in 2003.

**Estimate**

£50,000 — 70,000 

[Go to Lot](#)



**Provenance**

Krakow Witkin Gallery, Boston (acquired directly from the artist)

Private Collection, Nuremberg

Acquired from the above by the present owner in 2019

New Now

London Auction / 28 April 2022 / 3pm BST



130

**Michael Craig-Martin**


*Compass*

powder coated steel

139.5 x 141 x .4 cm (54 7/8 x 55 1/2 x 0 1/8 in.)

Executed *circa* 1980.

**Estimate**

£15,000 — 20,000 

[Go to Lot](#)



**Provenance**

Waddington Custot, London

Private Collection, United Kingdom (acquired from the above)

Thence by descent to the present owner



131

**Antony Gormley**

*Learning to be*

signed, titled, indistinctly inscribed and dated 'Froth  
SMA trosr Learning to be Antony Gormley 2013' on the  
reverse

carbon and casein on paper  
19.3 x 14 cm (7 5/8 x 5 1/2 in.)  
Executed in 2013.

**Estimate**

£4,000 — 6,000 ▲

[Go to Lot](#)



**Provenance**

Charity art auction, The Lowry Hotel, Manchester, *circa* 2012-13

Acquired at the above sale by the present owner



132

**Chris Ofili**

*Untitled*



signed and dated 'CHRIS OFILI Chris Ofili 2001' on the reverse

watercolour and graphite on paper

24 x 15.4 cm (9 1/2 x 6 1/8 in.)

Executed in 2001.

**Estimate**

£4,000 — 6,000  

[Go to Lot](#)



**Provenance**

Victoria Miro, London

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



133

**Antony Gormley**


*Zones of Attachment*

gouache on paper

38.1 x 27.9 cm (15 x 10 7/8 in.)

Painted *circa* 1995.

**Estimate**

£8,000 — 12,000 

[Go to Lot](#)



**Provenance**

White Cube, London

Private Collection (acquired from the above in 1997)

Phillips, New York, 28 February 2017, lot 70

Acquired at the above sale by the present owner



134

**Peter Doig**

*I WALKED ALL THE WAY FROM DALLAS*


signed and dated 'DOIG 82' lower right

spray paint and oil on burlap

121 x 103.2 cm (47 5/8 x 40 5/8 in.)

Executed in 1982.

**Estimate**

£30,000 — 40,000 

[Go to Lot](#)



**Provenance**

Metropolitan Gallery, London

Acquired from the above by the present owner

**Exhibited**

London, Metropolitan Gallery, *Urban Mayhem: Paintings by Peter Doig*, 5 April - 5 May 1984



135

**Raqib Shaw**

*Dear Dad Knows Best*


signed, titled and dated "'Dear Dad Knows Best" Raqib Shaw 2009.' lower right; signed 'RAQIB SHAW' on the reverse

enamel, glitter and rhinestones on paper, in artist's frame

diameter 81.5 cm (32 1/8 in.)

Executed in 2009.

**Estimate**

£7,000 — 9,000 

[Go to Lot](#)

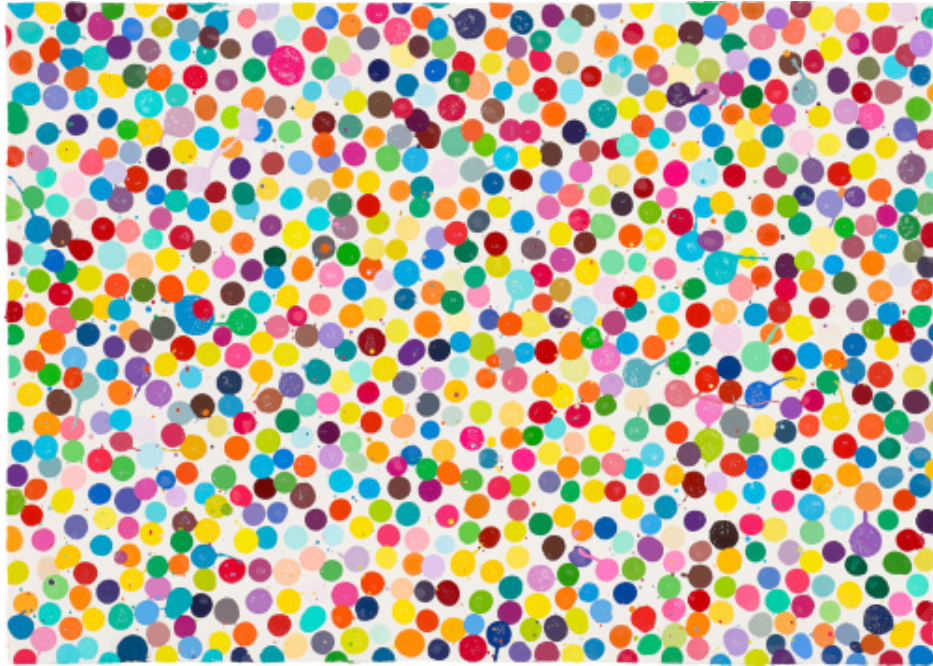


**Provenance**

Gifted by the artist to the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



136

**Damien Hirst**

*1730 Gimme Candy, from The Currency*


signed, signed with the artist's blindstamp, microdot, hallmark and hologram, numbered, inscribed and dated '1730. Gimme candy. 2016 Damien Hirst' on the reverse

enamel paint on handmade paper

21.4 x 29.8 cm (8 3/8 x 11 3/4 in.)

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

**Estimate**

£10,000 — 15,000 

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner



137

### David Hockney

*A Bigger Book, Art Edition C*

signed and dated 'David Hockney '10' lower right;

numbered '210/250' lower left

iPad drawing on paper, with the original blue fabric-covered portfolio case, in 2 parts

iPad drawing 55.6 x 43.2 cm (21 7/8 x 17 in.)

portfolio 58.1 x 46.1 x .9 cm (22 7/8 x 18 1/8 x 0 3/8 in.)

Executed in 2010 and printed in 2016, this work is number 210 from an edition of 250.

#### Estimate

£5,000 — 7,000 ♣

[Go to Lot](#)



137

David Hockney

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**Provenance**

Private Collection, London

New Now

London Auction / 28 April 2022 / 3pm BST



138

**Jason Martin**

*Papua*

signed, titled and dated "Papua' Jason Martin 2000'



on the reverse

oil on velstone

150 x 150 cm (59 x 59 in.)

Executed in 2000.

**Estimate**

£15,000 — 20,000     

[Go to Lot](#)



138

Jason Martin

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**Provenance**

Galerie Pietro Spartà, Chagny

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



139

**Keith Tyson**

*Nature Painting*


signed, titled and dated 'K. Tyson 2007 Nature Painting' on the reverse

industrial paint and gesso on aluminium

61 x 61 cm (24 x 24 in.)

Executed in 2008.

**Estimate**

£4,000 — 6,000 

[Go to Lot](#)



**Provenance**

Project B, Milan

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST




140

### Gavin Turk

*Car Boot (White Nissan Hatch)*

signed and dated 'Gavin Turk 07' lower right  
glass, vinyl, sticker and acrylic on steel car boot  
109 x 134.5 x 37 cm (42 7/8 x 52 7/8 x 14 5/8 in.)  
Executed in 2007.

#### Estimate

£3,000 — 5,000 

[Go to Lot](#)



**Provenance**

Art Car Boot Fair 2007, London

Private Collection, United Kingdom (acquired from the above)

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



141

**Gavin Turk**

*The Other*


signed and dated 'GT06' on the underside

painted bronze

2.6 x 6.3 x 3 cm (1 x 2 1/2 x 1 1/8 in.)

Executed in 2006.

**Estimate**

£3,000 — 5,000 

[Go to Lot](#)



**Provenance**

Galleri Veggerby, Copenhagen

Acquired from the above by the present owner

**Exhibited**

Copenhagen, Galleri Veggerby, *Waste Not Want Not*, 16 November - 16 December 2006

New Now

London Auction / 28 April 2022 / 3pm BST



142

**Lucy Dodd**

*Woven Chair*

woven cotton yarn on metal frame

84.5 x 66.3 x 54.5 cm (33 1/4 x 26 1/8 x 21 1/2 in.)

Executed in 2012.

**Estimate**

£6,000 — 8,000   ‡

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner



143

**Erwin Wurm**

*Stone*



signed and dated '20/8/19 Erwin Wurm' on the underside

Acryl and stone

14.5 x 14.5 x 13 cm (5 3/4 x 5 3/4 x 5 1/8 in.)

Executed in 2019.

**Estimate**

£8,000 — 12,000  

[Go to Lot](#)



**Provenance**

Lehmann Maupin, Hong Kong

Acquired from the above by the present owner

**Exhibited**

Hong Kong, Lehmann Maupin, *Erwin Wurm*, 25 March - 11 May 2019



144

**Thierry De Cordier**

*Patate (Selfportrait as a Potato)*


indistinctly signed with the artist's initials 'T. DE C' on the underside

clay, hair and potato

14 x 9.8 x 10.4 cm (5 1/2 x 3 7/8 x 4 1/8 in.)

Executed in 1989.

**Estimate**

£15,000 — 20,000    

[Go to Lot](#)



**Provenance**

The Estate of Jan Hoet, Ghent (acquired directly from the artist)



145

**Ugo Rondinone**

*Still. life (candle)*

incised with the artist's initials, number and date 'u.r.  
10 16/20' on the underside

cast bronze, lead and paint

9.5 x 5.4 x 3.8 cm (3 3/4 x 2 1/8 x 1 1/2 in.)

Executed in 2010, this work is number 16 from an  
edition of 20.

**Estimate**

£4,000 — 6,000   ‡

[Go to Lot](#)



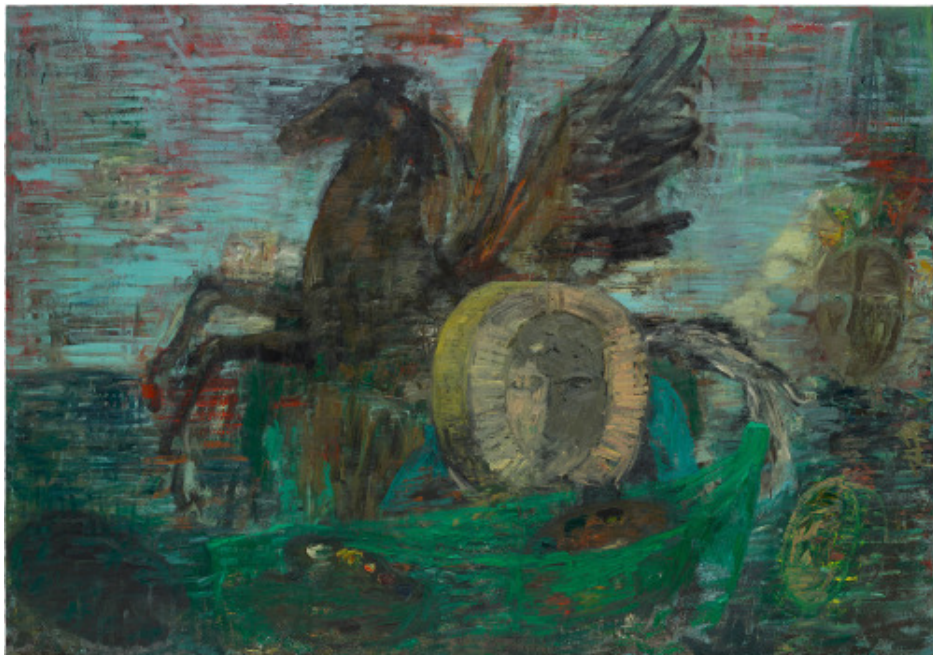
Provenance

Aargauer Kunsthaus, Aarau

Acquired from the above by the present owner in 2010

New Now

London Auction / 28 April 2022 / 3pm BST



146

### Christopher Le Brun

*Xanthus*


signed, titled and dated '26/9/81 Xanthus Christopher Le Brun' on the reverse

oil on canvas

213.3 x 304.4 cm (83 7/8 x 119 7/8 in.)

Painted in 1981.

**Estimate**

£12,000 — 18,000 

[Go to Lot](#)



**Provenance**

Marlborough Gallery, London

Jan Eric Löwenadler Collection, New York

Private Collection (acquired from the above)

Bukowskis, Stokholm, 10 March 2020, lot 153

Acquired at the above sale by the present owner

**Exhibited**

Berlin, Martin-Gropius-Bau, *Zeitgeist*, 16 October 1982 - 16 January 1983, no. 139, n.p. (illustrated)



147

**Stanley Donwood**

*Look*

signed and dated 'Stanley Donwood 07' on the overlap  
oil on canvas

100 x 80 cm (39 3/8 x 31 1/2 in.)

Painted in 2007.

**Estimate**

£10,000 — 15,000 ♣

[Go to Lot](#)



**Provenance**

Lazinc, London

Acquired from the above by the present owner

**Exhibited**

London, Lazinc, *Stanley Donwood*, 15 June - 14 July 2007



148

**Christoph Ruckhäberle**

*Giant Guitar Player*


signed and dated 'RUCKHÄBERLE 2007' on the overlap

oil on canvas

280 x 160 cm (110 1/4 x 62 7/8 in.)

Painted in 2007.

**Estimate**

£12,000 — 18,000 

[Go to Lot](#)



**Provenance**

Sutton Lane, London

Acquired from the above by the present owner

**Exhibited**

London, Sutton Lane, *Akademie*, 10 March - 14 April 2007



149

**Ablade Glover**

*Untitled (Market Stalls)*

signed and dated 'Ablade Glover 93' lower left  
oil on canvas, in artist's frame  
104.5 x 104.5 cm (41 1/8 x 41 1/8 in.)  
Painted in 1993.

**Estimate**

£10,000 — 15,000   ‡

[Go to Lot](#)



**Provenance**

Private Collection

Van Ham Kunstauktionen, Cologne, 5 June 2019, lot 645

Acquired at the above sale by the present owner



150

**Odinakachi Okoroafor**

*Spinster*

signed, titled and dated 'ODINAKACHI OKOROAFOR  
TITLE: SPINSTER 2020' on the reverse; signed and  
dated 'odinakachi okoroafor 2020' lower right  
acrylic on canvas  
130 x 110 cm (51 1/8 x 43 1/4 in.)  
Painted in 2020.

**Estimate**

£5,000 — 7,000

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



151

**Ablade Glover**

*Orange Woman in Profile*

signed and dated 'Ablade 95' lower right

oil on canvas, in artist's frame

153.5 x 79 cm (60 3/8 x 31 1/8 in.)

Painted in 1995.

**Estimate**

£6,000 — 8,000  ‡

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



152

### Chéri Samba

#### *LES DEBUTS DE CHERI SAMBA*

titled 'LES DEBUTS DE CHERI SAMBA' upper centre;  
signed and dated 'Chéri SAMBA D. 2000' lower left  
graphite, glitter and acrylic on canvas  
72.5 x 100 cm (28 1/2 x 39 3/8 in.)  
Executed in 2000.

#### Estimate

£6,000 — 8,000 ±

[Go to Lot](#)



**Provenance**

Aeroplastics, Brussels

Acquired from the above by the present owner

**Exhibited**

Coruna, Museo de Arte Contemporaneo Union Fenosa, *El Juego Africano de lo Contemporaneo*, 10 July - 18 November 2008, p.3 (illustrated, p.45)



PROPERTY FROM THE COLLECTION OF JENNY BASTET

153

**Marc Quinn**

*Jenny Sculpture*

incised with the artist's signature, number and date  
'MARC QUINN 2018 1/3' on the base

patinated bronze

72 x 17.5 x 17.5 cm (28 3/8 x 6 7/8 x 6 7/8 in.)

Executed in 2018, this work is number 1 from an edition of 3.

**Estimate**

£20,000 — 30,000 ▲

[Go to Lot](#)



Rising to prominence in the 1990s as part of the trailblazing group of Young British Artists, Marc Quinn's sculptural practice has remained closely focussed on the body throughout his career. Although perhaps best known for turning this gaze inwards in visceral and challenging works such as *Self*, Quinn's practice has also taken up the Classical subject of the female nude. While controversial works such as *Alison Lapper Pregnant* challenged this idealised history of form, *Jenny Sculpture* embraces and celebrates this tradition, contributing to a long sculptural lineage equating the female form with the concept of beauty.

Executed in 2018, *Jenny Sculpture* belongs to the series, *All About Love*—a broader body of work focused on his then partner and muse Jenny Bastet. Coming to auction directly from Bastet's personal collection, *Jenny Sculpture* commands a formidable power and grace, one foot lifted gently from the ground, as the figure raises her hands out in front of her face, palms upturned to the sky. A dancer herself, Bastet was known for turning quiet dinners into lively dance parties. The careful modelling of Bastet's athletic form brings to mind Edgar Degas' iconic ballerinas such as *La Petite Danseuse de Quatorze Ans (Little Dancer Aged Fourteen)*, and the celebration of physical strength, grace, and elegance that these sculptural works represent.



Edgar Degas, *La Petite Danseuse de Quatorze Ans (Little Dancer Aged Fourteen)*, c. 1880-81, University of East Anglia, Norfolk. Image: © Sainsbury Centre for Visual Arts / Robert and Lisa Sainsbury Collection / Bridgeman Images

As well as being involved in some of the defining exhibitions of the 1990s, Quinn has exhibited at some of the world's leading institutions including the National Portrait Gallery in London, the Fondazione Prada in Milan, and the Fondation Beyeler in Basel. His works are housed in the permanent collections of the Tate Gallery in London, The Museum of Modern Art in New York, and the Musée National d'Art Moderne Centre Pompidou in Paris.

**Provenance**

Acquired directly from the artist by the present owner



PROPERTY FROM THE COLLECTION OF JENNY BASTET

154

**Marc Quinn**

*We Share Our Chemistry With The Stars*

signed, titled and dated 'We Share Our Chemistry With The Stars Marc Quinn 2017' on the reverse

oil on canvas

diameter 198.4 cm (78 1/8 in.)

Painted in 2017.

**Estimate**

£60,000 — 80,000 ♦

[Go to Lot](#)



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*'The iris is in a way our doorway to the world, it is the window we see out of and the doorway for light to enter and interact with our nervous system. They are like the leakage of the vivid interior world of the body to the monochrome world of the skin.'*  
—Marc Quinn

Since the sensational 1991 debut of *Self* – a cast of the artist’s head made from ten pints of his own blood – British artist Marc Quinn has continued to make work that explores the limits of our bodies, and of the intersection of our bodies with those of others. Painted in 2017, *We Share our Chemistry with the Stars* belongs to Quinn’s ongoing series of *Iris* paintings, which build on traditional ideas of the eye being the ‘window to the soul’ to explore the highly individualised nature of the iris, and of its privileged state as a boundary line between inside and outside worlds.

As with other works of the series, *We Share our Chemistry with the Stars* is a photorealist depiction of an iris shown at close range and enlarged to enormous proportions. Executed in oils on a large, circular canvas, the pupil appears to float in the centre of the composition, an aperture around which the complex, and highly individual striations of the iris are circled. Subtle modulations in tone and pattern create a particularly iridescent and nuanced field of deep, rich browns in this unique work that is coming to auction from the personal collection of Quinn’s former partner and muse Jenny Bastet. As a portrait of Bastet, *We Share our Chemistry with the Stars* is especially charged with personal significance, highlighting Bastet’s truth, tenacity and bravery- a testament to the intimate study of individual identity explored across the series more broadly.

As well as being involved in some of the defining exhibitions of the 1990s, Quinn has exhibited at some of the world’s leading institutions including the National Portrait Gallery in London, the Fondazione Prada in Milan, and the Fondation Beyeler in Basel. His works are housed in the permanent collections of the Tate Gallery in London, The Museum of Modern Art in New York, and the Musée National d’Art Moderne Centre Pompidou in Paris.

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#### Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



155

**Oscar Murillo**


*Untitled*

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

155.9 x 105 cm (61 3/8 x 41 3/8 in.)

Executed in 2012.

**Estimate**

£10,000 — 15,000 

[Go to Lot](#)



**Provenance**

Stuart Shave/Modern Art, London

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



156

**Jaume Plensa**

*Born 7H*


signed 'PLENSA' lower left; dated '1997' lower right

mixed media on paper, in artist's frame

117 x 107 cm (46 1/8 x 42 1/8 in.)

Executed in 1997.

**Estimate**

£6,000 — 8,000 

[Go to Lot](#)



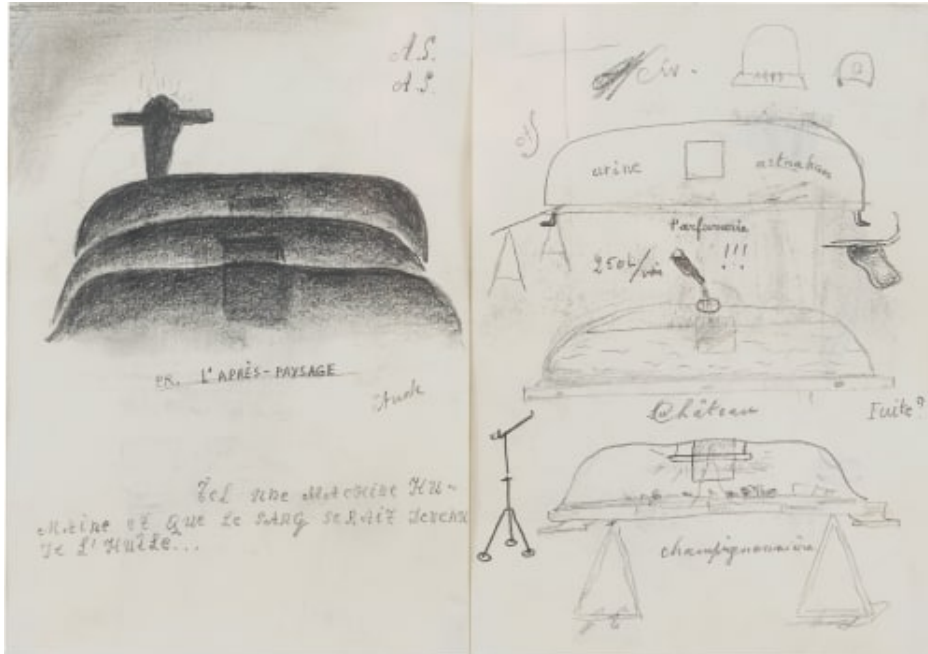
Provenance

Galerie Alice Pauli, Lausanne

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



157

Thierry De Cordier

Untitled

graphite and charcoal on paper, in 2 parts  
overall 20.9 x 29.2 cm (8 1/4 x 11 1/2 in.)  
Executed circa 1990s.

Estimate

£10,000 — 15,000 ±

[Go to Lot](#)



**Provenance**

The Estate of Jan Hoet, Ghent (acquired directly from the artist)

New Now

London Auction / 28 April 2022 / 3pm BST



158

**John Armleder**

*Untitled*

signed and dated 'John Armleder 2006' on the overlap  
acrylic, enamel, lacquer and sand on canvas

241 x 170.5 cm (94 7/8 x 67 1/8 in.)

Executed in 2006.

**Estimate**

£20,000 — 30,000 ±

[Go to Lot](#)



**Provenance**

Art & Public-Cabinet PH, Geneva

Private Collection (acquired from the above in 2006)

Christie's, London, 14 February 2014, lot 264

Acquired at the above sale by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



159

**Hannah Bays**

*Bitter Cup*

signed and dated 'Bays '21 Bays '21' on the stretcher;


signed and dated 'Bays '21' on the overlap

oil on canvas

99.4 x 74 cm (39 1/8 x 29 1/8 in.)

Painted in 2021.

**Estimate**

£4,000 — 6,000 

[Go to Lot](#)



Hannah Bays' *Bitter Cup* is a mystical example of the artist's persisting interest in notions of the body and all its discontents. Creating a subtle tension between the abstract and the figurative, the symbolic and the formal, Bays' practice explores existentialist questions of solitude and the ambiguity of meaning in human life. Themes of alienation are depicted through a clever mixture of neo-symbolism and a visual anthropomorphism of inanimate objects. In the present work, a melting candle is grotesquely reminiscent of a female nude, as if collapsing onto the ground. In an interview with Dazed, Bays admits to drawing inspiration from Louise Bourgeois, 'It's the symbolic associations that resonate with me, whether they manifest in sculpture or painting. The house as body, body as landscape, body as leaky vessel, as battleground. I feel like my paintings draw from the same psychic well.'<sup>i</sup> *Bitter Cup* exudes a dark complexity that resonates with the title's biblical reference to a metaphorical cup that held the world's sins and suffering. Inspired by the artist's visit to the San Bernardino ossuary in Milan during her time at the Malevich Art Residency in Lake Como, the work functions as a neo-surrealist *memento mori*.

Bays has enjoyed several group and solo exhibitions in the UK, Mexico and the Netherlands, including a two-person show with Ana Kazaroff at Kupfer Project in 2021, and a solo show with Cob Gallery, *Desire Peaks*, in 2016. Her work is part of several prominent collections, including the Soho House Collection and the Hiscox Collection in the UK as well as the Leslie Collection in Ireland.

<sup>i</sup> Hannah Bays, quoted in 'Ten women artists and designers on their love of Louise Bourgeois', Dazed Digital, February 22, 2022, [online](#)

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#### Provenance

Malevich Art Residency, Lake Como

#### Literature

Emily Dinsdale, 'Ten Women Artists and Designers and Their Love of Louise Bourgeois,' *Dazed Digital*, 22 February 2022, [online](#)

New Now

London Auction / 28 April 2022 / 3pm BST



160

**Max Prus**

*Boat Close to the Como Falls*



signed, titled and dated 'Boat Close to the Como Falls  
Max Prus 2021' on the overlap

oil on linen

140 x 200 cm (55 1/8 x 78 3/4 in.)

Painted in 2021.

**Estimate**

£8,000 — 12,000  

[Go to Lot](#)



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*'Things oscillate. The world is a paradox. When paint is laid down it is new but then it stays the same, a still image. The painter is an honest interloper [just] trying to be ... useful.'* —Max Prus

With much of Prus' work inspired by the artist's travels, the *Boat Close to Como Falls* is no exception. Painted during his time at the Malevich Art Residency in Lake Como, the present work is largely a product of the artist's ethnographic approach to observation and a fascination with the unique aura of individual spaces. Known for its unparalleled beauty, Lake Como has attracted thinkers and creatives for hundreds of years, having been a destination for Thomas Mann and Friedrich Nietzsche alike. Prus' in-situ practice allows him to absorb the distinctive atmosphere of his surroundings straight onto his canvas. He sets up temporary studios, a portable palette and paint box as his staple accessories. Convinced that sometimes the most trivial of scenes are the ones that inspire the highest degree of emotion, Prus sees the role of the artist as that of an immortalising agent: 'Paint is sanctified onto a flat surface, transmuted into an image, where it will be preserved, cherished, hated, loved, protected for years to come. It will just exist, be there.'<sup>i</sup> With an almost scientific approach to the material qualities of paint, he sees the painterly process as a way of overcoming the emptiness of the canvas, the abyss that Nietzsche had warned, is looking right back at us. In Prus' own words, 'the abyss [is] turned inside out. Safe, reassuring.'<sup>ii</sup>

Max Prus holds a postgraduate degree from the Royal Academy Schools, his works having been widely exhibited across England and the US. He has completed several artist residencies, among others, the above-mentioned Malevich Residency in Lake Como (2021), the Dover Arts Club Drawing Room Residency in London (2020), the Art Students League of New York Residency (2016), The Sewon Art Space Residency in Indonesia (2015) and the La Générale Residency in Paris (2015).

<sup>i</sup> Max Prus, quoted in 'Max Prus', *Royal Academy of Arts*, [online](#)

<sup>ii</sup> Max Prus, quoted in 'Max Prus', *Royal Academy of Arts*, [online](#)

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#### Provenance

Malevich Art Residency, Lake Como

New Now

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161

**Marcello Lo Giudice**

*Eden Blu*

signed, titled and dated 'Lo Giudice 2017 Eden Blu' on the reverse

pigment and oil on canvas

80 x 70.5 cm (31 1/2 x 27 3/4 in.)

Executed in 2017.

**Estimate**

£15,000 — 20,000    £

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**Provenance**

Acquired directly from the artist by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



162

**Walasse Ting**

*Yellow Spring Spot*

signed, titled and dated 'YELLOW spring spot ting 71'

on the reverse

acrylic on canvas

74 x 99.8 cm (29 1/8 x 39 1/4 in.)

Painted in 1971.

**Estimate**

£25,000 — 35,000 £

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162

Walasse Ting

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**Provenance**

Galerie Birch, Copenhagen

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION


163

**Janaina Tschäpe**

*Until the Morning*

pastel and watercolour on paper  
152 x 304.5 cm (59 7/8 x 119 7/8 in.)  
Executed in 2006.

**Estimate**

£3,000 — 5,000 

[Go to Lot](#)



**Provenance**

Galeria Fortes Vilaçal, São Paulo

Acquired from the above by the present owner

**Exhibited**

São Paulo, Fortes D'Aloia & Gabriel, *Janaina Tschäpe*, 10 November – 8 December, 2006

New Now

London Auction / 28 April 2022 / 3pm BST



PROPERTY FROM AN ESTEEMED PRIVATE  
EUROPEAN COLLECTION

164

**Marilyn Minter**

*Ice Gold*

c-print mounted on Plexiglas  
152.9 x 101.8 cm (60 1/4 x 40 1/8 in.)

Executed in 2011, this work is number 2 from an edition  
of 5 plus 2 artist's proofs.

**Estimate**

£10,000 — 15,000   ‡

[Go to Lot](#)



**Provenance**

Regen Projects, Los Angeles

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



165

**Richard Phillips**

*Artist*

oil on linen

259.3 x 220.6 cm (102 1/8 x 86 7/8 in.)

Painted in 2001.

**Estimate**

£25,000 — 35,000

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**Provenance**

Petzel Gallery, New York

Private Collection, London

**Exhibited**

New York, Petzel Gallery, *Richard Phillips: America*, 8 September - 6 October 2001

Kunstverein in Hamburg, *Richard Phillips*, 21 September - 10 November 2002, pp. 36 - 37 and 108 (illustrated, p. 37)

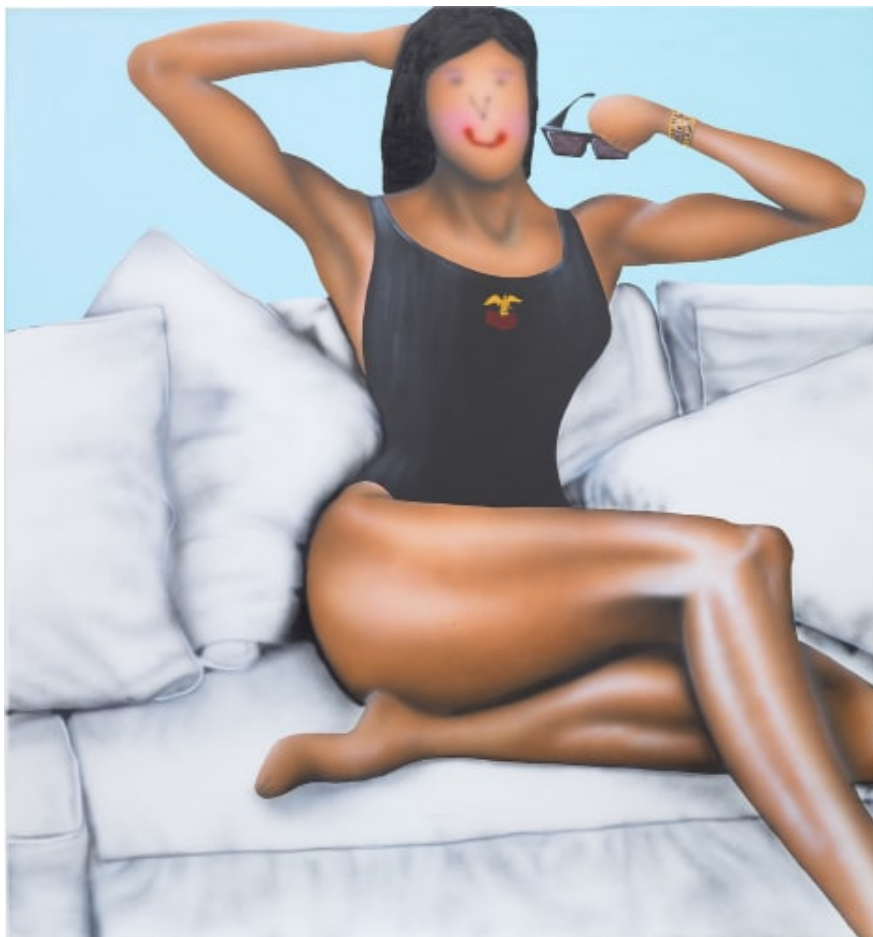
**Literature**

Franck Gautherot, ed., *Richard Phillips Paintings and Drawings*, exh. cat., Le Consortium, Dijon, 2006, p. 74 (illustrated)

Marcus Steinweg, *Richard Phillips: Negation of the Universe*, New York, 2014, pp. 118 - 119 and 282 (illustrated, pp. 118 - 119)

New Now

London Auction / 28 April 2022 / 3pm BST



166

**Evgen Čopi Gorišek**

*Heaven*


signed, inscribed, titled and dated "'HEAVEN EVGEN  
BERLIN 2021' on the reverse

spray paint, oil stick and acrylic on linen

160 x 150 cm (62 7/8 x 59 in.)

Executed in 2021.

**Estimate**

£4,000 — 6,000 

[Go to Lot](#)



**Provenance**

Plan X Gallery, Capri

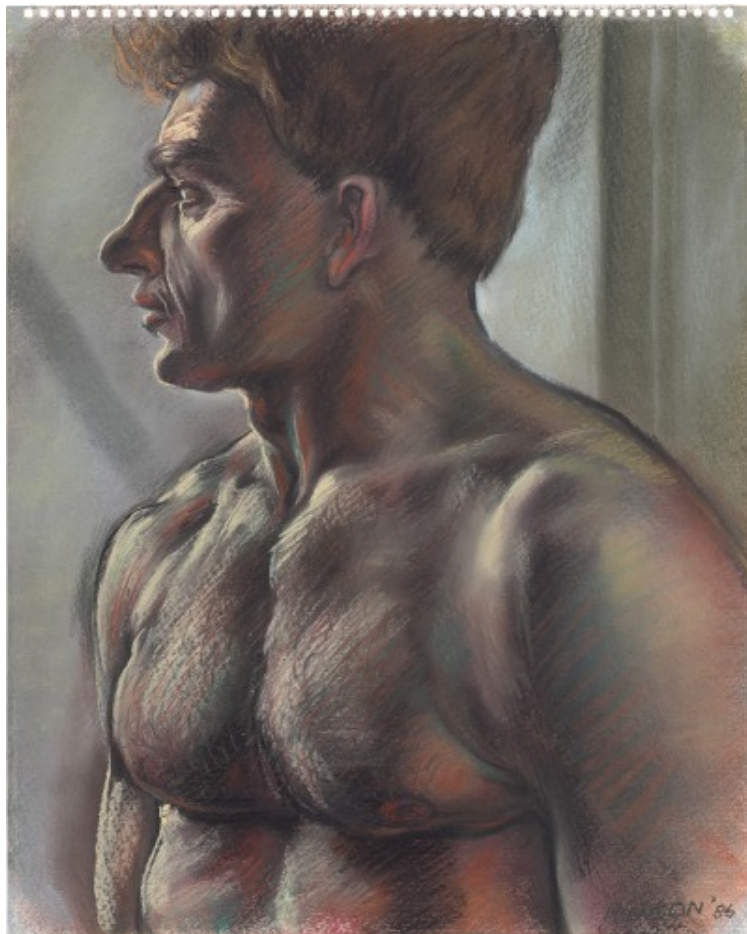
Acquired from the above by the present owner

**Exhibited**

Capri, Plan X Gallery, *Dolce Vita Evgen Čopi Gorišek*, 29 June - 26 July 2021

New Now

London Auction / 28 April 2022 / 3pm BST



167

**Peter Howson**

*The Bodybuilder*


signed and dated 'HOWSON '86' lower right

pastel on paper

51 x 40.5 cm (20 1/8 x 15 7/8 in.)

Executed in 1986.

**Estimate**

£1,500 — 2,500 

[Go to Lot](#)



**Provenance**

Angela Flowers Gallery, London

Acquired from the above by the present owner

**Exhibited**

London, Angela Flowers Gallery, *Saracen Heads*, 1987

**Literature**

Robert Heller, *Peter Howson*, Edinburgh, 2003, p. 21 (illustrated)

New Now

London Auction / 28 April 2022 / 3pm BST



168

**Peter Howson**

*Lonely Hero*


signed 'HOWSON' lower left

pastel on paper

75 x 55 cm (29 1/2 x 21 5/8 in.)

Executed *circa* 1980s.

**Estimate**

£1,500 — 2,500 

[Go to Lot](#)



**Provenance**

Angela Flowers Gallery, London

Acquired from the above by the present owner

**Exhibited**

London, Angela Flowers Gallery, *Saracen Heads*, 1987

**Literature**

Robert Heller, *Peter Howson*, Edinburgh, 2003, p. 42 (illustrated)

New Now

London Auction / 28 April 2022 / 3pm BST



169

**Wilhelm Sasnal**

*Untitled*


signed 'WILHELM SASNAL' on the overlap

oil on canvas

46 x 39 cm (18 1/8 x 15 3/8 in.)

Painted in 2002.

**Estimate**

£15,000 — 20,000    

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**Provenance**

Private Collection, Brussels

Acquired from the above by the present owner



170

**Nikita Zigura**

*Southern Night*

incised with the artist's signature, number and date  
'Nikita Zigura [in Cyrillic] 7/10 2019' on the base  
bronze and corten steel

72 x 18 x 20 cm (28 3/8 x 7 1/8 x 7 7/8 in.)

Executed in 2019, this work is number 7 from an  
edition of 10 plus 2 artist's proofs and is accompanied  
by a certificate of authenticity signed by the artist.

**Estimate**

£4,000 — 6,000 ±

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170

Nikita Zigura

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**Provenance**

New Now Gallery, Kiev

Acquired from the above by the present owner

## New Now

London Auction / 28 April 2022 / 3pm BST



171

### Nazar Bilyk

#### *Vessel*

incised with the artist's signature, number and date  
'BILYK H 2020 5/10' on the base

patinated bronze

77.5 x 18 x 14.5 cm (30 1/2 x 7 1/8 x 5 3/4 in.)

Executed in 2020, this work is number 5 from an  
edition of 10 and is accompanied by a certificate of  
authenticity signed by the artist.

#### Estimate

£10,000 — 15,000   ±

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171

Nazar Bilyk

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**Provenance**

New Now Gallery, Kiev

Acquired from the above by the present owner



172

**Egor Zigura**

*Colossus that Awakens*

synthetic marble

207 x 36 x 40 cm (81 1/2 x 14 1/8 x 15 3/4 in.)

Executed in 2017, this work is number 2 from an edition of 5.

**Estimate**

£6,000 — 8,000 ‡

[Go to Lot](#)



Provenance

New Now Gallery, Kiev

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



PROCEEDS WILL BE DONATED TO THE UN WOMEN  
UK CHARITY, THE ART OF EMPOWERMENT FUND TO  
BENEFIT THEIR LOCAL TEAM IN UKRAINE

173

**Paulina Olowska**


*She the Lepidopterist*

digital print on paper

100 x 73 cm (39 3/8 x 28 3/4 in.)

Executed in 2022, this work is from an edition of 250.

Estimate

£250 — 350 

[Go to Lot](#)



**Provenance**

'The Art of Empowerment' for UN Women UK, London

**Literature**

'The Art of Empowerment Announces Paulina Olowaska Commission,' *Pace Gallery Journal*, 11 March 2022, online (another example illustrated)




174

**Alan Bee**

*Flying Sex*

signed, titled and dated 'FLYING SEX 1999 Alan Bee'  
on the reverse; signed 'Alan Bee' on the stretcher  
mixed media on canvas  
70 x 50 cm (27 1/2 x 19 5/8 in.)  
Executed in 1999.

**Estimate**

£5,000 — 7,000 

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner



175

**Wang Du**

*Femme, Femme, Femm, Fem, Fe.....*

resin, polyester and acrylic, in 3 parts

right part 183.2 x 95.1 x 68.2 cm (72 1/8 x 37 1/2 x 26 7/8 in.)

centre part 184 x 96 x 66.1 cm (72 1/2 x 37 3/4 x 26 in.)

left part 184.1 x 77.2 x 56 cm (72 1/2 x 30 3/8 x 22 in.)

Executed in 2006, this work is number 1 from an edition of 7.

**Estimate**

£10,000 — 15,000    £

[Go to Lot](#)



175

Wang Du

---

**Provenance**

de Pury & Luxembourg, Zurich

Acquired from the above by the present owner




176

**Gregor Hildebrandt**

*Kassettenkasten: Best*

signed, titled and dated '2012 Gregor Hildebrandt  
"Kassettenkasten: Best"' on the reverse  
acrylic on inlays and plastic cassette cases, in artist's  
frame  
158.2 x 111 cm (62 1/4 x 43 3/4 in.)  
Executed in 2012.

**Estimate**

£7,000 — 10,000 

[Go to Lot](#)



**Provenance**

Wentrup Gallery, Berlin

Acquired from the above by the present owner in 2013

## New Now

London Auction / 28 April 2022 / 3pm BST



PROPERTY FROM AN ESTEEMED EUROPEAN  
COLLECTION

177

**Valerie Snobeck**

*Standard Extension*

debris netting, mirror, print on paper, print on Foamex  
board, wood, gesso, hardware and door barricade  
brackets

240.5 x 180.5 cm (94 5/8 x 71 1/8 in.)

Executed in 2011.

**Estimate**

£7,000 — 10,000    ₺

[Go to Lot](#)



**Provenance**

Catherine Bastide, Saint-Gilles

Acquired from the above by the present owner

**Exhibited**

Brussels, Catherine Bastide, *Valerie Snobeck: Black Optic with Rope*, 25 November 2011 - 21

January 2012



178

**Richard Tuttle**

*W*

signed, titled and dated "'W" Richard Tuttle 1988' on the reverse

acrylic and graphite on wood

55.2 x 18 x 2.8 cm (21 3/4 x 7 1/8 x 1 1/8 in.)

Executed in 1988.

**Estimate**

£6,000 — 8,000 ±

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



179

**Jeff Koons**

*Diamond (Red)*

signed, titled, numbered and dated 'Jeff KOONS  
DIAMOND (RED) Jeff Koons 76/599 '20' on the  
underside  
porcelain  
31.8 x 39.3 x 32 cm (12 1/2 x 15 1/2 x 12 5/8 in.)  
Executed in 2020, this work is number 76 from an  
edition of 599.

**Estimate**

£12,000 — 18,000

[Go to Lot](#)



Provenance

Boutique Bernardaud, Limoges

Acquired from the above by the present owner



180

**Hamra Abbas**

*Lessons on Love*

acrylic on high-density resin and wood

166.5 x 213 x 122.5 cm (65 1/2 x 83 7/8 x 48 1/4 in.)

Executed in 2007, this work is number 2 from an edition of 2 plus 1 artist's proof. It is number 2 from a series of 3, each from an edition of 2.

**Estimate**

£8,000 — 12,000 ‡

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner

**Exhibited**

Ludwigshafen am Rhein, Wilhelm-Hack-Museum, *Liebe/Love*, 22 March - 29 June 2014

Brussels, Vanhaerents Art Collection, *Sympathy for the Devil*, 30 April 2011 - 30 November 2013, p. 20 (another example exhibited and illustrated, p. 23)

**Literature**

Anita Dawood and Sharmini Pereira, eds., *Hamra Abbas Object Lessons*, London, 2009, pp. 44, 46 - 47 (another example illustrated, p.47)

New Now

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181

**John Bock**

*Untitled*


metal, wood, silicon, yoghurt cup, plastic bandage cover and foam, in 3 parts

62 x 99 x 45 cm (24 3/8 x 38 7/8 x 17 3/4 in.)

overall installation dimensions variable

Executed in 2007.

**Estimate**

£2,000 — 3,000 

[Go to Lot](#)



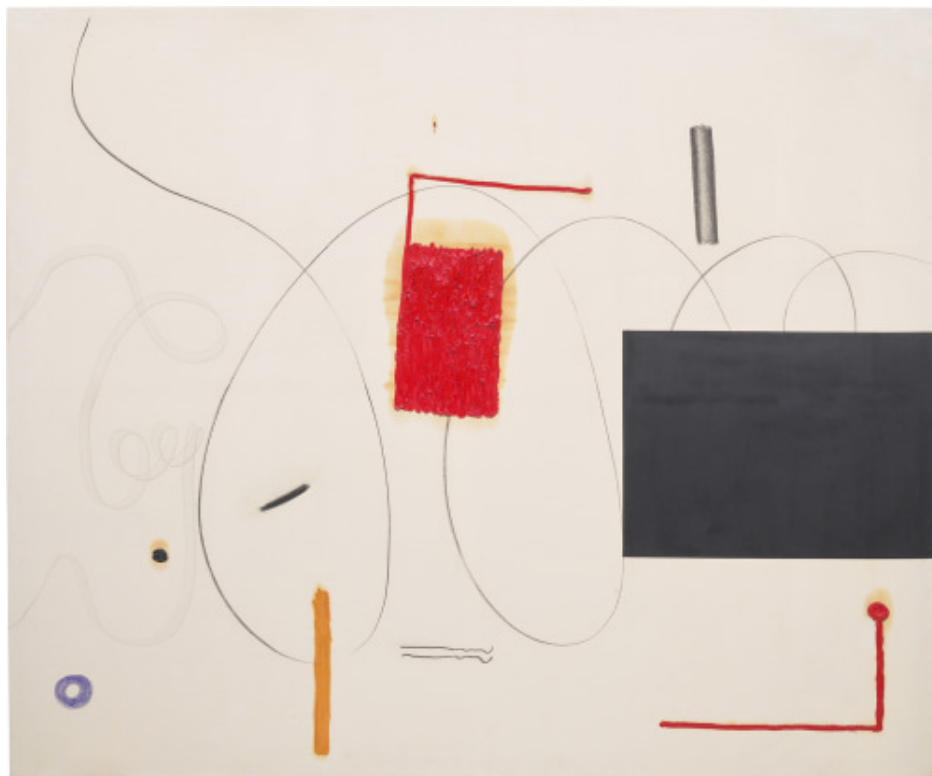
**Provenance**

Regen Projects, Los Angeles

Acquired from the above by the present owner

**Exhibited**

Los Angeles, Regen Projects, *John Bock*, 20 January - 2 March 2007



182

**Christian Rosa**


*Untitled*

signed and dated 'Christian Rosa 2014' on the overlap  
charcoal and oil on canvas

200.2 x 241.5 cm (78 7/8 x 95 1/8 in.)

Executed in 2014.

**Estimate**

£8,000 — 12,000 

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182

Christian Rosa

---

**Provenance**

Private Collection, USA

Phillips, London, 16 October 2014, lot 107

Acquired at the above sale by the present owner



183

**Harold Ancart**

*Soft Places*

signed and numbered 'Harold Ancart 48/50' on the end matter


oil stick on paper laid on cloth-bound book *Harold Ancart 'Soft Places'*

image 23 x 15.1 cm (9 x 5 7/8 in.)

book 27.8 x 19.8 x 2.3 cm (10 7/8 x 7 3/4 x 0 7/8 in.)

Executed in 2015, this work is unique variant 48 from an edition of 750 plus 50 unique variants and 10 artist's proofs.

**Estimate**

£7,000 — 10,000 

[Go to Lot](#)



183

Harold Ancart

---

**Provenance**

Triangle Books, Brussels

Acquired from the above by the present owner



184

**Harold Ancart**

*Soft Places*

signed and numbered 'Harold Ancart 21/50' on the end matter

oil stick on paper laid on cloth-bound book *Harold Ancart 'Soft Places'*

image 23 x 15.1 cm (9 x 5 7/8 in.)

book 27.8 x 19.8 x 2.3 cm (10 7/8 x 7 3/4 x 0 7/8 in.)

Executed in 2015, this work is unique variant 21 from an edition of 750 plus 50 unique variants and 10 artist's proofs.

**Estimate**

£7,000 — 10,000 £

[Go to Lot](#)



Provenance

Triangle Books, Brussels

Acquired from the above by the present owner



185

**Thomas Scheibitz**

*Ohne Titel (No. 452)*

signed, titled and dated 'Scheibitz 07 Ohne Titel (No. 452) on the overlap; titled 'Ohne Titel (No. 452) on the stretcher

marker, graphite, oil and acrylic on canvas

230.5 x 170.1 cm (90 3/4 x 66 7/8 in.)

Executed in 2007.

**Estimate**

£15,000 — 20,000    £

[Go to Lot](#)



185

Thomas Scheibitz

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**Provenance**

Private Collection, Brussels

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



186

**Stanley Casselman**

*Luminor-8-5*

signed, titled and dated 'STANLEY CASSELMAN'

'Luminor-8-5', 2015' on the reverse

acrylic on canvas

155 x 124.6 cm (61 x 49 in.)

Painted in 2015.

**Estimate**

£8,000 — 12,000

[Go to Lot](#)



**Provenance**

Jim Kempner Fine Art, New York

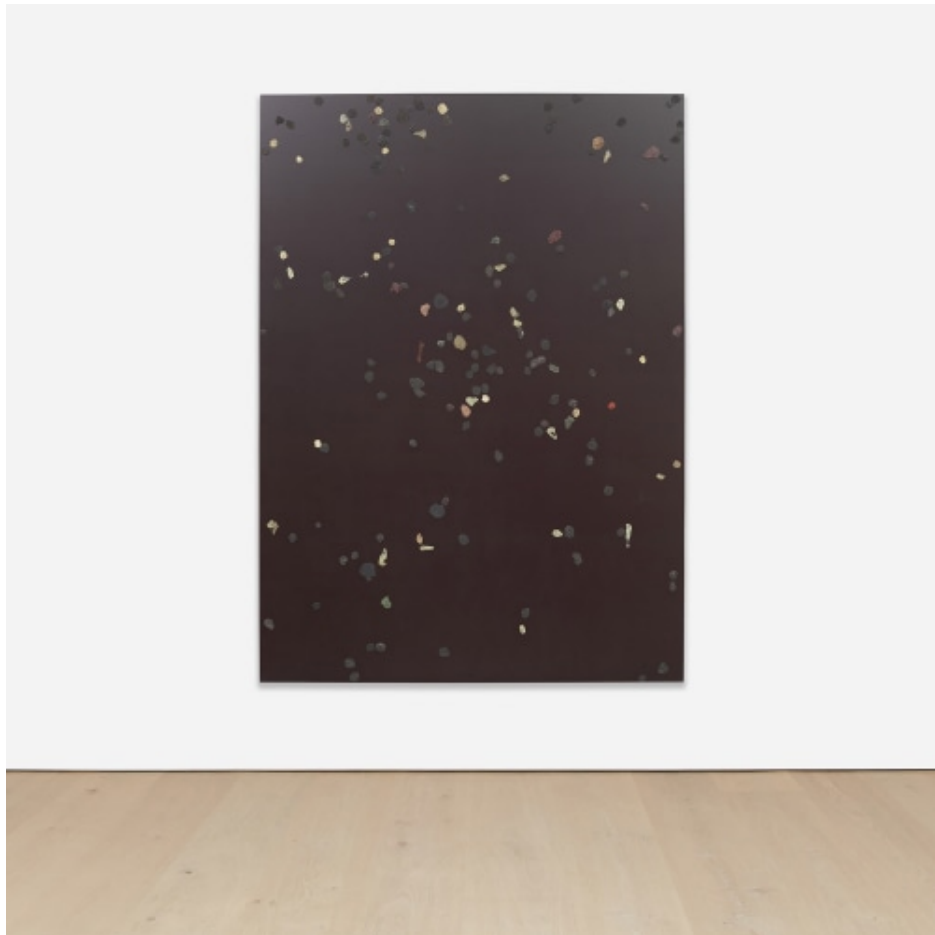
Acquired from the above by the present owner

**Exhibited**

New York, Jim Kempner Fine Art, *143 miles per second*, 12 November - 18 December 2015

New Now

London Auction / 28 April 2022 / 3pm BST



187

**Adam McEwen**


*Bremen*

chewing gum and acrylic on canvas

229 x 165.4 cm (90 1/8 x 65 1/8 in.)

Executed in 2007.

**Estimate**

£6,000 — 8,000 

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187

Adam McEwen

---

**Provenance**

Nicole Klagsbrun, New York

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



188

**Oscar Tuazon**

*Papercrete*

paper, concrete and wood, in artist's frame  
84 x 125.5 x 7 cm (33 1/8 x 49 3/8 x 2 3/4 in.)  
Executed in 2009.

**Estimate**

£6,000 — 8,000

[Go to Lot](#)



188

**Oscar Tuazon**

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**Provenance**

Galerie Balice Hertling, Paris

Acquired from the above by the present owner



189

**Dan Colen**

*Robert Downey Jr., Robin Bird, Rob Zombie*

signed with the artist's initials, signed, titled and dated  
'DC - 176 Dan Colen 2010 "ROBERT DOWNY JR.,  
ROBIN BIRD, ROB ZOMBIE"' on the overlap  
chewing gum on unprimed canvas  
266.8 x 216 cm (105 x 85 in.)  
Executed in 2010.

**Estimate**

£40,000 — 60,000

[Go to Lot](#)



**Provenance**

Garage Centre for Contemporary Art, New York

Acquired from the above by the present owner

**Exhibited**

New York, Garage Centre for Contemporary Art, *New York Minute*, 23 April – 5 June 2011

New Now

London Auction / 28 April 2022 / 3pm BST



190

**Katrin Fridriks**

*Stendhal Syndrome- Silver*

signed, titled and dated 'Stendhal Syndrome - Silver


Fridriks 2013' on the reverse

acrylic on canvas

70 x 160 cm (27 1/2 x 62 7/8 in.)

Painted in 2013.

**Estimate**

£6,000 — 8,000 

[Go to Lot](#)



**Provenance**

Circle Culture Gallery, Berlin

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



191

**Neil Raitt**

*Alpine 19:21*


signed, titled and dated 'Alpine 19:21 Neil Raitt '14' on  
the overlap

oil on canvas

140.5 x 100 cm (55 3/8 x 39 3/8 in.)

Painted in 2014.

**Estimate**

£5,000 — 7,000 

[Go to Lot](#)



**Provenance**

Hus Gallery, London

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



192

LOT OFFERED WITH NO RESERVE

**Lucien Smith**

*Untitled (Black 11)*

signed 'Lucien Smith' on the overlap

acrylic on unprimed canvas

61 x 51 cm (24 x 20 1/8 in.)

Executed in 2012.

**Estimate**

£2,000 — 3,000 •

[Go to Lot](#)



Provenance

OHWOW Gallery, Los Angeles

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



193

**The Connor Brothers**

*Maybe It's Not About A Happy Ending, Maybe It's About The Story*

signed and dated 'Connor Brothers 2018' on a label affixed to the reverse

oil on canvas, in artist's frame

185 x 115.5 cm (72 7/8 x 45 1/2 in.)

Painted in 2018.

**Estimate**

£12,000 — 18,000 ♣

[Go to Lot](#)



193

**The Connor Brothers**

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**Provenance**

Maddox Gallery, London

Acquired from the above by the present owner

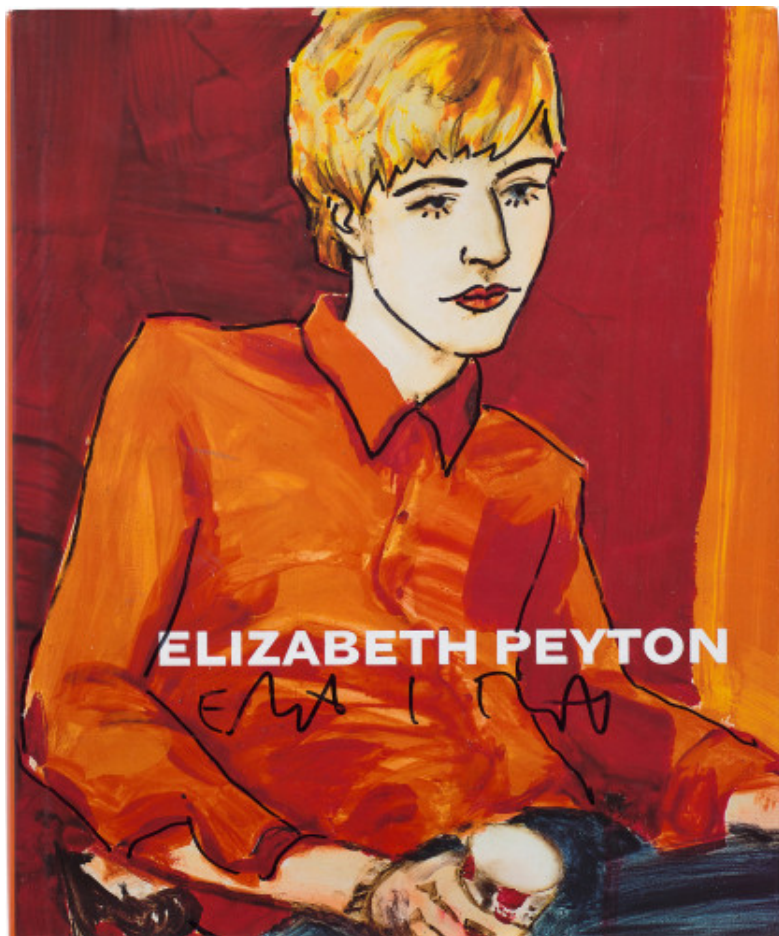
**Exhibited**

London, Maddox Gallery, *Call me Anything But Ordinary - The Connor Brothers*, 17 May - 6 June

2018

New Now

London Auction / 28 April 2022 / 3pm BST



194

**Elizabeth Peyton**

*Untitled*

signed 'Elizabeth Peyton' lower centre  
marker on book

30.9 x 25.3 cm (12 1/8 x 9 7/8 in.)

Executed *circa* 2005.

**Estimate**

£4,000 — 6,000  ‡

[Go to Lot](#)



**Provenance**

Rob Pruitt Flea Market, London

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



195

**Mark Francis**

*Section No. 2*


signed, titled, and dated 'M Francis 93 "SECTION " No. 2' on the reverse

oil on canvas

183 x 213 cm (72 x 83 7/8 in.)

Painted in 1993.

**Estimate**

£4,000 — 6,000 

[Go to Lot](#)



**Provenance**

Maureen Paley, London

Interim Art, London

The Atara Collection, Tel Aviv

The Collection of the Israel Phoenix Assurance Company

Christie's, London, 20 October 2004, lot 166

Acquired at the above sale by the present owner



196

LOT OFFERED WITH NO RESERVE

**Jenny Scobel**

*On the Outbound Side*

signed and dated 'Jenny Scobel 2005' lower right;  
titled and inscribed 'candles on the alter the outbound  
side' on the stretcher; signed, titled and dated 'Jenny  
Scobel On the Outbound Side 2005/06' on the reverse  
graphite, watercolour and wax on panel  
109.5 x 60.8 cm (43 1/8 x 23 7/8 in.)  
Executed in 2005-06.

**Estimate**

£1,000 — 2,000 +£

[Go to Lot](#)



196

Jenny Scobel

---

**Provenance**

Zeno X Gallery, Antwerp

Acquired from the above by the present owner



197

**Nathan Zeidman**

*Some Birds Fly Fly Fly Away*

titled 'some birds fly fly fly away' lower left; signed, inscribed and dated 'and what good does all the research of the impressionists do them when they never got the right person to stand near the tree when the sun sank. It seems they were all cheated of some marvelous experience which is not going to go wasted on me which is why I am telling you about it. Nathan 15' on the reverse; inscribed 'because we're opposites and I know you'll live forever' on the stretcher; inscribed 'because we're opposites and I know you'll live forever' on the overlap

oil stick and oil on canvas

213.3 x 178 cm (83 7/8 x 70 1/8 in.)

Executed in 2015.

**Estimate**

£4,000 — 6,000 ±

[Go to Lot](#)



197

Nathan Zeidman

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**Provenance**

High Art, Paris

Acquired from the above by the present owner

New Now

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198

**Marius Bercea**

*Timeless Chaos Reformed*

signed, titled and dated 'M bercea 2.15 "Timeless chaos reformed"'

oil on canvas

95 x 100 cm (37 3/8 x 39 3/8 in.)

Painted in 2015.

**Estimate**

£4,000 — 6,000 <sup>+</sup>

[Go to Lot](#)



**Provenance**

Blain|Southern, London

Acquired from the above by the present owner

**Exhibited**

Berlin, Blain|Southern, *Marius Bercea: Time Can Space*, 3 March - 14 April 2018, pp. 30, 207

(illustrated)

New Now

London Auction / 28 April 2022 / 3pm BST



199

**Mike Bouchet**

*Pro Lib*


signed, titled and dated 'Pro lib" 2014 Mike Bouchet  
Bouchet 2014' on the reverse'

oil on canvas

210.4 x 150 cm (82 7/8 x 59 in.)

Painted in 2014.

**Estimate**

£4,000 — 6,000 

[Go to Lot](#)



199

Mike Bouchet

---

**Provenance**

Peres Projects, Berlin

Acquired from the above by the present owner

New Now

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200

**Anselm Reyle**

*Untitled*

signed and dated 'Anselm Reyle 2006' on the reverse  
acrylic, PVC foil and mirrored Plexiglas on canvas  
241.9 x 191.1 cm (95 1/4 x 75 1/4 in.)  
Executed in 2006.

**Estimate**

£25,000 — 35,000    £

[Go to Lot](#)



200

Anselm Reyle

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**Provenance**

Private Collection, Brussels

Acquired from the above by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



201

LOT OFFERED WITH NO RESERVE

**Claude Zervas**

*Phenomenotonomous Simulacra, Evolved  
Diatomoton, Example #5*

signed with the artist's initials, inscribed and dated 'D5  
11/30/2007' C.Z.' on the reverse of the circuit board  
LED, custom electronics, c programs and high-flex wire  
195 x 244 x 27.9 cm (76 3/4 x 96 1/8 x 10 7/8 in.)  
Executed in 2007.

**Estimate**

£2,000 — 3,000 +£

[Go to Lot](#)



201

**Claude Zervas**

---

**Provenance**

James Harris Gallery, Seattle

Acquired from the above by the present owner

**Exhibited**

Seattle, James Harris Gallery, *Claude Zervas*, 7 May - 6 June 2009

New Now

London Auction / 28 April 2022 / 3pm BST




202

**Anya Myagkikh**

*Dude 12*

signed with the artist's initials and dated 'AM '20'  
lower right; signed, titled and dated 'Anya Myagkikh  
Dude 12 2020' on the reverse  
glitter, acrylic and varnish on canvas  
100.1 x 70.4 cm (39 3/8 x 27 3/4 in.)  
Executed in 2020.

**Estimate**

£2,000 — 3,000 

[Go to Lot](#)



202

Anya Myagkikh

---

Provenance

Private Collection, London

New Now

London Auction / 28 April 2022 / 3pm BST



203

**Daniel Arsham & Hajime Soriyama**

*Be@rbrick 1000%*

stamped 'MEDICOM TOY' on the underside of the left foot; stamped 'BE@RBRICK' on the underside of the right foot'

painted vinyl

71.6 x 30.5 x 24 cm (28 1/4 x 12 x 9 1/2 in.)

Executed in 2019, this work is from a limited edition manufactured by Medicom Toy, Japan and is accompanied by its original box.

**Estimate**

£5,000 — 7,000 **£**

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner

New Now

London Auction / 28 April 2022 / 3pm BST



204

**Gabriele de Santis**


*Hashtag Work*

acrylic on marble, in artist's frame

122 x 92.3 cm (48 x 36 3/8 in.)

Executed in 2013.

**Estimate**

£2,500 — 3,500 

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner