

# 20th Century & Contemporary Art Day Sale

London Auction / 12 October 2023 / 1pm BST

Sale Interest: 133 Lots



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**PHILLIPS**

# 20th Century & Contemporary Art Day Sale

London Auction / 12 October 2023 / 1pm BST

Sale Interest: 133 Lots

## 拍賣及預展

拍賣 2023年10月12日  
英國夏令時間 下午1:00

## 預展

10月4至13日  
星期一至六 上午10:00-下午6:00  
星期日 下午12:00-下午6:00  
倫敦伯克利廣場30號 W1J 6EX

## 拍賣註明

在發送書面投標或進行詢問時，請將此次拍賣  
稱為 UK010623 或 20th Century &  
Contemporary Art Day Sale。

## 書面及電話投標

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

## 二十世紀及當代藝術部門

Charlotte Gibbs  
副專家  
+44 73931 41144  
[cgibbs@phillips.com](mailto:cgibbs@phillips.com)

Simon Tovey  
副總監暨專家  
+44 20 7318 4084  
[stovey@phillips.com](mailto:stovey@phillips.com)

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101  
艾菲·凱恩  
《正午的太陽》  
估價 £12,000 — 18,000



102  
卡克拉·荷斯奈洛娃  
《無題（來自「馬尾辮客廳」）》  
估價 £8,000 — 12,000



103  
羅倫·奎恩  
《早期的眼睛》  
估價 £50,000 — 70,000



104  
古列莫·卡斯特利  
《祖國》  
估價 £20,000 — 30,000



105  
米利亞姆·卡恩  
《白人亂搞黑人》  
估價 £70,000 — 90,000



106  
路易斯·法拉天奴  
《里察遜街9號的湯姆》  
估價 £6,000 — 8,000



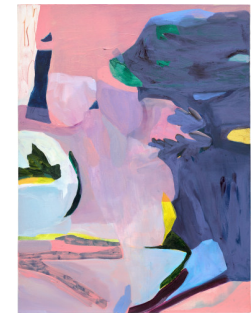
107  
塞萊斯·拉波內  
《折疊》  
估價 £20,000 — 30,000



108  
路易絲·治奧凡尼利  
《封印》  
估價 £30,000 — 50,000



109  
安娜·帕克  
《電話》  
估價 £40,000 — 60,000



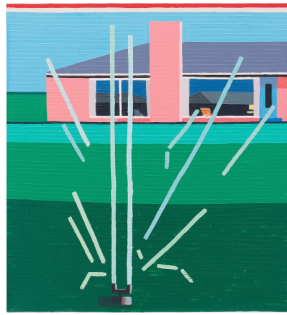
110  
賈德·法多朱蒂米  
《吹》  
估價 £70,000 — 100,000

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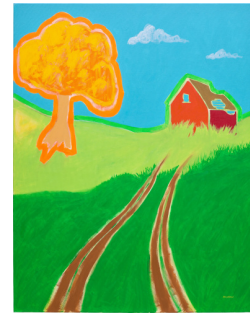
111  
伊圖·阿楠  
《行星 26》  
估價 £50,000 — 70,000



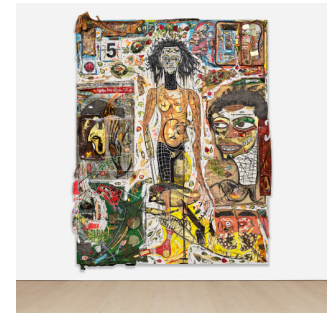
112  
蓋·亞奈  
《直向噴頭》  
估價 £10,000 — 15,000



113  
艾列莎·里斯托娃  
《旋轉與纏繞》  
估價 £15,000 — 20,000



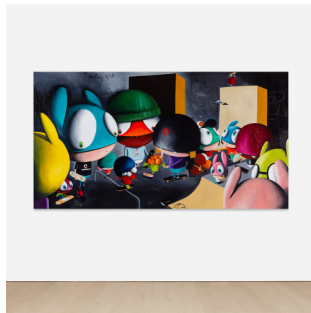
114  
鄧肯·麥考密克  
《超越泥濘巷》  
估價 £10,000 — 15,000



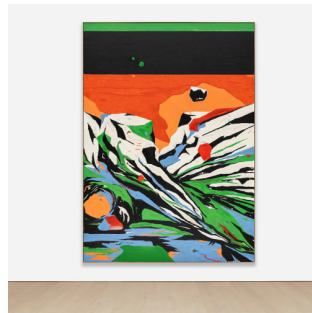
115  
亞歷山大·迪奧普  
《巴黎梅蒂斯人》  
估價 £60,000 — 80,000



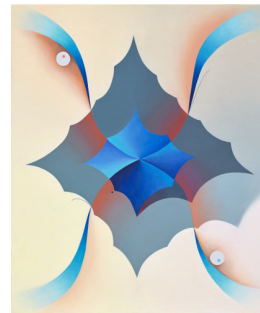
116  
韋斯·朗  
《如果我們明天離開這裡》  
估價 £70,000 — 100,000



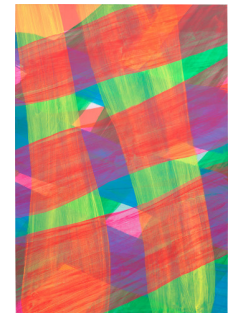
117  
艾卡·帕蘭斯  
《無題》  
估價 £100,000 — 150,000



118  
哈羅德·安卡特  
《無題》  
估價 £150,000 — 250,000



119  
安祖娜·海殊  
《鬥雞眼》  
估價 £10,000 — 15,000



120  
卡塔琳娜·格羅斯  
《無題 (1038M)》  
估價 £80,000 — 150,000

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121  
卡塔琳娜·格羅斯  
《無題》  
估價 £40,000 — 60,000



122  
喬治·巴塞利茲  
《確實需要更多房燈 (Rial blef ...》  
估價 £300,000 — 500,000



123  
肖恩·斯庫利  
《無題》  
估價 £180,000 — 200,000

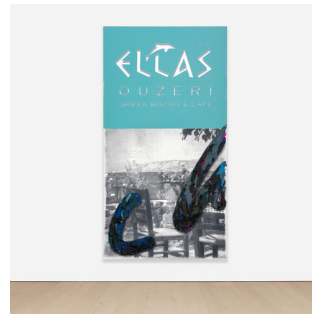


124A  
**Caroline Walker**  
Sewing  
估價 £30,000 — 50,000

124  
此拍品已不再提供買賣。



125  
伊斯·伍德  
《沒什麼大不了》  
估價 £50,000 — 70,000



127  
羅拉·奧雲斯  
《無題》  
估價 £350,000 — 550,000

126  
此拍品已不再提供買賣。



128  
艾德·拉斯查  
《地鐵床墊 #2》  
估價 £80,000 — 120,000

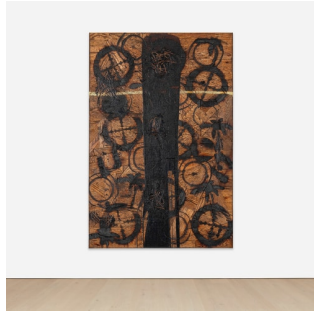
129  
此拍品已不再提供買賣。

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130  
卡拉·獲卡  
《非裔男孩服務生古里奧與糖蜜...》  
估價 £70,000 – 90,000



131  
拉希德·約翰遜  
《這年》  
估價 £100,000 – 150,000



132  
尚·米榭·巴斯奇亞  
《無題（氧氣破壞者）》  
估價 £100,000 – 150,000



133  
李察德·佩利斯  
《好畫（我只是開玩笑！）》  
估價 £40,000 – 60,000



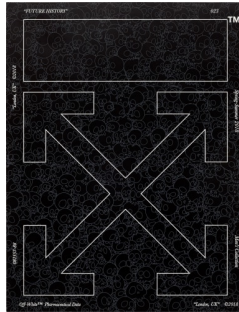
134  
喬治·康多、傑克·...  
《門》  
估價 £250,000 – 350,000



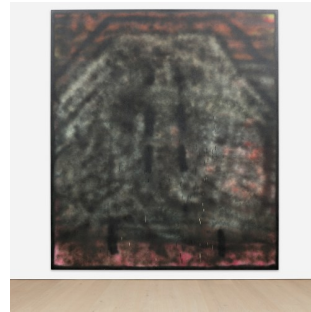
135  
朱利安·施納貝爾  
《艾倫「真誠的愛」》  
估價 £50,000 – 70,000



136  
肯尼·沙夫  
《Blobzetc...》  
估價 £100,000 – 150,000



137  
村上隆與維祖·亞保路  
《死亡紀念品：石黑色》  
估價 £100,000 – 150,000

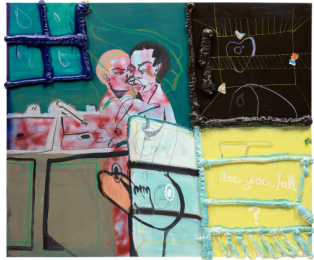


138  
斯特林·魯比  
《SP37》  
估價 £150,000 – 250,000

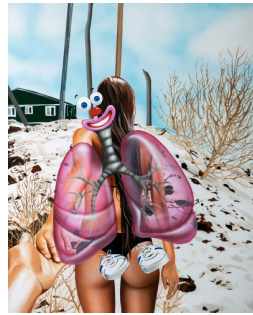
139  
此拍品已不再提供買賣。

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140  
喬納森·林登·蔡斯  
《與他一起開放》  
估價 £20,000 — 30,000



141  
賈米安·朱利亞諾...  
《手部工作》  
估價 £40,000 — 60,000



142  
艾力·帕卡  
《除了汗水我手上一無所有》  
估價 £30,000 — 50,000



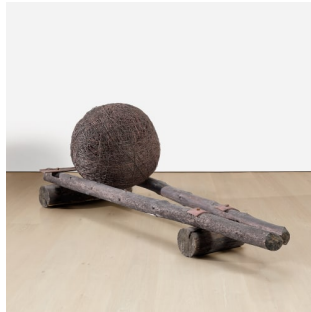
143  
伊曼紐·塔庫  
《祖母綠造型》  
估價 £15,000 — 20,000



144  
佐伊·拉賓祖  
《陷入沉思》  
估價 £20,000 — 30,000



145  
尼克·凱夫  
《聲音套裝》  
估價 £60,000 — 80,000



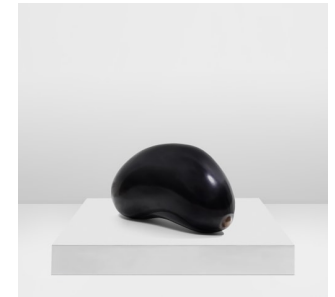
146  
瑪格達蓮娜·阿巴卡...  
《黑球 V》  
估價 £50,000 — 70,000



147  
岡瑟·尤克  
《無題》  
估價 £50,000 — 60,000



148  
法蘭茲·韋斯特  
《無題》  
估價 £70,000 — 90,000



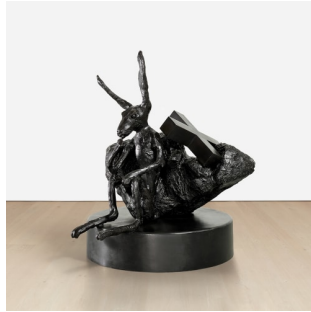
149  
路易絲·布爾喬亞  
《蟲》  
估價 £300,000 — 500,000

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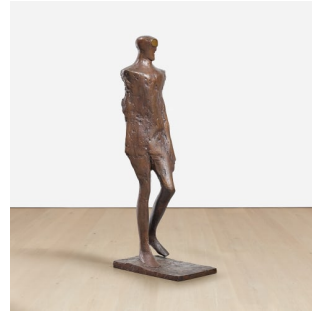
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150  
布里奇特·賴利  
《8月9日：7月30日修訂版》  
估價 £150,000 — 200,000



151  
巴里·法納根  
《思想家@岩石十字架》  
估價 £300,000 — 400,000



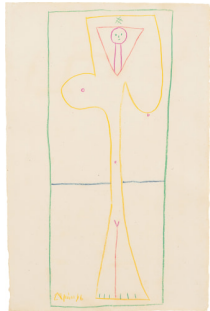
152  
伊麗莎白·法林克  
《戴護目鏡的男人》  
估價 £40,000 — 60,000



153  
萊昂·科索夫  
《坐在扶手椅上睡著的父親》  
估價 £70,000 — 100,000



154  
亨利·摩亞  
《裸體坐姿》  
估價 £15,000 — 20,000



155  
巴勃羅·畢卡索  
《裸女的站著 III》  
估價 £100,000 — 150,000



156  
尚·杜布菲  
《粉紅人物，黑色背景》  
估價 £10,000 — 15,000



157  
尚·杜布菲  
《地點和六人》  
估價 £120,000 — 180,000



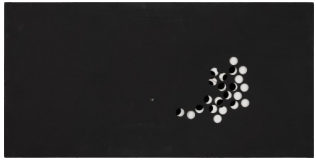
158  
尚·杜布菲  
《Mire G 95 (九龍)》  
估價 £100,000 — 150,000



159  
尚·杜布菲  
《戲劇性 X》  
估價 £100,000 — 150,000

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160  
普·伯里  
《標點》  
估價 £20,000 — 30,000



161  
山姆·弗朗西斯  
《無題 (SF91-76; SF90-903PRS...》  
估價 £40,000 — 60,000



162  
法蘭克·史特拉  
《綠色紙牌》  
估價 £30,000 — 40,000



163  
克洛德·維亞拉  
《無題》  
估價 £8,000 — 12,000



164  
翡麗·范登堡  
《無題》  
估價 £15,000 — 20,000



165  
禾特·史雲南  
《無題》  
估價 £20,000 — 30,000



166  
禾特·史雲南  
《藝術骨頭》  
估價 £20,000 — 30,000



167  
呂·圖曼斯  
《陽光下的地方》  
估價 £80,000 — 120,000



168  
拉烏爾·德·凱澤  
《七圖致珍妮2》  
估價 £30,000 — 50,000



169  
阿利治艾羅·寶艾提  
《科普汀 (1984年1月)》  
估價 £60,000 — 80,000

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170  
皮艾羅·多拉治奧  
《無對應》  
估價 £30,000 — 40,000



171  
艾美莉·美臣  
《眼看東方》  
估價 £3,000 — 5,000



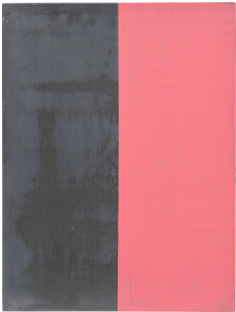
172  
岡瑟·弗格  
《無題》  
估價 £180,000 — 250,000



173  
岡瑟·弗格  
《無題》  
估價 £20,000 — 30,000



174  
岡瑟·弗格  
《無題》  
估價 £6,000 — 8,000



175  
岡瑟·弗格  
《無題》  
估價 £20,000 — 30,000



176  
岡瑟·弗格  
《無題》  
估價 £3,000 — 5,000



177  
岡瑟·弗格  
《無題》  
估價 £6,000 — 8,000



178  
A. R. 彭克  
《無題》  
估價 £80,000 — 120,000



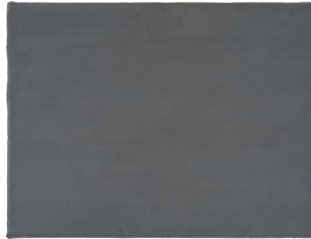
179  
馬丁·基彭伯格  
《能夠自由發言》  
估價 £25,000 — 35,000

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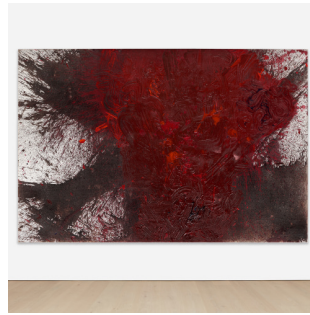
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180  
安塞姆·基弗  
《塞納河之美》  
估價 £65,000 — 75,000



181  
格哈特·里希特  
《灰色》  
估價 £70,000 — 100,000



182  
赫曼·尼特殊  
《倒影》  
估價 £70,000 — 90,000



183  
法蘭茲·韋斯特  
《配件》  
估價 £40,000 — 60,000



184  
A. R. 彭克  
《無題》  
估價 £20,000 — 30,000

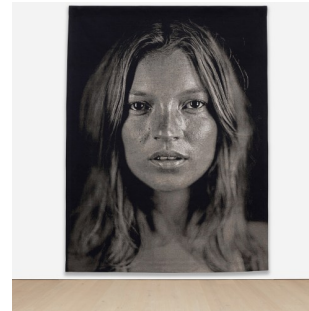


185  
此拍品已不再提供買賣。

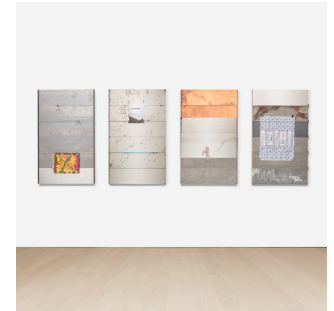
186  
肯尼·沙夫  
《向上看》  
估價 £80,000 — 120,000



187  
保羅·麥卡錫  
《矮人頭》  
估價 £25,000 — 35,000



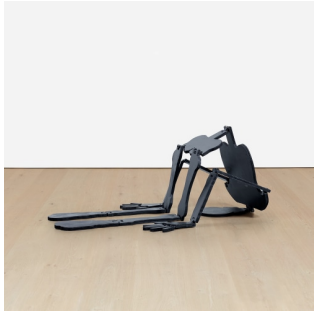
188  
查克·克洛斯  
《凱特》  
估價 £40,000 — 60,000



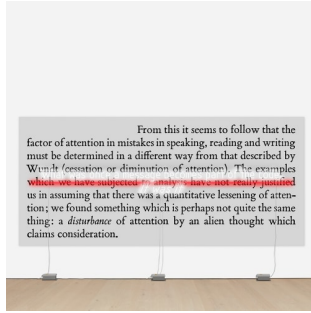
189  
奧斯卡·穆里略  
《張力2》  
估價 £120,000 — 180,000

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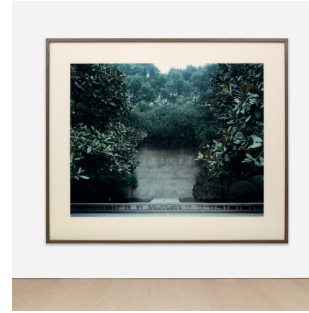
190  
亞歷斯·達科特  
《黑骨壞人》  
估價 £30,000 — 50,000



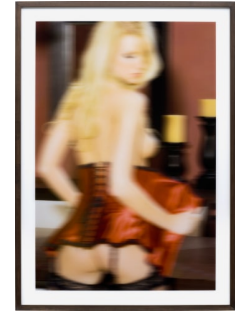
191  
約瑟夫·科蘇夫  
《就是這樣》  
估價 £25,000 — 35,000



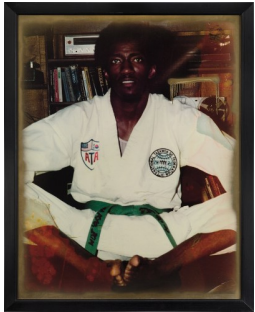
192  
托馬斯·斯特魯斯  
《特拉維夫市政廳 2011年》  
估價 £30,000 — 50,000



193  
托馬斯·斯特魯斯  
《魯迅的上海墳墓 1997年》  
估價 £15,000 — 20,000



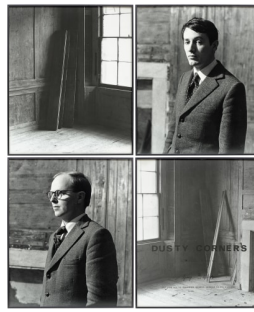
194  
托馬斯·魯夫  
《裸體 II 07》  
估價 £12,000 — 18,000



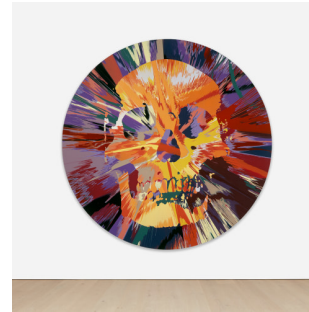
195  
拉希德·約翰遜  
《綠帶》  
估價 £8,000 — 12,000



196  
辛迪·舍曼  
《無題 #110》  
估價 £50,000 — 70,000



197  
吉爾伯特與喬治  
《塵土的角落 16號》  
估價 £100,000 — 150,000



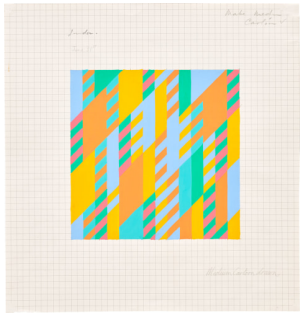
198  
達明安·赫斯特  
《美麗珀耳塞福涅迷幻畫》  
估價 £150,000 — 200,000



199  
翠西·艾敏  
《為你而設的時刻》  
估價 £15,000 — 20,000

# 20th Century & Contemporary Art Day Sale

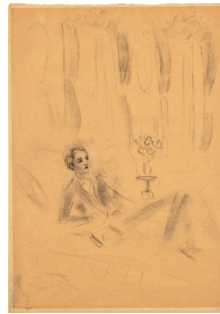
London Auction / 12 October 2023 / 1pm BST



200  
布里奇特·賴利  
《無題 [走向「轉瞬即逝」]》  
估價 £30,000 — 50,000



201  
伊麗莎白·佩頓  
《無題 (皇室成員—哈利和威廉...》  
估價 £10,000 — 15,000



202  
伊麗莎白·佩頓  
《無題 (奧斯卡)》  
估價 £12,000 — 18,000



203  
安東尼·葛姆雷  
《連結 VI》  
估價 £10,000 — 15,000



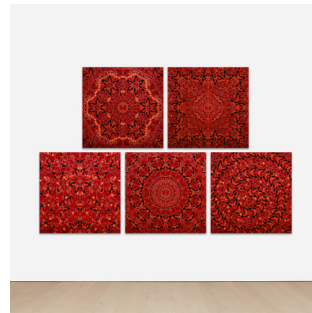
204  
馬克·奎恩  
《我們與星星分享我們的化學》  
估價 £30,000 — 50,000



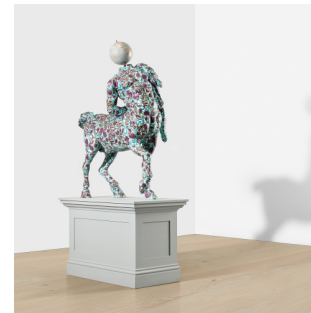
205  
吉爾伯特與喬治  
《辛尼》  
估價 £50,000 — 70,000



206  
吉爾伯特與喬治  
《人類》  
估價 £7,000 — 9,000



207  
達明安·赫斯特  
五件作品：(i) 《H10-1 武則天》...  
估價 £10,000 — 15,000



208  
因卡·修尼巴爾 CB...  
《老富利艾蒂半人馬》  
估價 £60,000 — 80,000



209  
巴蒂·凱爾  
《化妝 (邊走邊化)》  
估價 £60,000 — 80,000

# 20th Century & Contemporary Art Day Sale

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210  
艾格連與德拉錫  
《背後的真錢》  
估價 £25,000 — 35,000



211  
艾卡·帕蘭斯  
《無題》  
估價 £40,000 — 60,000



212  
佐殊·史密夫  
《無題 (JSP07413)》  
估價 £15,000 — 20,000



213  
禾赫·高華力  
《兩種選擇》  
估價 £30,000 — 50,000



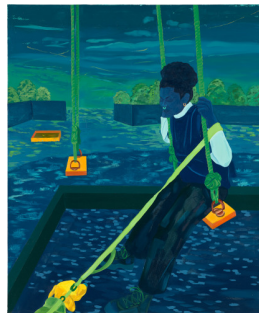
214  
賓·史萊遜斯  
《烏鴉與漿果》  
估價 £25,000 — 35,000



215  
喬治·魯伊  
《三角戀》  
估價 £20,000 — 30,000



216  
安祖娜·海殊  
《藍陷》  
估價 £5,000 — 7,000



217  
多明力·錢伯斯  
《藍色夏日鞦韆樂》  
估價 £15,000 — 25,000



218  
潔西卡·韋斯哈佛  
《沒有你此鎮就是鬼城》  
估價 £12,000 — 18,000



219  
凱迪·哈恩  
《我們(沒有你) II》  
估價 £15,000 — 20,000

# 20th Century & Contemporary Art Day Sale

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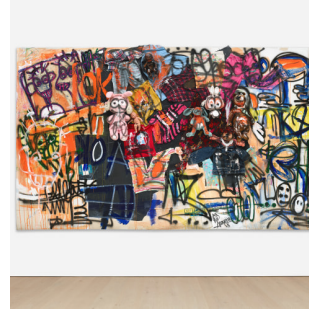
220  
露絲·伊萊查·哈里斯  
《另一戀人》  
估價 £8,000 — 12,000



221  
侯活·唐耶  
《海葵花》  
估價 £6,000 — 8,000

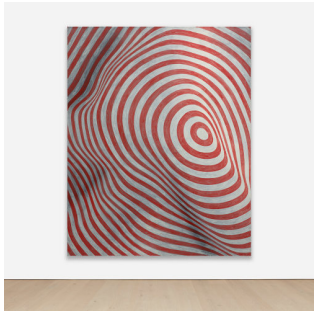


222  
欣尼克·阿卡  
《無題》  
估價 £20,000 — 30,000



223  
阿布迪亞  
《無題》  
估價 £50,000 — 70,000

224  
此拍品已不再提供買賣。



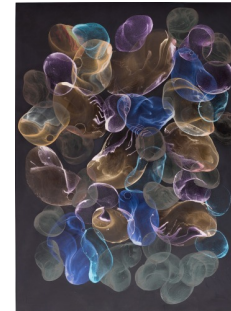
225  
彼得·舒夫  
《無題》  
估價 £15,000 — 20,000



226  
斯薩·皮耶特  
《花女》  
估價 £25,000 — 30,000



227  
馬修·史東  
《靜靜地站在光下》  
估價 £6,000 — 8,000



228  
伊里·約格·多科彼  
《無題》  
估價 £30,000 — 40,000



229  
莊紅藝  
《潘朵拉盒子》  
估價 £20,000 — 30,000

## 20th Century & Contemporary Art Day Sale

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230

阿拔·威廉

《驚人的三項鐵人賽》

估價 £10,000 — 15,000



231

特里·諾爾

《穿上新跑鞋讓我感覺很好》

估價 £15,000 — 20,000



232

康納兄弟

《過去的錯誤》

估價 £6,000 — 8,000

## 20th Century & Contemporary Art Day Sale

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101

艾菲·凱恩

《正午的太陽》

款識：Alfie Caine 2020（右下方）Alfie Caine 'Midday Sun' Nov 2020（畫背）

油彩 壓克力 紙本拼貼 畫布

100 x 150.8 公分 (39 3/8 x 59 3/8 英吋)

2020年11月作

估價

£12,000 — 18,000 ▲

瀏覽拍品



A former architecture student at Cambridge University, British-born Alfie Caine (b. 1996) lives and works in Rye, East Sussex. His work has been featured internationally in the following exhibitions: *What Lies Beyond* in 2021 at Union Gallery, London; *High Humanity* in 2021 at Jack Siebert, Paris; and *Moments of Calm* in 2021 at JARILAGER Gallery, Seoul. Hosted by Phillips, the artist made his auction debut at the Whitechapel Gallery Art Icon Auction in January this year.

Informed by his meticulous draughtsmanship and exceptional understanding of space, Caine's architectural studies inform his work. The artist takes his surroundings – the Sussex landscape – as his inspiration and transforms this into fantastical dreamscapes. The artist treads the line between the real and the imagined in this way. Precision is at the heart of the artist's practice; his one-point linear perspective is very exact. Caine's work features bright hues, almost phosphorescent in colour, capturing ephemeral moments and evoking illusory interiors, dreamlike worlds. His interiors recall the great British artist David Hockney's recent paintings of interiors, such as *A Bigger Interior with Blue Terrace and Garden* (2017).

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#### 來源

現藏者於2020年直接購自藝術家本人

## 20th Century & Contemporary Art Day Sale

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SERGE TIROCHE女性藝術家珍藏系列-拍賣收益撥捐  
AFRICA FIRST


102

卡克拉·荷斯奈洛娃

《無題（來自「馬尾辮客廳」）》

刺繡 畫布 裱於紙板 裱於藝術家瓷框  
27.8 x 22.8 公分 (10 7/8 x 8 7/8 英寸)  
2018年作

估價

£8,000 — 12,000 

[瀏覽拍品](#)



Klára Hosnedlová is a young Czech artist known for her astonishing multi-disciplinary installations. Hosnedlová creates dazzling worlds incorporating architecture, fashion, sculpture, performance and embroidery. The present work formed part of the artist's site-specific presentation at the National Theatre of Prague in 2018, titled 'Ponytail Parlour'. With the 1980s brutalist architecture of the *Nová scéna* as the starting point, Hosnedlová transformed the cloakroom into a performative feminine retreat. The artist carefully selected theatre costumes and design which complemented the acutely delicate framed embroideries, picturing the female form through a lens of tactile materiality. Using a traditionally feminine and domestic medium in *Untitled (from Ponytail Parlour)*, Hosnedlová expertly conjures the opposing textures of patterned textile, shimmering hair and skin. The close cropping of the picture plane and the sharp pointed nails contribute to differentiating these artworks from the preconceived notions of gentility, which have historically been associated with womanhood and needlework.

Earlier this year, Hosnedlová exhibited her first institutional solo presentation at Kestner Gesellschaft in Hanover. Open from March to June *To Infinity* metamorphosed two floors of the museum into an 'archaic yet futuristic' utopia<sup>i</sup>. Monumental hanging sculptures, which were visually poised between stalactites and chrysalises, housed the artist's embroideries within fissures in their forms. The show was widely celebrated and Frieze's Gabriela Acha wrote: 'Hosnedlová's enveloping installation recasts every element as a character in a play of her devising, one which tells a speculative origin story of human culture and its imminent transformation through new forms of intelligence. Hosnedlová is planning a further institutional exhibition at Kunsthalle Basel in early 2024 and a debut solo show with White Cube, London in 2025.

<sup>i</sup> Gabriela Acha, 'Klára Hosnedlová Creates a Temporal Shift', *Frieze*, Issue 237, 23 May 2023

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#### 來源

布拉格 hunt kastner 畫廊  
現藏者購自上述來源

#### 過往展覽

Prague, National Theatre, *Klára Hosnedlová: Ponytail Parlour*, 27 - 30 August 2018

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103

羅倫·奎恩

《早期的眼睛》

款識：L Quin 2020（畫背）

油彩畫布

121.9 x 152.4 公分 (47 7/8 x 60 英吋)

2020年作

估價

£50,000 — 70,000 ±

瀏覽拍品



來源

洛杉磯Real Pain Fine Arts畫廊

現藏者購自上述來源

過往展覽

New York, Real Pain Fine Arts, *Lauren Quin, Clutches*, 3 July - 4 September 2020

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意大利私人收藏

104

古列莫·卡斯特利

《祖國》

款識：Guglielmo Castelli 2020 "MOTHERLAND" (畫背)

油彩畫布

60.1 x 49.9 公分 (23 5/8 x 19 5/8 英吋)

2020年作

估價

£20,000 — 30,000 鎊

瀏覽拍品



*“The pictorial space of the canvas is nothing but a theater stage: it’s a limit that I voluntarily set myself. It challenges me to create narratives and stories that, while talking about others, in fact speak about ourselves.”—Guglielmo Castelli*

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來源

羅馬Ronaldo Anselmi畫廊

現藏者購自上述來源

## 20th Century & Contemporary Art Day Sale

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105

米利亞姆·卡恩

《白人亂搞黑人》

款識：weiss fickt schwarz M 28.1.20 (畫背)

油彩 木板

100 x 120 公分 (39 3/8 x 47 1/4 英吋)

2020年作

估價

£70,000 — 90,000 ±

瀏覽拍品



來源

柏林Meyer Riegger畫廊

現藏者購自上述來源

過往展覽

Berlin, Meyer Riegger, *Miriam Cahn: ZEIGE!*, 11 September - 24 October 2020

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PARTIAL PROCEEDS SOLD TO BENEFIT VITAL VOICES  
WOMEN'S RIGHTS FOUNDATION

106

路易斯·法拉天奴

《里察遜街9號的湯姆》

款識：Louis Fratino 2020（畫背）

石墨 淡彩 紙本

30.5 x 20.2 公分 (12 x 7 7/8 英吋)

2020年作

估價

£6,000 — 8,000

瀏覽拍品



來源

巴黎Ciacia Levi畫廊

現藏者購自上述來源

## 20th Century & Contemporary Art Day Sale

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107

塞萊斯·拉波內

《折疊》

款識：RAPONE 2019 "FOLD" (畫布邊緣)

油彩畫布

152.4 x 184.2 公分 (60 x 72 1/2 英吋)

2019年作

估價

£20,000 — 30,000 ±

瀏覽拍品



來源

洛杉磯 Roberts Projects 畫廊

私人收藏

現藏者購自上述來源

過往展覽

Los Angeles, Roberts Projects, *Celeste Rapone: Future Amateur*, 14 September - 12 October 2019

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108

路易絲·治奧凡尼利

《封印》

款識：Louise Giovannelli (畫背)

油彩畫布

50.5 x 69.9 公分 (19 7/8 x 27 1/2 英吋)

2019年作

估價

£30,000 — 50,000 ±

瀏覽拍品



來源

阿姆斯特丹GRIMM畫廊  
現藏者購自上述來源

過往展覽

Manchester Art Gallery, *Louise Giovanelli*, 5 June 2019 - 19 April 2020

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109

安娜·帕克

《電話》

款識：Anna Park（畫背）

炭筆 紙本

187.3 x 152.7 公分 (73 3/4 x 60 1/8 英吋)

2020年作

估價

£40,000 — 60,000 †

[瀏覽拍品](#)



來源

紐約Downs & Ross畫廊

現藏者購自上述來源

過往展覽

New York, Downs & Ross, *When Above*, 10 December 2020 - 16 January 2021

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英國私人收藏

110

賈德·法多朱蒂米

《呔》

款識： "Bark" Aug 2016 Jadé Fadojutimi Jadé  
Fadojutimi (畫背)

油彩 壓克力 畫布

101.8 x 76.9 公分 (40 1/8 x 30 1/4 英吋)

2016年8月作

估價

£70,000 — 100,000 ♣

瀏覽拍品



In a bold testament to Fadojutimi's principle that her work should serve as vessels for reflection, *Bark* stands as an early example of the artist's vibrant "emotional landscapes."<sup>i</sup> Much of Fadojutimi's process is concerned with regarding painting as an act of self-inquisition. The canvas is likened to a reflective surface that allows the artist to consider her own being and the context of her existence. *Bark* is a highly charged composition that teeters between figurative and abstract, grasping the viewer with its undeniable grace and personality.

While at a glance, the palette is largely dominated by heady washes of pink and purple, the composition is the result of a considered layering of colour that demands a considered gaze. Moments of figurative expression emerge from their nebulous cradles, hinting at landscapes and leafy studies. It is as though Fadojutimi conjures an emotion that is at ease in the fog of a half-remembered day. Whether positive or negative, the inviting colours in fact only aid the work in its ambiguity. What is therefore rendered, is a work that is self-assured within its profoundly personal origin, characterised by a composition that is activated through the pathos of the artist.

*"[my works] question the existence of feelings and reactions to daily experiences. They question our perceptions and perspectives whilst manifesting struggles. They recognise a lack of self caused by automatically thinking that my identity is already defined, and also a frustration that paint can accept these characteristics better than myself."*  
—Jadé Fadojutimi

Acquired by the current owner directly from the artist in 2017, there can be little doubt that *Bark* is synonymous with the burgeoning success Fadojutimi has found in a rapidly scaling career. Fadojutimi's recent works have come to favour more intricately abstract compositions, yet the painterly style and strength of vision exhibited in *Bark* has remained palpable throughout. As her oeuvre has developed, the artist's ability to imbue her works with a truly original vibrancy remains consistent. So much so, the current owner commissioned a sister work, *Beneath the Petticoat*, which stands in conversation with *Bark* and is a highlight of the 20<sup>th</sup> Century & Contemporary Art Evening Auction. It is rare that such clarity of expression across a blossoming career, can be tracked in terms as definitive as this.

The complimentary exchange between the two works in palette and composition, testifies to the artist's ability to recall a former state of being through an introspective practice. As the works were hung by the owner together, their relationship to one another remained active. *Beneath the Petticoat* certainly demonstrates Fadojutimi's adoption of a spiralling depth that pervades in her more recent compositions, yet the arching forms as seen in *Bark* are transferred. In tandem with a developed yet familiar palette, *Beneath the Petticoat* acts as a refined conclusion to the sense evoked in *Bark*. As each work bookends Fadojutimi's progress, the emotional state of the artist that is invested in *Bark* radiates sentimentality and connects the viewer with Fadojutimi's professional and personal growth.

Video: <https://youtu.be/gOjtHikN8UQ?si=FuCG0Uc6xW9Pv0Bf>

<sup>i</sup> Jadé Fadojutimi quoted in the *Bio* page on her website, <https://jadefadojutimi.com/about/>.

來源  
現藏者直接購自藝術家本人

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重要德國私人收藏

111

伊圖·阿楠

《行星 26》

款識：ADNAN（畫背）

油彩畫布

33.2 x 22.4 公分 (13 1/8 x 8 7/8 英寸)

2020 年作

估價

£50,000 — 70,000

瀏覽拍品



*“I think of my paintings as one surface after another, each calling for a new decision consistent with what's actually there. I paint in a state that is half-awake and half-asleep, deeply engrossed within my own mind. Trusting your own instincts is key. You trust that what you're doing is not just colors and shapes but the construction of something that transcends them. Painting, like music, is its own language, so you trust it and let go.” —Etel Adnan*

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**來源**

巴黎勒隆畫廊

現藏者購自上述來源

**過往展覽**Córdoba, Centro de Creación Contemporánea de Andalucía, *Etel Adnan: Tras La Línea Del Horizonte*, 11 November 2021 - 28 February 2022

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重要私人收藏

112

蓋·亞奈

《直向噴頭》

款識：guy yanai '16 (畫布邊緣)

油彩 麻布

70.1 x 64 公分 (27 5/8 x 25 1/4 英吋)

2016年作

估價

£10,000 — 15,000 ±

瀏覽拍品



*“Every work that leaves my studio is part of a large, inexhaustible autobiography. Each work captures a different experience; even the holes between each experience, each painting, fascinate me.” —Guy Yanai*

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來源

紐約Miles McEnery畫廊

私人收藏

現藏者購自上述來源

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113

艾列莎·里斯托娃

《旋轉與纏繞》

款識：Elitsa Ristova "Twirls and twine" 2020 (畫背)

油彩畫布

150 x 120 公分 (59 x 47 1/4 英寸)

2020年作

估價

£15,000 — 20,000 ⬆

瀏覽拍品



*“Through art I embark on a transformative odyssey, unravelling the inner and outer dimensions of existence, discovering new facets of myself. It provides me with a canvas to freely express my thoughts and emotions, granting me solace and a profound connection to the world around me.” —Elitsa Ristova*

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來源

現藏者直接購自藝術家本人

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114

鄧肯·麥考密克

《超越泥濘巷》

款識：McCORMICK（右下方）"BEYOND MUDDY  
LANE 2022 DUNCAN ROBERT MCCORMICK（畫背）

壓克力 水彩 畫布

150.1 x 120.1 公分 (59 1/8 x 47 1/4 英吋)

2022年作

估價

£10,000 — 15,000 ±

瀏覽拍品

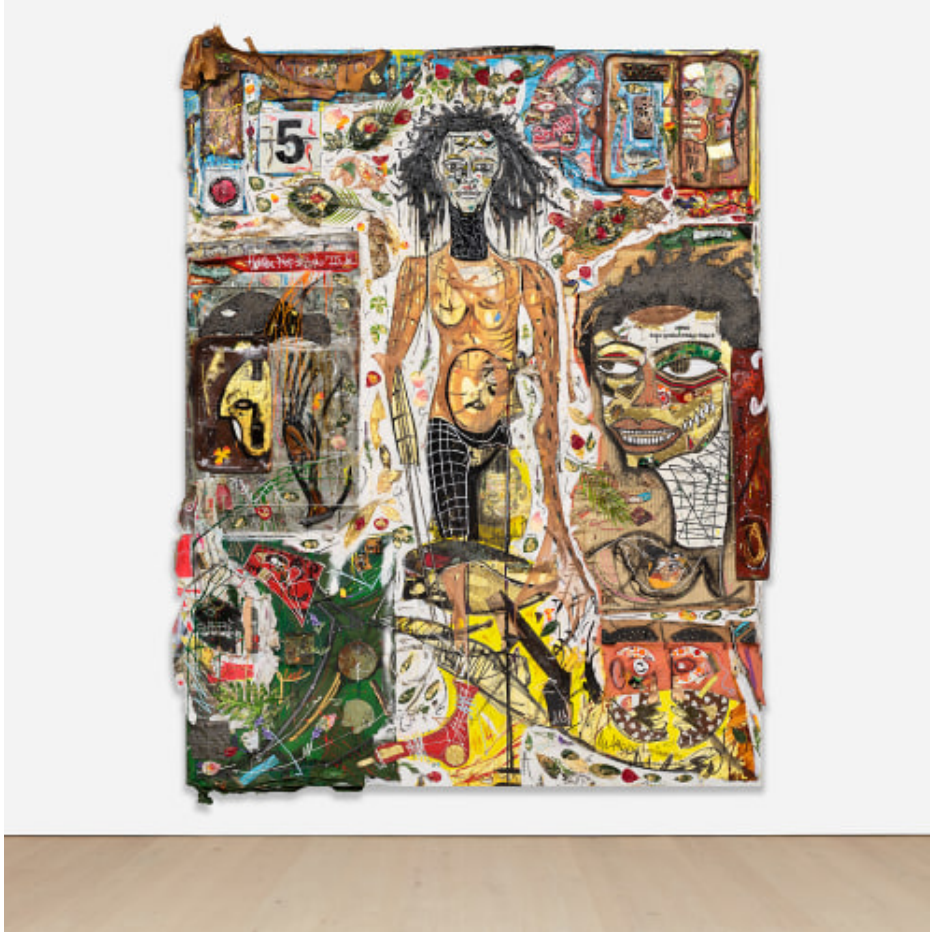


來源

現藏者直接購自藝術家本人

## 20th Century & Contemporary Art Day Sale

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115

亞歷山大·迪奧普

《巴黎梅蒂斯人》

款識：Alexandre Diop（左上方）

釘 訂書釘 大頭釘 布料 繩 鐵絲 線 閃粉 現成金屬 皮革 塑  
膠 畫布 柳條 紙本 粉彩 油彩 壓克力 木板  
317.2 x 247.7 公分 (124 7/8 x 97 1/2 英吋)

2022年作

估價

£60,000 — 80,000 ±

瀏覽拍品



Emerging from a bold cacophony of found objects, plant matter and dripping paint, an uneasy portrait gazes out at the viewer, dominating the composition of Diop's *Le Métisse Parisien*. In a style that is characteristically monumental, Diop allows space to take on an active and oscillating presence in his work. As the gaunt central figure strolls through a cluttered metropolis, the detritus that comprises the composition also evidences the physical spaces they were sourced from. Diop's process of collecting materials found on long walks through the abandoned spaces of Vienna and Paris, thus occupies a central theme in the work. The repurposed materials take on an animation that allows the imagined spaces and figures to transcend into an immediate reality.

Often referring to his works as 'image-objects', Diop seeks to convey the existential and physical chaos that is commonplace in our modern cities.<sup>i</sup> The artist's lived experience as the son of a Senegalese immigrant, born in Paris, informs the violence and unrest that permeates through his work. As the work's title translates to *The Mixed-race Parisian*, visions of Paris' *Banlieue* are conjured, the vibrancy of the African Diaspora thrumming in ghetto-like tower blocks, condensed into the materials that are masterfully reworked by the artist.

*Le Métisse Parisien* was conceived as part of an exhibition entitled *La Prochaine Fois, Le Feu*, the culmination of Diop's mentorship by Kehinde Wiley for the *Mentor and Young Talent* Reiffers Art Initiatives in 2022. Executed in just two months, the array of large-scale works that were juxtaposed to Wiley's, demonstrated Diop's ability for rapid creation that prioritises action over second guessing and self-doubt. Diop additionally held the coveted artist-in-residence position at The Rubell Museum, Miami in 2022, which boasts notable alumni including Kennedy Yanko (2021) and Amoako Boafo (2019).

<sup>i</sup> Alexandre Diop, quoted in Thibaut Wychowanok in 'Who is Alexandre Diop?', *Art Basel*, 12 October 2022, online

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#### 來源

私人收藏（直接購自藝術家本人）

現藏者購自上述來源

#### 過往展覽

Paris, Acacias Art Center, *La prochaine fois, le feu*, 19 October - 19 November 2022

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116

韋斯·朗

《如果我們明天離開這裡》

signed, titled and dated 'Wes Lang IF I LEAVE HERE  
TOMORROW...2010' on the reverse

綜合媒材 畫布

122 x 152 公分 (48 x 59 7/8 英寸)

2009年作

估價

£70,000 — 100,000 鎊

瀏覽拍品



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*“I like to take American history and then completely ignore it. I come at it visually, taking images and telling my own story. It comes out of criticism and great love. There are problems [with America], and we all know that, but I'm attracted to the dark side of things.” —Wes Lang*

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#### 來源

哥本哈根V1畫廊

丹麥私人收藏

現藏者購自上述來源

#### 過往展覽

Copenhagen, V1 Gallery, *Wes Lang Going All The Way For The USA*, 28 November - 19 December 2009

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117

艾卡·帕蘭斯

《無題》

signed 'Plans' lower right

壓克力 畫布

150 x 280 公分 (59 x 110 1/4 英吋)

2022年作

估價

£100,000 — 150,000 ±

瀏覽拍品



來源

杜拜貝浩登畫廊

現藏者購自上述來源

## 20th Century & Contemporary Art Day Sale

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118

哈羅德·安卡特

《無題》

款識：Ancart（畫背標籤）

油棒 鉛筆 石墨 畫布 裱於木板 裱於藝術家畫框

286.7 x 205.1 公分 (112 7/8 x 80 3/4 英吋)

2017年作

估價

£150,000 — 250,000 ±

瀏覽拍品



來源

布魯塞爾Xavier Hufkens畫廊

現藏者購自上述來源

過往展覽

Brussels, Xavier Hufkens, *Harold Ancart: The Charm...*, 20 April - 27 May 2017

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119

安祖娜·海殊

《鬥雞眼》

款識："Cross Eyes" Angela Heisch - 2020 - (畫背)

油彩 麻布 裱於木板

61.3 x 51.1 公分 (24 1/8 x 20 1/8 英吋)

2020年作

估價

£10,000 — 15,000 ±

瀏覽拍品



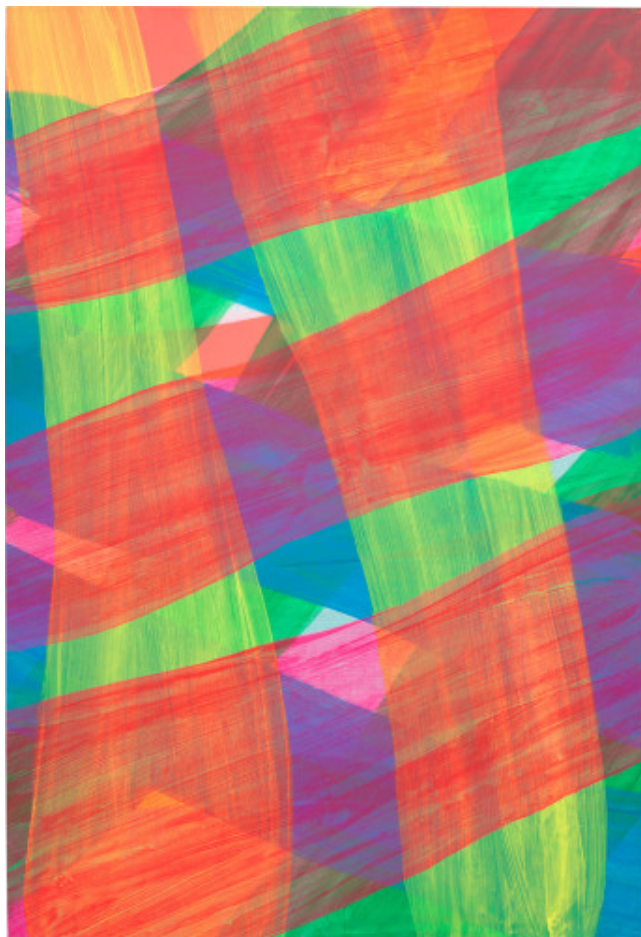
來源

倫敦Pippy Houldsworth畫廊

現藏者購自上述來源

## 20th Century & Contemporary Art Day Sale

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120

卡塔琳娜·格羅斯

《無題 (1038M)》

款識：Katharina Grosse 2002 (畫背)

壓克力 畫布

204 x 139.1 公分 (80 3/8 x 54 3/4 英吋)

2002年作

估價

£80,000 — 150,000 ▲

瀏覽拍品



120

卡塔琳娜·格羅斯

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來源

洛杉磯 Christopher Grimes 畫廊

私人收藏

倫敦，富藝斯，2010年6月30日，拍品編號 241

現藏者購自上述拍賣

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卡塔琳娜·格羅斯

《無題》

壓克力 水粉 紙本

179.4 x 120 公分 (70 5/8 x 47 1/4 英吋)

2006年作

估價

£40,000 — 60,000 ▲

瀏覽拍品



121

卡塔琳娜·格羅斯

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來源

馬德里Helga de Alvear畫廊

私人收藏

倫敦，富藝斯，2010年6月30日，拍品編號242

現藏者購自上述拍賣

## 20th Century & Contemporary Art Day Sale

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122

喬治·巴塞利茲

《確實需要更多房燈 (Rial blef well) 》

signed, partially titled and dated 'G. Baselitz 16. X 2013  
'raum licht wiln echt mehr'' on the reverse

油彩 畫布

300 x 275 公分 (118 1/8 x 108 1/4 英寸)

2013年作

估價

£300,000 — 500,000 鎊

瀏覽拍品



Painted as part of a series of large-scale portraits, Baselitz's *Raum licht wiln echt mehr (Rial blef well)* is a self-reflexive testament to the artist's capacity for honesty, impulse and inspiration. The dramatic expression that characterises the work is accented by moments of poise and a considered reference point. Although the work is concerned with the artist and his process, it also references self-portraiture and the discipline of painting at large. The series painted for *Farewell Bill*, a 2014 exhibition at Gagosian London, marks a departure from formerly familial works of the previous decade. Instead, these paintings are an investigation that ignites the start of a vibrant exploration of Baselitz practice emphasising the prevalence of mark-making.

*"You can do nice self-portraits, I tend not to... I avoid pretty self-portraits. I often even paint ugly ones."* —Georg Baselitz

While it is true that *Raum licht wiln echt mehr (Rial blef well)* is a self-portrait, it is equally an homage to the artist's source of inspiration. Baselitz's exposure to the masters of Abstract Expressionism while studying at Berlin College of the Arts, was a point of departure for his interest in Willem De Kooning's work.

Baselitz's painterly style developed through the physicality of his process, sectioning works, rapidly painting allowing the large spread canvas to inhabit his studio floor which contributed to impressions of cans, marks and footprints putting the artist at the centre of this work and voiding any overview on the outcome. Baselitz reinvents his previous painterly style to be more expressive and impulsive; oscillating between representation and abstraction.

As such, the *Farewell Bill* series bears a close resemblance to the gestural figures of De Kooning's *Woman I* and *Woman II* from the 1950s. In a deliberate emulation of the same fluidity exhibited in De Kooning's work, Baselitz dilutes oil paint with turpentine to obtain a consistency more akin to watercolours. The result is a series of compositions that demonstrate combative dimensions, echoing the exuberance of Abstract Expressionism. The poised inquisition of self-portraiture is thus imbued with an inspired and impulsive drama.



Willem de Kooning, *Woman I*, 1950-52, Museum of Modern Art, New York. © The Willem de Kooning Foundation/ARS, NY and DACS, London 2023

Amidst plosive uses of colour, Baselitz riffs on his own likeness with an uncanny ability to communicate uneasy angst without any expense to his own humanity. Like so many of Baselitz's works, the perspective is inverted, and the composition appears to the viewer upside down. The device that has come to characterise Baselitz's oeuvre by obscuring the viewers preconceived perceptions disturbs the painting both visually and symbolically. Heightening the artist's belief that people pay closer attention when they are disturbed. Indeed, as one peers into the composition, letters spelling out "ZERO" can be read in turn revealing a cap that adorns the subject. The company Zero formerly provided Baselitz with his painting supplies and the artist purchased the cap subsequent to their bankruptcy, commemorating their slogan "Zero. Everything

a painter could want.”<sup>ii</sup> The private joke that the artist includes in each of the works, demonstrates his ability to sum up his profession and the wider discipline of painting with an ironic device that is both personal and comprehensive.

<sup>i</sup> Georg Baselitz, 'Georg Baselitz talks about Farewell Bill, at Gagosian, Britannia Street, London', *Youtube*, 5 March 2014, online

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#### 來源

倫敦高古軒畫廊

現藏者購自上述來源

#### 過往展覽

London, Gagosian Gallery, *Georg Baselitz: Farewell Bill*, 13 February - 29 March 2014

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肖恩·斯庫利

《無題》

款識：Sean Scully 1990 (畫背)

油彩 麻布

76.6 x 76.9 公分 (30 1/8 x 30 1/4 英吋)

1990年作

估價

£180,000 — 200,000 ◆

瀏覽拍品



*“My work is not what you would call expressionism. It’s geometry painted expressively” —Sean Scully*

*Untitled* is an intimately scaled, poignantly emotional and spiritual work of art. Painted in 1990, the present work belongs to Scully’s rich and celebrated body of ‘grid’ paintings of which a comparable work of the same palette and year is held in the Museum of Modern Art’s collection in New York. Distinctive in its size, *Untitled* perfectly encapsulates the artist’s opinion, ‘art though, in our attempt to create our own nature, it’s a terrible, ridiculous and profoundly beautiful arrogance. And nothing is more arrogant than a small painting.’<sup>i</sup>

*Untitled* is elegant in its geometric simplicity – four grids of vertical and horizontal rectangular forms coalesce on the canvas – and its charcoal black and silver grey palette. Underlaid by a rust-red primer, the strips of black and grey are suffused with emotional warmth, permeating these diaphanous forms with familiarity and intimacy. By 1981, the artist had abandoned acrylic paint and hard-edged abstraction in favour of oil paint and expressive abstraction. In *Untitled*, the artist’s hand is now present in its raw and gestural vitality. Scully’s prowess as a painter can be crystalised as his translation of the cool, hard geometry and cerebral theory of the abstract tradition into a deeply human art, one imbued with untethered visceral emotion.

*“Abstraction is the art of our age; it’s breaking down of certain structures, an opening up. It allows you to think without making obsessively specific references, so that the viewer is free to identify with the work. Abstract art has the possibility of being incredibly generous, really out there for everybody. It’s a non denominational religious art. I think it’s the spiritual art of our time” —Sean Scully*

Part of his *Wall of Light* series, *Untitled* is a testament to the duality present in Scully’s tessellated abstract *oeuvre*. ‘The divided soul is what created pain and beauty’, is how the Irish poet W. B. Yeats described his perception of every artist’s personal duality.<sup>ii</sup> For Scully, this is the *vita duplex*, a reference to the conflicting forces within his work, the collision between the ‘refined’ and the ‘brutal and crude’.<sup>iii</sup> *Untitled* is refined in its strict geometric structure, brutal in its rough texture and crude in its soft contouring.

Video: [https://www.youtube.com/watch?v=u\\_R8aj6Owsl](https://www.youtube.com/watch?v=u_R8aj6Owsl)

After making several trips to Mexico in the 1980s, the artist drew inspiration from the rich and varied cultural history in the country which he referred to as a ‘culture of walls and light’. This influence is most vivid in the soft contouring and gaps of the rectangular forms. These spaces whereby the rusty red bleeds through, appear to be cracks in the ancient stone of the Mayan temples; the fluctuating hues of grey and black reflect the way in which light plays on the uneven surface of such stone. Spatial relationships in the cracks appear to mirror human relationships,

whether it is connection, communion, or discord and division. In Scully’s words, ‘My paintings talk of relationships. How bodies come together. How they touch. How they separate. How they live together, in harmony or disharmony. The character of bodies changes constantly through my work... Its edge defines its relationship to its neighbour and how it exists in context. My paintings tell stories that are an abstracted equivalent of how the world of human relationships is made and unmade.’<sup>iv</sup>

<sup>i</sup> Sean Scully, quoted in Kirsten Claudia Voigt, ‘Reading Between the Surfaces’ in *Sean Scully: Vita Duplex*, Berlin, 2018, p. 45.

<sup>ii</sup> W.B. Yeats, quoted in ‘Sean Scully – Vita Duplex at Staatliche Kunsthalle Karlsruhe,’ *YouTube*, 27 April 2018, [online](#).

<sup>iii</sup> Sean Scully, quoted in ‘Sean Scully 2/3 – The Art of Colliding Brutality and Philosophy,’ *YouTube*, 7 September 2023, [online](#).

<sup>iv</sup> Sean Scully, quoted in Walter Smerling, ‘Constantinople or the Sensual Concealed’ in *The Imagery of Sean Scully*, exh. cat., Munich, 2009, p.8.

來源

紐約Mary Boone畫廊

巴黎勒隆畫廊

德國Karsten Greve收藏

現藏者購自上述來源

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124A

### Caroline Walker

*Sewing*

signed, titled and dated 'SEWING Caroline Walker 2019' on the reverse

oil on board

43 x 35.2 cm (16 7/8 x 13 7/8 in.)

Painted in 2019.

估價

£30,000 — 50,000

瀏覽拍品



124A

**Caroline Walker**

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來源

GRIMM, Amsterdam

Acquired from the above by the present owner

過往展覽

Amsterdam, GRIMM, *Caroline Walker: A Woman Sewing*, 30 August - 5 October 2019

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125

伊斯·伍德

《沒什麼大不了》

款識：Issy Wood 2020（畫背）

油彩 麻布

140 x 100.5 公分 (55 1/8 x 39 5/8 英寸)

2020年作

估價

£50,000 — 70,000 ±

瀏覽拍品



來源

倫敦Carlos/Ishikawa畫廊

私人收藏

現藏者購自上述來源

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羅拉·奧雲斯

《無題》

款識：L Owens 2014 Untitled (畫布邊緣)

閃粉 絲網印刷 油彩 石膏 麻布

298.7 x 158.8 公分 (117 5/8 x 62 1/2 英吋)

2014年作

估價

£350,000 — 550,000 †

[瀏覽拍品](#)



*“Each time I approach a new show, I usually start with some word or idea, or it could be an appropriated image... I do a site visit, or I’ll work with the idea of what the location has as a context or something that motivates me that I then take as a starting point. Because every time I’m starting a new work, I’m taking it as an opportunity to start over.” —Laura Owens*

Laura Owens produced five large-scale works for the 2014 group exhibition *Wake up Early, Fear Death* curated by Philipp Kaiser in Vienna. *Untitled* was the centrepiece of this *gestalt* series. The artist approaches each new body of work and exhibition conceptually to produce site-specific work; this series took popular Viennese imagery as its starting point. In the present work, Owens silk-screened and overlaid a photograph with thick swooping lines of matte black paint, intermittently splattered with fluorescent blues, pinks, reds and greys. *Untitled* is exemplary of Laura Owens’ heterogeneous painterly approach to painting. The artist’s revitalisation of the medium and eclectic style earned her a mid-career retrospective at the Whitney Museum of American Art in 2017. New York Times art critic Roberta Smith describes the artist’s approach as ‘a rare combination of sincerity and irony. Distinguished by a sly, comedic beauty, her work has a playful, knowing, almost-Rococo lightness of being in which pleasure, humor, intelligence, and a seductive sense of usually high color mingle freely.’<sup>i</sup>

Laura Owens’ artistic practice relies upon an amalgamation of technical processes – Adobe Photoshop and silkscreen printing – and unconventional experiments with paint. The artist plays on the historical trope of the *trompe l’oeil* in the present work. Owens has edited the source image in Photoshop to fashion drop shadows within the crisp white letters of the text and underneath the sweeping lines of impasto. This effect conveys the impression of a faux relief which creates tension between the two-dimensional and three-dimensional space and the actual and depicted image. Further to this, Owens refers to the thick paint as ‘goop’, which is made from a mixture of safflower oil, aluminium stearate, vinyl and oil paint.<sup>ii</sup> This dull and coarse compound contrasts with the garish turquoise and the pristine smoothness of the silk-screened canvas.

*“All art is now collage” —Laura Owens*

Laura Owens stated that ‘art is all about being constructed out of relationships between parts’ – a rebuttal to the ‘total’ image prized by historic artists like Mark Rothko and Jackson Pollock – and that the surface, texture and paint should be heterogeneous in form.<sup>iii</sup> The artist satirises the post-war tradition of Pop Art, Color Field and Action painting by juxtaposing their archetypal features. Two planes of saturated turquoise and black-and-white silkscreen oppose one another and the unknown ‘consumer’ item – the Greek menu – is not part of the everyday cultural lexicon. The overlaid black swirls are unabashedly material; they are brazen and gestural in their apparent spontaneity and mockery of Action painting – the reality is that the impasto is carefully applied. For Owens, there is neither low nor high culture: leaflets, advertisements, greeting cards, drawings

from children’s books and other digital images appear sporadically in her work. For example, in *Untitled*, she has taken the front cover of a menu for a Greek restaurant Elias Ouveri, originally small in size, stylising and changing it into a monumental image within a fine art context. In this way, *Untitled* becomes a tapestry to 21<sup>st</sup>-century modes of making, being and seeing.

Video: [https://youtu.be/sNjps52CE8?si=bSsfSYqCzV\\_2BKlY](https://youtu.be/sNjps52CE8?si=bSsfSYqCzV_2BKlY)

<sup>i</sup> Roberta Smith, ‘The Comedic Beauty of Laura Owens’s Work’, *The New York Times*, 16 November 2017, [online](#)

<sup>ii</sup> Laura Owens, ‘The Materiality of Abstraction | The Getty Conservation Institute’, *Youtube*, 5 March 2020, [online](#)

<sup>iii</sup> Laura Owens, quoted in Peter Schjeldahl, “The Radical Paintings of Laura Owens,” *The New Yorker*, 23 October 2017, [online](#)

#### 來源

紐約Gavin Brown's Enterprise收藏

現藏者購自上述來源

#### 過往展覽

Vienna, Galerie nächst St. Stephan Rosemarie Schwarzwälder, *Caitlin Lonigan, Rebecca Morris, Laura Owens: Wake Up Early, Fear Death*, 2 October - 8 November 2014  
Dijon, Consortium Musuem, *L'Almanach 16*, 21 February - 5 June 2016

#### 出版

*Laura Owens*, New York, 2015, no. 161, pp. 253, 270 (illustrated, p. 253)

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重要歐洲私人收藏

128

艾德·拉斯查

《地鐵床墊 #2》

款識：Ed Ruscha 2015（右下方）

乾顏料 壓克力 紙本

38.1 x 56.5 公分 (15 x 22 1/4 英吋)

2015年作

估價

£80,000 — 120,000

瀏覽拍品



*“I like the idea of a word becoming a picture, almost leaving its body, then coming back and becoming a word again.”—Ed Ruscha*

Ed Ruscha is one of America’s most influential and successful living artists and is known for his iconic ‘word’ paintings. His distinctive body of work – falling between the Pop and Conceptual art movements – challenges preconceived verbal and visual constructs. *Metro Mattresses* is one of three ‘word’ works on paper executed for the series and exhibition *Ed Ruscha: Metro Mattresses* at Sprüth Magers, Berlin in 2016. Commercially trained like Andy Warhol and Roy Lichtenstein in magazine publishing and advertising, Ruscha’s work is arresting in its striking immediacy and graphic simplicity. His idiosyncratic artistic practice has earned him the honour of retrospective exhibitions of his works on paper at institutions like the J. Paul Getty Museum, Los Angeles in 1998 and at the Whitney Museum of American Art, New York in 2004. The present work epitomises Ruscha’s clever manipulation of text and image; the work loudly reads in a quasi-Garamond font:

## METRO

### MATTRESSES

Smearred across the muted red background, the text speeds horizontally across the work. This echoes the experience of glimpsing barely perceptible signs from fast-moving cars, or the metro. After all, the work recalls Ruscha’s interest in the vernacular of the American West: billboard and highway signs, gas stations and movie credits. Inspired by Dada and Surrealist *jeux de mots*, the artist is known for his witty, onomatopoeic, polysemous, and discordant typography such as ‘OOF’, ‘BOSS’ and ‘Pretty Eyes, Electric Bills’. In the present work, the non-hierarchical handling and alliteration of the two words ‘Metro Mattresses’ implies congruence to an otherwise meaningless construction. Here, Ruscha introduces a compelling interplay between the public and private sphere. The disparate ‘Metro’ and ‘Mattresses’ do however coalesce in their functionality, banality, and as they are repositories for travel, whether physical or in dreams.

*“[Ruscha is] an inspiring example of what it means for an artist to be original in a very specific, even limited way, and to be so true to his originality that he is able to try something of everything.”—Roberta Smith*

Executed in 2015, the present work marks a return to the technique Ruscha developed in the late 1960s for his small series of ‘liquid works’ where the text appears smudged, smeared, and blurred; the artist has developed a rigorous and careful technique to achieve this effect. After priming the ground by binding dry pigments to the paper and preparing the stencils, the artist sprays white acrylic paint through the stencil in a technique he calls ‘reverse-stencilling’.<sup>i</sup> The artist then draws a sheet of high-density foam over the acrylic paint, producing this smeared effect. The motionless and matte background – Ruscha believes backgrounds ought to be like ‘stage settings’ – contrasts

with the traversing sheen of the acrylic text.<sup>ii</sup> ‘It makes you dizzy’, Ruscha stated in reaction to the information overload the digital age has ushered into society: Does this then explain his return to the ‘liquid word’ works?<sup>iii</sup> Ruscha’s greatness lies in the continually fresh and keen observation he brings to our ever-changing society. *ED RUSCHA / NOW THEN* is currently on show at the Museum of Modern Art until 13 January 2024. It is the artist’s most comprehensive retrospective to date and showcases Ruscha’s enduring art-historical importance and legacy.

Video: <https://www.youtube.com/watch?v=1L9VraV4sAs>

<sup>i</sup> Ed Ruscha, quoted in Thomas Beller, “Ed Ruscha,” *Splash*, Feb. 1989, n.p.

<sup>ii</sup> Ed Ruscha, quoted in ‘Ed Ruscha, The Tension of Words and Images | Artist Interview | TateShots’, *YouTube*, [online](#)

<sup>iii</sup> Yan Ceh, “On Experiment” (interview), *Crash* (Paris), Summer 2015, [online](#)

## 來源

洛杉磯高古軒畫廊  
柏林Sprüth Magers畫廊  
現藏者購自上述來源

## 過往展覽

Berlin, Sprüth Magers, *Metro Mattresses*, 3 November 2015 - 16 January 2016

## 出版

Lucy Bradnock; Lisa Turvey, eds., *Edward Ruscha Catalogue Raisonné of The Works on Paper: Volume Three, 1998-2018*, New Haven, 2023, p. 336 (illustrated)

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卡拉·獲卡

《非裔男孩服務生古里奧與糖蜜和啡糖》

上色鑄聚酯樹脂 聚氨酯塗料 糖蜜 啡糖

151.9 x 84.5 x 89.6 公分 (59 3/4 x 33 1/4 x 35 1/4 英吋)

2014年作

估價

£70,000 — 90,000 ±

瀏覽拍品



*African Boy Attendant Curio with Molasses and Brown Sugar* was originally conceptualised as part of Kara Walker's monumental installation *A Subtlety or the Marvelous Sugar Baby* at The Domino Sugar Factory in Brooklyn, New York in 2014. Reconfiguring themes of race, slavery, and industrial symbiosis with coloniality, the installation provided as many questions as solutions.

*African Boy Attendant Curio with Molasses and Brown Sugar*, like all the elements of the installation, was created from cast resin coated with sugar and molasses. As this device is employed, the figure of an African child stands as a sentinel across the sugar trade's chronology, from colonialism into the present day.

In the first instance, Walker articulates the reality that black slaves in the Caribbean and the Antebellum South, including children, were reduced to the purpose they served. The figure's very existence is enshrined in the dark molasses produced from its labour. The sugar that became more readily available as a result, was moulded into large edible sculptures to demonstrate the status of the wealthy. As such, Walker's use of an edible material is a graphic reminder of how enslaved people were consumed by the industries they serviced. It is the same industries that are fortified in buildings such as The Domino Sugar Factory, which the artist confidently challenges while acknowledging their considerable might. Today, as sugar continues to be excessively consumed, it contributes to endemics of diabetes and obesity that disproportionately affect the poor.

*“My work has always been a time machine looking backwards across decades and centuries to arrive at some understanding of my “place” in the contemporary moment.” —Kara Walker*

Kara Walker's capacity to evoke a circle of exploitation and degradation in her work is uncanny. Continuing to create large scale installations, the artist exhibited *Fons Americanus* at the Tate Modern's Turbine Hall in 2019. This work mimicked neo-classical and baroque fountains, subverting monumental tributes to power, and mythicising the African diaspora instead. The artist's practice is grounded in our histories, using mediums and devices that intertwine with the past. For example, her most famous works use caricatured silhouettes made from black paper cut outs to depict troubling and depraved scenes of enslaved Africans at the hands of their white owners. This medium was popularised for story telling in the late 18<sup>th</sup> and early 19<sup>th</sup> Centuries when the transatlantic slave trade was at its zenith. As with the use of sugar sculptures, Walker appropriates artisanal practices, reinforcing themes that remain today despite our best efforts to leave them in the past.

來源

紐約 Sikkema Jenkins & Co. 畫廊  
現藏者購自上述來源

過往展覽

New York, Domino Sugar Factory, Creative Time, *A Subtlety or The Marvelous Sugar Baby*, 10 May - 6 July 2014

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131

拉希德·約翰遜

《這年》

品牌紅橡木地板 黑肥皂 蠟 噴霧 瓷漆

184.2 x 125.7 x 6.3 公分 (72 1/2 x 49 1/2 x 2 1/2 英吋)

2014年作

估價

£100,000 — 150,000 ±

瀏覽拍品



來源

布魯塞爾Xavier Hufkens畫廊

現藏者購自上述來源

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重要法國私人收藏

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尚·米榭·巴斯奇亞

《無題（氧氣破壞者）》

石墨 紙本

76.2 x 56.5 公分 (30 x 22 1/4 英吋)

1987年作

估價

£100,000 — 150,000 ±

瀏覽拍品



*“Drawing was an essential element in the art of Jean-Michel Basquiat. The artist had no hierarchical distinction between drawing and painting, and in fact, his paintings and drawings are often indistinguishable and only differ in the paper or canvas support.” —Richard Miller*

Drawing was the foundation of Jean-Michel Basquiat’s artistic practice: a means to ‘channel’ his stream of consciousness into its visual form.<sup>i</sup> The artist’s works on paper are in no way preparatory studies, they are autonomous works of skilled draughtsmanship and form the foundation of his artistic practice. Executed in 1987, *Untitled (Oxygen Destroyer)* was completed shortly before the artist’s death in 1988. Basquiat’s works on paper are filled with graffiti-inspired tapestries of words, symbols, and signs; *Untitled (Oxygen Destroyer)* is therefore rare within the artist’s *oeuvre* for the apparent reduction of text and image to six elements. This affords greater potency to the symbols and text and an interplay between presence and absence is introduced. The negative space allows for more subjective interpretations by viewers as they try to decode the image.

*“But anything can act as an influence. If I see a painting from the Middle Ages, I can see the life, I can see how people were... like seeing a sculpture from Africa, I can see the tribe, I can see the life around it.” —Jean-Michel Basquiat*

Death became a persistent theme in Basquiat’s late work, as the artist became more reclusive and disillusioned by the New York art scene. This feeling can be linked to the death of his friend and advocate Andy Warhol in February 1987. *Untitled (Oxygen Destroyer)* is a raw meditation on death and the artist’s struggles with identity and race. The work refers to the 1954 Godzilla film and the comic books, which were particularly popular through the 1980s in America. In *Untitled (Oxygen Destroyer)*, the underlined block capitals ‘OXYGEN DESTROYER’ cites the deadly weapon used to stop Godzilla – an allegory of the death, destruction and existential horror caused by the American deployment of the Atomic bomb in 1945. Basquiat had previously featured Godzilla and other cinematic references such as Popeye in his work.

The artist drew and painted whilst watching television which allowed him to respond directly, instinctively and impulsively to new material. Basquiat saw in popular culture ‘a deeper reflection of society’s... erroneous representations of good and evil.’<sup>ii</sup> The X made up of two cones and the central zigzag, appear to be isolated cogs from a machine-like structure, which may be a reflection of Basquiat’s feelings of disillusionment and exploitation within the New York art world. The long-handled shovels and rakes evince the infamous chain gangs – rooted in the forced labour and slavery of African Americans in the aftermath of the American Civil War. Such an evocation could represent the artist’s feelings of entrapment with his newfound celebrity status and demonstrate the ingrained issues of race in a postcolonial society. *Untitled (Oxygen Destroyer)* exemplifies how Basquiat’s marriage of text and image discharges an intimate introspection into his popular culture references, stream of consciousness and issues with identity and race.

<sup>i</sup> Fred Hoffman, *The Art of Jean Michel Basquiat*, New York, Enrico Navarra Gallery, 2017, p. 69–71.

<sup>ii</sup> Richard D. Marshall, 'Jean-Michel Basquiat and his subjects', 1996, p.38 in Jean-Louis Prat and Richard Marshall, *Jean-Michel Basquiat*, Paris, 1996, vol. 1, p.38.

#### 來源

紐約Vrej Baghoomian 畫廊

私人收藏

紐約，佳士得，1996年11月19日，拍品編號271

法國私人收藏

現藏者於1998年購自上述來源

## 20th Century & Contemporary Art Day Sale

London Auction / 12 October 2023 / 1pm BST



133

李察德·佩利斯

《好畫（我只是開玩笑！）》

款識：Richard Prince 2014（畫背）

壓克力 剪報拼貼 紙板

122.2 x 122 公分 (48 1/8 x 48 英吋)

2014年作

估價

£40,000 — 60,000 ±

瀏覽拍品



來源

格施塔德Patricia Low Contemporary畫廊  
現藏者於2014年購自上述來源

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London Auction / 12 October 2023 / 1pm BST



134

喬治·康多、傑克·查普曼及迪諾  
斯·查普曼兄弟、保羅·麥卡錫

《門》

款識：Condo 06 Paul McCarthy 06 Dinos Chapman

Jake Chapman (畫背畫布)

油彩 壓克力 木 棉氈 金屬夾 繩 畫布

199.8 x 290.3 x 36 公分 (78 5/8 x 114 1/4 x 14 1/8 英吋)

2006年作

估價

£250,000 — 350,000 ▲

瀏覽拍品



*DOOR* is a compelling and monumental product of the 2006 collaboration between Paul McCarthy, Jake and Dinos Chapman and George Condo. The project facilitated by RS&A, London and Deitch Projects, New York, saw the four groundbreaking contemporary artists collectively create eight canvases and four etchings over a period of a year, each work demonstrating the artists' unique perspectives. Inspired by great artistic partnerships of the last century such as those between Andy Warhol, Jean-Michel Basquiat and Francesco Clemente in 1983, each artist had an existing familiarity with working collaboratively. The Chapman brothers are known primarily for their work as a duo; Condo had created several works with Keith Haring and William Burroughs a quarter of a century earlier and McCarthy has received acclaim for his work with Mike Kelley and Jason Rhoades. However, for this endeavor the group looked to the Surrealists and their *Exquisite Corpse* game for the parameters of the project. Adopting the sequential approach, each artist had one month to work on each artwork in isolation from the others, rotating to allow all a turn to be first, second, third and fourth – breaking from convention, even Jake and Dinos Chapman worked separately, constructing a temporary wall in their shared studio space.

McCarthy began work on *DOOR* and with typical irreverence, the artist affixed a studio door to the centre of the canvas, carving a large square hole through the centre of both. The door and applied t-shirt are daubed with blood red paint, which splatters over the edges onto the icy blue background. Three letterbox shaped clippings from *Topper*, *Big Wheel* magazine and *Play Station* hover ambiguously either side and at the centre of the door. For his turn, Jake Chapman rotated the work 90 degrees clockwise, covering all but the *Big Wheel* collage and adding figurative elements including the grotesque many-eyed figure to the right of the work. Building on his previous work exploring Nazi symbolism, Chapman added two swastikas at either end.



Artwork: © Paul McCarthy

Third to make this mark, Dinos Chapman immediately undid his brothers' controversial additions, leaving just a shadow of the larger swastika at the upper left corner. He armed the monster with pencil and added pinned sheets of paper, one black and one with an uncompleted 'paint by numbers' design. The previously flat background is transformed into wooden floorboards and sky and the central hole becomes a window to a printed brooding landscape. Here, Chapman borrows from early modernist movements, Fauvism and Cubism with fragmented perspective and a warped central focus.



Left: Artwork: © Paul McCarthy and © Jake Chapman. All Rights Reserved, DACS 2023 Right: Artwork: © Paul McCarthy and © Jake and Dinos Chapman. All Rights Reserved, DACS 2023

In the case of *DOOR*, Condo worked last, which allowed the artist the defining and lasting creative oversight on the finished work. Working primarily in pastels, Condo added his archetypal faces and abstract lines to the left sheet of paper and upper third of the work. These also extend from the main figure's pencil, affording them a spontaneous graffiti-like effect. Condo's additions are instantly recognizable as his own, but also further art-historical influences, such as the green oval form at the upper centre, which strongly recall's Philip Guston's eyes. *DOOR* in its completed state is a playful and complex demonstration of the four artists' individual creative expression and perfectly encapsulates the power of collaboration.

#### 來源

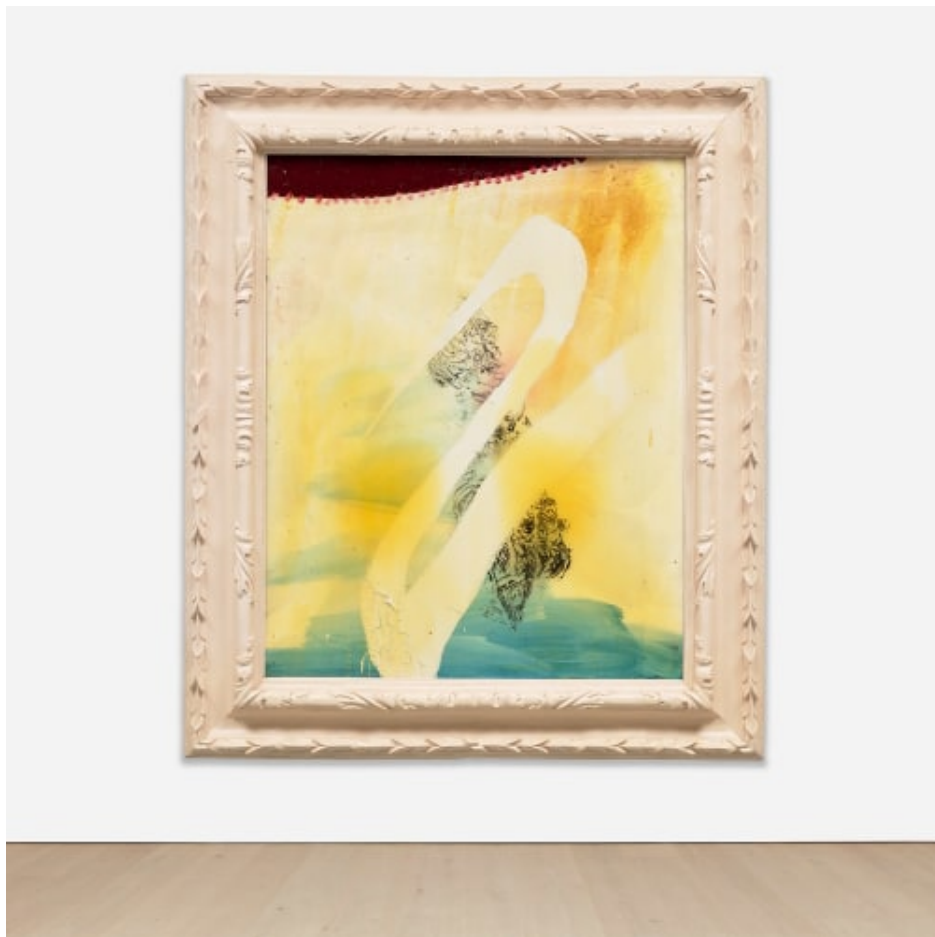
紐約Deitch Projects畫廊  
現藏者購自上述來源

#### 過往展覽

New York, Deitch Projects in Collaboration with RS&A, *With The Artists/Meet The Artists*, 29 March - 28 April 2007, pp. 34-41 (illustrated, p. 41)

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135

朱利安·施納貝爾

《艾倫「真誠的愛」》

款識：JCS 1998（畫布邊緣）

油彩 樹脂 瓷漆 畫布 裱於藝術家畫框

200 x 170 公分 (78 3/4 x 66 7/8 英吋)

1998年作

估價

£50,000 — 70,000

[瀏覽拍品](#)



來源

薩爾斯堡Thaddeaus Ropac畫廊

洛杉磯David DeSanctis畫廊

私人收藏（購自上述來源）

倫敦，佳士得，2010年2月12日，拍品編號248

現藏者購自上述拍賣

過往展覽

Salzburg, Galerie Thaddeaus Ropac, *Julian Schnabel: New Paintings*, 23 January - 29 May 1999,

n.p. (illustrated)



136

肯尼·沙夫

《Blobzetc...》

款識：Blobzetc...Kenny Scharf '18 (畫背)

油彩 麻布 裱於藝術家畫框

123.4 x 123.5 公分 (48 5/8 x 48 5/8 英吋)

2018年作

估價

£100,000 — 150,000 ±

瀏覽拍品



來源

倫敦奧培拉畫廊

現藏者購自上述來源

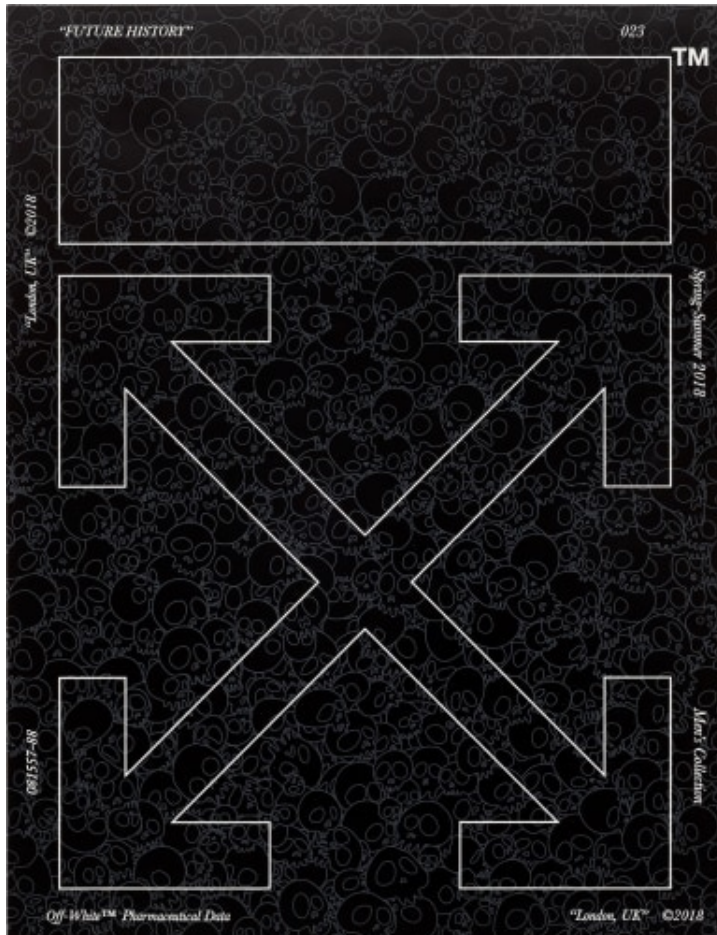
過往展覽

London, Opera Gallery, *Kenny Scharf - Blobz*, 26 June - 10 July 2018, p. 20 (illustrated)

London, Opera Gallery, *American Icons. Legacy*, 21 June - 5 July 2019

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137

村上隆與維祖·亞保路

《死亡紀念品：石黑色》

款識："VIRGIL © 2018" Takashi Murakami 2018 (畫背)

壓克力 畫布 裱於鋁框

156 x 120 公分 (61 3/8 x 47 1/4 英吋)

2018年作

估價

£100,000 — 150,000 ±

瀏覽拍品



來源

倫敦高古軒畫廊

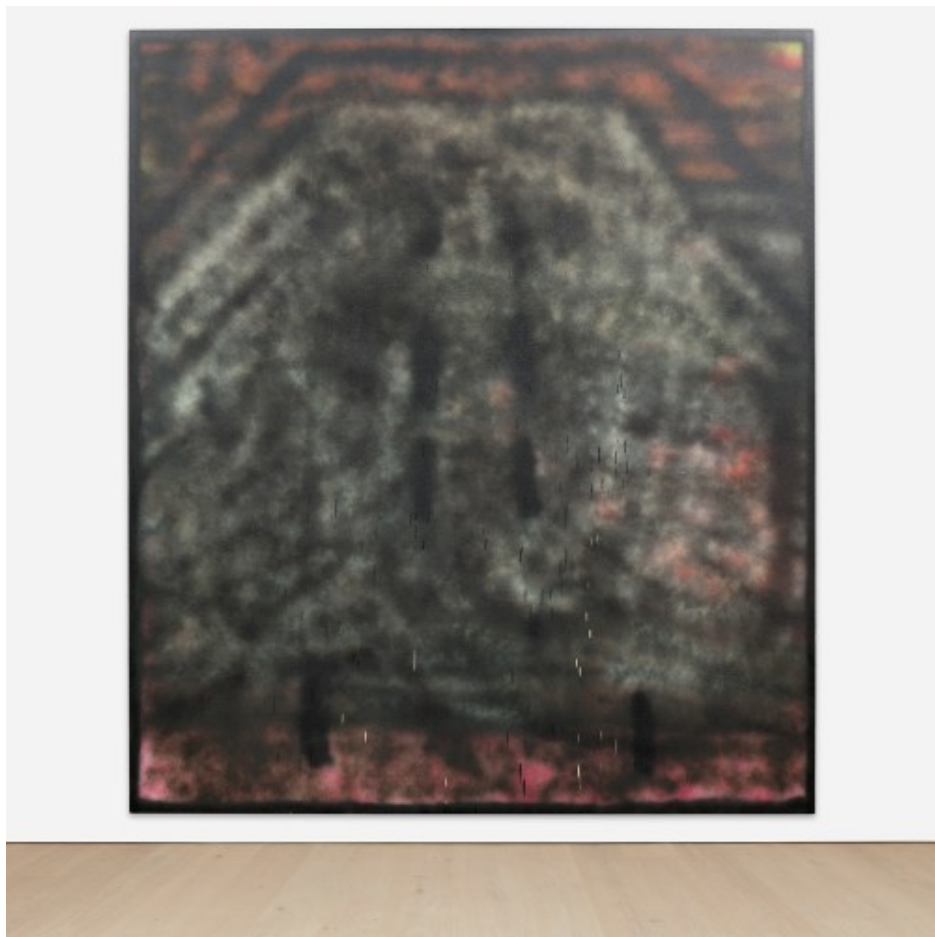
現藏者購自上述來源

過往展覽

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

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138

斯特林·魯比

《SP37》

款識：SP37 SR. 08（畫背）

噴漆 畫布

244.1 x 213.6 公分 (96 1/8 x 84 1/8 英吋)

2008年作

估價

£150,000 — 250,000

瀏覽拍品



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*“My studio was in Hazard Park, where gangs were fighting over drugs and territory. Their disputes were visually apparent through massive amounts of tagging. The city responded by sending out their anti-graffiti teams during the night. Power paint sprayers were used to cover up the day’s graffiti in a muted wash of either beige or grey. The city did this under the cover of darkness, while the gangs seemed to prefer the vulnerability of the day. The tagging had become abstract. All territorial clashes, aggressive cryptograms, and death threats nullified into a mass of spray-painted gestures that had become nothing more than atmosphere, their violent disputes transposed into an immense, outdoor, nonrepresentational mural. I started painting again when I saw this.” —Sterling Ruby*

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#### 來源

歐洲私人收藏（直接購自藝術家本人）

倫敦，富藝斯，2014年10月15日，拍品編號5

美國私人收藏

倫敦，蘇富比，2018年3月8日，拍品編號221

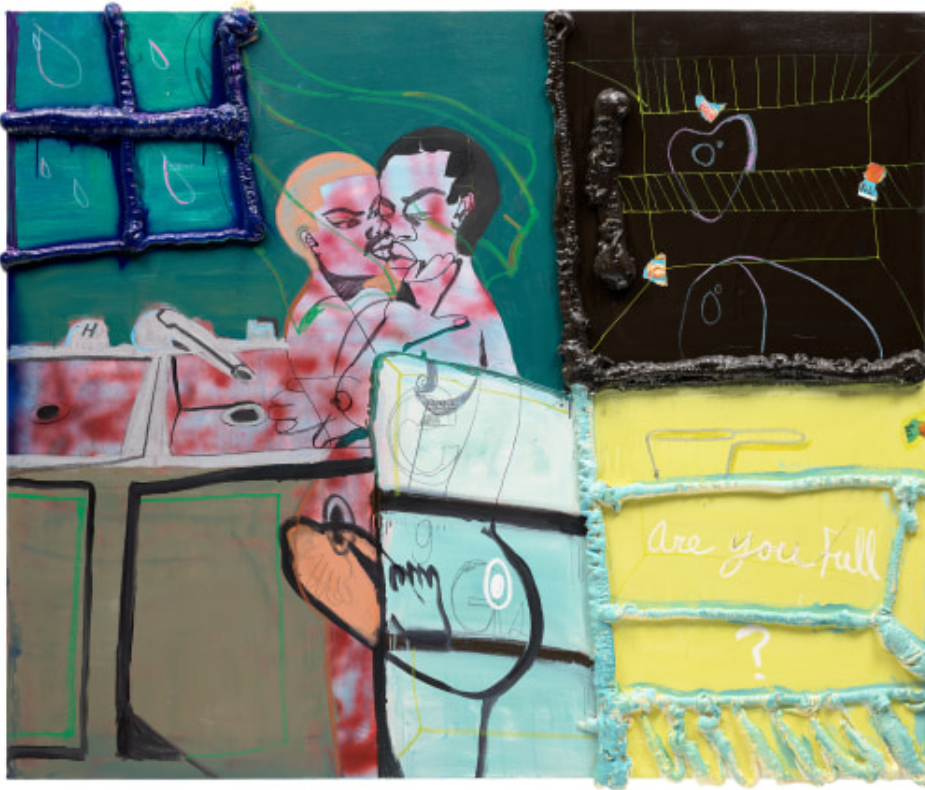
現藏者購自上述拍賣

#### 過往展覽

London, Dickinson, *Forms of Abstraction: American Abstraction from the 1950s to today*, 6 June - 18 July 2014

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140

喬納森·林登·蔡斯

《與他一起開放》

款識：Jonathan Lyndon Chase（畫背）  
噴漆 紙本拼貼 噴泡 壓克力 油棒 記號筆 畫布  
152.7 x 183.5 公分 (60 1/8 x 72 1/4 英吋)  
2018年作

估價  
£20,000 — 30,000 ±

瀏覽拍品



來源

紐約Company畫廊

私人收藏

現藏者購自上述來源

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141

賈米安·朱利亞諾-維拉尼

《手部工作》

款識：2019 "HAND'S JOB" JAMIAN JULIANO-VILLANI (內框)

壓克力 畫布

152.4 x 121.9 公分 (60 x 47 7/8 英寸)

2019年作

估價

£40,000 — 60,000 ±

瀏覽拍品



*“I feel painting has gone farther and farther away from expressing yourself and is now all about expressing painting traditions. Who cares about that?” — Jamian Juliano-Villani*

Composed of an amalgamation of references culled from the artist’s obsessive absorption of visual culture, the bewildering 2019 painting *Hand’s Job* displays a rare clarity in composition and takes viewers on another adventure into the humorously bizarre and wild visual realm of Italian-American artist Jamian Juliano-Villani. Working with projectors and sourced imagery, Juliano-Villani’s signature practice of combining disparate styles and subject matters pushes the envelope of the conventional subconscious preconception that everything should make logical sense, garnering her growing recognition and popularity in the international art scene.

## A Playful Tease

Compared to her iconic loud colour palette and bazaar-like visual arrangement, *Hand’s Job* offers a refreshing sense of organization that is unusual to Juliano-Villani’s oeuvre. The painting refers to the famous Instagram trope of a woman who leads her partner by hand seen from the partner’s perspective, as they look upon stunning views of exotic holiday destinations. The picture features the back of a slender and sexy young woman in a black bikini, holding the hand of her partner, whilst looking into a snowy urban landscape with bare wintery trees. This humorous juxtaposition is toppled by a translucent layer of pink right on the woman’s back: a pair of anthropomorphic lungs with alarming grey-coloured bronchus and bronchioles is smiling at the audience. Absurdly, this pair of comical lungs is wearing a red nose and thick lips, evocative of a clown’s makeup or the cartoon character Mr. Potato Head, whilst wearing a pair of white sneakers. Unequivocally bizarre, the current composition elicits hearty laughter whilst creating a trippy psychedelic effect.

Candid and carefree, Juliano-Villani’s not-taking-myself-so-seriously attitude comes through in her creative choice. It is not entirely easy for one to overlook the conspicuous double entendre intended by the artist in the title, not to mention that this provocative name barely corresponds to the subject matter. The artist made clear with this naughty mischief that she is unbothered by what others might think.

With her bold colour palette, provocative style, and true-to-self attitude, Juliano-Villani’s approach has evoked references to brow-raising works by fellow American painter Peter Saul. Originally following the footsteps of Francis Bacon, Saul had his heart set on creating works that are gloomy and melancholic in atmosphere. However, upon seeing two viewers laughing while looking around his first show in Paris, he unexpectedly changed his mind to becoming a ‘funny artist’.<sup>1</sup> So committed was Saul that he changed his self-definition, embracing this new identity and has enjoyed more laughter and humour ever since.

Juliano-Villani certainly shares this light-heartedness with Saul in her creations. By juxtaposing visual elements that are seemingly mismatched, she challenges common perceptions of comfort and the norm: ‘You know how you have all the different areas for tastes on your tongue? In paintings I’ve got to hit those marks-and humour is one of them.’ As the artist jocularly explains, ‘When I make a painting, I like to start out with something stupid, then bring it somewhere to cancel that out-then bring it back to something else... so aggressively stupid that you can’t even talk about it!’<sup>ii</sup>

*“Finding the ‘I’m-not-sure area’ is the thing that I find interesting.” — Jamian Juliano-Villani*

## Outta Your Mind!

*“I respond to things immediately, in like an emotional, guttural way, and that’s how decisions are formed.” — Jamian Juliano-Villani*

Juliano-Villani’s highly intuitive and illogical creative process flies in the face of modern humans habitual obsessiveness with asking ‘why’, with the expectation of getting a comprehensible answer. She works with the method of projecting images onto a canvas, usually from any number of elements taken from her extensive archive of visual inspirations. This allows her to include as many visual references as she sees fit in a single painting, creating an element of surprise that has become the defining aesthetic of her repertoire, interacting with the viewer in a straightforward way that is highly comparable to her approach to life.

The literal association between the subject matter and title *Hand’s Job* is rather straightforward to notice in the painting, yet beyond which, nothing really makes logical sense. The animated smiling pink lungs, however, truly throw the audience for a loop. The artist’s bizarre choice leaves one making all sorts of nonsensical guesses, yet not satisfied with what they come up with. The question ‘why it is here’ is not so much more important than the fact that ‘it is here’. By leaving the theme open-ended to the viewer, Juliano-Villani allows the audience open access to her idiosyncratic thoughts, urging the viewer to really look at what is presented in front of them.

## Eclectic Collage

*“I make my paintings out of necessity, and like using the things around me to communicate what I need to, because I’m really bad at articulating how I feel, vocally. The paintings do that for me.” — Jamian Juliano-Villani*

Communication lies at the core of Juliano-Villani's practice, and her paintings are her surrogate for connecting with other human beings. This propels her to use widely recognized cartoon and comic characters, as well as social media tropes in her work, as a way of externalising her inner mind in visual forms, making it accessible to the viewer.

With comparable styles of communication, street art is a highly accessible form of aesthetics that easily resonates and appeals to the public — qualities that are also identifiable in Juliano-Villani's practice. At first glance, visual elements of *Hand's Job* resemble an intervened photograph, which calls to mind street art intervention on ads and billboards by American artist and designer KAWS in the 90s. This association is reinforced by the visual references that populate Juliano-Villani's works, each 'rub[ing] up against others culled from altogether different times, places, and sensibilities. Within one painting, the references can span generations and decades.'<sup>iii</sup>

Unconcerned with the conventional definition of good taste, Juliano-Villani's style is inarguably controversial. She lives and paints as she pleases, parading her unique personal taste in everything she undertakes. By creating pictures that are packed with both sentiment and banal humour, the artist commands attention to her inner vision that stems from the very recesses of her psyche.

*"I'm all about explicitness; not crude, but legible." — Jamian Juliano-Villani*

<sup>i</sup> Andy Battaglia, quoted in 'Peter Saul & Jamian Juliano-Villani', *ARTnews*, December 2019, [online](#)

<sup>ii</sup> *ibid.*

<sup>iii</sup> Laura Phipps and Elisabeth Sherman, 'Flatlands: On Unstable Ground', *Whitney Museum of American Art*, [online](#)

#### 來源

紐約JTT畫廊

私人收藏

現藏者購自上述來源

#### 出版

Andy Battaglia, 'The ARTnews Accord: Painters Peter Saul and Jamian Juliano-Villani Talk Humor in Art, Life in the Studio, and More', *ARTNews*, 3 February 2020, [online](#) (illustrated)

Russell Tovey and Robert Diament, *Talk Art: Everything You Wanted To Know About Contemporary Art But Were Afraid To Ask*, London, 2021, p. 132 (illustrated)

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142

艾力·帕卡

《除了汗水我手上一無所有》

款識：2000-01 Erik Parker Erik Parker (內框) !AIN'T NOTHING BUT SWEAT INSIDE MY HAND! Erik Parker 2000-2001 ERIK PARKER (畫布邊緣)  
壓克力 彩色鉛筆 原子筆 氈尖筆 石墨 畫布  
213.6 x 152.7 公分 (84 1/8 x 60 1/8 英吋)  
2000-2001年作

估價

£30,000 — 50,000 港幣

瀏覽拍品



142

艾力·帕卡

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來源

私人收藏

紐約，富藝斯，2006年3月14日，拍品編號 67

現藏者購自上述拍賣

過往展覽

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

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143

伊曼紐·塔庫

《祖母綠造型》

款識：Taku 2021（右中方）

壓克力 畫布

209.9 x 120 公分 (82 5/8 x 47 1/4 英吋)

2021年作

估價

£15,000 — 20,000 †

[瀏覽拍品](#)



143

伊曼紐·塔庫

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來源

現藏者直接購自藝術家本人



144

佐伊·拉賓祖

《陷入沉思》

款識：Joy Labinjo July 2019（畫背）

油彩畫布

140.6 x 160.1 公分 (55 3/8 x 63 英寸)

2019年7月作

估價

£20,000 — 30,000 ±

瀏覽拍品



來源

倫敦Tiwani Contemporary畫廊  
現藏者購自上述來源

過往展覽

Gateshead, BALTIC Centre for Contemporary Art, *Joy Labinjo: Our histories cling to us*, 19 October  
2019 - 23 February 2020

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145

尼克·凱夫

《聲音套裝》

樹枝 鐵絲 金屬 布料 人體模型 上色木製底座  
234.7 x 91.5 x 91.5 公分 (92 3/8 x 36 x 36 英吋)  
2015年作

估價

£60,000 — 80,000 ±

瀏覽拍品



來源

紐約Jack Shainman畫廊

現藏者購自上述來源

過往展覽

Detroit, Cranbrook Art Museum, *Nick Cave: Hear Hear*, 20 June - 11 October 2015

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瑪格達蓮娜·阿巴卡諾維奇

《黑球 V》

染木 金屬 樹枝 鐵絲網 (共兩組)

102.5 x 296.7 x 96.6 公分 (40 3/8 x 116 3/4 x 38 英吋)

1986-1987年作

估價

£50,000 — 70,000 ±

瀏覽拍品



## 來源

蘇黎世Turske & Turske畫廊

現藏者購自上述來源

## 過往展覽

Zurich, Galerie Turske & Turske, *Magdalena Abakanowicz: War Games*, 9 August - 17 September 1988

Frankfurt, Städtisches Kunstinstitut und Städtische Galerie, *Magdalena Abakanowicz: Skulpturen 1967-1989*, 22 June - 20 August 1989, pp. 49, 57 (illustrated, p. 49)

Ridgefield, The Aldrich Contemporary Art Museum, *Project: Installation*, 29 October 1989 - 25 February 1990

## 出版

*Magdalena Abakanowicz*, exh. cat. Sezon Museum of Art, Karuizawa, 1991, no. 32, p. 107 (illustrated)

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147

岡瑟·尤克

《無題》

款識：Uecker 84（右下方）

高嶺土釘畫布膠合板

72.2 x 63 公分 (28 3/8 x 24 3/4 英吋)

1984年作

估價

£50,000 — 60,000 ±

瀏覽拍品



## 來源

慕尼黑Wassermann畫廊

私人收藏（購自上述來源）

阿姆斯特丹，佳士得，2017年12月12日，拍品編號49

現藏者購自上述拍賣

## 出版

Jürgen Harten, *Uecker: Bibliophile Werke*, exh. cat., Städtische Kunsthalle Düsseldorf, Galerie der Stadt, Esslingen am Neckar, 1983, no. 62, n.p. (another variant illustrated)

Britta Julia Dombrowe, Maria Linsmann, *Redepflicht und Schweigefluss: Bücher und bibliophile Werke von Günther Uecker*, Mainz, 2007, p1. 256, no. L8103 (another variant illustrated)

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重要美國私人收藏

148

法蘭茲·韋斯特

《無題》

紙漿 紗布 石膏 分散體 聚酯

82.6 x 25.4 x 35.6 公分 (32 1/2 x 10 x 14 英吋)

1998年作

估價

£70,000 — 90,000 ±

瀏覽拍品



*“West’s work always requires completion by a receptive opposite; they only fulfil their function when someone actively interacts with them. The possibility of the beholder’s participation is thus always provided for, and the artist considers the manifold, individual reactions to the incentives given by the works as integral components of his art.” —Eva Badura-Triska*

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**來源**

紐約Baumgartner畫廊

美國Burt Aaron收藏

現藏者購自上述來源

**過往展覽**New York, David Zwirner, *Five Years, 1993-1998*, 31 January - 14 March 1998New York, Baumgartner Gallery, *Contemporary Art from Austria*, 4 November - 24 December 1998

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路易絲·布爾喬亞

《蟲》


款識：L.B. 1/6 MAF 07 (底部)

銅雕

26 x 30 x 57 公分 (10 1/4 x 11 3/4 x 22 1/2 英吋)

1989年構思，2007年作，共有6版與1版藝術家試作版，此作為第1版。

估價

£300,000 — 500,000 

瀏覽拍品



Like so much of Louise Bourgeois' oeuvre, *The Worm* is a testament to the artist's profoundly complex sources of inspiration, condensed into a unique form of expression. The artist's interest in 'part-objects' as demonstrated throughout her practice explores depicted body parts and monumentalises their functions. Breasts, penises, and vulvae are rendered taking on a life of their own, effortlessly bridging the grotesque and the sentimental. *The Worm* presents a single sleek form with two nipples showing through the patina, anchoring either end. As it arcs as if to crawl forward, the tradition of the female nude is disregarded, favouring the incarnation of the body's natural functions. In a smaller sculpture from 1967 entitled *Tits*, a single form renders a similar motif, consolidating Bourgeois' fascination for the ambiguity that body parts occupy, at once sexualised and life-giving. As the viewer considers Bourgeois' work, they in turn consider the artist's poised regard for the complex nexus of physiological and sexual characteristics that govern our bodies.

*"I made a drawing of breasts pressed against each other; there was a double attitude to be like a mother, and to be liked by a mother ... the lips like sucking. The whole person becomes a breast that stretches in order to give."*—Louise Bourgeois

Throughout her seventy-year career, Bourgeois continued to execute works that were unrelenting in their capacity to avoid being pigeon-holed. While she herself was a strong feminist and her work was undeniably disruptive, the definitive label of 'feminist artist' was not a term Bourgeois embraced. As such, the characteristically masculine and feminine forms that the artist included in her practice were not simply subverted or juxtaposed, they were merged. As seen in *The Worm*, a pair of breasts are fused together creating a flaccid phallic form that offers an androgynous solution to an age-old binary. The same can be said of the bronze sculpture entitled *Janus Fleuri* executed in 1968, which includes two smooth features, reminiscent of male glands that merge to create a single rough, overlapping form more indicative of vulvae. What often results from such an approach is a paradoxically unsettling and endearing corpus of work that attests to Bourgeois' complex rationalisation of her own traumatic upbringing. Even her iconic spider sculptures are as intimidating as they are colossal, stand as a tribute to her beloved mother.

While her career was neglected in favour of her male counterparts that took part in the Abstract Expressionist movement, Louise Bourgeois' retrospective in 1982 was the first by a woman held at the Museum of Modern Art, New York. This exhibition cemented her oeuvre as a formative contribution to the development of contemporary art. The artist's substantial output has continued to be the subject of major exhibitions and publications, testifying to an approach that remained both introspective and enigmatic from the 1930s until her death in 2010.

Video: <https://www.youtube.com/watch?v=TiGjzV7Nk48>

來源

聖莫里茨Karsten Greve畫廊

現藏者購自上述來源

過往展覽

Vienna, Kunststahle Wien, *Le Surrealisme, C'est Moi! Homage to Salvador Dali*, 22 June - 23

October 2011, p. 94 (another example exhibited and illustrated)

Naples, Studio Trisorio, *Louise Bourgeois: Voyage Without a Destination*, 24 March - 30 June 2017,

p. 41 (another example exhibited and illustrated)

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150

布里奇特·賴利

《8月9日：7月30日修訂版》

titled 'Aug 9, revision of July 30, Bassacs lower left';  
signed and dated 'Bridget Riley '98' lower right

水粉 紙本

69.9 x 72.4 公分 (27 1/2 x 28 1/2 英吋)

1998年作

估價

£150,000 — 200,000 ±

瀏覽拍品



150

布里奇特·賴利

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來源

倫敦Karsten Schubert畫廊

現藏者購自上述來源

出版

Kendal, Abbot Hall Art Gallery, *Bridget Riley Works: 1961-1998*, 10 November - 31 January 1999

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151

巴里·法納根

《思想家@岩石十字架》

鈐印：鑄造廠標記 F1/8（底座）

銅雕

154.9 x 140 x 120 公分 (60 7/8 x 55 1/8 x 47 1/4 英吋)

1997年構思，1998年作，共有8版與2版藝術家試作版，  
此作為第1版。

估價

£300,000 — 400,000 ⚡

瀏覽拍品



*“I find that the hare is a rich and expressive form that can carry the conventions of the cartoon and the attributes of the human into the animal world. So I use the hare as a surrogate or as a vehicle to entertain in a way. The abstract realm that sculpture somehow demands is a very awkward way to work, so I abstract from the human figure, choosing the hare to behave as a human occasionally.” —Barry Flanagan*

Hares are synonymous with Barry Flanagan’s monumental bronze sculptures, where they are either engaged in anthropomorphic activities like cricket, boxing and karate or in their more readily associated positions of leaping and jumping. The subject matter dominated the artist’s work from 1979 until his death in 2009. Trained under the tutelage of Anthony Caro at Central Saint Martins from 1964-1966, Flanagan resisted the industrial materials of his tutor – ‘found’ metals like steel – in favour of reviving the clay and bronze tradition. In *Thinker @ Rock Cross*, the hare sits pensively against a rock, in a dramatic classical pose of monumental nature. The rock is suspended triangularly from the circular plinth, and a sharp-edged square cross sits atop the granular rock.

For Flanagan, ‘the hare is a metaphor... for sacrifice in the face of peace’.<sup>i</sup> In the present work, by positioning the hare in a seated position, the artist anthropomorphises the animal as it rests its head on its paw. The hare is not without poetic and symbolic significance: it represented vitality for the Egyptians, immortality in Chinese myth, and abundance, prosperity and good fortune in Celtic myth (Flanagan was Welsh). Flanagan was inspired by Alfred Jarry’s concept of ‘Pataphysics’ – a philosophy distanced from logic that encourages the inherent incoherency of contradictions – which involves the imaginary and fantastical.<sup>ii</sup> Here, the hare is a result of this interest as the animal takes the position of a meditative thinker. The artist upends the viewer’s associations with the hare as a beacon of speed and freedom; instead, it is depicted in stasis, in concentrated introspection, which is a fantastical subversion. Flanagan further instils mysticism into the work by including the square or equal-armed cross, an ancient symbol for the four elements and seasons, which grounds the hare in nature.

*“Now we have Flanagan’s hares inside our heads, rather as we have Giacometti’s attenuated men and Moore’s reclining women, Arp’s full fruit and Judd’s empty boxes.” —Mel Gooding*

Flanagan praised the 19<sup>th</sup>-Century master Auguste Rodin’s craftsmanship: ‘Rodin’s the best modeller there’s been. He is the boundless star’.<sup>iii</sup> The artist’s handling of the medium shows many similarities to Rodin’s approach. Flanagan’s ability to convey expression, movement and muscularity into such an unyielding material as bronze owes much to Rodin’s superb understanding and manipulation of the material. The two artists revelled in the theatre of the production process – the alchemic translation of clay to bronze – and they consciously left traces of their workmanship in the bronze finish.



Auguste Rodin, *The Thinker*, modelled 1880-1881, cast 1924, Philadelphia Museum of Art. Image: Philadelphia Museum of Art, Bequest of Jules E. Mastbaum, 1929, F1929-15

*Thinker @ Rock Cross* is redolent of Rodin’s most celebrated sculpture *The Thinker*. *The Thinker* was originally conceived as *The Poet*, a representation of the poet Dante Alighieri for the tympanum of *The Gates of Hell*, a scene from the *Divine Comedy*. His face is taut with expression, frozen in a meditative state whilst his muscular body is clenched in tension. In the present work, the hare mimics this pose. Despite the compositional similarities, Flanagan made notable deviations with his ‘Thinker’, Rodin’s sculpture does not alter the human form while Flanagan distorts the hare for expressive purposes. The artist elongates and stylises the torso, limbs, paws and ears of the hare while rendering the head and eyes in much greater detail. This effect further anthropomorphises the hare, affording it a greater contemplative and introspective nature. In this

way, *The Thinker* and *Thinker @ Rock Cross* become universal emblems of humans in thought.

<sup>i</sup> Jo Melvin, The Hare is Metaphor | Paul Kasmin Gallery, *YouTube*, 25 January 2022, [online](#).

<sup>ii</sup> Jo Melvin, The Hare is Metaphor | Paul Kasmin Gallery, *YouTube*, 25 January 2022, [online](#).

<sup>iii</sup> Barry Flanagan, quoted in 'Barry Flanagan In Conversation with Hans Ulrich Obrist' in *Barry Flanagan: sculpture, 1965-2005*, Dublin, 2006, p.67.

#### 來源

奧克蘭Gow Langsford 畫廊

私人收藏

現藏者購自上述來源

#### 過往展覽

London, Waddington Galleries, *Barry Flanagan*, 16 September - 10 October 1998, no. 3, pp. 3, 51 (another example exhibited and illustrated, p. 4)

Paris, Galerie Lelong, *Barry Flanagan*, 15 January - 13 March 2004 (another example exhibited)

Auckland, Gow Langsford Gallery, *In Contemplation | Barry Flanagan*, 8 June - 2 July 2022 (another example exhibited)

Vienna, Heidi Horten Collection, *Open*, 3 June - 2 October 2022 (another example exhibited)

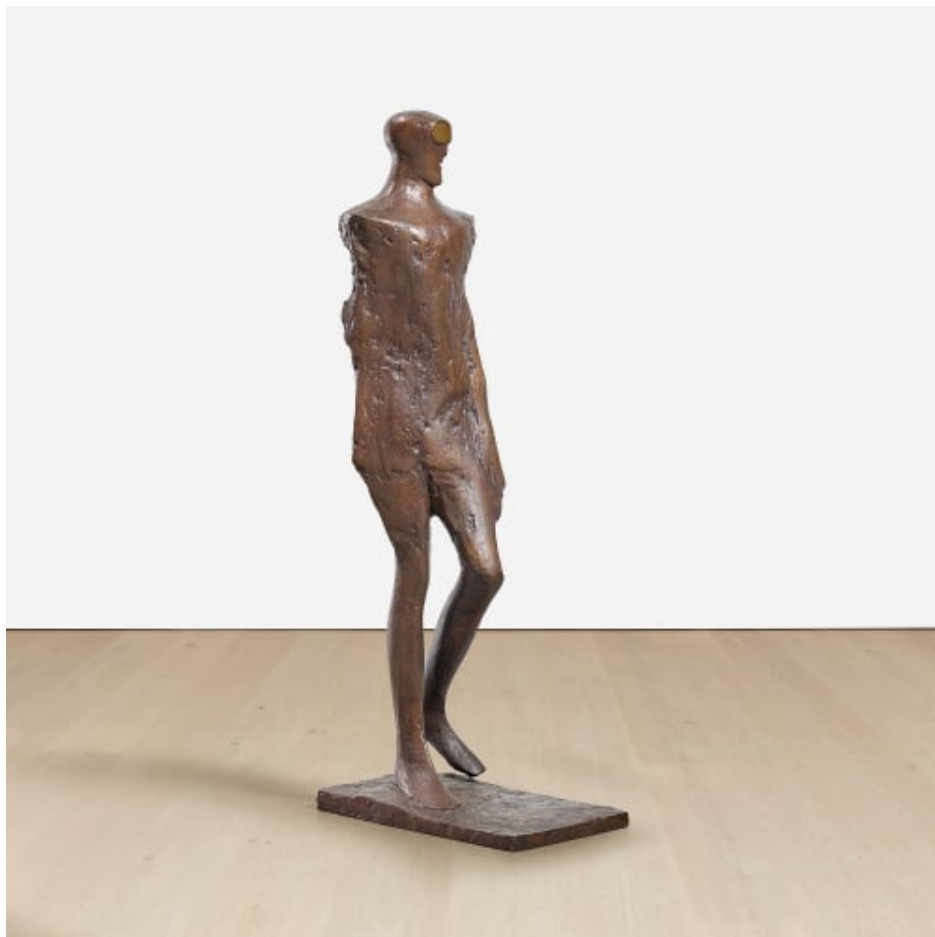
#### 出版

Enrique Juncosa, *Barry Flanagan Sculpture 1965-2005*, exh. cat., Irish Museum of Modern Art, Dublin City Gallery The Hugh Lane, Dublin, 2006, p. 126 (another example illustrated)

Clare Preston, ed., *Barry Flanagan*, London, 2017, pp. 106, 284 (another example illustrated, p. 106)

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152

伊麗莎白·法林克

《戴護目鏡的男人》

款識：Frink 2/6 (底座)

銅雕

110.5 x 25.5 x 44.4 公分 (43 1/2 x 10 x 17 1/2 英吋)

1969年作，共有6版，此作為第2版。

估價

£40,000 — 60,000 ±

瀏覽拍品



## 來源

倫敦Waddington畫廊

比華利山私人收藏（約1969年購自上述來源）

現藏者繼承自上述來源

## 過往展覽

London, The Waddington Galleries, *Elisabeth Frink Recent Work*, 2 December - 23 December 1969, n.p. (another example exhibited and illustrated)

London, The Waddington Galleries, *Elisabeth Frink*, 11 October - 4 November 1972 (another example exhibited)

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

## 出版

Bryan Robertson, ed., *Elisabeth Frink Sculpture: Catalogue Raisonné*, Salisbury, 1984, no. 185, pp. 176, 215 (another example illustrated, p. 176)

Annette Ratuszniak, ed., *Elisabeth Frink: Catalogue Raisonné of Sculpture 1947-93*, Farnham, 2013, no. FCR212, pp. 117, 206 (another example illustrated, p. 117)

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153

萊昂·科索夫


《坐在扶手椅上睡著的父親》

油彩 紙板

40 x 33 公分 (15 3/4 x 12 7/8 英吋)

1978 年作

估價

£70,000 — 100,000 

[瀏覽拍品](#)



來源

倫敦Fischer Fine Art and Artists市場  
現藏者於1978年購自上述來源

過往展覽

London, Artists' Market Association Gallery, *Christmas Show*, 1978

出版

Andrea Rose, *Leon Kossoff: Catalogue Raisonné of Oil Paintings*, London, 2021, no. 220, p. 293  
(illustrated)

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154

亨利·摩亞

《裸體坐姿》

款識：Moore（右下方）

蠟筆 炭筆 水彩 紙本

37.5 x 45.7 公分 (14 3/4 x 17 7/8 英吋)

1928年作，此作登錄在藝術家基金會文獻庫，編號  
605a。

估價

£15,000 — 20,000 港幣

瀏覽拍品



來源

倫敦Roland、Browse & Delbanco收藏

英國私人收藏

紐約Elkon畫廊

紐約Weintraub畫廊

紐約私人收藏

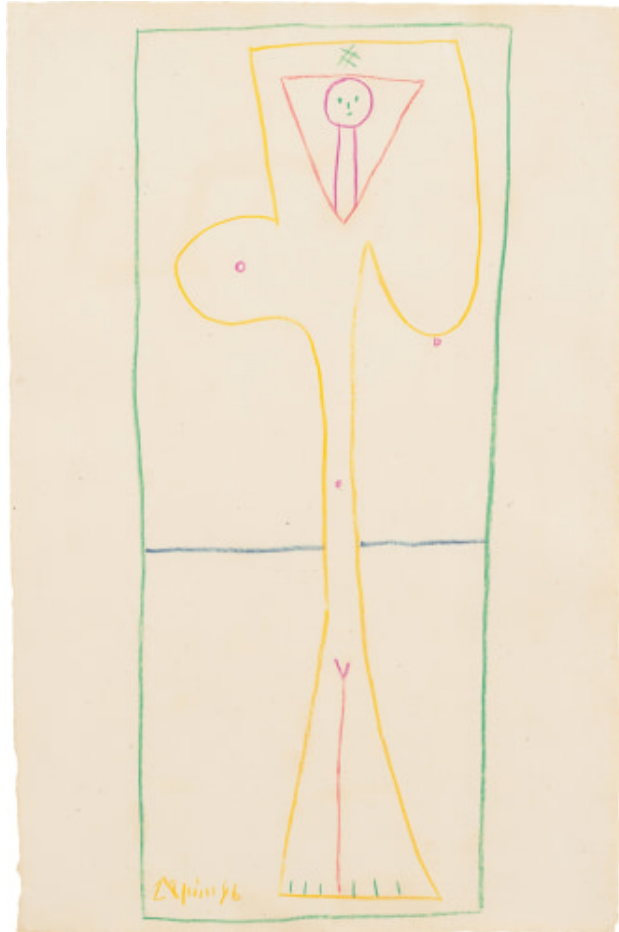
現藏者購自上述來源

出版

Ann Garrould, ed., *Henry Moore: Complete Drawings 1916-1983*, vol. 1, London, 1996, no. AG 28.123, p. 196 (illustrated)

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比利時私人收藏

155

巴勃羅·畢卡索

《裸女的站著 III》

款識：28 juin 46（左下方）

彩色蠟筆 紙本

50.3 x 32.8 公分 (19 3/4 x 12 7/8 英吋)

1946 年 6 月 28 日作

估價

£100,000 — 150,000 ±

瀏覽拍品



*“Art is not the application of a canon of beauty but what the instinct and the brain can conceive beyond any canon. When we love a woman we don’t start measuring her limbs.” —Pablo Picasso*

In the 50 years since his death, Pablo Picasso’s position as one of the most important figures of 20th-Century art has remained steadfast. Known for his use of colour and distortion of perspective and form, the present work is a wonderfully candid insight into the artist’s world. Executed in 1946, this work on paper, *Femme nue debout III* is a portrait of Picasso’s muse and lover Françoise Gilot – who passed away in June this year – completed in coloured crayon.

Picasso has reduced the form of Gilot to an almost schematic outline. Simple, angular lines and constructions are used to illustrate her figure in its most basic form. Nevertheless, this unadorned depiction of Gilot marks Picasso’s continual interest in and engagement with art historical references. The nude figure, in *contrapposto* with her arms held above her head, is reminiscent of renaissance and neoclassical depictions of Venus – Roman goddess of love, sex and fertility. *Venus Anadyomene* (1848) by Jean-Auguste-Dominique Ingres bears a striking similarity to the work; the pose; her nudity; the blue horizon line of the sea; even the position of her breasts, with one facing the viewer and one in profile.



Jean-Auguste-Dominique Ingres, *Venus Anadyomene*, 1808-1848, [Musée Condé](#), Chantilly. Image: Photo Josse / Scala, Florence

Picasso was frequently influenced by Ingres’ work; *Woman with a Book* (1932) was a reinterpretation of Ingres’ *Madame Motessier* (1844-56), and both works have recently been shown together for the first time in London’s National Gallery, highlighting the connection between the two artists. Whilst we can’t be certain, it is possible that Picasso was inspired by Ingres’ depiction of Venus, or similar interpretations like Sandro Botticelli’s *The Birth of Venus* (1485-86). This idea of feminine beauty and fertility elicited by Picasso’s study of Françoise Gilot as Venus is further emphasised by his reduction of form to simple shapes. A downwards-facing triangle has long since been recognised as a symbol of sex and fertility, echoing the shape of the ‘V’ of a woman’s groin. This triangular shape is repeated in the present work in the triangle created

by Gilot's arms, framing her face and directing the viewer's eye to follow down the length of her body. We are presented with a dichotomy; to view this arrangement of basic lines and colour as a representation of sacred femininity.

A signature exaggeration of body parts and use of asymmetry retains the work's originality as a 'Picasso'. In her memoirs *Life with Picasso*, when painting her, Gilot quotes Picasso as having said: 'Of course the breasts are not symmetrical; nothing ever is. Every woman has two arms, two legs, two breasts, which may in real life be more or less symmetrical, but in painting they shouldn't be shown to have any similarity'.<sup>1</sup>

Whilst Picasso encourages the viewer to envisage Gilot as a goddess, his over exaggeration of her features is deliberately done to remind us that no one is perfect and symmetrical. In this way, the artist grounds his deity in a very human concept to represent the myriad of ways he viewed his muse. Inscribed to the lower left the work is the date '28 juin 46', which was only 3 months after the Picasso and Gilot moved in together, after having met in 1943. In the throws of the early years of their passionate decade-long relationship, it is unsurprising that Picasso chose to present her as goddess of love, beauty and sex. The two would go on to have two children together, and it is interesting to see the implications of Gilot as an embodiment of female fertility imbued within the work.

<sup>1</sup> Françoise Gilot and Carlton Lake, *Life with Picasso*, New York, 1964, p. 118

#### 來源

倫敦Thomas Gibson Fine Art畫廊

倫敦Scott Lynn收藏

倫敦Piccadilly畫廊

歐洲私人收藏

私人收藏（2012年購自上述來源）

倫敦，蘇富比，2019年2月27日，拍品編號119

現藏者購自上述拍賣

#### 過往展覽

London, Thomas Gibson Fine Art, *Pablo Picasso works on paper 1915-1963*, 1982, no. 10, n.p. (illustrated)



156

尚·杜布菲

《粉紅人物·黑色背景》

款識：J. Dubuffet 53（左下方）

水粉明信片

14.9 x 9 公分 (5 7/8 x 3 1/2 英吋)

1953年10月作

估價

£10,000 — 15,000 ±

[瀏覽拍品](#)



來源

巴黎Daniel Cordier畫廊

倫敦M.G. Bendon收藏

現藏者購自上述來源

出版

Max Loreau, ed., *catalogue des travaux de Jean Dubuffet: fascicule IX: Assemblages d'empreintes*, Paris, 1982, no. 20, pp. 25, 108, 109 (illustrated, p. 25)

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比利時私人收藏

157

尚·杜布菲

《地點和六人》

款識：J.D. 81（右下方）

壓克力 紙本 裱於畫布

68.5 x 50.5 公分 (26 7/8 x 19 7/8 英吋)

1981年5月31日作

估價

£120,000 — 180,000 ±

瀏覽拍品



*“All these little paintings [...] are based on the conviction that there is no need to differentiate between a site claimed to be real and a mere fantasy, since everything we think we see is always, and in any case arbitrarily, a production of the mind.”*

—Jean Dubuffet

Between February 1981 and January 1982, Jean Dubuffet produced 500 small paintings on paper without interruption. The artist retrospectively named these works *Psycho-sites*, a title that emphasizes their common theme: an indeterminate site – or place – inhabited by unspecific characters. In *Site avec 6 personnages*, as well as in the entire series, forms are blurred and decomposed. The spatial relationship between the various elements is erratic, creating a composition charged with disordered tension. The figures, with their primitive contours, appear to float in a delimited but abstract space.

In the introduction to *Fascicule XXXIV* of his catalogue raisonné, Dubuffet explains: ‘these [paintings] are ideas of characters who populate ideas of sites ... an enterprise aimed at escaping [from the reasonable], at freeing the figuration and hence the vision’.<sup>i</sup> In that respect, the artist’s cursive pictorial language aims to relativize the physical status of the *Psycho-sites*, thus highlighting their imagined status. Through these experimental compositions featuring bold colours Dubuffet questions our ability to see reality, and the rational framework with which we decipher the world. Do our eyes really see? Can we equate reality with the vision of things surrounding us? Is our desire to analyse our chaotic universe futile?

In Dubuffet’s following *Mires* series which began in February 1983, the artist further extended his attempts to take a renewed perspective of the world. In *Mire G 95 (Kowloon)*, the figures have practically disappeared, and the sites are left completely undetermined. Bordering on abstraction, the composition evokes nothing that can be strictly named. The large and the small, lines and curves, voids and volumes mingle, prompting viewers to forget ‘everything we have been taught to name’.<sup>ii</sup>

Dubuffet added the term ‘Kowloon’ to the titles of his early *Mires*, a reference to the Chinese citadel destroyed in the early 1990s. Their bright yellow backgrounds are indeed reminiscent of bright Hong Kong store signs and Mandarin procession banners.

*“There is no matter, there is nothing but energetic impulses in ceaseless movement, devoid of any tangible consistency.” —Jean Dubuffet*

The *Non-lieux* paintings (translated as ‘non-places’) are Dubuffet’s ultimate series. Aiming to go beyond abstraction, the artist ‘questions the overall relevance of human views ... denies... that what we think we see... is anything other than fantasy, the ravings of our imagination’.<sup>iii</sup> As the

artist states, his intention is to represent the non-being, a field of pure thought. The black background of *Dramatique X* evokes that empty space, and the reduced colour palette, made up of thick white, blue, and red curves, leaves more room for personal interpretation. The *Non-lieux* series occupied the artist until the dawn of his death in 1985, as an anticipation of his departure from the material world.

Rejection of established values and deconstruction of academic rules of art constituted the guiding thread of Dubuffet’s work. Throughout his career, he drew inspiration from those who expressed themselves outside of formal artistic training – including graffiti artists, tattooists, patients in psychiatric hospitals and children – in search of a spontaneous, wild, and raw pictorial vocabulary. *Site avec 6 personnages*, *Mire G 95 (Kowloon)* and *Dramatique X* offer an exceptional panorama of Jean Dubuffet’s last creative years. These works testify to the preoccupations that engaged the artist from his earliest artistic experiments and reveal how they have evolved over the years.

<sup>i</sup> Max Loreau, ed., *catalogue des travaux de Jean Dubuffet: fascicule XXXIV: Psychos-sites*, Paris, 1984, p. 7.

<sup>ii</sup> Max Loreau, ed., *catalogue des travaux de Jean Dubuffet: fascicule XXXVI: Mires*, Paris, 1988, p. 7.

<sup>iii</sup> Max Loreau, ed., *catalogue des travaux de Jean Dubuffet: fascicule XXXVII: Non-lieux*, Paris, 1989, p. 7.

#### 來源

藝術家遺產管理委員會收藏

巴黎Baudoin Lebon畫廊

布魯塞爾Bernard Cats畫廊

現藏者購自上述來源

#### 過往展覽

Max Loreau ed., *catalogue des travaux de Jean Dubuffet: fascicule XXXIV: Psycho-sites*, Paris, 1984, no. 150, pp. 47, 148, 150 (illustrated, p. 47)

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比利時私人收藏

158

尚·杜布菲

《Mire G 95 (九龍)》

款識：J.D. 83 (右下方)

壓克力 紙本 裱於畫布

67 x 100 公分 (26 3/8 x 39 3/8 英吋)

1983年6月20日作

估價

£100,000 — 150,000 ±

瀏覽拍品



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Rejection of established values and deconstruction of academic rules of art constituted the guiding thread of Dubuffet’s work. Throughout his career, he drew inspiration from those who expressed themselves outside of formal artistic training – including graffiti artists, tattooists, patients in psychiatric hospitals and children – in search of a spontaneous, wild, and raw pictorial vocabulary. *Site avec 6 personnages*, *Mire G 95 (Kowloon)* and *Dramatique X* offer an exceptional panorama of Jean Dubuffet’s last creative years. These works testify to the preoccupations that engaged the artist from his earliest artistic experiments and reveal how they have evolved over the years.

<sup>i</sup> Max Loreau, ed., *catalogue des travaux de Jean Dubuffet: fascicule XXXIV: Psychos-sites*, Paris, 1984, p. 7.

<sup>ii</sup> Max Loreau, ed., *catalogue des travaux de Jean Dubuffet: fascicule XXXVI: Mires*, Paris, 1988, p. 7.

<sup>iii</sup> Max Loreau, ed., *catalogue des travaux de Jean Dubuffet: fascicule XXXVII: Non-lieux*, Paris, 1989, p. 7.

來源

巴塞爾Beyeler畫廊

布魯塞爾Bernard Cats畫廊

現藏者購自上述來源

出版

Max Loreau, ed., *catalogue des travaux de Jean Dubuffet: fascicule XXXVI: Mires*, Paris, 1988, no. 98, pp. 43, 112, 114 (illustrated, p. 43)

## 20th Century & Contemporary Art Day Sale

London Auction / 12 October 2023 / 1pm BST



比利時私人收藏

159

尚·杜布菲

《戲劇性 X》

款識：J.D. 84（右下方）

壓克力 紙本 裱於畫布

68 x 100.5 公分 (26 3/4 x 39 5/8 英吋)

1984年8月25日作

估價

£100,000 — 150,000 ±

瀏覽拍品



*“All these little paintings [...] are based on the conviction that there is no need to differentiate between a site claimed to be real and a mere fantasy, since everything we think we see is always, and in any case arbitrarily, a production of the mind.”*  
—Jean Dubuffet

Between February 1981 and January 1982, Jean Dubuffet produced 500 small paintings on paper without interruption. The artist retrospectively named these works *Psycho-sites*, a title that emphasizes their common theme: an indeterminate site – or place – inhabited by unspecific characters. In *Site avec 6 personnages*, as well as in the entire series, forms are blurred and decomposed. The spatial relationship between the various elements is erratic, creating a composition charged with disordered tension. The figures, with their primitive contours, appear to float in a delimited but abstract space.

In the introduction to *Fascicule XXXIV* of his *Catalogue raisonné*, Dubuffet explains: ‘these [paintings] are ideas of characters who populate ideas of sites ... an enterprise aimed at escaping [from the reasonable], at freeing the figuration and hence the vision’.<sup>i</sup> In that respect, the artist’s cursive pictorial language aims to relativize the physical status of the *Psycho-sites*, thus highlighting their imagined status. Through these experimental compositions, featuring bold colours, Dubuffet questions our ability to see reality, and the rational framework with which we decipher the world. Do our eyes really see? Can we equate reality with the vision of things surrounding us? Is our desire to analyse our chaotic universe futile?

In Dubuffet’s following *Mires* series, which began in February 1983, the artist further extended his attempts to take a renewed perspective of the world. In *Mire G 95 (Kowloon)*, the figures have practically disappeared, and the sites are left completely undetermined. Bordering on abstraction, the composition evokes nothing that can be strictly named. The large and the small, lines and curves, voids and volumes mingle, prompting viewers to forget ‘everything we have been taught to name’.<sup>ii</sup>

Dubuffet added the term ‘Kowloon’ to the titles of his early *Mires*, a reference to the Chinese citadel destroyed in the early 1990s. Their bright yellow backgrounds are indeed reminiscent of bright Hong Kong store signs and Mandarin procession banners.

*“There is no matter, there is nothing but energetic impulses in ceaseless movement, devoid of any tangible consistency.”* —Jean Dubuffet

The *Non-lieux* paintings (translated as ‘non-places’) are Dubuffet’s ultimate series. Aiming to go beyond abstraction, the artist ‘questions the overall relevance of human views ... denies... that what we think we see... is anything other than fantasy, the ravings of our imagination’.<sup>iii</sup> As the

artist states, his intention is to represent the non-being, a field of pure thought. The black background of *Dramatique X* evokes that empty space, and the reduced colour palette, made up of thick white, blue, and red curves, leaves more room for personal interpretation. The *Non-lieux* series occupied the artist until the dawn of his death in 1985, as an anticipation of his departure from the material world.

Rejection of established values and deconstruction of academic rules of art constituted the guiding thread of Dubuffet’s work. Throughout his career, he drew inspiration from those who expressed themselves outside of formal artistic training – including graffiti artists, tattooists, patients in psychiatric hospitals and children – in search of a spontaneous, wild, and raw pictorial vocabulary. *Site avec 6 personnages*, *Mire G 95 (Kowloon)* and *Dramatique X* offer an exceptional panorama of Jean Dubuffet’s last creative years. These works testify to the preoccupations that engaged the artist from his earliest artistic experiments and reveal how they have evolved over the years.

<sup>i</sup> Max Loreau, ed., *catalogue des travaux de Jean Dubuffet: fascicule XXXIV: Psychos-sites*, Paris, 1984, p. 7.

<sup>ii</sup> Max Loreau, ed., *catalogue des travaux de Jean Dubuffet: fascicule XXXVI: Mires*, Paris, 1988, p. 7.

<sup>iii</sup> Max Loreau, ed., *catalogue des travaux de Jean Dubuffet: fascicule XXXVII: Non-lieux*, Paris, 1989, p. 7.

來源

布魯塞爾Bernard Cats畫廊

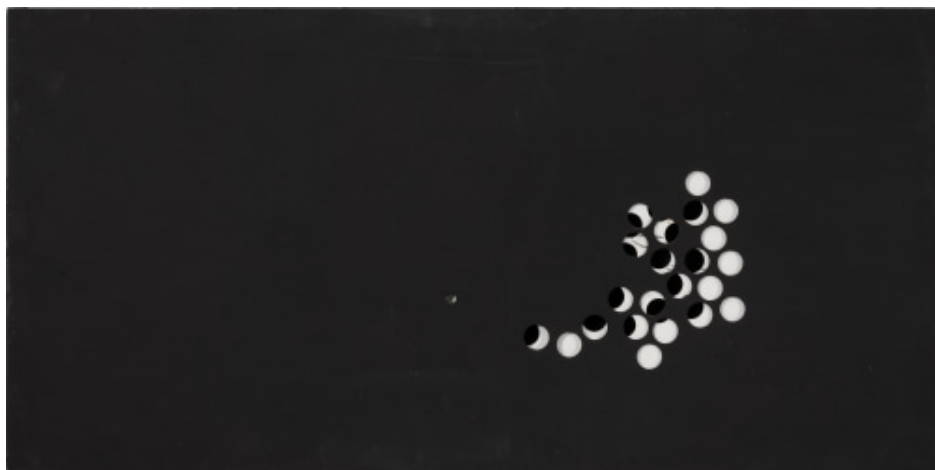
現藏者購自上述來源

出版

Max Loreau, ed., *catalogue des travaux de Jean Dubuffet: fascicule XXXVII: Non-lieux*, Paris, 1989, no. 133, pp. 58, 97, 100 (illustrated, p. 58)

## 20th Century & Contemporary Art Day Sale

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比利時私人收藏

160

普·伯里

《標點》


款識：Pol Bury (畫背)

上色纖維板 電動機

61 x 122 公分 (24 x 48 英吋)

1959-1960 年作

估價

£20,000 — 30,000 

[瀏覽拍品](#)



來源

巴黎 Claudine Strebelle 收藏

巴黎，Calmels Cohen，2002 年 11 月 15 日，拍品編號 52

現藏者購自上述拍賣

過往展覽

Brussels, Galerie Saint-Laurent, *Pol Bury. Punctuations*, 27 February - 17 March 1960

出版

Rosemary E. Pahlke, *Pol Bury : mit Oeuvrekatalog*, Brussels, 1994, no. 60-4, p. 131

Gilles Marquenie, *Pol Bury Online Catalogue Raisonné*, no. R052

## 20th Century & Contemporary Art Day Sale

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比利時私人收藏

161

山姆·弗朗西斯

《無題 (SF91-76; SF90-903PRS)》

款識：Sam Francis, 1990, SFPRS 903 (畫背)

壓克力 紙本

105 x 75 公分 (41 3/8 x 29 1/2 英寸)

1990年作

估價

£40,000 — 60,000 ±

瀏覽拍品



來源

紐約André Emmerich畫廊

布魯塞爾Bernard Cats畫廊

現藏者購自上述來源

## 20th Century & Contemporary Art Day Sale

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比利時私人收藏

162

法蘭克·史特拉

《綠色紙牌》

款識：Green solitaire F. Stella '77 (畫背)

壓克力 油棒 閃粉 蜂巢板

52 x 70 x 6 公分 (20 1/2 x 27 1/2 x 2 3/8 英吋)

1977年作

估價

£30,000 — 40,000 ±

瀏覽拍品



來源

布魯塞爾私人收藏

## 20th Century & Contemporary Art Day Sale

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比利時私人收藏

163

克洛德·維亞拉


《無題》

壓克力 布料

190 x 130 公分 (74 3/4 x 51 1/8 英吋)

2002年作

估價

£8,000 — 12,000 

[瀏覽拍品](#)



163

克洛德·維亞拉

---

來源

布魯塞爾私人收藏

## 20th Century & Contemporary Art Day Sale

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比利時私人收藏

164

翡麗·范登堡

《無題》

款識：Philippe Vandenberg 1988（畫背）

油彩 壓克力

100 x 120 公分 (39 3/8 x 47 1/4 英寸)

1988年作，此作將被納入藝術家基金會編輯的藝術家作品全集。

估價

£15,000 — 20,000 鎊

瀏覽拍品



來源

布魯塞爾私人收藏

## 20th Century & Contemporary Art Day Sale

London Auction / 12 October 2023 / 1pm BST



比利時私人收藏

165

禾特·史雲南

《無題》

款識：WS 11-85（畫背）

油彩 水墨 畫布

80 x 80 公分 (31 1/2 x 31 1/2 英吋)

1985年11月作

估價

£20,000 — 30,000 ±

[瀏覽拍品](#)



來源

布魯塞爾Willy D'Huyser畫廊

現藏者購自上述來源

## 20th Century & Contemporary Art Day Sale

London Auction / 12 October 2023 / 1pm BST



比利時私人收藏

166

禾特·史雲南

《藝術骨頭》

款識："ART BONES" WS 86 (畫背)

油彩 水墨 畫布

80 x 80 公分 (31 1/2 x 31 1/2 英吋)

1986年作

估價

£20,000 — 30,000 ±

瀏覽拍品



來源

布魯塞爾Willy D'Huyser畫廊

現藏者購自上述來源

## 20th Century & Contemporary Art Day Sale

London Auction / 12 October 2023 / 1pm BST



167

呂·圖曼斯

《陽光下的地方》


款識：Luc Tuymans '86 (畫背)

油彩畫布

60 x 50 公分 (23 5/8 x 19 5/8 英吋)

1986年作

估價

£80,000 — 120,000 

瀏覽拍品



來源

安特衛普Ruimte Morguen畫廊

安特衛普Zeno X 畫廊

現藏者約1992年購自上述來源

過往展覽

Kunsthalle Bern, *Luc Tuymans*, 14 March - 26 April 1992

出版

Eva Meyer-Hermann, *Luc Tuymans. Catalogue Raisonné of Paintings. Volume 1: 1972-1994*, New York, 2017, no. LTP 42, pp. 102-103, 489 (illustrated, p. 103)

## 20th Century & Contemporary Art Day Sale

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168

拉烏爾·德·凱澤

《七圖致珍妮2》

款識：raoul de Keyser 1980 (畫背) ZEVEN VOOR  
JEANNE (內框)

油彩 畫布

52 x 52 公分 (20 1/2 x 20 1/2 英吋)

1980年作

估價

£30,000 — 50,000

瀏覽拍品



來源

私人收藏（1980-1981年直接購自藝術家本人）  
阿姆斯特丹，佳士得，2014年4月7日，拍品編號8  
現藏者購自上述拍賣

出版

Steven Jacobs, *Raoul De Keyser. Paintings 1980-1999*, Ghent, 2000, no. 389, p. 119 (illustrated, p. 119)

## 20th Century & Contemporary Art Day Sale

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169

阿利治艾羅·寶艾提

《科普汀（1984年1月）》

款識：Boetti 1984（畫背）

石墨紙本裱於畫布

100.5 x 149.8 公分 (39 5/8 x 58 7/8 英吋)

1984年作

估價

£60,000 — 80,000 ±

瀏覽拍品



來源

洛杉磯 John Weber 畫廊

私人收藏 (1989年購自上述來源)

紐約，蘇富比，2019年3月1日，拍品編號 106

現藏者購自上述拍賣

## 20th Century & Contemporary Art Day Sale

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THOMAS B. LEMANN珍藏系列

170

皮艾羅·多拉治奧

《無對應》

款識：PIERO DORAZIO, 1965 "NO  
COUNTERPART" (畫背)

油彩畫布

73.2 x 54.5 公分 (28 7/8 x 21 1/2 英吋)

1965年作，此作登錄在米蘭藝術家文獻庫，並附米蘭藝術家文獻庫證書，發於2023年6月27日。

估價

£30,000 — 40,000 卅

瀏覽拍品



來源

威尼斯 Paolo Barozzi畫廊

新奧爾良 Thomas B. Lemann收藏（1966年購自上述來源）

現藏者繼承自上述來源

過往展覽

London, Marlborough, *Piero Dorazio*, January 1966, no. 45, n.p.

## 20th Century & Contemporary Art Day Sale

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171

艾美莉·美臣

《眼看東方》

款識：Emily Mason 2002 "EYE TO THE EAST" (畫背)

油彩 黏土板

17.8 x 12.7 公分 (7 x 5 英吋)

2002年作

估價

£3,000 — 5,000

瀏覽拍品



來源

紐約David Finlay Jr. Inc. Fine Art畫廊

私人收藏

哈德遜·Stair，2022年6月2日，拍品編號271

現藏者購自上述拍賣

## 20th Century & Contemporary Art Day Sale

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重要米基爾·安徒生珍藏系列：拍賣收益撥捐索妮婭·  
斐樂·曼可巴博物館展館

172

岡瑟·弗格

《無題》

款識：Förg 94（左上方）

壓克力 畫布

220 x 150.2 公分 (86 5/8 x 59 1/8 英吋)

1994年作，此作品並登錄在岡瑟弗格之文獻庫，編號  
WVF.94.B.0712。

估價

£180,000 — 250,000 ±

瀏覽拍品



來源

現藏者直接購自藝術家本人

過往展覽

Tønder, Sønderjyllands Kunstmuseum, *Günther Förg*, 26 February - 14 April 1994

Copenhagen, Ny Carlsberg Glyptoteket, *Günther Förg*, Summer - Autumn 1994

Copenhagen, Galerie Mikael Andersen, *Günther Förg: Ubuntu*, 15 August - 27 September 2014

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重要米基爾·安徒生珍藏系列：拍賣收益撥捐索妮婭·  
斐樂·曼可巴博物館展館

173

岡瑟·弗格

《無題》

款識：Förg 94 (右上方)

壓克力木板

60 x 50 公分 (23 5/8 x 19 5/8 英吋)

1994年作，此作品並登錄在岡瑟弗格之文獻庫，編號  
WVF.94.B.0835。

估價

£20,000 — 30,000 ±

瀏覽拍品



來源

現藏者直接購自藝術家本人

過往展覽

Tønder, Sønderjyllands Kunstmuseum, *Günther Förg*, 26 February - 14 April 1994

New York, DCA Gallery, *Something about painting*, March - April 2000

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重要米基爾·安徒生珍藏系列：拍賣收益撥捐索妮婭·  
斐樂·曼可巴博物館展館

174

岡瑟·弗格

《無題》

款識：Förg 96 · Keramisk værksted 1996

Tommerup (底部)

窯燒陶瓷

45 x 20.5 x 20.5 公分 (17 3/4 x 8 1/8 x 8 1/8 英吋)

1996年作

估價

£6,000 — 8,000 ±

瀏覽拍品



來源

現藏者直接購自藝術家本人

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重要米基爾·安徒生珍藏系列：拍賣收益撥捐索妮婭·  
斐樂·曼可巴博物館展館

175

岡瑟·弗格

《無題》

款識：Förg 2001 1/9 (畫背)

壓克力 鉛

42.2 x 32.2 公分 (16 5/8 x 12 5/8 英吋)

2001年作，共有9版獨版手工上色系列，此作為第1版，  
並登錄在岡瑟弗格之文獻庫，編號 WVF.01.B.0581。

估價

£20,000 — 30,000 ±

[瀏覽拍品](#)



來源

現藏者直接購自藝術家本人

## 20th Century & Contemporary Art Day Sale

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重要米基爾·安徒生珍藏系列：拍賣收益撥捐索妮婭·  
斐樂·曼可巴博物館展館

176

岡瑟·弗格

《無題》

款識：Förg 88 (右上方)

油粉彩 紙本

32 x 24 公分 (2 5/8 x 9 1/2 英寸)

1988年作，此作品並登錄在岡瑟弗格之文獻庫，編號  
88.P.1189。

估價

£3,000 — 5,000 ±

瀏覽拍品



來源

現藏者直接購自藝術家本人

## 20th Century & Contemporary Art Day Sale

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重要米基爾·安徒生珍藏系列：拍賣收益撥捐索妮婭·  
斐樂·曼可巴博物館展館

177

無底價拍品

岡瑟·弗格

《無題》


款識：FÖRG 2/6 (底座)

銅雕

33 x 41 x 25 公分 (12 7/8 x 16 1/8 x 9 7/8 英吋)

2001年作，共有6版，此作為第2版。

估價

£6,000 — 8,000 

瀏覽拍品



來源

現藏者直接購自藝術家本人

## 20th Century & Contemporary Art Day Sale

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178

A. R. 彭克

《無題》

款識：α.Ψ.(ar.penck)T 81 (右上方)

印度水墨 石墨 紙本 裱於麻布

93 x 122.5 公分 (36 5/8 x 48 1/4 英吋)

1981年作

估價

£80,000 — 120,000 ±

瀏覽拍品



來源

紐約Daniel Goldreyer收藏

紐約Daniel Goldreyer遺產管理委員會收藏

日內瓦奧培拉畫廊

現藏者購自上述來源

過往展覽

Geneva, Opera Gallery, *A.R. Penck | Georg Baselitz*, 3 - 26 March 2022

## 20th Century & Contemporary Art Day Sale

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179

馬丁·基彭伯格

《能夠自由發言》

油彩畫布

50 x 60 公分 (19 5/8 x 23 5/8 英吋)

1981年作

估價

£25,000 — 35,000 ▲

[瀏覽拍品](#)



來源

斯圖加特Max Hetzler畫廊

私人收藏

阿姆斯特丹，佳士得，2022年4月26日，拍品編號68

現藏者購自上述拍賣

過往展覽

Rottweil, Forum Kunst; Ulm, studio f, *Kippenberger "Das Leben ist hart und ungerecht"*, 27

February - 28 November 1982, p. 44 (illustrated)

## 20th Century & Contemporary Art Day Sale

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180

安塞姆·基弗

《塞納河之美》


款識：la belle de la seine（中方）

水彩 兩組毗連紙本

71.4 x 50.5 公分 (28 1/8 x 19 7/8 英吋)

2013年作

估價

£65,000 — 75,000 

瀏覽拍品



來源

紐約高古軒畫廊

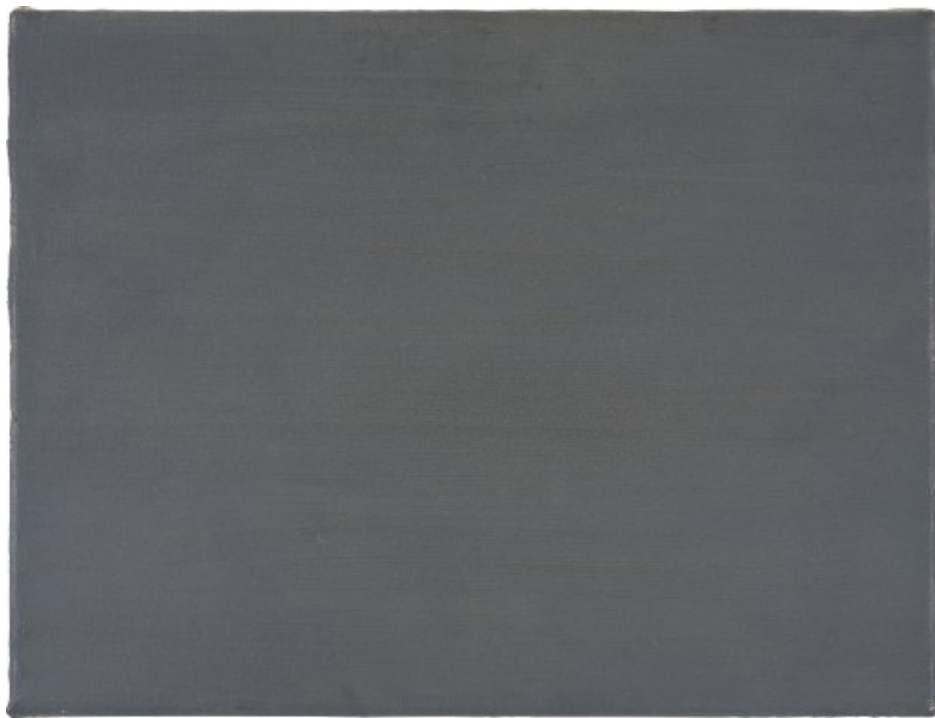
現藏者購自上述來源

過往展覽

New York, Gagosian Gallery, *Anselm Kiefer: Transition from Cool to Warm*, 5 May - 1 September 2017, p. 270 (illustrated, p. 212)

## 20th Century & Contemporary Art Day Sale

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181

格哈特·里希特

《灰色》


款識：Richter 72 (畫背邊緣) 334/12 Richter 72 (畫背)

油彩 畫布

31.5 x 40 公分 (12 3/8 x 15 3/4 英吋)

1972年作

估價

£70,000 — 100,000 

瀏覽拍品



來源

拿撒勒André Goeminne 收藏（直接購自藝術家本人）

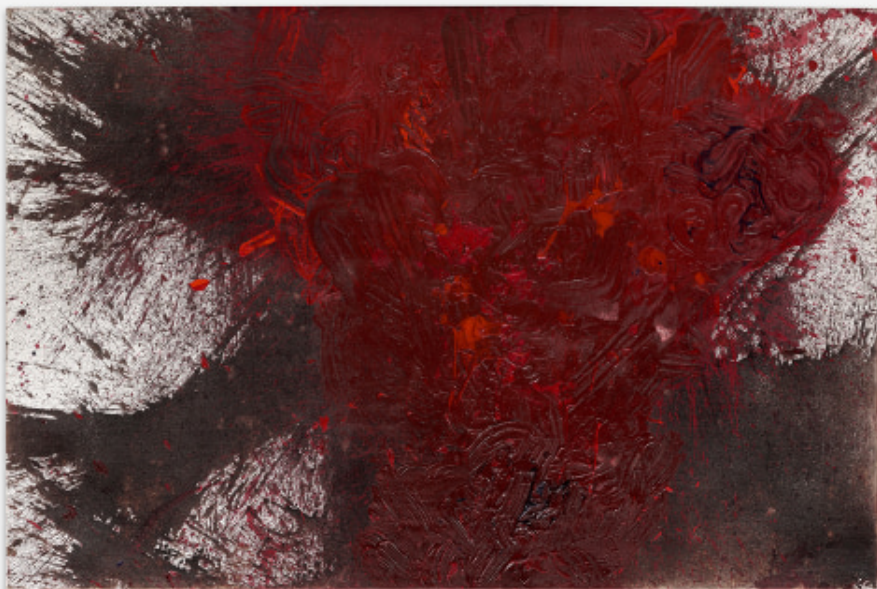
現藏者購自上述來源

出版

Dietmar Elger, *Gerhard Richter: Catalogue Raisonné, Volume 2: Nos. 198-388 (1968-1976)*, Ostfildern, 2013, no. 344-12, p. 500 (illustrated)

## 20th Century & Contemporary Art Day Sale

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182

赫曼·尼特殊

《倒影》

款識：Hermann Nitsch 2012（畫背）

壓克力血黃麻布

200 x 300.3 公分 (78 3/4 x 118 1/4 英吋)

2012年作，此作登錄在藝術家文獻庫，編號004\_12。

估價

£70,000 — 90,000 ±

[瀏覽拍品](#)



來源

日內瓦奧培拉畫廊

現藏者購自上述來源

過往展覽

Geneva, Opera Gallery, *Hermann Nitsch, The Orgies Mysteries Theatre*, 24 September - 17 October

2020 (erroneously titled *ROV\_04\_12*)



183

法蘭茲·韋斯特

《配件》

聚酯 紗布 石膏 分散體

46 x 73 x 44 公分 (18 1/8 x 28 3/4 x 17 3/8 英吋)

約1980年作，該雕塑由法蘭茲·韋斯特製作，Eugenia Rochas上色。

估價

£40,000 — 60,000 ▲

瀏覽拍品



來源

紐約高古軒畫廊

現藏者於2007年購自上述來源

過往展覽

New York, Gagosian Gallery, *Franz West. Passstücke*, 18 March - 26 April 2008, no. 12, n.p.

(illustrated)

## 20th Century & Contemporary Art Day Sale

London Auction / 12 October 2023 / 1pm BST



184

A. R. 彭克

《無題》

款識：a.r. penck（左下方）

壓克力畫布

40.3 x 50.1 公分 (15 7/8 x 19 3/4 英吋)

1989 年作

估價

£20,000 — 30,000 ▲

瀏覽拍品



來源

克諾克Guy Pieters畫廊（直接購自藝術家本人）

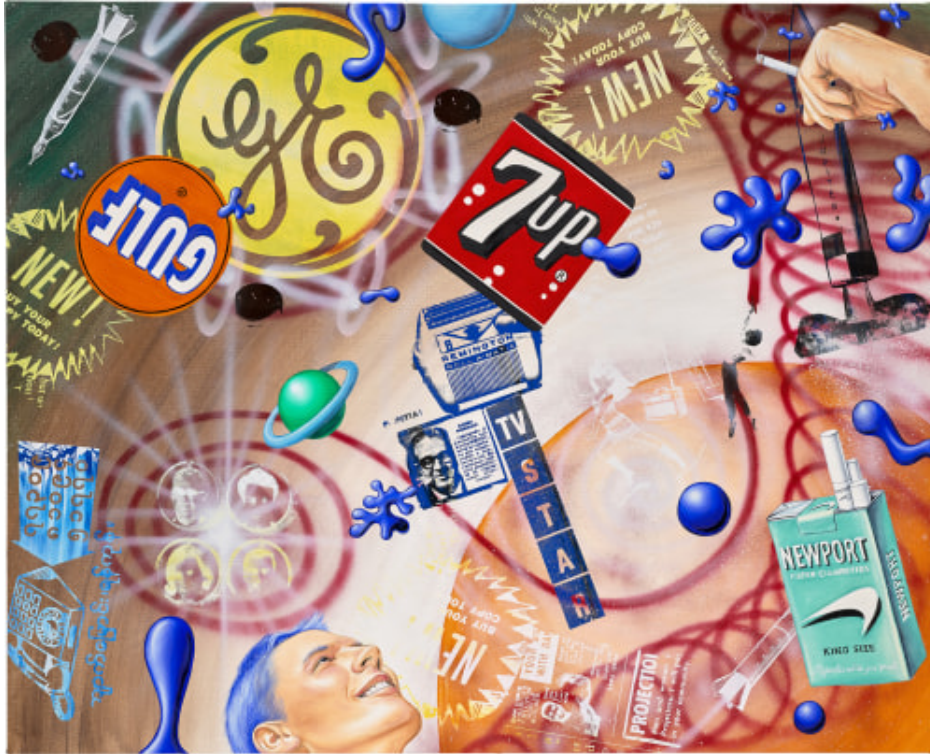
私人收藏（1995年購自上述來源）

倫敦，邦瀚斯，2022年3月24日，拍品編號12

現藏者購自上述拍賣

## 20th Century & Contemporary Art Day Sale

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186

肯尼·沙夫

《向上看》

款識：Kenny Scharf 05-06 Looking Up (畫背)  
油彩 壓克力 噴漆 絲網印刷 麻布 裱於藝術家畫框  
128.3 x 158.8 公分 (50 1/2 x 62 1/2 英吋)  
2005-2006年作

估價

£80,000 — 120,000 †

瀏覽拍品



來源

現藏者直接購自藝術家本人

## 20th Century & Contemporary Art Day Sale

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187

保羅·麥卡錫

《矮人頭》

鉑製砂木箱

89.8 x 54.5 x 61.2 公分 (35 3/8 x 21 1/2 x 24 1/8 英吋)

2000年作，共有7版獨版與2版藝術家試作版，此作為第5版。

估價

£25,000 — 35,000

瀏覽拍品



來源

洛杉磯Patrick Painter畫廊

紐約Marc Jancou Fine Arts畫廊

紐約私人收藏

紐約Max Lang畫廊

現藏者購自上述來源

過往展覽

New York, Nyehaus, *Paul McCarthy: Between Beauty and the Beast, Sculptures, Drawings and Photographs*, 28 October - 30 December 2006, no. 14, n.p. (illustrated)

Tel Aviv University Gallery, *The Towering Inferno: Works from Igal Ahouvi Art Collection*, 26 January - 30 May 2014, n.p. (illustrated)

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188

查克·克洛斯

《凱特》

款識：KATE NUMBER: 5 of 10 CHUCK CLOSE Chuck Close ©2007 CHUCK CLOSE (畫背布料標籤)

提花掛毯

260 x 197.5 公分 (102 3/8 x 77 3/4 英寸)

2007年作，共有10版，此作為第5版。

估價

£40,000 — 60,000 ±

瀏覽拍品



來源

華盛頓特區Adamson畫廊

倫敦，富藝斯，2008年5月17日，拍品編號 277

現藏者購自上述拍賣

過往展覽

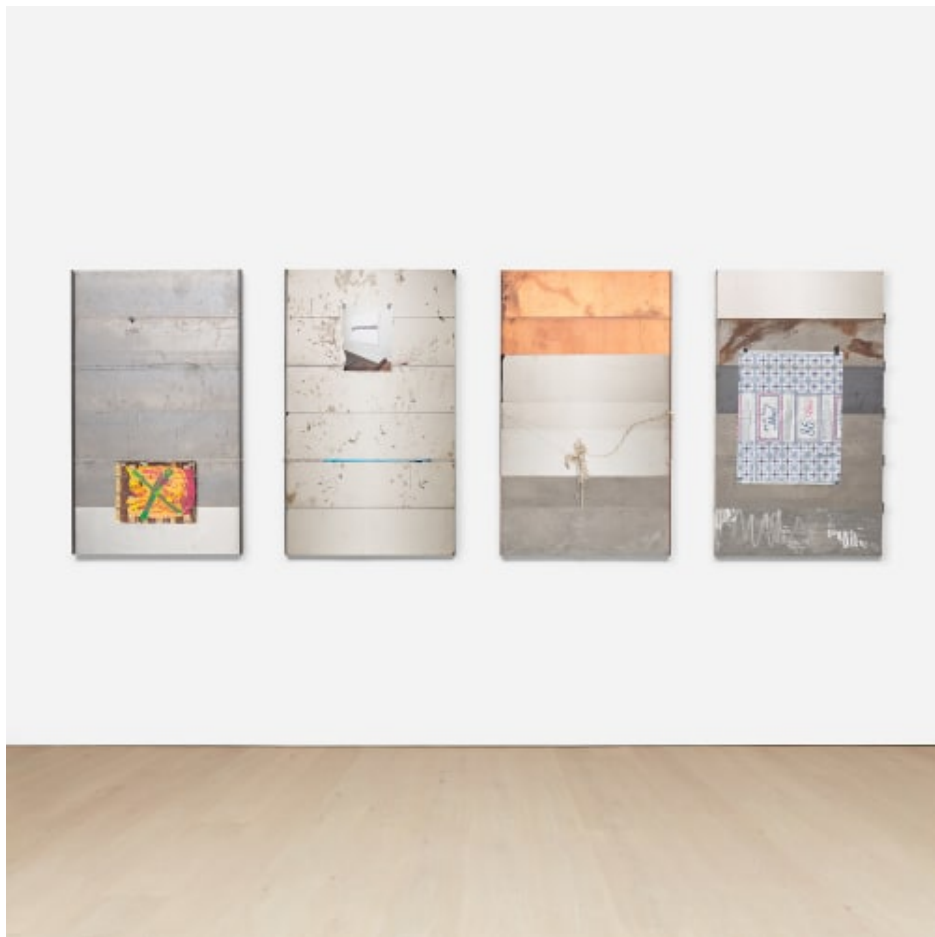
Tel Aviv University Gallery, *Prima Facie: Works from the Igal Ahouvi Collection*, 27 December 2015 - 23 May 2016

出版

Chuck Close, *Chuck Close Face Book*, New York, 2012, p. 51 (another example illustrated)

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189

奧斯卡·穆里略

《張力2》

原鋼 鋁 銅 拋光不鏽鋼 膠合板 銅線 線 膠帶 油彩 紙本 塑膠 (共四組)

每組：131.6 x 78.7 公分 (51 3/4 x 30 7/8 英吋)

整體：131.6 x 374 公分 (51 3/4 x 147 1/4 英吋)

2014年作

估價

£120,000 — 180,000 ±

瀏覽拍品



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*“Formal things like making paintings – it’s not even about painting itself, but a release of energy, a physical kind of exercise. Like making drawings on the plane. A way to be continuously engaged. All these different infrastructures allow continuity of thought, of process.” — Oscar Murillo*

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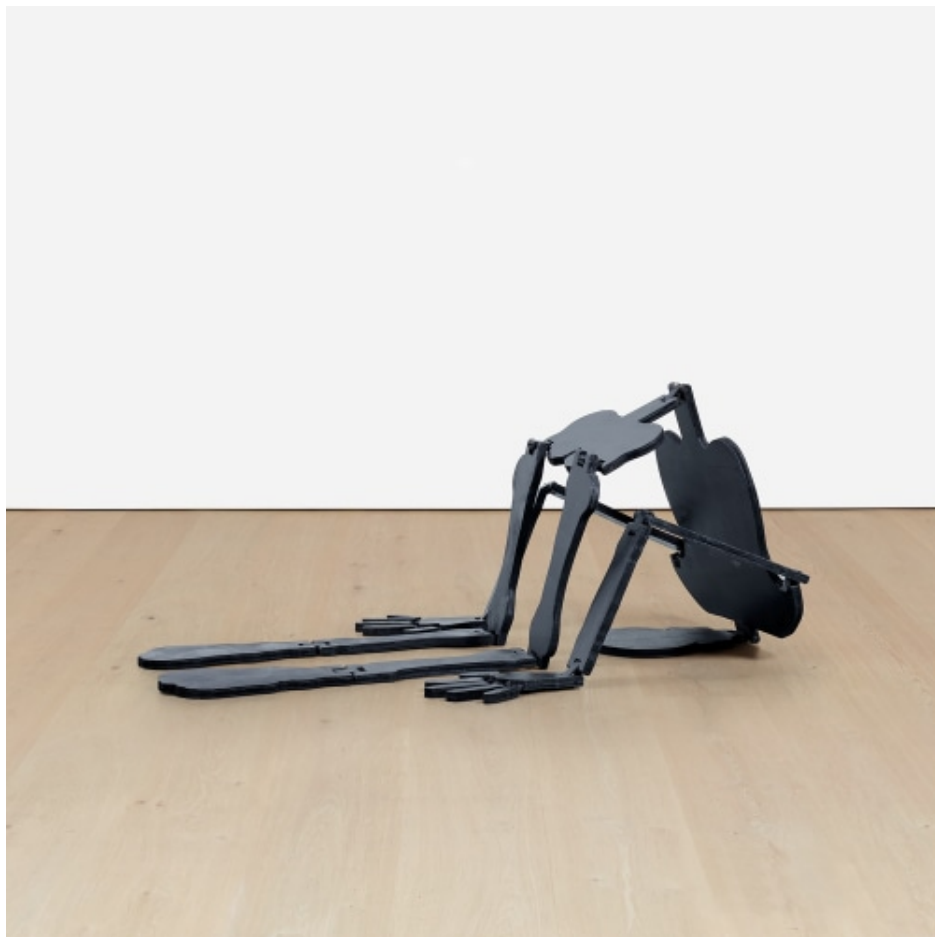
來源

紐約卓納畫廊

現藏者購自上述來源

## 20th Century & Contemporary Art Day Sale

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190

亞歷斯·達科特

《黑骨壞人》

染色松木 皮革

123.5 x 52.5 x 85 公分 (48 5/8 x 20 5/8 x 33 1/2 英吋)

尺寸視乎安裝變動

2016年作

估價

£30,000 — 50,000

瀏覽拍品



來源

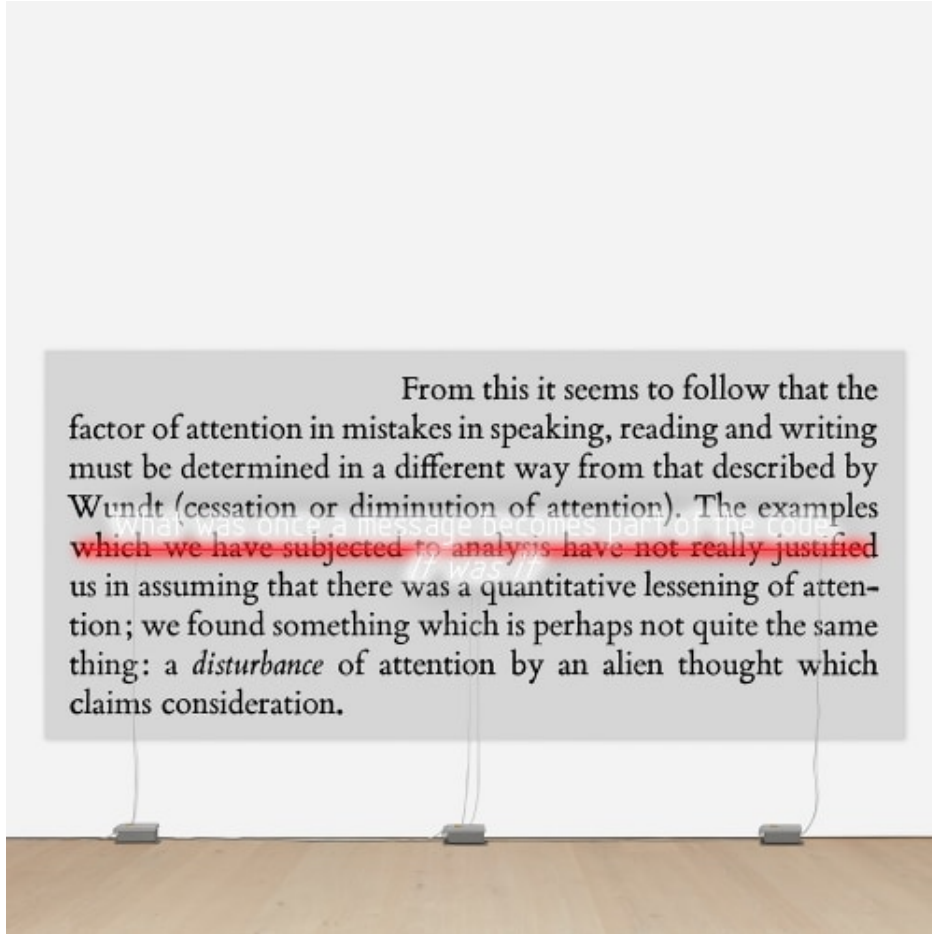
紐約Maccarone畫廊  
現藏者購自上述來源

過往展覽

New York, Maccarone, *Alex Da Corte: A Man Full of Trouble*, 1 November - 17 December 2016  
Humblebæk, Louisiana Museum of Modern Art, *Alex Da Corte, Mr. Remember*, 14 July 2022 - 8  
January 2023

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191

約瑟夫·科蘇夫

《就是這樣》

已裱照片 霓虹燈 變壓器

整體：144 x 319 公分 (56 3/4 x 125 5/8 英吋)

證書：12.2 x 26.9 公分 (4 3/4 x 10 5/8 英吋)

1986年作，此作附藝術家所發之保證書。

估價

£25,000 — 35,000

瀏覽拍品



來源

私人收藏

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192

托馬斯·斯特魯斯

《特拉維夫市政廳 2011年》


款識：City Hall Tel Aviv 2011 5/6 Thomas Struth（後板）Thomas Struth（後板標籤）

噴墨打印 裱於鋁合板 裱於藝術家相框

132.8 x 169.1 公分 (52 1/4 x 66 5/8 英寸)

2011年作，共有6版，此作為第5版。

估價

£30,000 — 50,000 

瀏覽拍品



## 來源

倫敦Marian Goodman畫廊

現藏者購自上述來源

## 過往展覽

Prague, DOX: Centre for Contemporary Art; Tel Aviv Museum of Art; Miami, The Norton Museum; New York, The Brooklyn Museum; Albany, The University Art Museum, *This Place*, 24 October 2014 - 7 April 2018, pp. 179, 228, 230, 240, 245, 248 (another example exhibited and illustrated, pp. 179, 228, 233, 236, 242, 245, 248)

London, Marian Goodman Gallery, *Thomas Struth*, 29 April - 6 June 2015 (another example exhibited)

Essen, Museum Folkwang; Berlin, Martin-Gropius-Bau; Atlanta, High Museum of Art; St. Louis, Saint Louis Art Museum, *Thomas Struth, Nature & Politics*, 4 March 2016 - 21 January 2018, pp. 102-103 (another example exhibited and illustrated, pp. 102-103)



193

托馬斯·斯特魯斯

《魯迅的上海墳墓 1997年》

款識：Grab von Lu Xun Shanghai 1997 3/10 Thomas Struth print: 1997 (畫背) Thomas Struth (後板標籤)

彩色沖印 玻璃鑲裱 裱於藝術家相框

180.9 x 218.2 公分 (71 1/4 x 85 7/8 英吋)

1997年作，共有10版，此作為第3版。

估價

£15,000 — 20,000 ♣

瀏覽拍品



來源

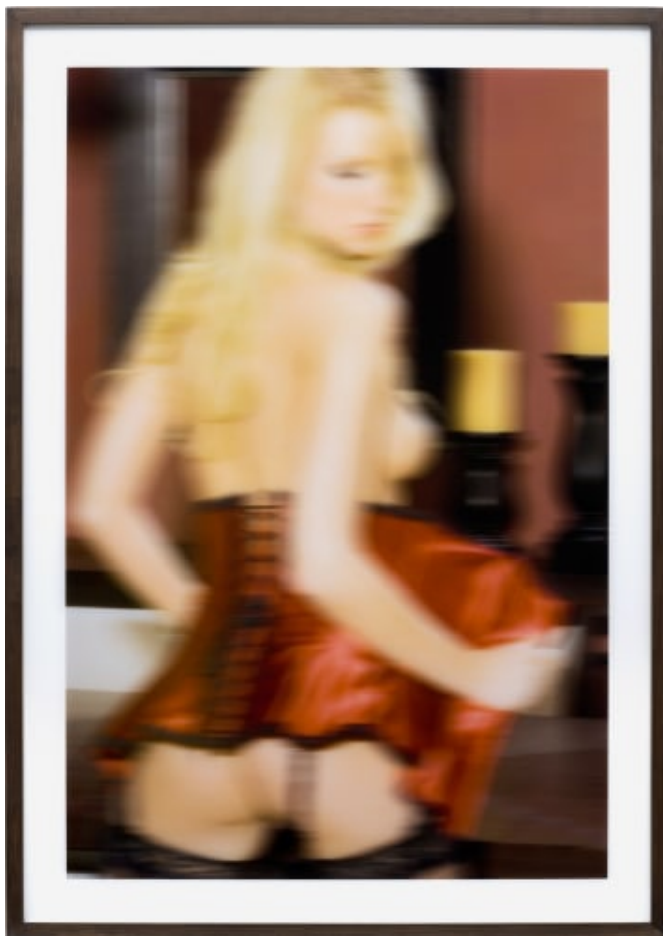
倫敦Waddington畫廊  
現藏者購自上述來源

過往展覽

Lyon, Musée d'art contemporain de Lyon, *Une histoire de famille: collection(s) Robellin*, 20 April - 7 July 2022 (another example exhibited)

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194

托馬斯·魯夫

《裸體 *II 07*》

款識：II04 Thomas Ruff 3/5 2012 (畫背)

彩色沖印 玻璃鑲裱 裱於藝術家相框

155.4 x 110.4 公分 (61 1/8 x 43 1/2 英寸)

2012年作，共有5版與2版藝術家試作版，此作為第3版。

估價

£12,000 — 18,000 ⬆

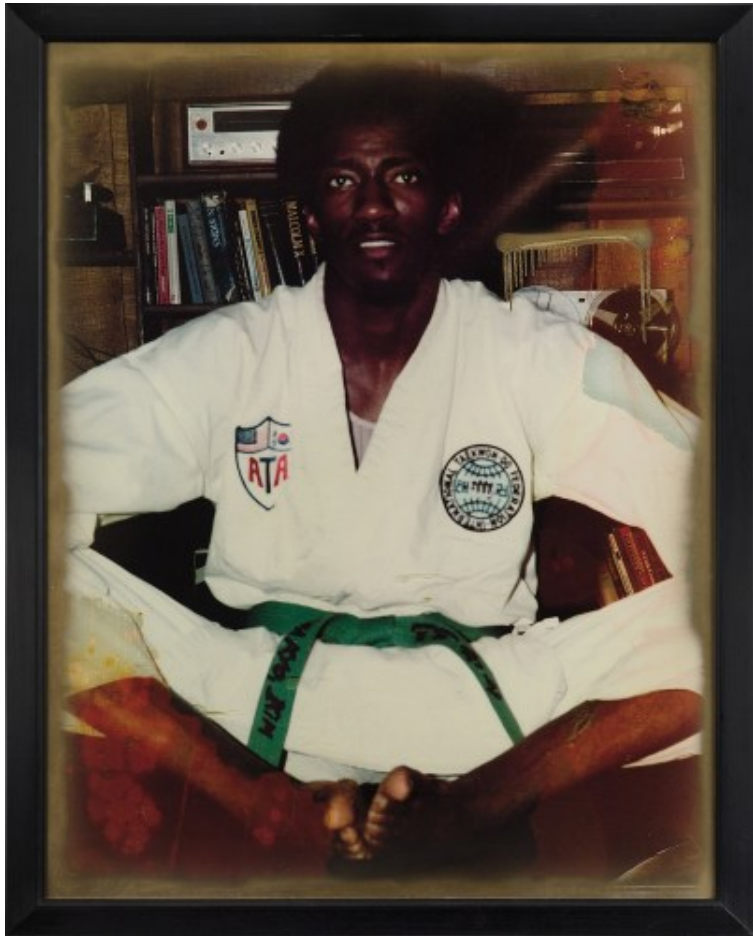
瀏覽拍品



來源

紐約卓納畫廊

現藏者購自上述來源



195

拉希德·約翰遜

《綠帶》

噴瓷漆 Lambda沖印 裱於藝術家相框

164.8 x 130.8 公分 (64 7/8 x 51 1/2 英吋)

2009年作，共有5版獨版與2版藝術家試作版，此作為第1版藝術家試作版。

估價

£8,000 — 12,000

瀏覽拍品



**來源**

柏林Guido W. Baubach畫廊

瑞士私人收藏

私人收藏（購自上述來源）

倫敦，富藝斯，2019年4月11日，拍品編號172

現藏者購自上述拍賣

**過往展覽**

Museum of Contemporary Art Chicago, *Rashid Johnson: Message to Our Folks*, 14 April - 5 May 2012, p. 47 (another example exhibited and illustrated)

New York, The Drawing Centre, *Anxious Men*, 2 October - 20 December 2015, n.p. (another example exhibited and illustrated)

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196

辛迪·舍曼

《無題 #110》

彩色沖印

114.3 x 76.2 公分 (45 x 30 英吋)

1982年作，共有10版，此作為第1版。

估價

£50,000 — 70,000 ±

瀏覽拍品



## 來源

紐約Metro Pictures畫廊

紐約，佳士得，1990年5月8日，拍品編號519

滿地可Lallouz畫廊

紐約，蘇富比，2008年11月12日，拍品編號525

歐洲私人收藏

紐約，富藝斯，2012年3月8日，拍品編號36

現藏者購自上述拍賣

## 過往展覽

University of Pennsylvania, Institute of Contemporary Art, *Image Scavengers: Photography*, December 1982 - January 1983 (another example exhibited)

Amsterdam, The Stedelijk Museum, *Cindy Sherman*, December 1982, p. 165 (another example exhibited and illustrated)

New York, Whitney Museum of American Art, *Cindy Sherman*, 9 July - 4 October 1987, p. 18 (another example exhibited and illustrated)

## 出版

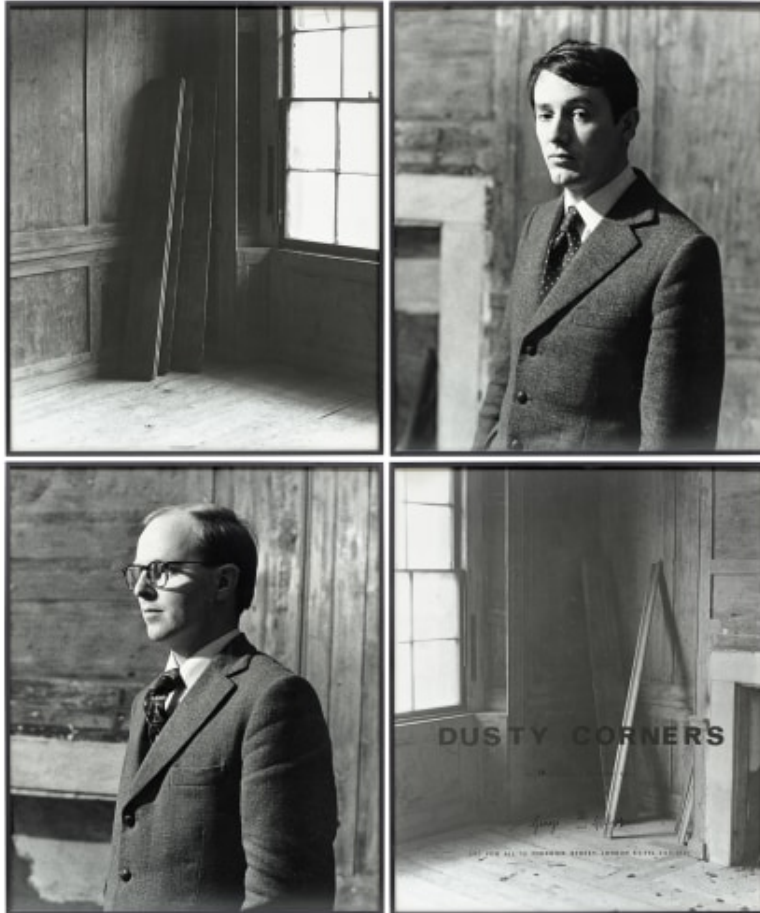
Peter Schjeldahl and Michael Danoff, eds., *Cindy Sherman*, New York, 1984, n.p. (another example illustrated)

Rosalind Krauss, *Cindy Sherman: 1975-1993*, New York, 1993, p. 228 (another example illustrated, p. 106)

Hal Foster, Rosalind Krauss, Yves-Alain Bois, Benjamin H.D. Buchloh and David Joselit, eds., *Art Since 1900*, London, 2016, p. 735 (another example illustrated, p. 736)

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197

### 吉爾伯特與喬治

《塵土的角落 16號》

款識：16 George Gilbert (中下方)

銀鹽照片 裱於藝術家相框 (共四組)

每組：60.5 x 50.5 公分 (23 7/8 x 19 7/8 英吋)

整體：122 x 102 公分 (48 x 40 1/8 英吋)

1975年作

估價

£100,000 — 150,000 ±

瀏覽拍品



## 來源

巴黎 La Remise du Parc 畫廊

巴黎 Robert William Burke 收藏

現藏者繼承自上述來源

## 過往展覽

London, Tate Modern; Munich, Haus der Kunst; Turin, Castello di Rivoli; San Francisco, de Young Museum; Milwaukee Art Museum; New York, Brooklyn Museum *Gilbert & George Major Exhibition*, 15 February 2007- 11 January 2009, pl. 43, pp. 62, 206, 208 (illustrated, p. 62)

## 出版

Carter Ratcliff, ed., *Gilbert & George: The Complete Pictures 1971-1985*, London, 1986, pp. 84, 269 (illustrated, p. 84)

Rudi Fuchs, ed., *Gilbert & George: The Complete Pictures 1971 - 2005, Volume 1*, London, 2007, pp. 219, 616 (illustrated, p. 219)

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歐洲私人收藏

198

達明安·赫斯特

《美麗珀耳塞福涅迷幻畫》

signed, titled and dated 'Damien Hirst "Beautiful Persephone Psychedelia Painting" 2007' on the reverse; signed 'Damien Hirst' on the stretcher

亮光漆 畫布

直徑：182.9 公分 (72 英吋)

2008 年作

估價

£150,000 — 200,000 港幣

瀏覽拍品



*“I do believe somehow in the magic of art even though I don’t want to. I believe in science. I want clear answers.” —Damien Hirst*

Damien Hirst’s spin paintings can be seen as a nostalgic homage to childhood, exploring the notion of freedom. Devising a mechanical machine characterised by chance, each work is a vivid exploration of colour; hues overlap, interact and create the grounds for colour experimentation – each pigment collectively forming a relationship with the next. A series parturated from a performance by Hirst and fellow YBA Angus Fairhurst, developed the concept from an artist-led street fair A Fete Worse than Death, later became of central importance to the artist’s career.

Exploding out from the centre of its circular canvas the deep burst of red accents the calm stability of purple and the fierce energy of red - evading the artist’s hand infuses this work with a pronounced sense of movement. The iconographic skull in the forefront of the work is typical of Hirst’s works and further explores his fascination with the intersections of art and science.

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#### 來源

紐約高古軒畫廊

紐約私人收藏

歐洲私人收藏

現藏者購自上述來源

#### 過往展覽

New York, Gagosian Gallery, *Summer Group Show*, 1 July - 31 August 2008

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199

翠西·艾敏

《為你而設的時刻》


款識：A moment For you Tracey Emin 2017（右下方）

水粉 紙本

22.7 x 30.5 公分 (8 7/8 x 12 英吋)

2017年作

估價

£15,000 — 20,000 

瀏覽拍品



來源

布魯塞爾Xavier Hufkens畫廊

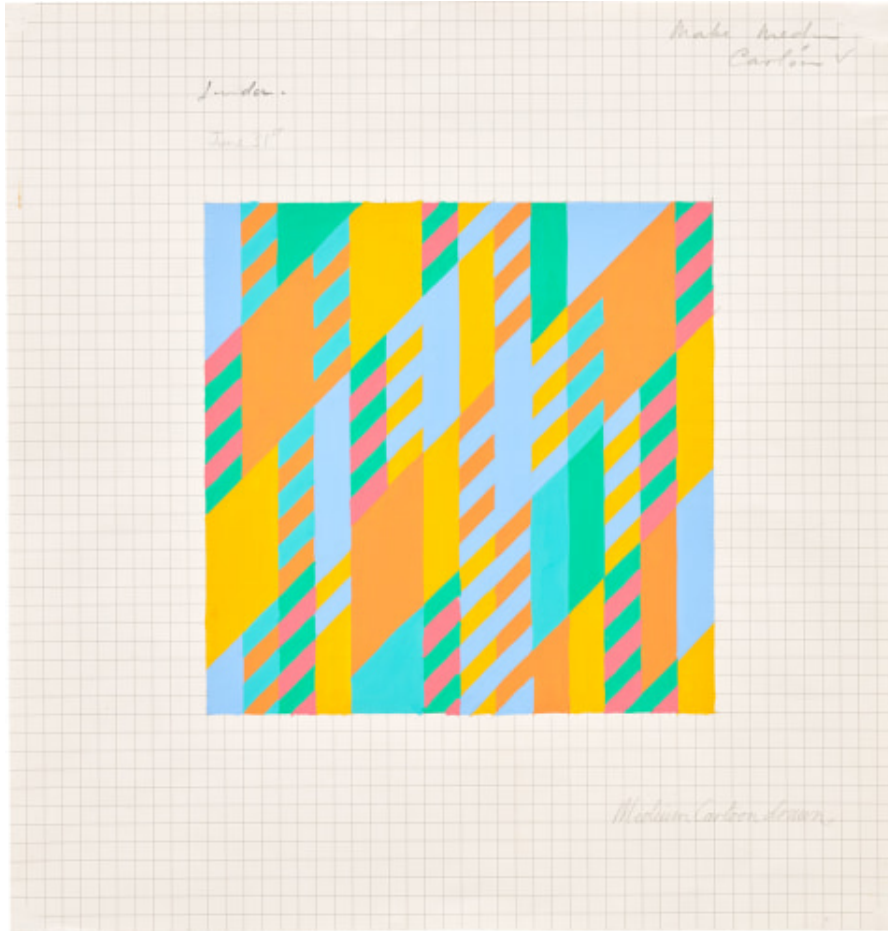
現藏者購自上述來源

過往展覽

Brussels, Xavier Hufkens, *Tracey Emin: The Memory of your Touch*, 8 September - 21 October 2017,  
pp. 56, 96 (illustrated)

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200

布里奇特·賴利

《無題 [走向「轉瞬即逝」]》

款識：Bridget Riley '86 - Untitled [towards 'Fleeting Moment'] (畫背)

鉛筆 水粉 方格紙本

32.4 x 30.9 公分 (12 3/4 x 12 1/8 英吋)

1986年作

估價

£30,000 — 50,000 ±

瀏覽拍品



來源

倫敦Karsten Schubert

倫敦Sims Reed畫廊

現藏者於2015年購自上述來源

出版

*Bridget Riley: Prints & Gouaches 1986 - 1995*, exh. cat., Sims Reed Gallery, New York, 2015, p. 10

(illustrated, p. 11)

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201

伊麗莎白·佩頓

《無題（皇室成員—哈利和威廉）》

款識：Harry + William（右下方）Harry + William  
Elizabeth Peyton 1997（畫背）

石墨 紙本

30.8 x 21.9 公分 (12 1/8 x 8 5/8 英吋)

1997年作

估價

£10,000 — 15,000 ±

瀏覽拍品



201

伊麗莎白·佩頓

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來源

紐約Gavin Brown's Enterprise收藏

現藏者購自上述來源

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202

伊麗莎白·佩頓

《無題（奧斯卡）》

石墨 紙本

50.8 x 40.6 公分 (20 x 15 7/8 英吋)

估價

£12,000 — 18,000 ±

瀏覽拍品



來源

紐約Gavin Brown's Enterprise收藏

現藏者購自上述來源

## 20th Century & Contemporary Art Day Sale

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拍賣收益撥捐THE COUNCIL FOR AT-RISK ACADEMICS

203

安東尼·葛姆雷

《連結 VI》

款識：for Cara AMDG 3.5.23 CONNECT VI Antony  
Gormley 2023 (畫背)

墨帽 紙本

27.8 x 19 公分 (10 7/8 x 7 1/2 英吋)

2023年作

估價

£10,000 — 15,000 ♣

瀏覽拍品



*CONNECT VI* by the artist Anthony Gormley will be sold on behalf of the Gormley Studio with all proceeds to benefit the Council for At-Risk Academics (CARA) non-profit organisation. CARA has a rich history; originally founded in 1933 as a response to the Nazi's expulsion of academics from German universities.

Since then, the non-profit organisation has helped countless academics escape prosecution across the globe. CARA aids persecuted individuals by assisting them gain employment in higher-education institutions in the UK. This allows them to continue their research and build new lives within these networks. The NGO's end goal is to enable this group to return to their countries of origin so that they may help rebuild their recovering countries. CARA operates on a non-exclusionary basis, defining an academic as 'someone who has held a post as a lecturer and/or researcher in a higher education institution or equivalent. CARA does not distinguish between seniority, gender or discipline.'<sup>i</sup>

The present work *CONNECT VI* reflects one of the charity's goals - the development of interpersonal and institutional links on an international level. Two silhouettes coalesce on the blank picture plane. Earth-hued roots connect them, as if hinting both at existing and potential growth, and as such, to greater networks of human connectivity. In this way, *CONNECT VI* becomes a visual metaphor for CARA's work; creating links between academic institutions across the globe in order to safeguard the world's higher-education institutions, and the education they provide to future generations.

<sup>i</sup> CARA, 'What we do', [CARA online](#).

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來源

由藝術家送贈

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JENNY BASTET 珍藏

204

馬克·奎恩

《我們與星星分享我們的化學》

款識：We Share Our Chemistry With The Stars Marc  
Quinn 2017 (畫背)

油彩畫布

直徑：198.4 公分 (78 1/8 英吋)

2017年作

估價

£30,000 — 50,000 ▲

瀏覽拍品



Rising to prominence in the 1990s as part of the pioneering group of Young British Artists, Marc Quinn's sculptural practice has focused heavily on the body and identity. The present work comes from the personal collection of model and dancer Jenny Bastet, who has been a trailblazing figure for Black woman in the arts as a prominent muse for both Quinn and Kwesi Botchway, featuring in his exhibition 'Becoming as well as Being'.

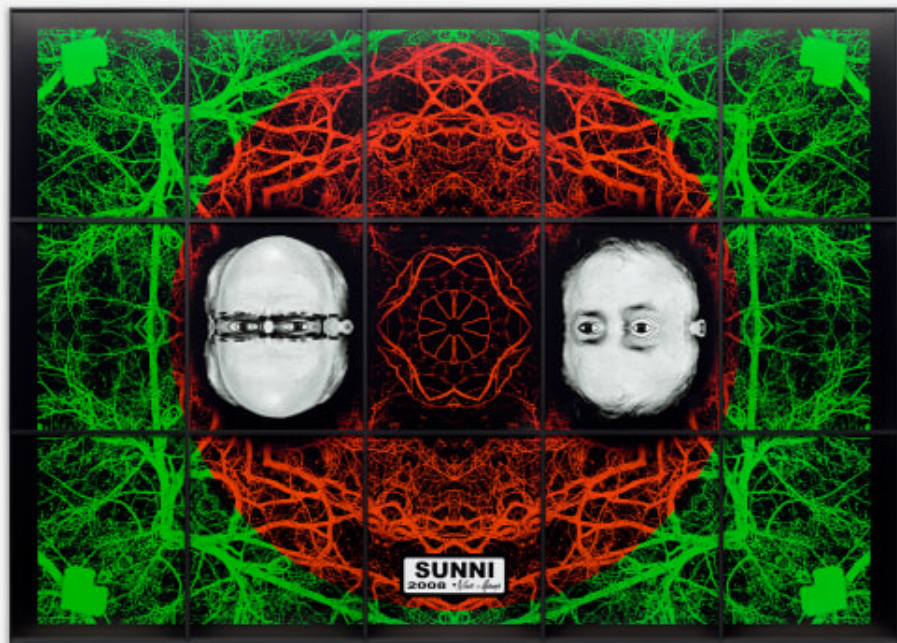
Painted in 2017, this work marks an ongoing series of iris paintings which directs our perception of the world. *We Share our Chemistry with the Stars* is imbued with personal significance. The expansive circular canvases, suspends the pupil to the center of the composition exploring the transitional space of aperture, which allows the viewer to think about the mechanics of the eye and how it is a symbols of the human bodies 'doorway into the world'. The inflection of the tonal variations create a focal point for the viewer.

Quinn has exhibited widely at notable 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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#### 來源

現藏者直接購自藝術家本人



205

吉爾伯特與喬治

《辛尼》

手工上色銀鹽照片 裱於藝術家相框 (共15組)

每組：75.5 x 63.5 公分 (29 3/4 x 25 英吋)

整體：226.5 x 317.5 公分 (89 1/8 x 125 英吋)

2008年作

估價

£50,000 — 70,000 ▲

瀏覽拍品



來源

倫敦白立方畫廊

現藏者於2013年購自上述來源

過往展覽

London, White Cube; Brussels, Palais de Beaux-Arts; Hamburg, Deichtorhallen; Linz, Lenton  
Kunstmuseum *Gilbert & George: Jack Freak Pictures*, 10 July 2009 - 9 October 2011, no. 23, n.p.  
(illustrated)

Brussels, Bozar Center for Fine Arts, *Gilbert & George: Jack Freak Pictures*, 28 October 2010 - 23  
January 2011

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206

吉爾伯特與喬治

《人類》

款識：HUMAN A Post-Card Sculpture by Gilbert & George 1980 (右下方)

明信片 紙板 裱於藝術家畫框

84 x 114 公分 (33 1/8 x 44 7/8 英吋)

1980年作

估價

£7,000 — 9,000 鎊

[瀏覽拍品](#)



來源

巴黎Robert William Burke收藏  
現藏者購自上述來源

出版

Michael Bracewell, ed., *The Postcard Art of Gilbert & George 1972-1989*, Munich, 2011, p. 131  
(illustrated)

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207

達明安·赫斯特

五件作品：(i)《H10-1 武則天》；(ii)《H10-2 努爾賈汗》；(iii)《H10-3 西奧多拉》；(iv)《H10-4 水子》；(v)《H10-5 這是正確的》-來自「皇后系列」

款識：Damien Hirst、2384（每組畫背標籤）  
全套五組數位版畫印刷 裱於鋁合板 閃粉絲網印刷  
每組：100 x 100 公分 (39 3/8 x 39 3/8 英吋)  
2022年作

- (i) H10-1共有2853版，此作為第2384版。
- (ii) H10-2共有3041版，此作為第2384版。
- (iii) H10-3共有3315版，此作為第2384版。
- (iv) H10-4共有3310版，此作為第2384版。
- (v) H10-5共有2814版，此作為第2384版。

估價

£10,000 — 15,000 ♣

瀏覽拍品



207

達明安·赫斯特

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來源

倫敦H&M畫廊

現藏者購自上述來源

## 20th Century & Contemporary Art Day Sale

London Auction / 12 October 2023 / 1pm BST



208

因卡·修尼巴爾 CBE RA

《老富利艾蒂半人馬》

鑄造玻璃纖維 手繪荷蘭蠟染圖案 訂製手工上色地球儀  
藝術家木製底座

雕塑：139.5 x 48 x 96.5 公分 (54 7/8 x 18 7/8 x 37 7/8  
英吋)

整體：207.4 x 60 x 110 公分 (81 5/8 x 23 5/8 x 43 1/4  
英吋)

2018年作

估價

£60,000 — 80,000 ±

瀏覽拍品



來源

倫敦Stephen Friedman畫廊  
現藏者購自上述來源

出版

Michael Watts, 'Prints Charming', *Christie's Magazine*, January - February 2019, p. 109 (illustrated)

## 20th Century & Contemporary Art Day Sale

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SERGE TIROCHE女性當代藝術家珍藏系列-拍賣收益撥捐AFRICA FIRST

209

巴蒂·凱爾

《化妝（邊走邊化）》

款識：Bharti Kher 2010. "Make up (as you go along)" (底部)

木製梳妝台 鏡 印度明點 玻璃磚

整體：約173.5 x 130.5 x 51 公分 (68 1/4 x 51 3/8 x 20 1/8 英吋)

2010年作

估價

£60,000 — 80,000 ±\*

瀏覽拍品



Kher's *Make Up (as you go along)*, positioned as though it is about to topple, is a visual enigma that balances between metaphysical and material pursuits. The central mirror, that would once grace the viewer with their own reflection, is shattered to resemble a bursting Mandala. The use of this motif reframes the object from a tool for cosmetic rituals to an aid for meditation and spiritual guidance. In this sense, Kher has pursued the notion of self-reflection, marrying its most functional context with the ethereal. The dresser ripples with colourful Bindis that imbue it with an animated personality, accented by an open draw suggesting a quality that borders on the anthropomorphic.

*“The bindi to me represents the third eye – one that forges a link between the real and the spiritual/conceptual/other worlds.”—Bharti Kher*

Kher is pronounced in her ability to assign a sense of mysticism to the quotidian. The artist seeks to incorporate found objects with materials that are loaded with symbolism, establishing her works between geographic and social milieus. The use of the Bindi, for example, first appeared in 1995 as a means to instantly invoke themes of sublime consciousness while acting as a material much like paint or clay. Kher's corpus has thus become known for its ability to engage the viewer, encouraging them to participate in the exchange between the magical and the everyday.

#### 來源

巴黎貝浩登畫廊

現藏者購自上述來源

#### 過往展覽

Bangalore, Gallery SKE, *Bharti Kher: Disturbia, Utopia, House Beautiful*, 18 December 2010 - February 2011

Paris, Galerie Perrotin, *Bharti Kher: Leave Your Smell*, 7 May - 18 June 2011

Singapore Art Museum, *Credit Suisse: Innovation In Art Series The Collectors Show: Chimera Asian Contemporary Art from Private Collections*, 14 January 2012 - 25 March 2012

Tel Aviv Museum, *Critical Mass: Contemporary Art from India*, 1 June - 8 December 2012

London, Parasol unit, *Bharti Kher*, 12 September - 11 November 2012, pp. 48-49, 169 (detail illustrated, p. 48; illustrated, p. 49)

## 20th Century & Contemporary Art Day Sale

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210

艾格連與德拉錫

《背後的真錢》

壓克力 畫布 不銹鋼保險箱門密碼鎖  
160 x 145 公分 (62 7/8 x 57 1/8 英吋)  
2010年作

估價

£25,000 — 35,000 

瀏覽拍品



來源

巴黎貝浩登畫廊

現藏者購自上述來源

## 20th Century & Contemporary Art Day Sale

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211

艾卡·帕蘭斯

《無題》

款識：Plans（左下方）

壓克力 粉彩 石墨 記號筆 畫布

60 x 60 公分 (23 5/8 x 23 5/8 英吋)

2019年作

估價

£40,000 — 60,000 ±

瀏覽拍品



211

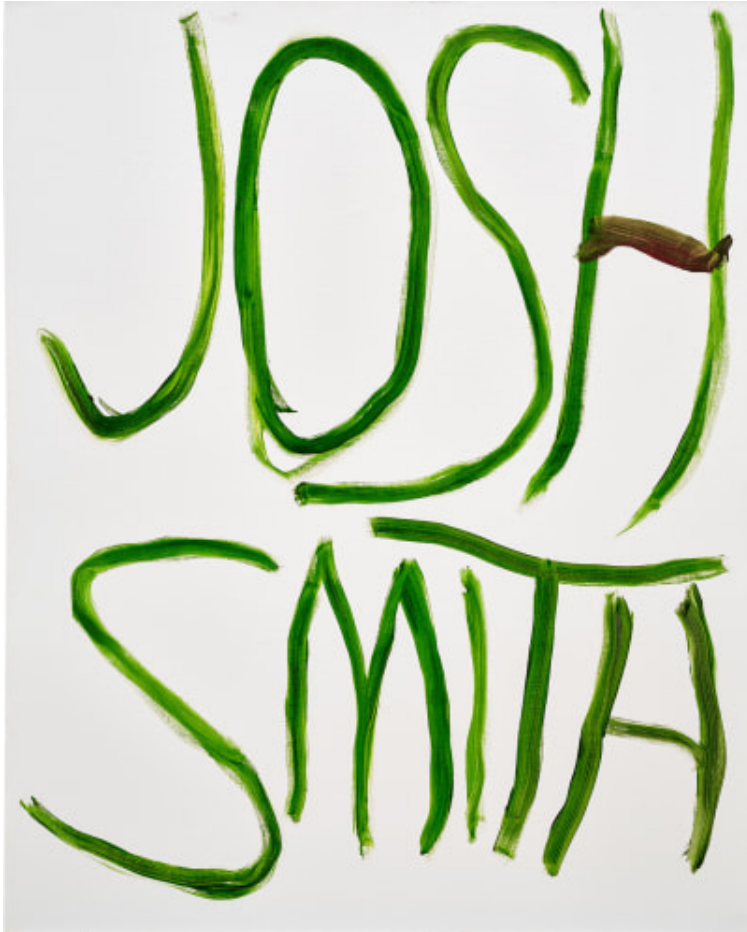
艾卡·帕蘭斯

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來源

巴黎Misha Made畫廊

現藏者購自上述來源



212

佐殊·史密夫

《無題 (JSP07413)》

款識：Josh Smith 2007 PARIS SET #25 (畫背) PARIS SET #25 JSP07413 (畫布邊緣)

油彩 畫布

153 x 122.5 公分 (60 1/4 x 48 1/4 英吋)

2006年作

估價

£15,000 — 20,000

[瀏覽拍品](#)



來源

紐約Luhning Augustine畫廊

現藏者購自上述來源

## 20th Century & Contemporary Art Day Sale

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213

禾赫·高華力

《兩種選擇》

款識：V K 19（畫背）

油彩畫布

150 x 150 公分 (59 x 59 英吋)

2019年作

估價

£30,000 — 50,000 ±

瀏覽拍品



213

禾赫·高華力

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來源

倫敦Public畫廊

現藏者購自上述來源

出版

London, Public Gallery, *Vojtěch Kovařík: Lovers and Fighters*, 5 June - 6 July 2019



214

賓·史萊遜斯

《烏鴉與漿果》

款識：B.S.（中下方）BEN SLEDSSENS 2017 CROW  
WITH BERRIES（畫背）

油彩 壓克力 畫布

60 x 50 公分 (23 5/8 x 19 5/8 英吋)

2017年作

估價

£25,000 — 35,000 鎊

瀏覽拍品



來源

現藏者直接購自藝術家本人

## 20th Century & Contemporary Art Day Sale

London Auction / 12 October 2023 / 1pm BST



215

喬治·魯伊

《三角戀》

款識：G R 19（畫布邊緣）

壓克力 畫布

160 x 120 公分 (62 7/8 x 47 1/4 英吋)

2018年作

估價

£20,000 — 30,000 ±

瀏覽拍品



215

喬治·魯伊

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來源

紐約Anna Zorina畫廊

現藏者購自上述來源

## 20th Century & Contemporary Art Day Sale

London Auction / 12 October 2023 / 1pm BST



216

安祖娜·海殊

《藍陷》

款識：Blue Plunge Angela Heisch - 2020 - "Blue Plunge" Angela Heisch - 2020 - (畫背)

油彩 麻布 裱於木板

33.3 x 25.7 公分 (13 1/8 x 10 1/8 英吋)

2020年作

估價

£5,000 — 7,000 ±

瀏覽拍品



來源

阿姆斯特丹GRIMM畫廊

現藏者購自上述來源

過往展覽

Amsterdam, GRIMM, *Romancing the Surface*, 20 January - 6 March 2021

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London Auction / 12 October 2023 / 1pm BST



217

多明力·錢伯斯

《藍色夏日鞦韆樂》

款識：Dominic Chambers "Blue Summer Swingtime"  
(Bri Brooks in Blue) 2020 (畫背)

油彩 畫布

183.2 x 152.4 公分 (72 1/8 x 60 英寸)

2020年作

估價

£15,000 — 25,000 ±

瀏覽拍品



## 過往展覽

Turin, Luce Gallery, *Open Air*, 24 April - 22 May 2020

Pittsburgh, The August Wilson African American Culture Center, *Like the Shape of Clouds on Water*, 18 September - 13 December 2020

## 出版

Emma Grayson, 'Sitting Still with Dominic Chambers', *Art of Choice*, 30 June 2020, online (illustrated)

Charles Moore, 'Painter Dominic Chambers opens up about his process and what he's been making in quarantine', *Cultured*, 23 July 2020, online (illustrated)

Isaac Lee, 'An Interview with Dominic Chambers', *Quarantine Content*, 14 October 2020, online (illustrated)

Evan Pricco, 'Dominic Chambers: Magical Realism', *JUXTAPOZ*, 16 November 2020, online (illustrated)

## 20th Century & Contemporary Art Day Sale

London Auction / 12 October 2023 / 1pm BST



218

潔西卡·韋斯哈佛

《沒有你此鎮就是鬼城》

款識：Jess Westhafer 2020 'This town's a ghost town without you' (畫背)

油彩 畫布

121.9 x 121.9 公分 (47 7/8 x 47 7/8 英吋)

2020年作

估價

£12,000 — 18,000 ±

瀏覽拍品



來源

現藏者購自上述來源

## 20th Century & Contemporary Art Day Sale

London Auction / 12 October 2023 / 1pm BST



219

凱迪·哈恩

《我們（沒有你）II》

款識：H. HAHN 2020（畫布邊緣）

油彩畫布

162.6 x 127 公分 (64 x 50 英寸)

2020年作

估價

£15,000 — 20,000 †

瀏覽拍品



來源

紐約Nathalie Karg畫廊

現藏者購自上述來源

## 20th Century & Contemporary Art Day Sale

London Auction / 12 October 2023 / 1pm BST



220

露絲·伊萊查·哈里斯

《另一戀人》

款識：Rose E Harris Another Love 2022 (畫背)

油彩 壓克力 顏料 畫布

169.9 x 200.2 公分 (66 7/8 x 78 7/8 英吋)

2022年作

估價

£8,000 — 12,000

瀏覽拍品



220

露絲·伊萊查·哈里斯

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來源

現藏者直接購自藝術家本人

過往展覽

London, Sid Motion Gallery, *Within Reach*, 26 August - 23 September 2022

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221

侯活·唐耶

《海葵花》

款識：HOWARD TANGYE 'ANENOMES' London

2015-17 2017 (畫背) HT H. Tangye (下方邊緣)

粉彩 原子筆 水彩 博金福紙本

152.3 x 121.8 公分 (59 7/8 x 47 7/8 英吋)

2015-2017年作

估價

£6,000 — 8,000 ⬆

瀏覽拍品



221

侯活·唐耶

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來源

私人收藏

過往展覽

London, Amar Gallery, *Howard Tangye: Links*, 23 January - 3 March 2017

## 20th Century & Contemporary Art Day Sale

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222

欣尼克·阿卡

《無題》

款識：Yannick .A 22（右下方）

壓克力 蠟筆 報紙 紙本 布料拼貼 畫布

138.8 x 146.2 公分 (54 5/8 x 57 1/2 英吋)

2022年作

估價

£20,000 — 30,000 ±

瀏覽拍品



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*“What I see in African sculptures is beauty, a challenge, a complete story, a great mystery that I try to solve through my work with lines, brushstrokes and also with colour.”—Yannick Ackah*

Hailing from the Ivory Coast, Yannick Ackah is one of Africa's most prized young artists. The present work was exhibited at the artist's first solo exhibition *Yannick Ackah: La Poésie D'Existence* at Galerie Melbye-Konan in 2022. *Untitled* shows 4 African masks and figures from varying perspectival viewpoints as they are placed on cabinets for display. These masks are set against an ornate and patterned maroon and crimson background. Ackah's colour palette is masterfully chosen as brilliant hues of red, turquoise, green and white capture the beauty and vitality of his subject.

*Untitled* is a tapestry of Ackah's artistic, cultural and social influences and heritage. Pablo Picasso influenced the young artist; here this is seen in the multiple perspectives of the enlarged African mask and the green statuette, the use of materials like book covers, newspaper and magazine articles, and fabrics and cloths. Adding textural quality, these materials disrupt the picture plane and give the work a sort of three-dimensionality. In *Untitled*, Ackah reclaims the motif of the African mask, specifically that of the West African tribes like the Baoulé, Kwele and Dan, from modernist artists like Picasso. In this way, Ackah's work makes socio-political statements on racism, the unhealed wounds of colonialism and cultural appropriation within the Western canon.

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#### 來源

漢堡Melbye-Konan畫廊

現藏者購自上述來源

#### 過往展覽

Hamburg, Galerie Melbye-Konan, *Yannick Ackah: La Poesie D'Existence*, 30 September - 26 November 2022

#### 出版

Stella Melbye-Konan, *Yannick Ackah*, Hamburg, 2022, no. 22, n.p. (illustrated)

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223

阿布迪亞

《無題》

油棒 壓克力 噴漆 綜合媒材拼貼 畫布  
179.6 x 290 公分 (70 3/4 x 114 1/8 英吋)  
2022年作

估價  
£50,000 — 70,000

[瀏覽拍品](#)



223

阿布迪亞

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來源

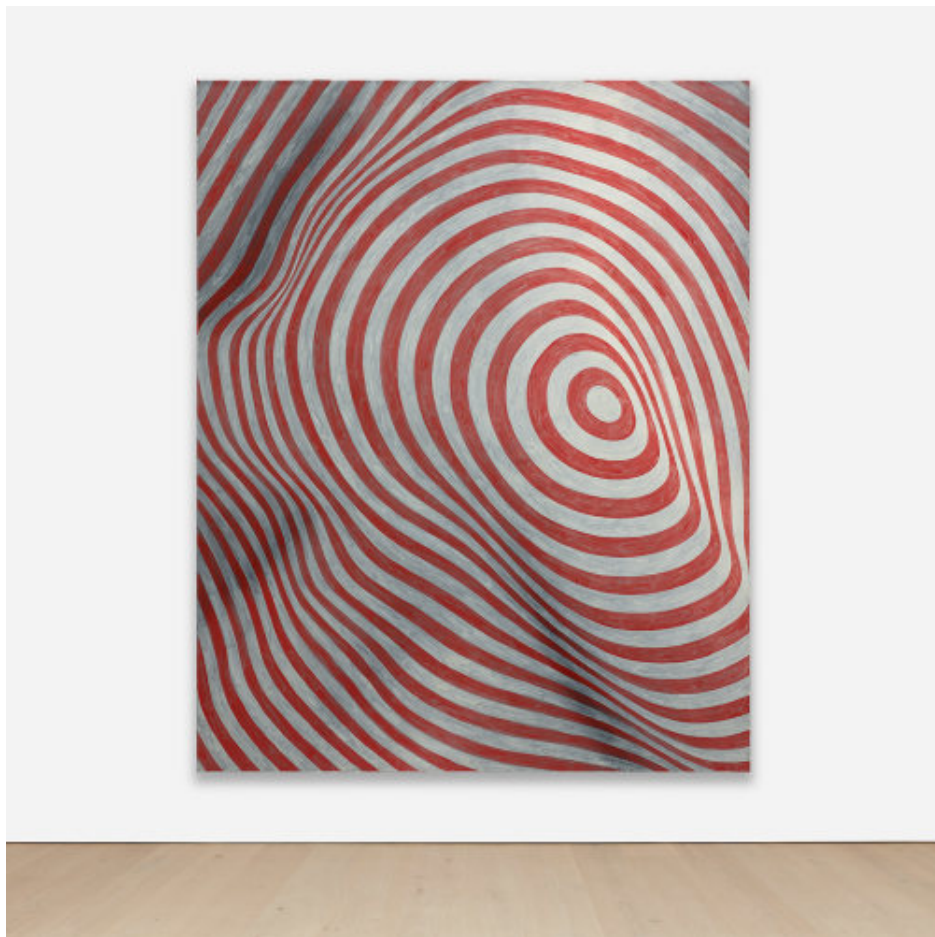
現藏者直接購自藝術家本人

過往展覽

London, Phillips, *Different Throws of Dreams: Aboudia x Dubuffet*, 10 - 31 August 2022

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225

彼得·舒夫

《無題》

款識：Schuyff MMXVI Schuyff XXXVI（畫背）

油彩 麻布

200 x 160 公分 (78 3/4 x 62 7/8 英吋)

2016年作

估價

£15,000 — 20,000 †

[瀏覽拍品](#)



225

彼得·舒夫

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來源

邁阿密Bill Brady畫廊

現藏者購自上述來源

## 20th Century & Contemporary Art Day Sale

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226

無底價拍品

斯薩·皮耶特

《花女》

款識：César X Piette 2019（畫背）

壓克力 木板 聚氨酯清漆

91.5 x 91.5 公分 (36 x 36 英吋)

2019年作

估價

£25,000 — 30,000 · ±

瀏覽拍品



來源

阿姆斯特丹The Garage畫廊

現藏者購自上述來源

過往展覽

Amsterdam, The Garage, *Post Digital Pop*, 17 May 2019

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227

馬修·史東

《靜靜地站在光下》

數碼印刷 麻布 (雙聯作)

每組：120 x 90 公分 (47 1/4 x 35 3/8 英寸)

2019年作

估價

£6,000 — 8,000 <sup>+</sup>▲

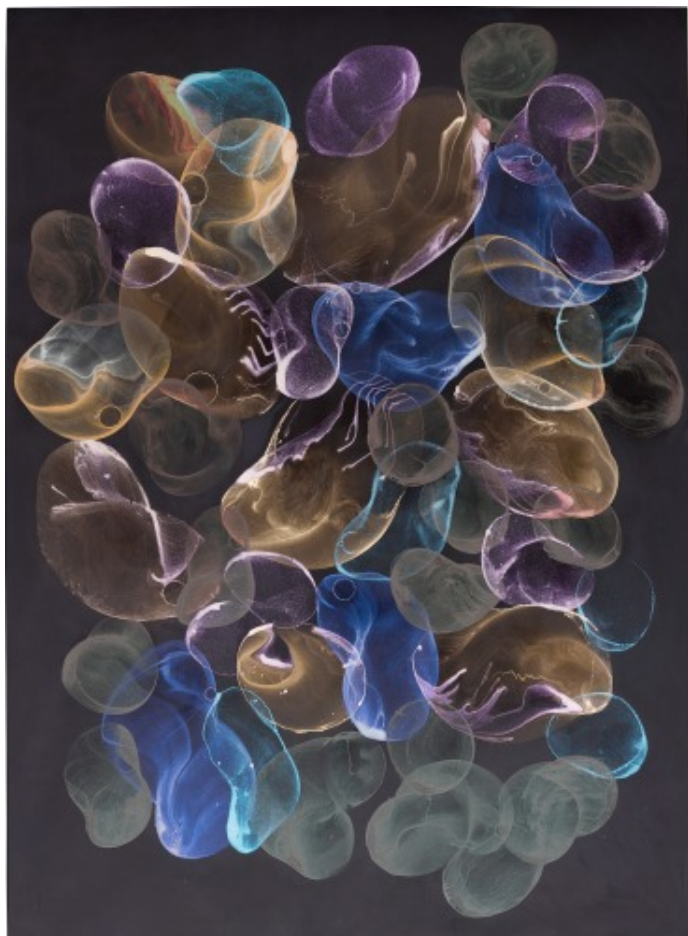
[瀏覽拍品](#)



來源

紐約The Hole畫廊

現藏者購自上述來源



228

伊里·約格·多科彼

《無題》

款識：dokoupil 2017（內框）

肥皂鹼液 顏料 畫布

205 x 150 公分 (80 3/4 x 59 英吋)

2018年作

估價

£30,000 — 40,000 ±

瀏覽拍品



來源

現藏者直接購自藝術家本人

## 20th Century & Contemporary Art Day Sale

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229

莊紅藝

《潘朵拉盒子》

款識：2023 H. Y. ZUANG (畫背)

鈐印：藝術家花押字 (畫背)

壓克力 幼細宣紙

126.5 x 126.5 公分 (49 3/4 x 49 3/4 英吋)

2023年作

估價

£20,000 — 30,000 ⬆

瀏覽拍品



來源

倫敦HOFA (House of Fine Art)畫廊

現藏者購自上述來源

過往展覽

London, HOFA Gallery, *Zhuang Hong Yi - Sequence*, 23 February - 8 March 2023

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230

阿拔·威廉

《驚人的三項鐵人賽》

款識：ALBERT（右下方）"A THRILLING TRIATHLON"

2022 ALBERT WILLEM Albert Willem（畫背）

壓克力 麻布

130.3 x 170.1 公分 (51 1/4 x 66 7/8 英吋)

2022年作

估價

£10,000 — 15,000 ±

瀏覽拍品



來源

現藏者直接購自藝術家本人



231

特里·諾爾

《穿上新跑鞋讓我感覺很好》

款識：NOIR（右下方）'THIERRY NOIR 7 MAY 2020 I  
FEEL GOOD WITH MY NEW RUNNING SHOES'（畫布  
邊緣）

壓克力 畫布

150.4 x 119.8 cm (59 1/4 x 47 1/8 in.)

2020年5月7日作

估價

£15,000 — 20,000 ▲

瀏覽拍品



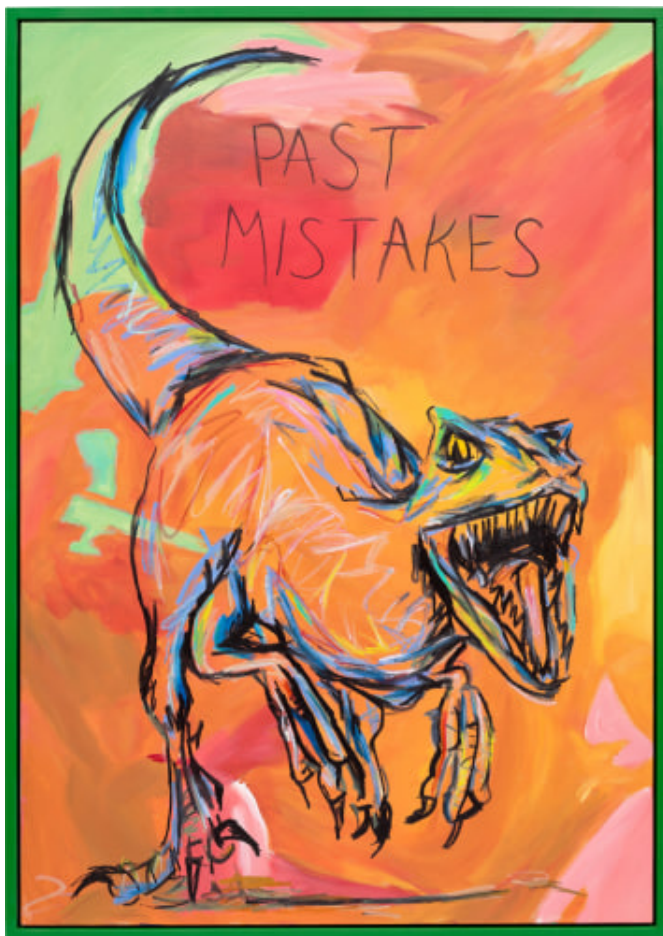
231

特里·諾爾

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來源

現藏者直接購自藝術家本人



232

康納兄弟

《過去的錯誤》

款識：Connor Brothers 23（畫背）Connor Brothers（畫背藝術家標籤）

油棒 壓克力 畫布 裱於藝術家畫框  
155.2 x 110.2 公分 (61 1/8 x 43 3/8 英吋)  
2023年作

估價

£6,000 — 8,000 ⬆

瀏覽拍品



來源

現藏者直接購自藝術家本人