



PHILLIPS

20th Century &
Contemporary Art
Day Sale
London, 26 June 2018

















t to see, I went to
had a movie of
ed Loyans Run?
e ain't no nigger
white folks ain't
is to be bene

to see Logan's Run
the future

rs in it! I said
et up planning

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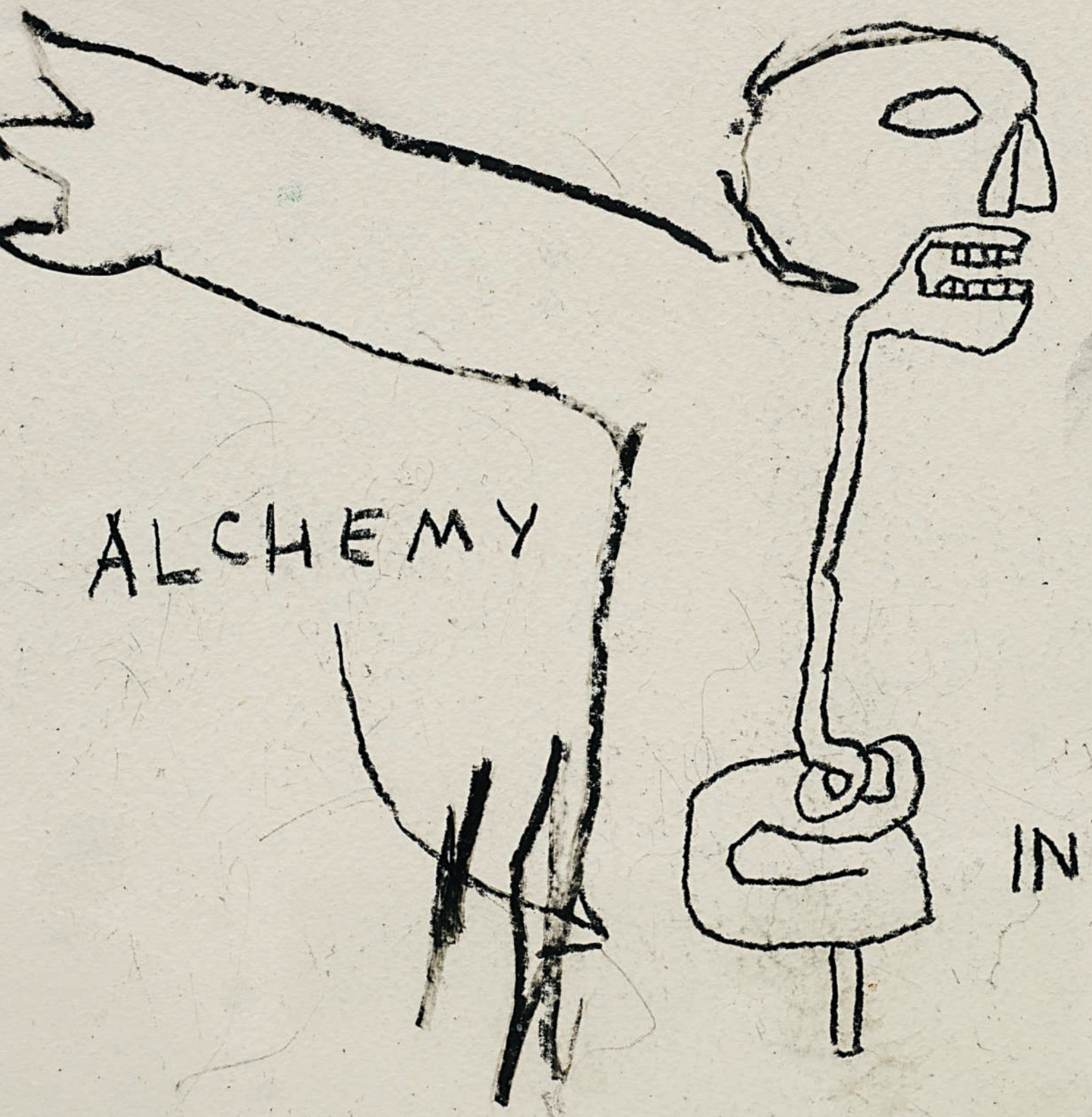
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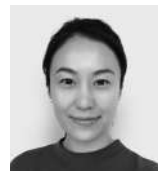
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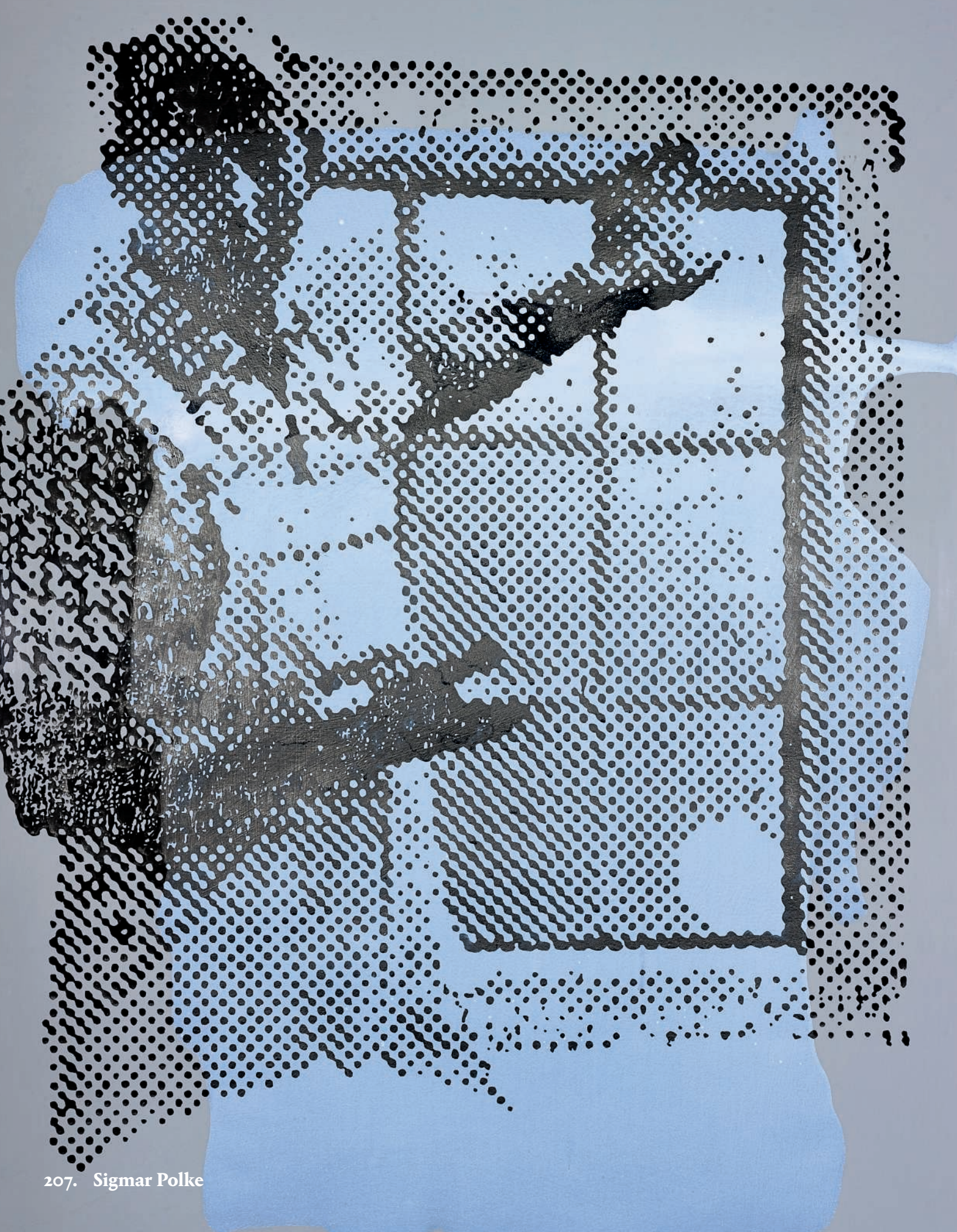
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20th Century & Contemporary Art Day Sale *London, 26 June 2018, 2pm*

Auction and Viewing Location

30 Berkeley Square, London W1J 6EX

Auction

26 June 2018, 2pm

Viewing

18 June – 26 June 2018

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as UK010518 or 20th Century & Contemporary Art Day Sale

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101. Jean Dubuffet 1901-1985

Personnage IV

signed with the artist's initials and dated 'J.D. '64' lower right;
further titled "'Personnage IV'" on the reverse

vinyl paint on paper

26.9 x 20.8 cm (10⁵/₈ x 8¹/₄ in.)

Painted in 1964.

Estimate

£20,000-30,000 \$26,700-40,000 €22,900-34,300 ♠

Provenance

Galerie Beyeler, Basel

Saidenberg Gallery, New York

Mr and Mrs Robert Berry, New York

Mrs Ruth Harf

Sotheby's, New York, 5 October 1989, lot 63

Acquired at the above sale by the present owner

Exhibited

New York, The Solomon R. Guggenheim Museum, *Jean Dubuffet*, 1962-66, 27 October 1966 - 5 February 1967, no. 52,
n.p (illustrated)

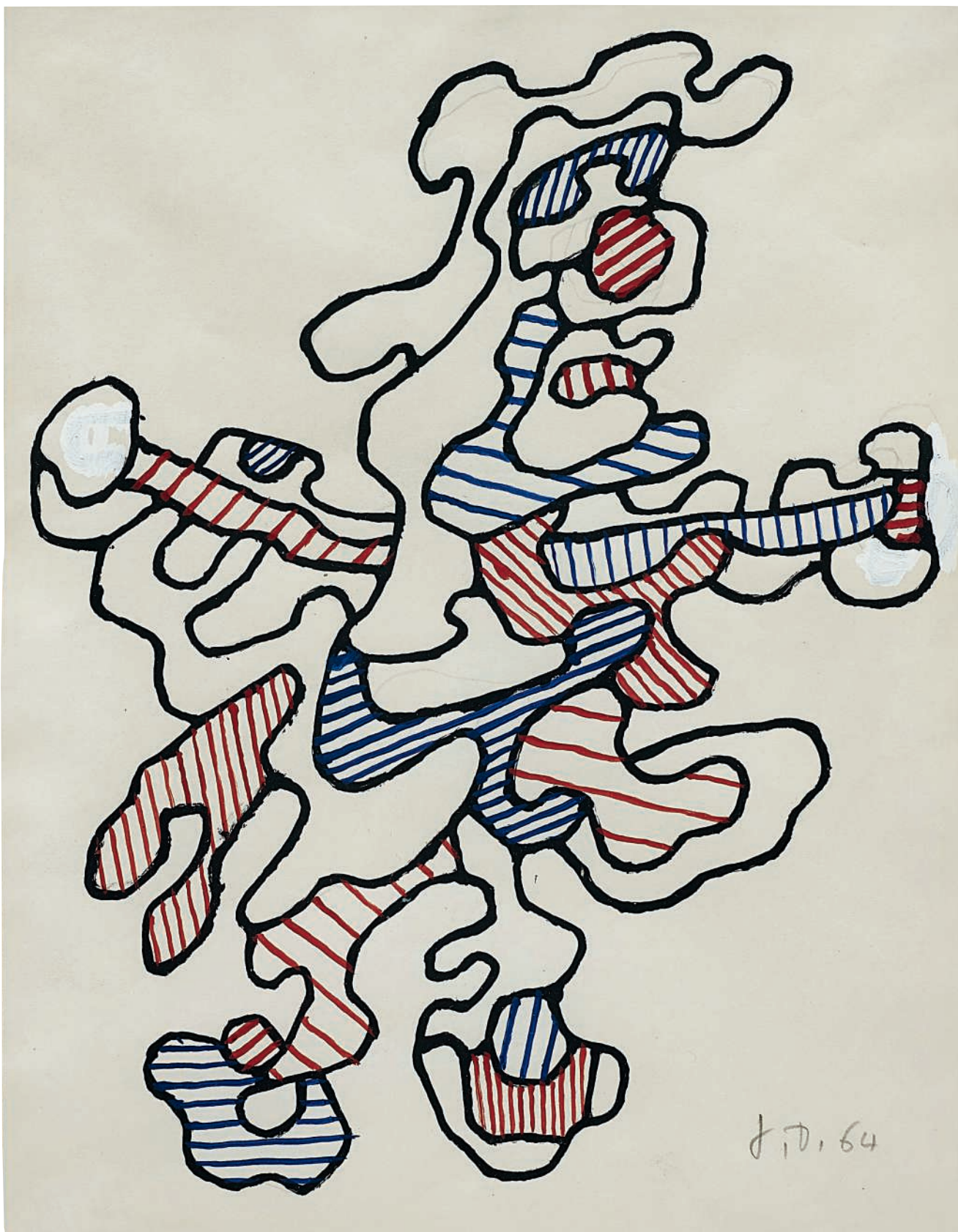
London, Waddington Galleries, *Jean Dubuffet: Works on Paper*
1974 - 85, 30 September 1987 - 24 October 1987

Literature

Max Loreau, *Catalogue des Travaux de Jean Dubuffet. Fascicule XXI. L'Hourloupe II*, Paris, 1968, no. 7, p. 15 (illustrated)

**'From the point of view of technique,
I liked there to be internal lines
in objects, I mean that instead of
circumscribing forms, they animate
the insides of things—the inside of
formless and non-delimited areas.
They function as internal textures
and not primarily as contours.'**

Jean Dubuffet



102. Lucio Fontana 1899-1968

Concetto spaziale, I Quanta

signed 'L. Fontana' on the reverse

waterpaint on canvas

40 x 30 cm (15¾ x 11¾ in.)

Painted circa 1960, this work is registered under the archive
no. 59 Q 14a in the Fondazione Lucio Fontana.

Estimate

£50,000-70,000 \$66,700-93,400 €57,200-80,100 ₣ ₣

Provenance

Private Collection, Viareggio

Galleria Angolare, Milan

Private Collection, Switzerland

Thence by descent to the present owner

Exhibited

Milan, Galleria Angolare, *Accrochage*, 29 October

- 14 November 1975 (illustrated)

Literature

Enrico Crispolti, *Fontana, Catalogo generale*, vol. II,

Milan, 1986, no. 59 Q 14a, p. 343 (illustrated)

Enrico Crispolti, *Lucio Fontana, Catalogo ragionato
di sculture, dipinti, ambientazioni*, vol. I, Milan, 2006,

no. 59 Q 14a, p. 516 (illustrated)





103. Alighiero Boetti 1940-1994

Le cose nascono dalla necessità e dal caso

signed and dated 'Alighiero Boetti 1988' on the reverse
embroidery mounted on panel

32 x 32 cm (12 $\frac{5}{8}$ x 12 $\frac{5}{8}$ in.)

Executed in 1988, this work is accompanied by a certificate
of authenticity provided by the Archivio Alighiero Boetti,
Rome, and is registered under no. 5807.

Estimate

£40,000-60,000 \$53,400-80,100 €45,800-68,600 ♠

Provenance

Lucio Amelio, Naples

Acquired from the above by the present owner



104. Alighiero Boetti 1940-1994

Segno e Disegno

signed and dated 'Alighiero Boetti 1979' on the lower turnover edge

embroidery mounted on panel

28.5 x 29.6 cm (11¼ x 11½ in.)

Executed in 1979, this work is accompanied by a certificate of authenticity from the Archivio Alighiero Boetti, Rome and is registered under no. 6334.

Estimate

£50,000-70,000 \$66,700-93,400 €57,200-80,100 ♠

Provenance

Studio d'Arte Cannaviello, Milan

Jerome Zodo Gallery, London

Di Bella Gallery, Palermo

Private Collection, Lugano

Literature

Jean-Christophe Ammann, *Alighiero Boetti, Catalogo generale tomo secondo, Opere 1972-1979*, vol. II, Milan 2012, no. 1192, p. 383, a. 3212.

105. Lucio Fontana 1899-1968

Crocifissione

glazed terracotta

43 x 31 x 7 cm (16⁷/₈ x 12¹/₄ x 2³/₄ in.)

Executed in 1955-60, this work is registered under the archive no. 1759/140 in the Fondazione Lucio Fontana.

Estimate

£50,000-70,000 \$66,700-93,400 €57,200-80,100 ♣

Provenance

Private Collection, Milan

Karsten Greve Gallery, St Moritz

Acquired from the above by the present owner

Exhibited

Abbazia Olivetana di Rodengo Saiano, *Lucio Fontana*

L'altro spazio, 12 September - 1 November 1999,

pp. 27, 69 (illustrated, p. 27)



106. Dame Barbara Hepworth 1903-1975

Oval with Two Forms

incised with the artist's signature, number and date and inscribed with the foundry mark 'Barbara Hepworth 6/9 Morris Singer Founders London 1971' on the reverse of the base
polished bronze and bronze base
34 x 39 x 30.5 cm (13 $\frac{3}{8}$ x 15 $\frac{3}{8}$ x 12 in.)
Conceived in 1971 and cast in 1972, this work is number 6 from an edition of 9 plus 1 artist's copy.

Estimate

£120,000-180,000 \$160,000-241,000 €137,000-206,000 ♠

Provenance

The Hepworth Estate (thence by descent)
Private Collection (acquired from the above in 2004)
Acquired from the above by the present owner in 2009

Exhibited

St Ives, Penwith Gallery, *Summer Exhibition 1972*, 15 June - 7 September 1972, no. 4 (another example exhibited)
St Ives, Penwith Gallery, *Autumn Exhibition 1973*, 6 September - 14 November 1973, no. 3 (another example exhibited)
St Ives, Penwith Gallery, *Spring Exhibition 1973*, April - May 1972, no. 13 (another example exhibited)
Dallas, Neiman Marcus, *British Fortnight*, 1973
New York, Marlborough Gallery Inc., *Barbara Hepworth. Carvings and Bronzes*, 5 May - 29 June 1979, no. 50, p. 55 (another example exhibited and illustrated)
Bournemouth, Russel Cotes Art Gallery and Museum, *Modern Artists*, 1979
Swansea, Glynn Vivian Art Gallery and Museum; Bangor Art Gallery; Wrexham Library Art Centre; Isle of Man, Manx Museum, *Barbara Hepworth: A Sculptor's Landscape 1934-74*, October 1982 - February 1983 (another example exhibited and illustrated)
New York, Pace Wildenstein, *Barbara Hepworth. Sculptures from the Estate*, 8 October - 16 November 1996, pp. 90-91 (another example exhibited and illustrated)
Gouda, Museum het Catharina Gasthuis; Salisbury, New Art Centre, *Barbara Hepworth: Polished Bronze*, May - September 2003 (another example exhibited)
Wakefield, The Hepworth Wakefield, *A Greater Freedom: Hepworth 1965 - 1975*, 18 April 2015 - 24 April 2016 (another example exhibited)
Eindhoven, Van Abbe Museum, *The Collectors Show*, 3 September 2011 - 29 January 2012

Literature

Penelope Curtis, *Barbara Hepworth*, London, 2013, fig. 57 (marble version illustrated)

We are grateful to Dr Sophie Bowness for her kind assistance with cataloguing this work, which will feature in her forthcoming revised catalogue raisonné of the Hepworth's sculpture as cat. no. BH538.





107. Henry Moore 1898-1986

Ideas for Sculpture

signed and dated 'Moore "80" lower left; further titled "Ideas for sculpture"' on the reverse

pencil, wax crayon, watercolour, pastel wash and ballpoint pen on Bockingford white wove paper

24.4 x 34.9 cm (9 $\frac{5}{8}$ x 13 $\frac{3}{4}$ in.)

Executed in 1980, this work is registered in the archives of the Henry Moore Foundation under number 80 (266).

Estimate

£20,000-30,000 \$26,700-40,000 €22,900-34,300 ± ♣

Provenance

Raymond Spencer Company, Much Hadham
James Kirkman, London (acquired in 1981)
Goodman Gallery, Sandton
Acquired from the above by the present owner

Exhibited

Sandton, Goodman Gallery, *Henry Moore: Sculptures, Drawings and Graphics*, 1981, no. 17

Literature

Ann Garrould, ed., *Henry Moore: Complete Drawings 1977-81*, vol. 5, London, 1994, no. AG 80.303, p. 148 (illustrated)

108. Ben Nicholson 1894-1982

1978 June (group in movement)

signed, titled and dated 'Nicholson "(group in movement) June '78"' on the reverse of the sheet; further signed, titled and dated 'Nicholson "(group in movement) June '78"' on the reverse of the backboard

pen, oil and wash on paper laid on prepared board

48.5 x 47 cm (19 $\frac{1}{8}$ x 18 $\frac{1}{2}$ in.)

Executed in June 1978.

Estimate

£12,000-18,000 \$16,000-24,000 €13,700-20,600 ± ♣

Provenance

Private Collection, Switzerland
Thence by descent to the present owner

Exhibited

London, Waddington Galleries, *Ben Nicholson: recent works*, 1 - 26 July 1980, no. 16, n.p. (illustrated)

Literature

Norbert Lynton, *Ben Nicholson*, London, 1993, no. 406, pp. 410-412 (illustrated)

Norbert Lynton, *Ben Nicholson*, London, 1998, no. 171, pp. 220-221 (illustrated)



‘1978 June (group in movement) is a powerful and surprising example. It is of a medium size for the series and combines black ink with Indian red on white paper. Little of the white remains visible. There is solid black as well as a blackish wash and a small area of slighter, lighter red on the left. The objects are bunched together, two or three of them. They are distorted in a new way, stretched sideways on a left-to-right rising path, and held in an elliptical shape which is made of the black and the two reds and appears to carry the objects in that direction.’

(Norbert Lynton, Ben Nicholson, London, 1993, no. 406, p. 411)

109. Franz West 1947-2012

Passtück

metal, wood, paint and gauze

49.5 x 56 x 26 cm (19½ x 22 x 10¼ in.)

Executed in 1982.

Estimate

£50,000-70,000 \$66,700-93,400 €57,200-80,100 ▲

Provenance

Gagosian Gallery, London

Acquired from the above by the present owner

Exhibited

London, Gagosian Gallery, *Pop Art Is...*, 27 September -
21 November 2007, no. 92, n.p (illustrated)





no. David Hockney b. 1937

Peter having a wash
 signed with the artist's initials, inscribed, titled and dated
 'DH "Peter having a wash" Paris '67' lower left
 watercolour on paper
 41 x 33 cm (16 1/8 x 12 7/8 in.)
 Painted in 1967.

Estimate

£40,000-60,000 \$53,400-80,100 €45,800-68,600 ♣

Provenance

Kasmin Limited, London
 Sotheby's, New York, 9 November 1989, lot 367
 Private Collection, Germany

III. **David Hockney** b. 1937

The Emperor's Search for the Nightingale

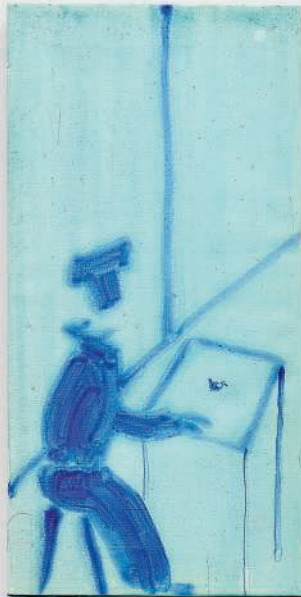
oil on canvas, in 4 parts
182 x 91.3 cm (71⅞ x 35⅞ in.)
Painted in 1983.

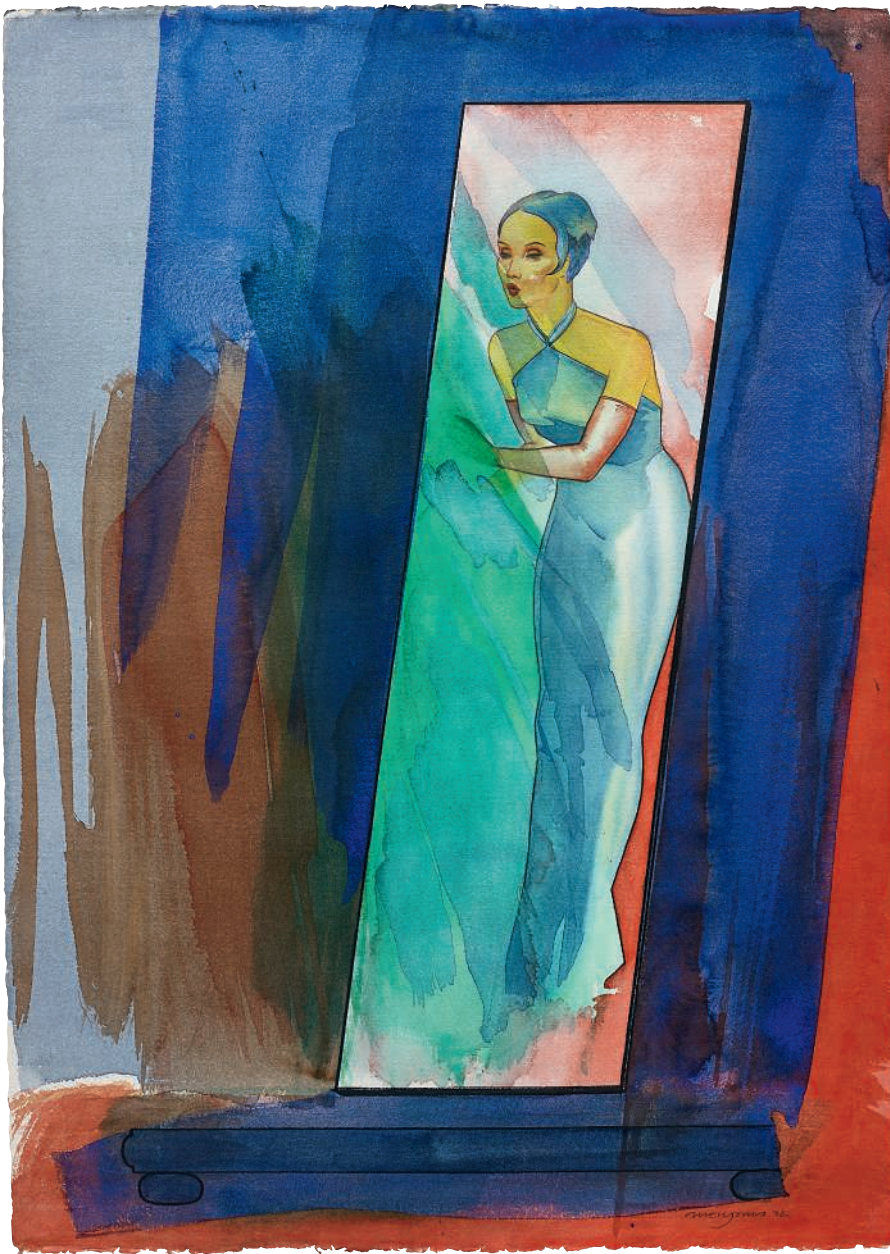
Estimate

£100,000-150,000 \$133,000-200,000 €114,000-172,000 ± ♣

Provenance

Acquired directly from the artist by the present owner in 1984





112. Allen Jones b. 1937

Untitled

signed and dated 'Allen Jones '82' lower right
pencil and watercolour on paper
104.5 x 74.3 cm (41½ x 29¼ in.)
Executed in 1982.

Estimate

£7,000-9,000 \$9,300-12,000 €8,000-10,300 ♣

Provenance

Private Collection, Stockholm

113. Allen Jones b. 1937

Please Don't Forget To

signed 'Jones' on the overlap
oil and collage on canvas
40.2 x 30.3 cm (15½ x 11¾ in.)
Executed in 1973.

Estimate

£40,000-60,000 \$53,400-80,100 €45,800-68,600 ♣

Provenance

Marlborough Gallery, London
Private Collection, Italy (thence by descent)
Sotheby's, Milan, 27 May 2014, lot 51
Acquired at the above sale by the present owner

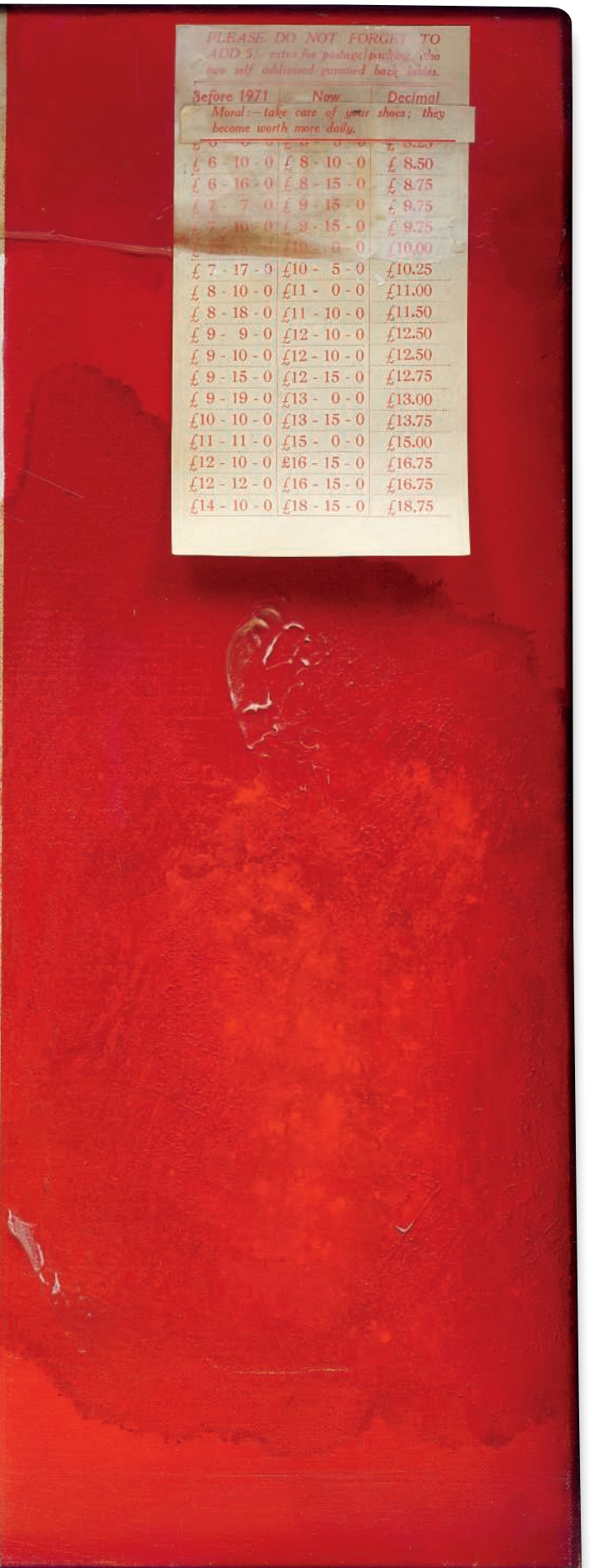
Literature

Marco Livingstone, *Allen Jones. Sheer Magic*, London, 1979, pp. 128-129 (illustrated)



PLEASE DO NOT FORGET TO
ADD 5/- extra for postage/packing, also
two self addressed gummed back labels.

Before 1971	Now	Decimal
Moral:—take care of your shoes: they become worth more daily.		
£ 6 - 10 - 0	£ 8 - 10 - 0	£ 8.50
£ 6 - 16 - 0	£ 8 - 15 - 0	£ 8.75
£ 7 - 7 - 0	£ 9 - 15 - 0	£ 9.75
£ 7 - 10 - 0	£ 9 - 15 - 0	£ 9.75
£ 7 - 15 - 0	£ 10 - 0 - 0	£ 10.00
£ 7 - 17 - 0	£ 10 - 5 - 0	£ 10.25
£ 8 - 10 - 0	£ 11 - 0 - 0	£ 11.00
£ 8 - 18 - 0	£ 11 - 10 - 0	£ 11.50
£ 9 - 9 - 0	£ 12 - 10 - 0	£ 12.50
£ 9 - 10 - 0	£ 12 - 10 - 0	£ 12.50
£ 9 - 15 - 0	£ 12 - 15 - 0	£ 12.75
£ 9 - 19 - 0	£ 13 - 0 - 0	£ 13.00
£ 10 - 10 - 0	£ 13 - 15 - 0	£ 13.75
£ 11 - 11 - 0	£ 15 - 0 - 0	£ 15.00
£ 12 - 10 - 0	£ 16 - 15 - 0	£ 16.75
£ 12 - 12 - 0	£ 16 - 15 - 0	£ 16.75
£ 14 - 10 - 0	£ 18 - 15 - 0	£ 18.75



114. Peter Doig b. 1959

Abstract Composition #1

signed, titled and dated 'PETER DOIG 1990 "ABSTRACT COMPOSITION #1"' on the reverse

oil on canvas

39 x 39 cm (15½ x 15½ in.)

Painted in 1990.

Estimate

£130,000-200,000 \$173,000-267,000 €149,000-229,000 ♠

Provenance

Victoria Miro Gallery, London

Private Collection, Berlin (acquired from the above)

'I think the way that the paintings come out is more a way of trying to depict an image that is not about reality, but one that is somehow in between the actuality of a scene and something that is in your head' (Peter Doig, quoted in Peter Doig – *Cabins and Canoes: The Unreasonable Silence of the World*, exh. cat., Faurischou Foundation, Beijing, 2017, p. 221)

Abstract Composition #1 was painted in 1990 at a seminal moment in Peter Doig's career, having just graduated from the Chelsea College of Art and Design. Doig's breakthrough works of the early 1990s were remarkably and refreshingly unlike anything else being produced by his contemporaries, they were highly expressive and with noticeable vivacity and spontaneity. These early works propelled Doig into the spotlight at the very pinnacle of the contemporary art scene in London, and were a seminal precursor to the development of his oeuvre. The following year, the artist was awarded the prestigious Whitechapel Artist Prize, and with that had his first solo exhibition at the Whitechapel Gallery, and soon thereafter was short listed for the 1994 Turner Prize.

Abstract Composition #1 is rendered in generous impasto, saturated with hues of honey-gold yellows, rich, deep crimson and underlying tones of viridian green, and brought to life with effortlessly placed white-hot highlights. The loose composition, suspended somewhere between figuration and abstraction, is constructed around a distinctive horizontal division of the plane and then further fragmented by tangled branches of paint, creating an illusionary sense of spatiality and depth. Imbued with a lush vitality, the present work exemplifies Doig's ambition to seamlessly blur the distinctions between the real and the fantastical, between memory and imagination, through an appropriation of forms and vivid colours that simulate our recollection of a place through a veil of painterly abstraction. His paintings, despite not embodying the specifics of a particular time or location, bear a prevailing and atmospheric sense of place: 'They're about my idea of what that place is. The place is a kind of portal to possibilities in painting. The painting is what it becomes, and when I start I don't know what that will be. That's what makes the process so fascinating' (Peter Doig, quoted in Mark Hudson, 'Peter Doig Interview: The Triumph of Painting', *The Telegraph*, 2 August 2013, online).



115. **Barry Flanagan** 1941-2009

Leaping Hare on Crescent and Bell

signed with the artist's initial and stamped with the number 'F 1/7' on the lower edge of the crescent; further stamped with the maker's mark and number on the inside fixing of the hare bronze

overall 118 x 95.3 x 58.4 cm (46½ x 37½ x 22⅞ in.)

Executed in 1983, this work is number 1 from an edition of 7.

Estimate

£80,000-120,000 \$107,000-160,000 €91,500-137,000 ₣ ♣

Provenance

Waddington Galleries, London

Acquired from the above by the present owner

Exhibited

Tokyo, Fuji Television Gallery, *Barry Flanagan*, 1985, no. 8 (another cast illustrated and exhibited)

Terry Ann R. Neff, *A Quiet Revolution - British Sculpture Since 1965*, London, 1987, no. 26, pl. 59, p. 108 (another cast illustrated and exhibited)

Chicago, Museum of Contemporary Art, *British Sculpture Since 1965: Cragg, Deacon, Flanagan, Long, Nash, Woodrow*, 23 January - 5 April 1987, p. 108 (another cast illustrated and exhibited)

Museum of Modern Art Oxford, *Current Affairs, British Painting and Sculpture in the 1980's*, 1 March - 30 October 1987, no. 38 (another cast illustrated and exhibited)

Liverpool, Tate Gallery, *Starlit Waters British Sculpture and International Art 1968-1988*, 28 May 1988 - 4 September 1989, p. 6 (another cast illustrated and exhibited)

Paris, Galerie Lelong, *Flanagan*, 7 April - 14 May 2011 (illustrated)

‘I was a fully-fledged sculptor from the age of 17. I stepped right into it and embraced the physical world.’

Barry Flanagan



116. Juan Muñoz 1953-2001

One Laughing at the Red Ball

oil, polyester resin, red ball and metal chair

117 x 48 x 60 cm (46 $\frac{1}{8}$ x 18 $\frac{7}{8}$ x 23 $\frac{5}{8}$ in.)

Executed in 2001.

Estimate

£250,000-350,000 \$334,000-467,000 €286,000-400,000 ♠

Provenance

Marian Goodman Gallery, Paris

Acquired from the above by the present owner

Exhibited

Musée d'Art Moderne et Contemporain de Strasbourg; Lisbon,

Museu Coleção Berardo, *Silence: un propos de Marin Karmitz*,

18 April 2009 - 10 January 2010, n.p. (illustrated)

**‘My characters sometimes behave as
a mirror that cannot reflect. They are
there to tell you something about your
looking, but they cannot, because you
do not see yourself.’**

Juan Muñoz



Suspended in a state of hysterical laughter, Juan Muñoz's work is characterised by an uncomfortable sense of entrapment, encapsulated in the gestural freeze-frame of *One Laughing at the Red Ball*. Fascinated by both human movement and the stillness of sculpture, Muñoz skilfully blurs the boundaries of these opposing conditions by creating a realistic interpretation of emotions, conveyed through the facial expression and body language of his figures. The present work, exhibited in 2010 at the Musée d'Art Moderne et Contemporain de Strasbourg and the Museu Coleção Berardo in Lisbon, is a sculptural realisation of the artist's examination of 'the other' and the 'unheimlich'; a small and perfectly formed figure sits on a suspended chair, gripped and contorted in a state of hilarious mania, clutching a blood red ball.

Creating an intriguing mise-en-scène, Muñoz's mastery over his sculptural formulations are evident in the hyper-detailed face of his laughing figure, the rippled and textured stripes of his matching top and trousers and the awkward doubled positioning of the figure's body, levitating in his proportioned chair. Muñoz's nuanced rendering presents us with an uneasy spectacle, where we recognise the mirthfulness of the figure's outburst but are not presented with the source of his amusement. The banal object of the ball clasped in his hand appears bright, colourful and shiny against the monotonal grey palette of his body, however appears perfectly regular in its appearance. It is this disconnect between the sculpture's narrative and the heightened reaction of the seated figure, which prompts the viewer to speculate, evoking an uncanny disconnect between experience and understanding. Imbued with the artist's interest in literature and poetry, namely the work of Jorge Luis Borges, Muñoz's practice is inextricably linked with jarring narratives, creating visual junctures in our quotidian lives. 'Taking the example of the so-called *posa* – a ritual temporary construction in traditional Peruvian peasant society – he described the situations he created as a

"Crossroad. Place of transit. Space inscribed in its own exile. Interval" (Juan Muñoz, quoted in Dieter Schwarz, 'Juan Muñoz, *Juan Muñoz*, exh. cat., Thomas Schütte Stiftung, Skulpturenhalle in Neuss, 2018, p. 14).

In the present work Muñoz seeks to disrupt the relationship between viewer and sculpture, while, at the same time, create a connection between the viewer's subconscious experiences and figure's unbridled outburst. The spectator is prompted to identify the figure as a 'being', both animated and conscious, while recognising it's qualities as an object. There is a prominent and intentional sense of absence in *One Laughing at the Red Ball*, captured in the staged silence of the sculpture, as if the figure is imprisoned within a moment of time. It is the artist's exploration of polarities and philosophical curiosity towards sculpture's ability to manipulate emotion and natural response, which entices the viewer, inviting them to interact and engage with the figure. The similarities to, and suggestion of, human consciousness that the figure in Juan Muñoz's *One Laughing at the Red Ball* evokes, induces uncertainty and brings to question the essence of what it means to be human. 'His delight in devising enigmas, concocting illusions and spinning stories with which to engage the spectator in psychological gamesmanship is at once arcane and unprecedented in contemporary sculpture' (Sheena Wagstaff, 'A Mirror of Consciousness' in Sheen Wagstaff ed., *Juan Muñoz: A Retrospective*, London, 2008, p. 96). Through the figure's evocative stasis Muñoz expertly reverses the role of the spectator and object; suddenly we are looked at by the figure and realise that we are in fact the source of his laughter. It is this sculptural tension adroitly achieved by Muñoz which subsumes our gaze and compels us to explore the uncanny scene before us. Muñoz's *One Laughing at the Red Ball* encourages the viewer to embark on a explorative journey of self-reflection, triggering a wholly personal viewing experience.



Juan Muñoz, *Two Figures Looking Sideways*, 1996 –1997, exhibited at Thomas Schütte Stiftung, Skulpturenhalle in Neuss, *Juan Muñoz*, 13 April – 12 August 2018.

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117. Antonio Saura 1930-1998

Grand Nu

signed and dated 'Saura '59' upper left of the upper element
oil on canvas, diptych
overall 194 x 195 cm (76 $\frac{3}{8}$ x 76 $\frac{3}{4}$ in.)
Painted in 1959.

Estimate

£120,000-180,000 \$160,000-239,000 €137,000-205,000 ₣ ♣

Provenance

Succession Antonio Saura
Private Collection, Spain
Private Collection, Switzerland
Private Collection

Exhibited

Saint-Paul de Vence, Foundation Maeght, *Le Nu au XXe Siècle*,
4 July - 30 October 2000, no. 140, pp. 232-233, 275
(illustrated, p. 233)
Madrid, Galerie Marlborough, *Antonio Saura*, 25 May - 25 June 2005
Cologne, Galerie Boisserée, *Antonio Saura - "Damas-party"*,
28 October - 1 November 2005

Literature

Antonio Saura and Jacques Henric, eds., *Erotica*, Milan, 2008,
no. 120, pp. 203, 299 (illustrated, p. 203)

'Saura's portraits are dissolved into wild shapes and violently convulsive movements. It is as though the inner life of the facial traits had been brought to melting point by some volcanic force. Saura concentrates the destructive energies by leaving the background of the picture flat and untouched... Light and dark patches collide with each other seem to discharge their contradictory energy in an explosion.'

Siegfried Gohr in: Antonio Saura, exh. cat., Lugano, Museo d'Arte Moderna, 1994, pp. 56-58





Property from a Private Belgian Collector

118. Manolo Valdés b. 1942

Hommage à Matisse

oil on burlap

199.8 x 149.8 cm (78 $\frac{7}{8}$ x 58 $\frac{7}{8}$ in.)

Executed in 1995.

Estimate

£100,000-120,000 \$133,000-160,000 €114,000-137,000 ♠

Provenance

Galerie Willy d'Huysser, Brussels

Acquired from the above by the present owner in 2001

‘The painting that I create is autonomous from the original image. I place myself in front of the original image in the same way that an artist would sit in front of a tree, a lake or a landscape. The starting point is always the same. I could never speak to an image that I don’t love.’

Manolo Valdés



Property from a Private Belgian Collector

119. Hans Hartung 1904-1989

T 1983-E45

signed with the artist's initials and dated 'HH '83' lower right;
further signed, titled and dated 'HARTUNG "T 1983 - E45'
on the stretcher
acrylic on canvas
120 x 195 cm (47¼ x 76¾ in.)
Painted in 1983.

Estimate

£150,000-250,000 \$200,000-333,000 €171,000-285,000 ♣

Provenance

Galerie Gervis, Paris (acquired in 1985)
Acquired from the above by the present owner

Exhibited

Ahlen, Helga Gausling, *Hans Hartung*, September 1983, no. 20







120. Takis (Panayiotis Vassilakis) b. 1925

Signal

signed and numbered 'Takis III' on the base
iron and found objects
276 x 28 cm (108 $\frac{5}{8}$ x 11 in.)

Executed in 1975, this work is accompanied by a certificate of authenticity signed by the artist and registered under number s.041.

Estimate

£20,000-25,000 \$26,600-33,300 €22,800-28,500 ▲

Provenance

Private Collection (acquired directly from the artist)
Acquired from the above by the present owner

121. César 1921-1998

Les Roberts d'Evelyne

signed, numbered and stamped with the Bocquel foundry mark 'César 8/8' on the chair
bronze

122.8 x 138.7 x 104.8 cm (48 $\frac{3}{8}$ x 54 $\frac{5}{8}$ x 41 $\frac{1}{4}$ in.)

Executed in 1991, this work is number 8 from an edition of 8 and is registered in the Denyse Durand-Ruel Archives under N° 4623.

Estimate

£80,000-120,000 \$106,000-160,000 €91,200-137,000 ▲

Provenance

Private Collection, France
Loudmer, Paris, 1 July 1996, lot 380
Acquired after sale by the present owner





122. Raymond Hains 1926-2005

Untitled

signed, inscribed, dedicated and dated 'Raymond Hains Pour mes amis les Rinaldi Venice 1995' on the reverse
déchollage on metal sheet, mounted to wooden panel
metal sheet 102.8 x 100 cm (40½ x 39¾ in.)
overall 105.3 x 102 cm (41½ x 40½ in.)
Executed in 1995.

Estimate

£15,000-20,000 \$20,000-26,600 €17,100-22,800 ♣

Provenance

Galleria Cinquetti, Verona

Arte Sgarro, Lonigo

Acquired from the above by the present owner

Exhibited

Lonigo, Palazzo Pisani, *Arman e il Nouveau Realisme*,
7 February 2016 - 13 March 2016

Property from a Private Belgian Collector

123. Arman 1928-2005

Untitled (Colère de Violons)

sliced violins, bows, cases, embedded into polyester,
in artist's Plexiglas box
sculpture 160.5 x 120 x 11.5 cm (63¼ x 47¼ x 4½ in.)
stand 84 x 120.5 x 60 cm (33½ x 47½ x 23½ in.)
overall 190.5 x 120.5 x 60 cm (75 x 47½ x 23½ in.)
Executed circa 1970, this work is accompanied by a certificate
of authenticity from the Fondation Arman.

Estimate

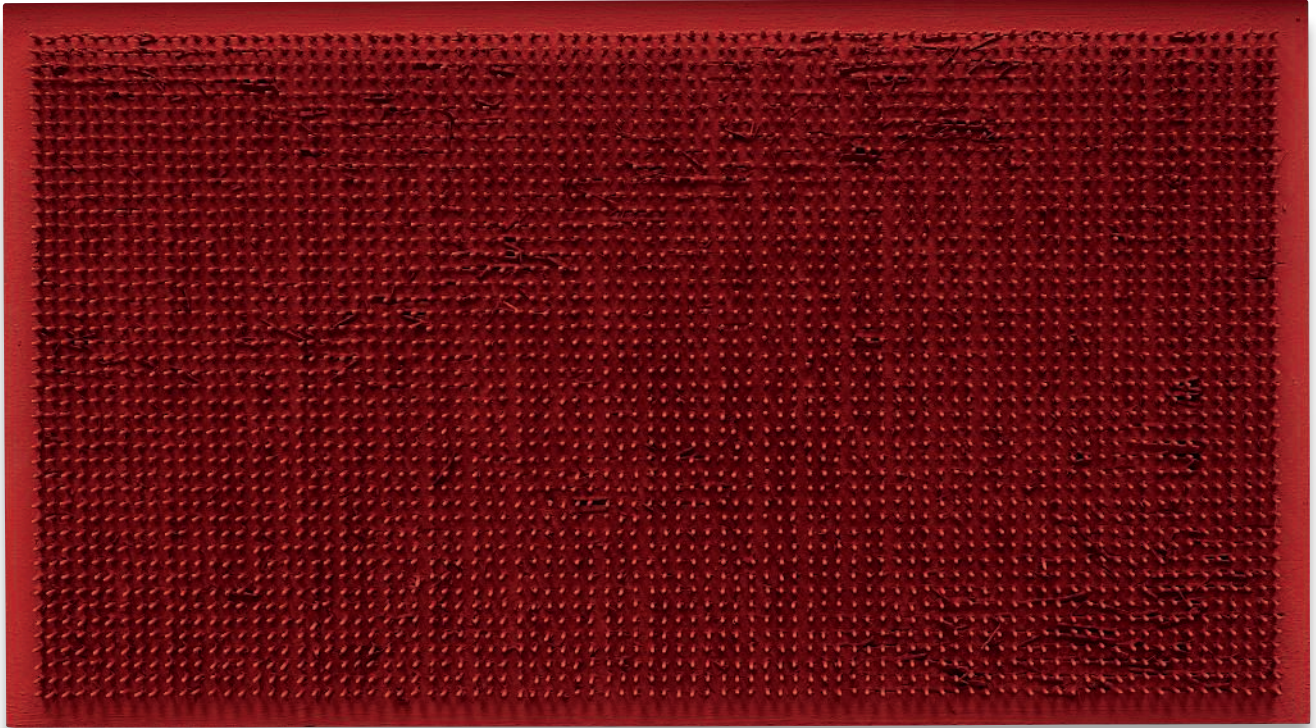
£40,000-60,000 \$53,200-79,800 €45,600-68,400 ♣

Provenance

Guy Pieters Gallery, Knokke

Acquired from the above by the present owner





124. Bernard Aubertin 1934 - 2015

Tableau Clous

signed and dated 'Bernard Aubertin 1968' on the reverse
nails and acrylic on wood
50 x 90 cm (19 $\frac{5}{8}$ x 35 $\frac{3}{8}$ in.)
Executed in 1968, this work is accompanied by
a certificate of authenticity provided by the Archivio
Opere Bernard Aubertin and is registered under
the archive number TCLR86-1000181123.

Estimate

£10,000-15,000 \$13,300-20,000 €11,400-17,100 ♠

Provenance

Private Collection, Switzerland

125. Victor Vasarely 1906-1997

Verseit

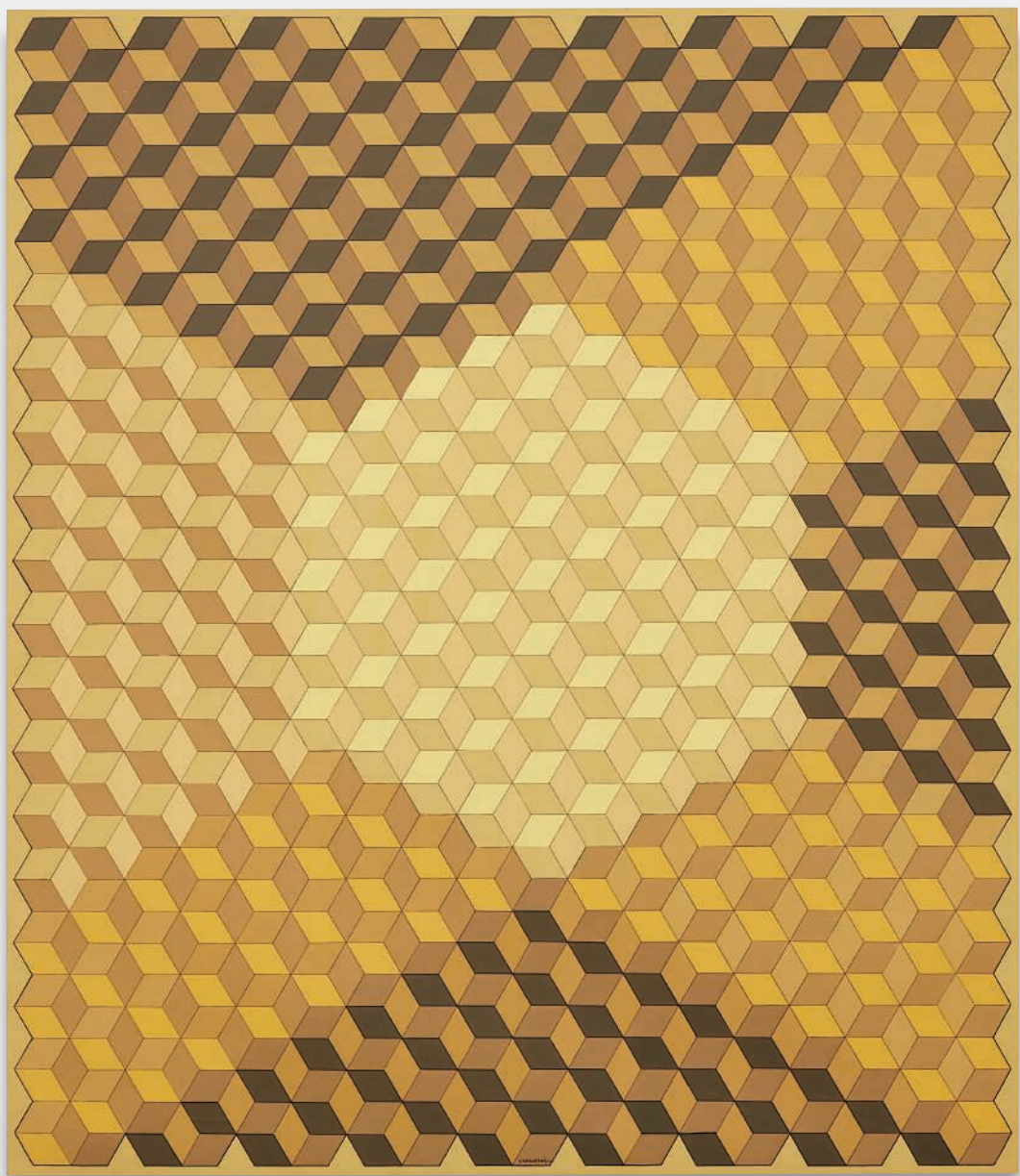
signed 'Vasarely' lower center; further signed, titled
and dated 'VASARELY "VERSEIT" - 1982 Vasarely -'
on the reverse
acrylic on canvas
212.1 x 184.2 cm (83 $\frac{1}{2}$ x 72 $\frac{1}{2}$ in.)
Painted in 1982, this work is accompanied by a certificate
of authenticity from the artist.

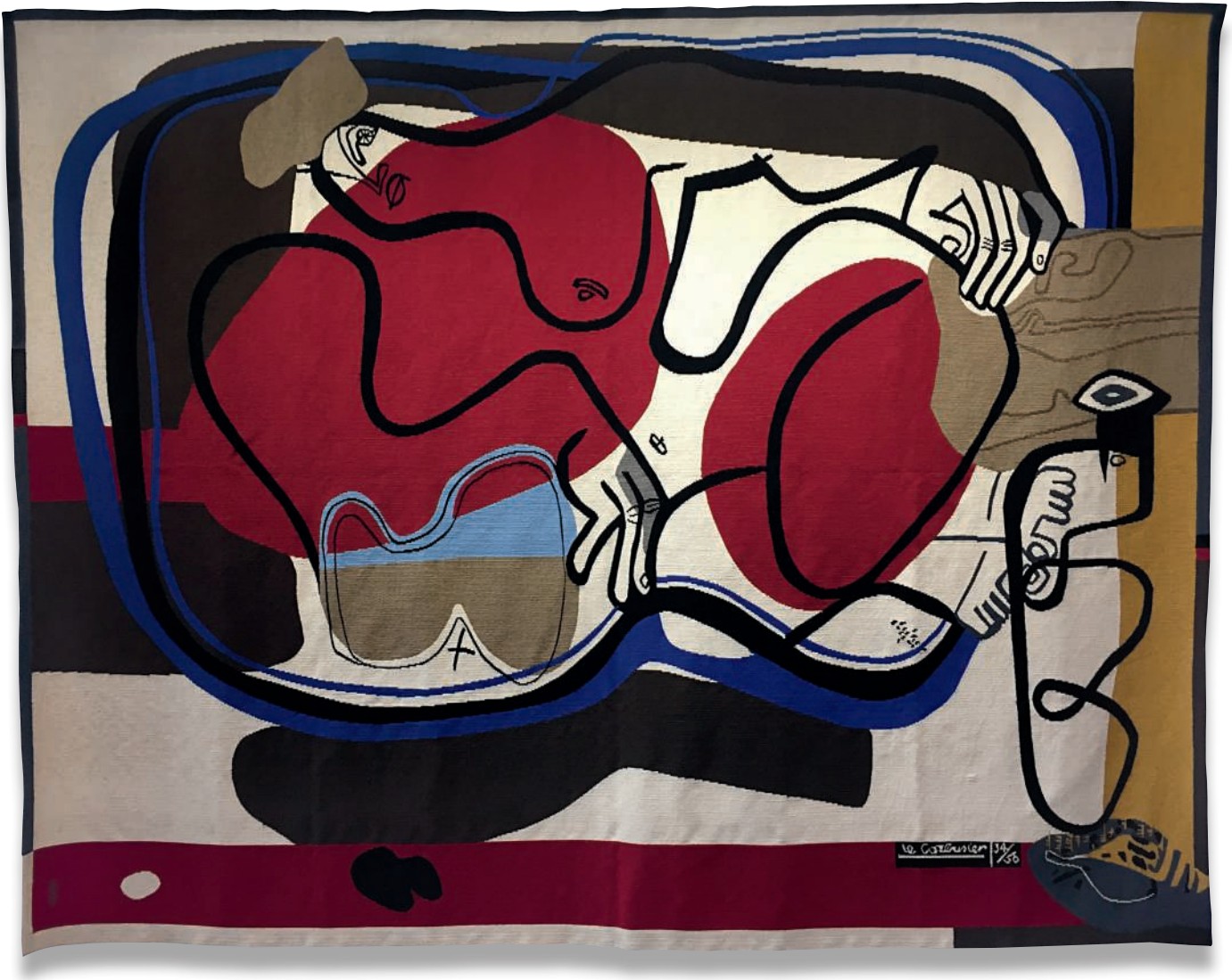
Estimate

£70,000-90,000 \$93,400-120,000 €80,100-103,000 ‡ ♠

Provenance

Private Collection, USA (acquired directly from the artist)
Acquired from the above by the present owner





126. Le Corbusier 1887-1965

Le Canape

woven with the artist's name and number 'Le Corbusier
34/50' lower right
wool tapestry
195.6 x 254 cm (77 x 100 in.)
Published by Aubusson, Paris, woven by Les Ateliers
de Pinton, Frères, Paris, this work is number 34 from
an edition of 50.

Estimate

£40,000-60,000 \$53,400-80,100 €45,800-68,600 ₣ ♣

Provenance

Private Collection
Private Collection, Toyko (acquired from the above in 1973)

Literature

Naima Jornod and Jean-Pierre Jornod, *Le Corbusier
Catalogue raisonné de l'oeuvre peint*, vol. I, Milan, 2005,
p. 574 (original work illustrated)

127. Sol LeWitt 1928-2007

Squiggly Brushstrokes

signed and dated 'S. Lewitt 1966' lower right
gouache on paper
76 x 57.3 cm (29 7/8 x 22 1/2 in.)
Painted in 1996.

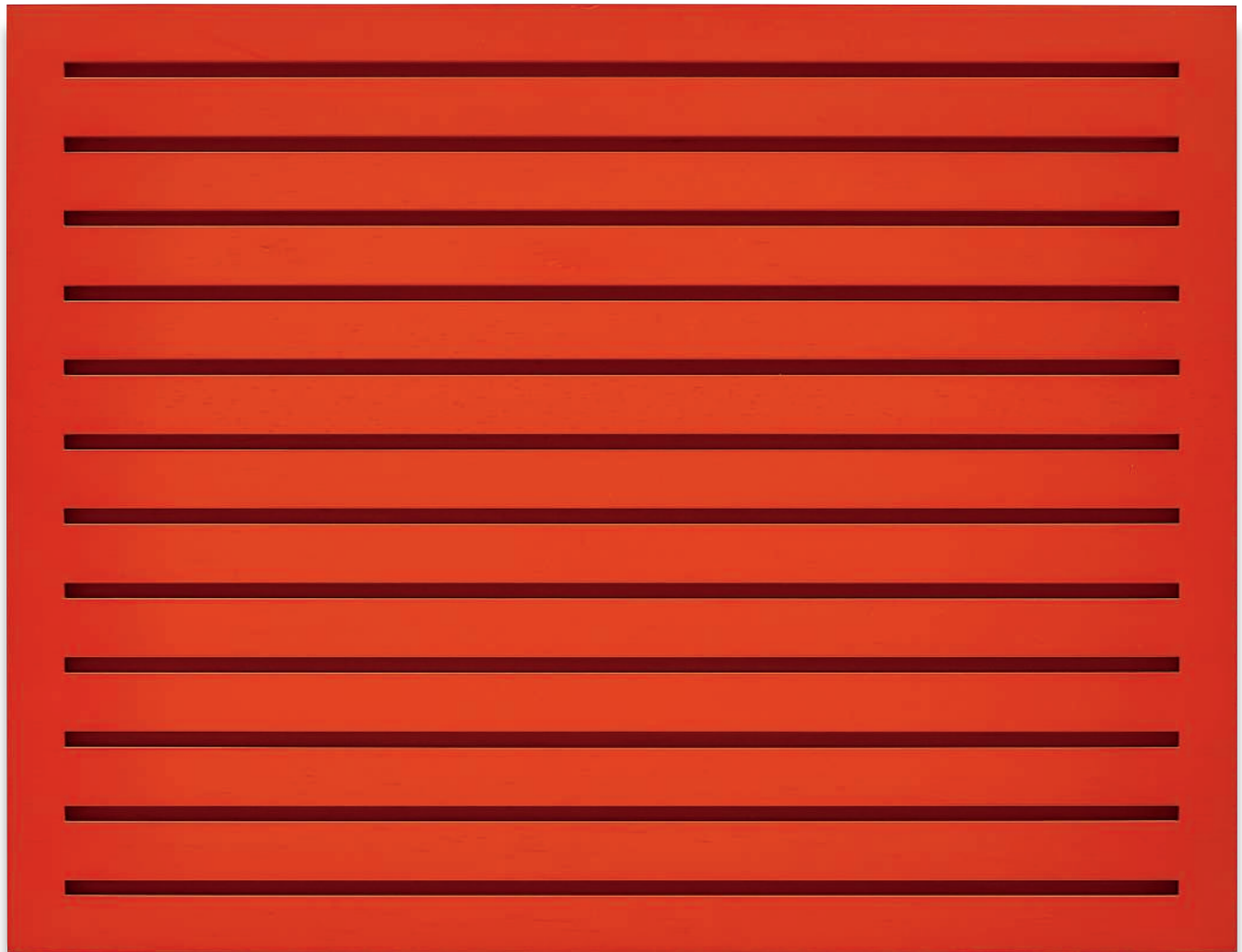
Estimate

£20,000-30,000 \$26,700-40,000 €22,900-34,300

Provenance

Galerie Nächst St. Stephan Rosemarie Schwarzwälder, Vienna
Acquired from the above by the present owner





128. Donald Judd 1928-1994

Untitled (90-2 1990 SFA)

stamped with the artist's name, numbered and dated
'JUDD 90-2 4L S.F.A 5.90' on the reverse

woodblock, cadmium red

40.6 x 52.7 x 5.3 cm (15 $\frac{7}{8}$ x 20 $\frac{3}{4}$ x 2 $\frac{1}{8}$ in.)

Executed in 1990, this work is from an edition of 20.

Estimate

£35,000-55,000 \$46,700-73,400 €40,000-62,900

Provenance

Private Collection, Europe

129. Carl Andre b. 1935

Manet Post and Threshold

quincy granite blocks, in 3 parts

each 15.2 x 15.2 x 45.7 cm (5 $\frac{7}{8}$ x 5 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in.)

overall 60.9 x 45.7 x 15.2 cm (23 $\frac{7}{8}$ x 17 $\frac{7}{8}$ x 5 $\frac{7}{8}$ in.)

Executed in 1980, this work is accompanied by a certificate
of authenticity signed by the artist.

Estimate

£45,000-55,000 \$60,100-73,400 €51,500-62,900 ±

Provenance

Paula Cooper Gallery, New York

Victoria Miro Gallery, London

Private Collection, Los Angeles

Exhibited

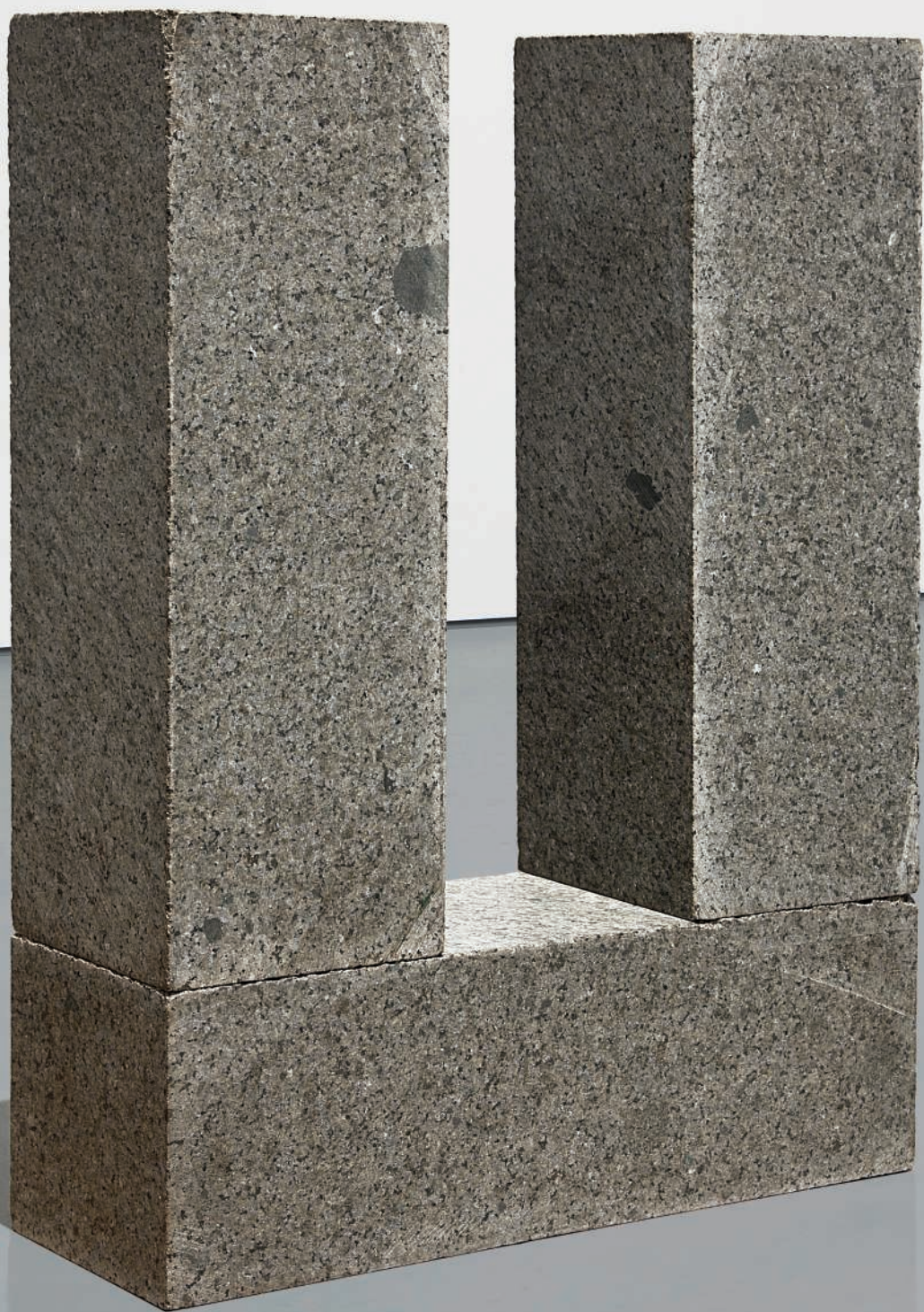
New York, Paula Cooper Gallery, *Carl Andre*, 26 March
- 19 April 1980

Turin, Castello di Rivoli; Eindhoven, Stedelijk Van
Abbemuseum; The Hague, Haags Gemeentemuseum,
Carl Andre. Sculture (SCULPTURES), 11 January
- 6 September 1987

Los Angeles, Michael Kohn Gallery, *Minimalism:*

Not Strictly Formal, 18 May - 30 June 2012

Los Angeles, Kohn Gallery, *Gesture - Form - Pop - Process*,
27 February - 29 March 2018



130. Sol LeWitt 1928-2007

Wall Drawing #1185 Scribbles: Inverted Curve (Horizontal)

graphite

304.8 x 304.8 cm (120 x 120 in.)

Executed in October 2005, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

£150,000-200,000 \$200,000-267,000 €172,000-229,000 ₺

Provenance

Pace Gallery, New York

Acquired from the above by the present owner

Exhibited

Bologna, Gallery Studio G7, *Sol LeWitt Wall Drawings*, 2005,

pp. 38, 42, 47, 101 (illustrated)

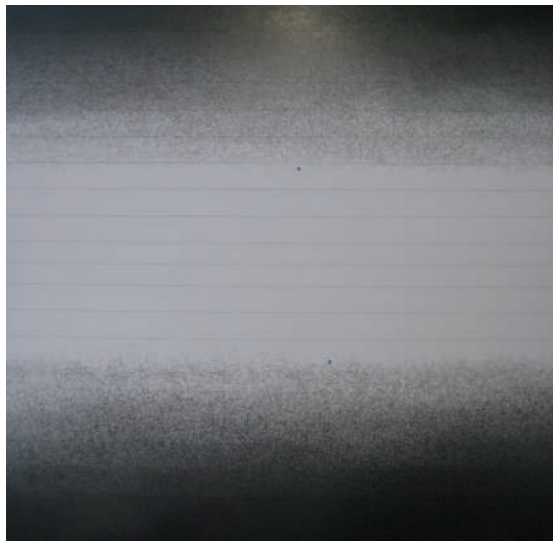
Centre Pompidou-Metz, *Sol LeWitt*, 4 March 2012 - 9 January 2013

Massachusetts Museum of Contemporary Art, *Sol Lewitt. A Wall Drawing Retrospective*, 2008 - 2033, p. 236 (illustrated)

**‘The idea becomes a machine
that makes the art.’**

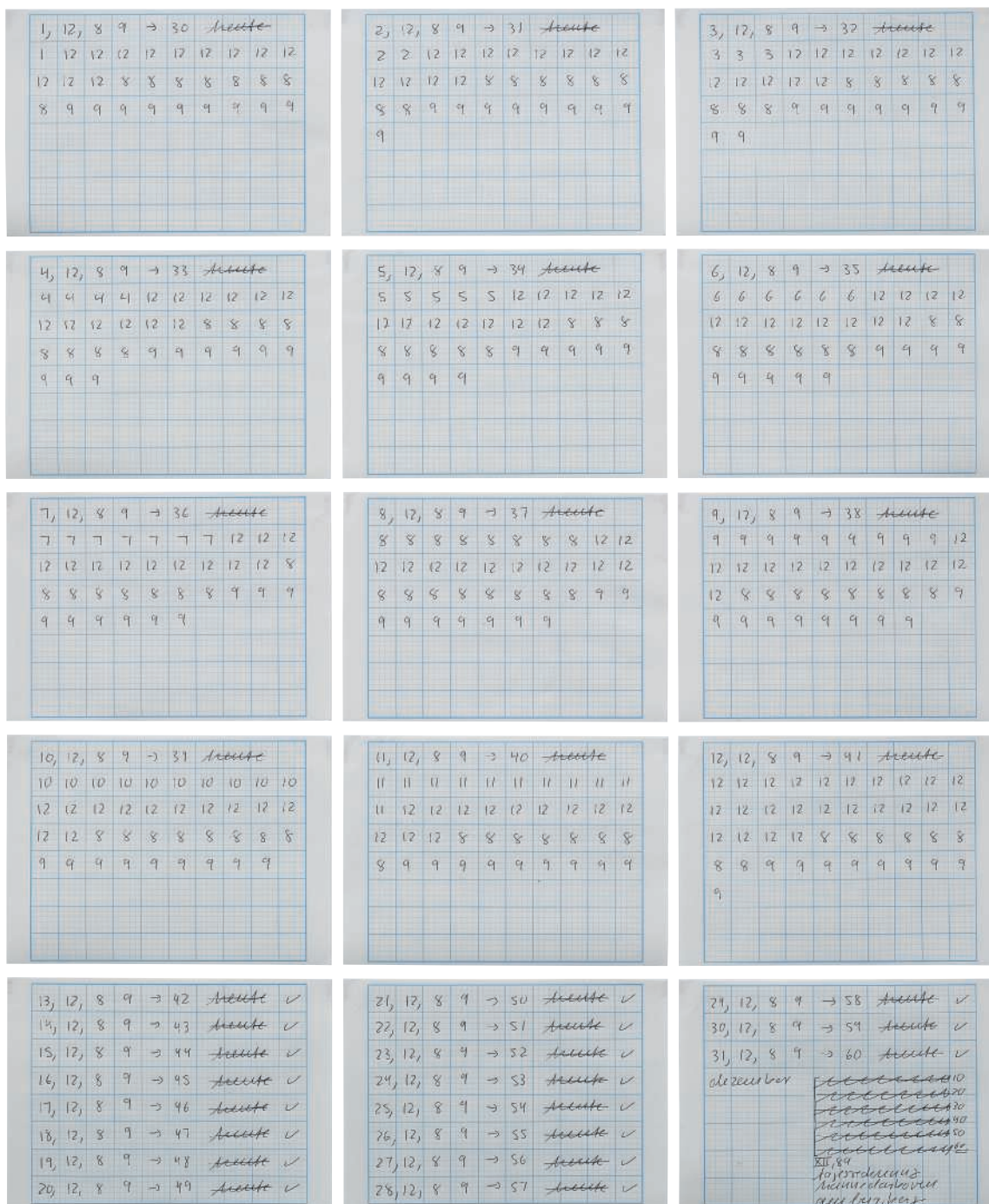
Sol LeWitt

Wall Drawing 1185: Scribbles: Inverted curve (horizontal), October 2005 is included in MASS MoCA's ongoing exhibition *Sol LeWitt: A Drawing Retrospective*, which opened on November 16, 2008 and will remain on view for 25 years. The 105 wall drawings included in the exhibition cover nearly an acre of space in the historic mill building that was renovated for the specific purpose of housing the exhibition. A hallmark of LeWitt's wall drawings, the title of *Wall Drawing 1185: Scribbles: Inverted curve (horizontal)* describes its appearance, and while the description is reductive and straightforward, the work is a stunning and powerful tour de force.



Installation of *Wall Drawing #1185 Scribbles: Inverted Curve (Horizontal)*





131. Hanne Darboven 1941-2009

Tagesrechnung Monat Dezember, 1989
signed, partially titled and dated 'XII,89 "Tagesrechnung"
Hanne Darboven 1989' lower right
ink on squared paper mounted on board
15 sheets each 21 x 29.5 cm (8¼ x 11½ in.)
overall 113.5 x 95 cm (44½ x 37½ in.)
Executed in 1989.

Estimate

£12,000-18,000 \$16,000-24,000 €13,700-20,600 ♠

Provenance

Leo Castelli, New York
Galerie Crone, Berlin/Vienna
Acquired from the above by the present owner

132. Larry Bell b.1939

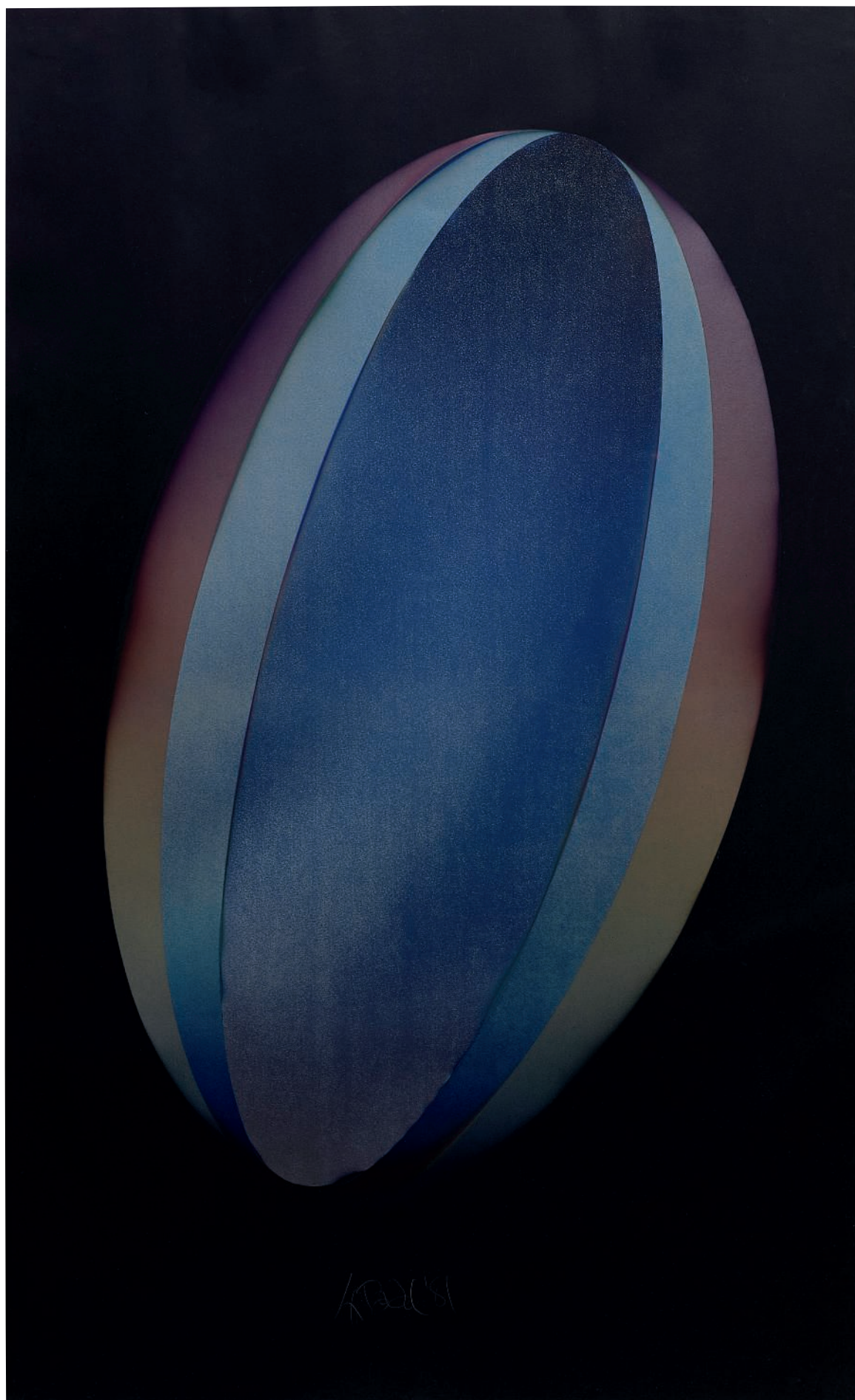
ELBK 10 (Ellipse on Black 10)
signed and dated 'L Bell '81' lower edge
aluminium with silicon monoxide on paper
144 x 88 cm (56¾ x 34½ in.)
Executed in 1981.

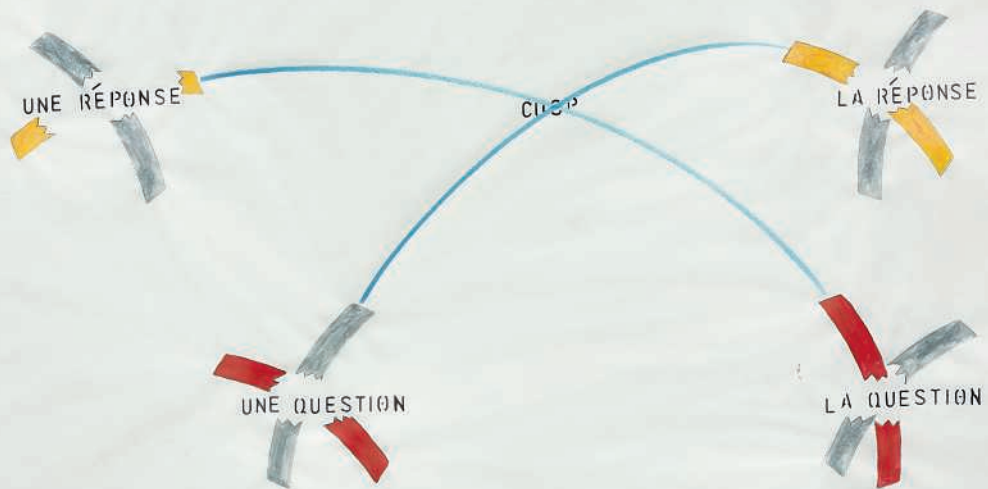
Estimate

£8,000-12,000 \$10,600-16,000 €9,100-13,700

Provenance

Serge de Blooe Collection, Brussels
Private Collection, Brussels





HELIX



133. Lawrence Weiner b. 1942

Helix

signed with the artist's initials, titled and dated "'HELIX" LW
Nye 2005' centre right
ink and marker pen on paper
102 x 82.6 cm (40 $\frac{1}{8}$ x 32 $\frac{1}{2}$ in.)
Executed in 2005.

Estimate

£8,000-12,000 \$10,700-16,000 €9,200-13,700

Provenance

Marian Goodman Gallery, Paris
Galerie Mitterrand, Paris
Acquired from the above by the present owner

Exhibited

Paris, Galerie Mitterrand, *French Kiss*, 25 May - 13 July 2007

134. Andy Warhol 1928-1987

Turquoise and Yellow Monkey

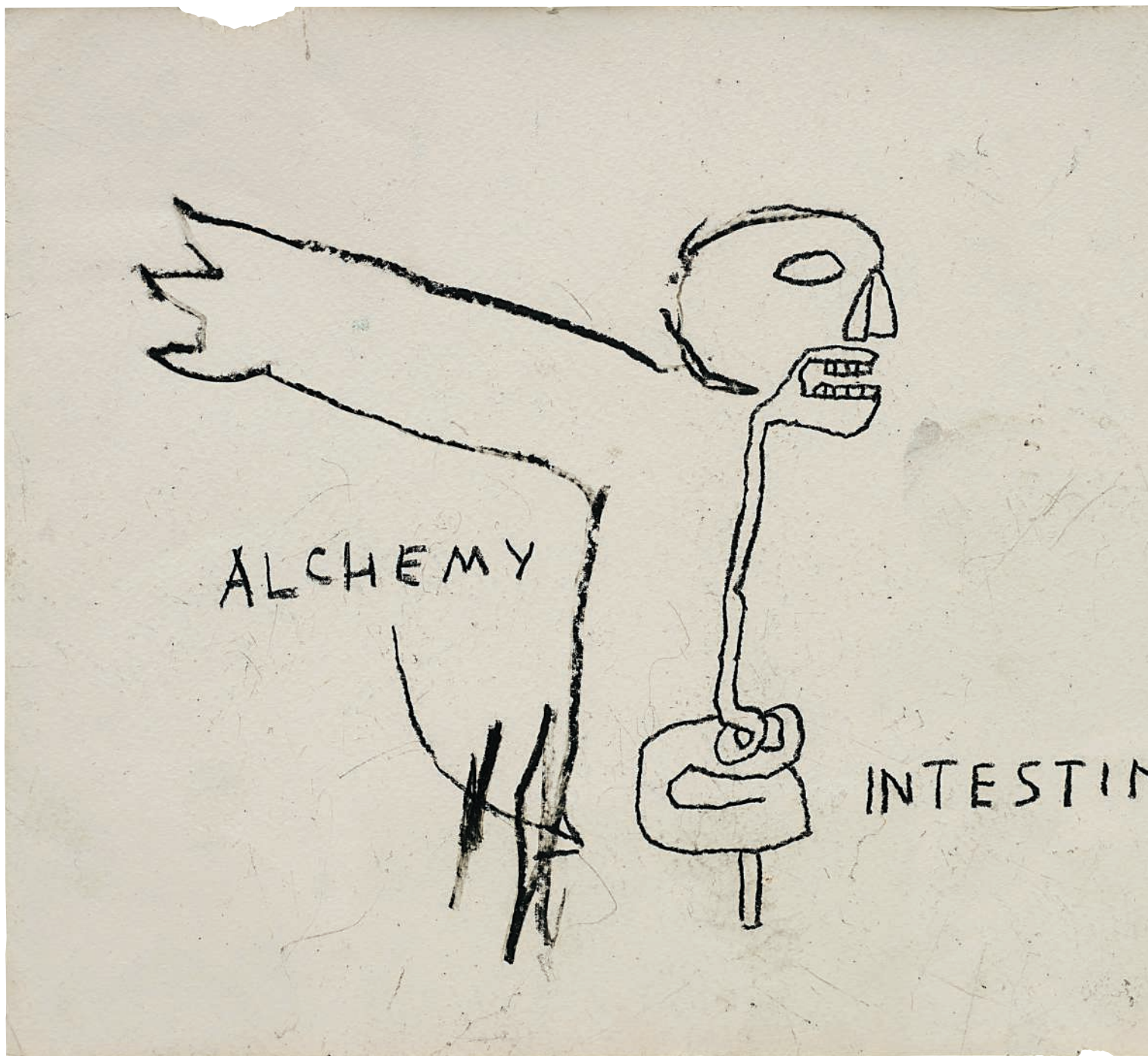
signed 'andy warhol' on the reverse
watercolour on paper
34.5 x 47.5 cm (13 $\frac{5}{8}$ x 18 $\frac{3}{4}$ in.)
Executed in 1953.

Estimate

£20,000-30,000 \$26,700-40,000 €22,900-34,300

Provenance

Studio Oggetto, Caserta
Acquired from the above by the present owner



135. Jean-Michel Basquiat 1960-1988

Alchemy

signed and dated 'Basquiat '85' on the reverse
oilstick on paper
38.1 x 50.8 cm (15 x 20 in.)

Executed in 1985, this work is accompanied by a certificate of authenticity issued by the Estate of Jean-Michael Basquiat.

Estimate

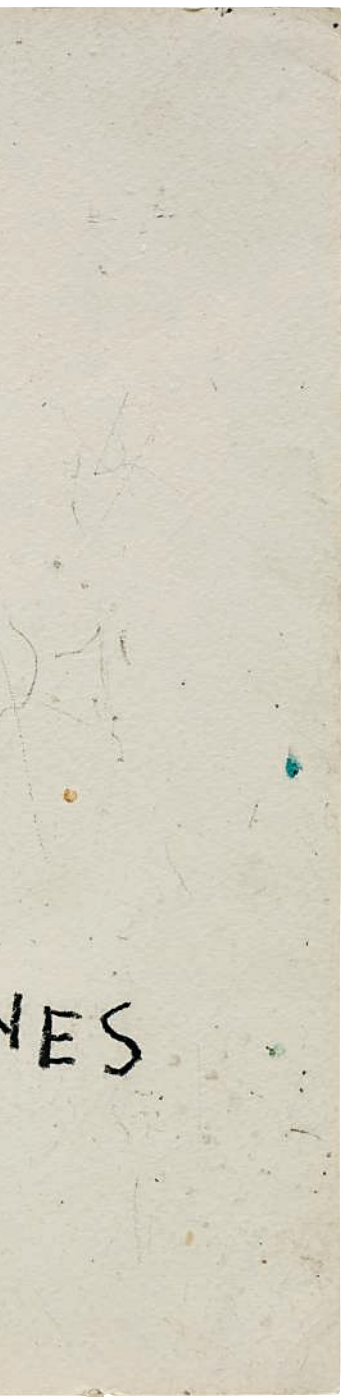
£120,000-180,000 \$160,000-240,000 €137,000-206,000

Provenance

Robert Miller Gallery, New York
Gagosian Gallery, Los Angeles
Stephen Lacey Gallery, London
Private Collection, London (acquired from the above in April 2000)

Exhibited

Beverly Hills, Gagosian Gallery, *Jean-Michel Basquiat - Paintings and Drawings 1980-1988*, 12 February - 14 March 1998, pl. 19 (illustrated)
Klagenfurt, Stadtgalerie Klagenfurt, *Jean-Michel Basquiat - Works on Paper*, 18 June - 26 September 1999, p. 18 (illustrated)



Throughout his short but prolific career, Jean-Michel Basquiat produced a selection of works on paper which celebrate the materialistic qualities of the medium, often rivaling his works on canvas with their energy and dynamism. At ease when working on paper, the looseness of sketching in oil stick on paper permitted the acclaimed artist to work at any time and almost anywhere, without the necessity of installation or construction, freeing him from the confines of a studio. Working on the floor or spread over a table, hotel room desk or car seat, Basquiat's drawings, as evident in the present work *Alchemy*, are focused, immediate and raw, often completed uninterrupted, unlike his more substantial works on canvas or wooden support. The spontaneous genius of these small, intimate sketches allow us an insightful glimpse into the mind of the one of the greatest artists of the 20th century.

In May 1968, a young Basquiat was involved in a car accident that left him with a broken arm and severe internal injuries. Following the removal of his spleen, Basquiat spent a month recovering in King's County Hospital and whilst there, the young artist's mother gave him a copy of *Gray's Anatomy*, a text that had a profound influence on his visual lexicon. In accompaniment to his own personal experience of trauma and transformation, his accident and recovery undoubtedly fuelled a fascination with the interior of the human body and the duality of the interior and exterior physicality that defines us. Furthermore, the influence of the work of Leonardo da Vinci's anatomical drawings, which were contained in a collection of books lent to the artist by his associate Fred Hoffman at the height of his career, can also be identified in the present work. 'Leonardo's seemingly compulsive investigation of human anatomy and physiology would become a lifelong passion for Basquiat' (Fred Hoffman, in 'VIII – From Leonardo', *Jean-Michel Basquiat: Drawings: Work from the Schorr Family Collection*, exh. cat., Acquavella Gallery, New York, 2014, p. 124). The delicate, linear form recalls da Vinci's pursuit of discovering and representing the mysteries of the human body on paper. The bold composition and expressive central form in *Alchemy*, on the one hand draws upon Basquiat's visual syntax of street art, graffiti and hobo signs, channelling the dynamism and rhythm of downtown New York, but also invokes an almost childlike innocence with a great underlying sense of personal suffering, imbued with cultural, scientific and art historical richness.



136. Keith Haring 1958-1990

Untitled

signed and dated 'K. Haring jan. 7 - '82 ⊕' on the reverse
ink on paper
32.1 x 50.8 cm (12½ x 20 in.)
Executed in 1982.

Estimate

£60,000-90,000 \$80,100-120,000 €68,600-103,000 ‡

Provenance

Christie's, New York, 22 July 2015, lot 191
Acquired at the above sale by the present owner

137. Jean-Michel Basquiat 1960-1988

Venus

dedicated 'to Bill' on the reverse
Xerox and oil stick on canvas
30.2 x 22.8 cm (11 7/8 x 8 7/8 in.)
Executed in 1982.

Estimate

£60,000-80,000 \$80,100-107,000 €68,600-91,500 ‡

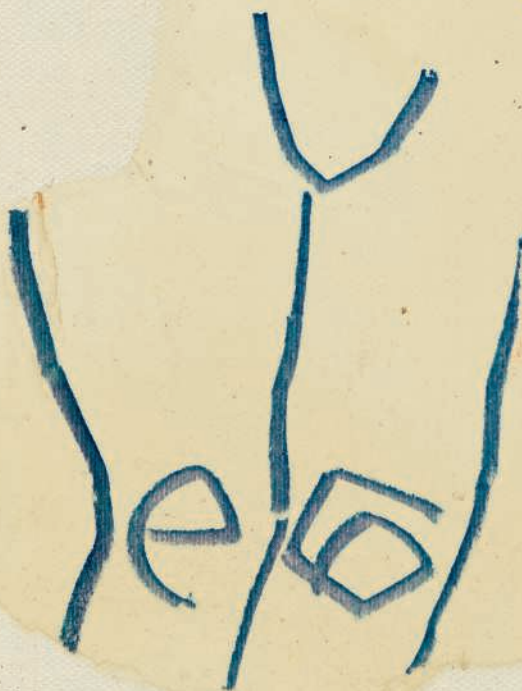
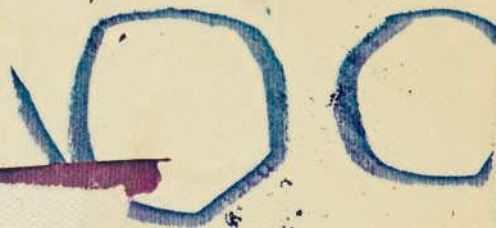
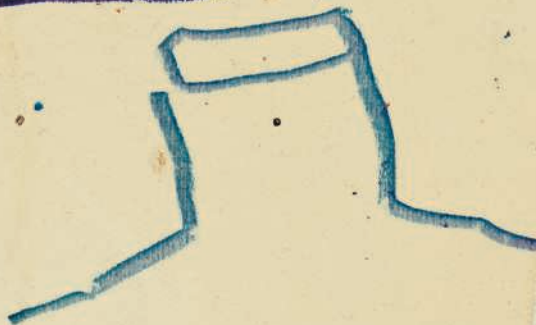
Provenance

Bill Stelling, New York (gifted by the artist in 1982 on occasion of Basquiat's one-man show at Stelling's Fun Gallery, New York)
Sotheby's, London, 27 June 1996, lot 257
Private Collection, New York

VENUS

A.

300





138. Andy Warhol 1928-1987

Sam (seated with long hair)
titled "SAM" upper right; further stamped by the Estate of
Andy Warhol and Andy Warhol Foundation for the Visual
Arts, Inc. and numbered 'A128.089 245.003' on the reverse
ball-point pen on paper
42.2 x 35 cm (16 $\frac{5}{8}$ x 13 $\frac{3}{4}$ in.)
Executed circa 1954.

Estimate

£10,000-15,000 \$13,300-20,000 €11,400-17,100

Provenance

Galerie d'art Art & Public, Geneva
Acquired from the above by the present owner



139. John Wesley b. 1928

Sleeveless Sweater

signed, titled and dated "SLEEVELESS SWEATER"

John Wesley 1982' lower left

acrylic on paper

64.5 x 49.6 cm (25³/₈ x 19¹/₂ in.)

Painted in 1982.

Estimate

£15,000-20,000 \$20,000-26,700 €17,200-22,900

Provenance

Private Collection, Germany



140. William Copley 1919-1996

The Conformist

signed and dated 'CPLY '73' lower right; further titled
 "'The Conformist'" on the stretcher

acrylic on canvas
 114.5 x 147.3 cm (45 1/8 x 57 7/8 in.)

Painted in 1973.

Estimate

£40,000-60,000 \$53,400-80,100 €45,800-68,600

Provenance

Galerie Renate Fassbender, Munich (acquired from
 the artist in 1978)

Private Collection, The Netherlands

Private Collection, Denmark (acquired from the above)

Exhibited

The New York Cultural Center, *CPLY X-Rated: An Exhibition
 of New Paintings and Drawings*, March - May 1974

The Art Institute of Chicago, *Seventy-First American
 Exhibition*, 15 June - 11 August 1974, no. 10, p. 10 (illustrated)

Kunsthalle Bern; Paris, Musée National d'Art Moderne-

Centre Georges Pompidou, *William N. Copley*, October 1980
 - January 1981, no. 89, p. 99

Antwerp, Lens Fine Art, *Tentoonstelling*, January - February
 1981, no. 8

The present work exhibited at
 The New York Cultural Center,
 in *CPLY X-Rated: An Exhibition
 of New Paintings and Drawings*,
 March - May 1974

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‘The challenge for an artist is always to find your own way of doing something.’

Tom Wesselmann

141. Tom Wesselmann 1931-2004

Sketch from “Big Brown Nude”
signed and inscribed ‘Wesselmann D7524’ lower edge
ballpoint pen and coloured pencil on tracing paper
16.3 x 23.8 cm (6³/₈ x 9³/₈ in.)
Executed in 1975.

Estimate

£30,000-50,000 \$40,000-66,700 €34,300-57,200

Provenance

Sidney Janis Gallery, New York
Galerie HM, Brussels (acquired from the above in May 1975)
Acquired from the above by the present owner



142. Sam Francis 1923-1994

Untitled (SF63-050)

signed, inscribed and dated 'Sam Francis 1963 L.A.'
on the reverse

acrylic on paper

56.6 x 76 cm (22¼ x 29⅞ in.)

Executed in 1963, this work is identified with the interim identification number of SF63-050. This information is subject to change as scholarship continues by the Sam Francis Foundation.

Estimate

£20,000-30,000 \$26,700-40,000 €22,900-34,300

Provenance

Private Collection, Palo Alto (gifted by the artist)

Galerie LC, Paris (2008)

Mayoral Galleria d'Art, Barcelona

Private Collection, Brussels

Exhibited

Knokke, Samuel Vanhoegaerden Gallery, *Sam Francis*,
5 August - 18 September 2016



143. Sam Francis 1923-1994

Untitled (SF88-403)

signed 'Sam Francis' on the reverse; further stamped by The Estate of Sam Francis on the reverse
egg tempera and acrylic on paper
46 x 60.5 cm (18 1/8 x 23 7/8 in.)

Executed in 1988, this work is identified with the interim identification number of SF88-403. This information is subject to change as scholarship continues by the Sam Francis Foundation.

Estimate

£15,000-20,000 \$20,000-26,700 €17,200-22,900

Provenance

The estate of the artist, California (1994)
Gallery Delaive, Amsterdam (April 1997)
Galerie Pascal Retelet, St. Paul de Vence (1999)
Private Collection, Brussels
Acquired from the above by the present owner

Exhibited

Amsterdam, Gallery Delaive, *Sam Francis*, 19 October - 23 November 1997, p. 25 (illustrated)
St. Paul de Vence, Galerie Pascal Retelet, *Sam Francis*, 1 April - 30 June 1999, pp. 35-36
Knokke, Samuel Vanhoegaerden Gallery, *Sam Francis*, 5 August - 18 September 2016

144. Sam Francis 1923-1994

Los Angeles

signed and dated 'Sam Francis 1970' on the reverse; further stamped by The Estate of Sam Francis on the reverse
gouache on paper

121.5 x 161.5 cm (47 $\frac{7}{8}$ x 63 $\frac{5}{8}$ in.)

Executed in 1970, this work is identified with the interim identification number of SF69-047. This information is subject to change as scholarship continues by the Sam Francis Foundation.

Estimate

£80,000-120,000 \$106,000-160,000

€91,200-137,000

Provenance

Galerie Delaive, Amsterdam

Private Collection, Europe

Private Collection

Sotheby's, London, 16 October 2015, lot 146

Acquired at the above sale by the present owner







145. Jackson Pollock 1912-1956

Calligraph

ink and wash on rice paper
13.3 x 45.7 cm (5¼ x 17⅞ in.)
Executed circa 1952-1956.

Estimate

£60,000-80,000 \$79,800-106,000 €68,400-91,200

Provenance

Estate of the artist
The Pollock-Krasner Foundation, Inc., New York
Joan Washburn Gallery, New York
Jason McCoy, Inc., New York
Private Collection, Paris
Camels Cohen, Paris, 2 December 2005, lot 55
Private Collection
Sotheby's, New York, 16 May 2007, lot 128
Acquired at the above sale by the present owner

Literature

Francis Valentine O'Connor and Eugene Victor Thaw, *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings and Other Works, Vol 3: Drawings, 1930-1956*, New York, 1978, no. 864, p. 330 (illustrated)



146. James Lee Byars 1932-1997

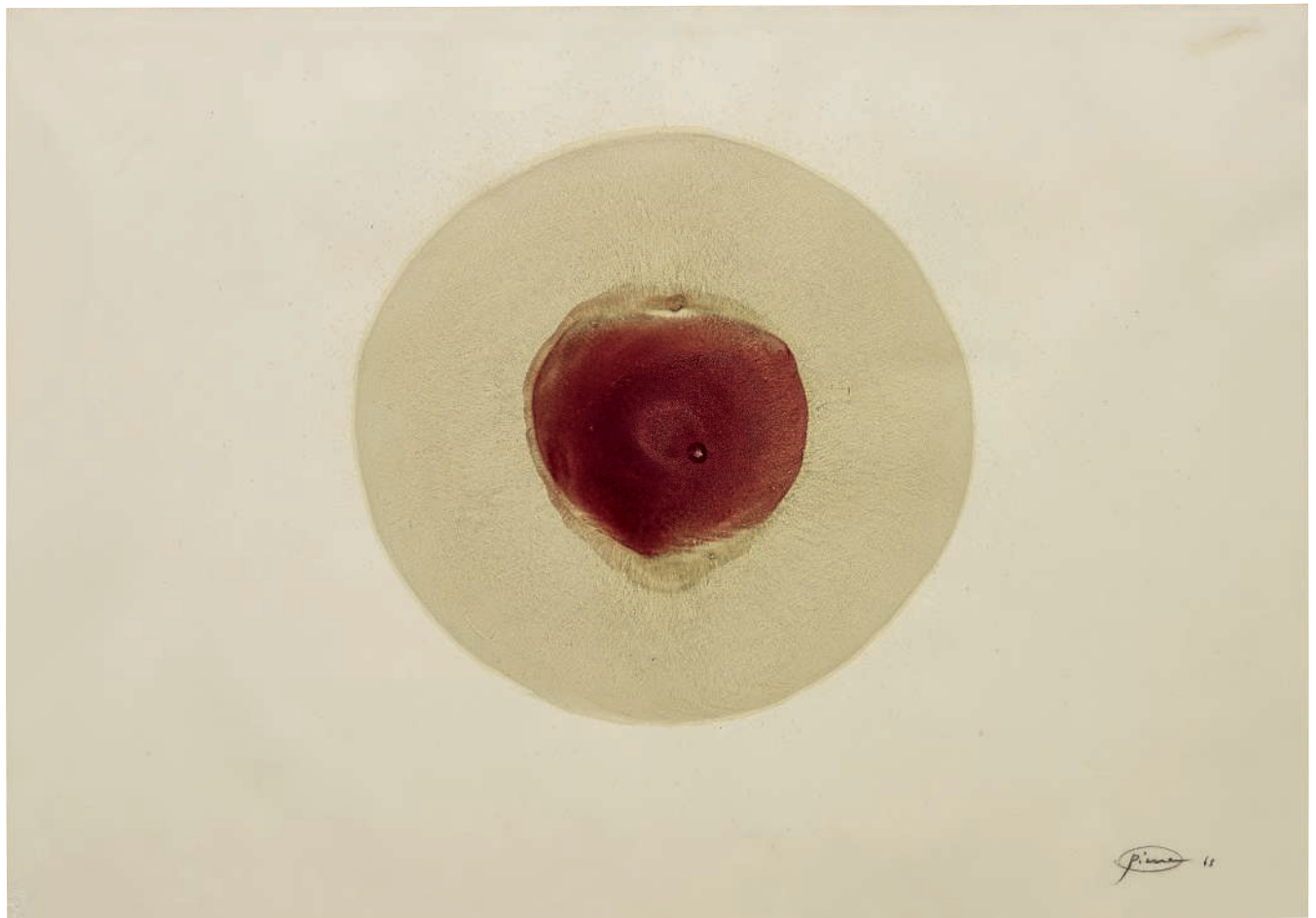
Penis Letter to Jon Thompson
gold pencil and watercolour on Japanese paper
107 x 38.3 cm (42½ x 15½ in.)
Executed circa 1985.

Estimate
£8,000-12,000 \$10,600-16,000 €9,100-13,700

Provenance
Jon Thompson, London (gifted by the artist)
Thence by descent to the present owner







147. Paul Jenkins 1923-2012

Phenomena for my Liege
signed 'Paul Jenkins' lower right
acrylic on canvas
152 x 101 cm (59 $\frac{7}{8}$ x 39 $\frac{3}{4}$ in.)
Painted in 1964.

Estimate

£10,000-15,000 \$13,300-20,000 €11,400-17,100 ±

Provenance

Mallet, Japan, 8 June 2012, lot 232
Acquired at the above sale by the present owner

148. Otto Piene 1928-2014

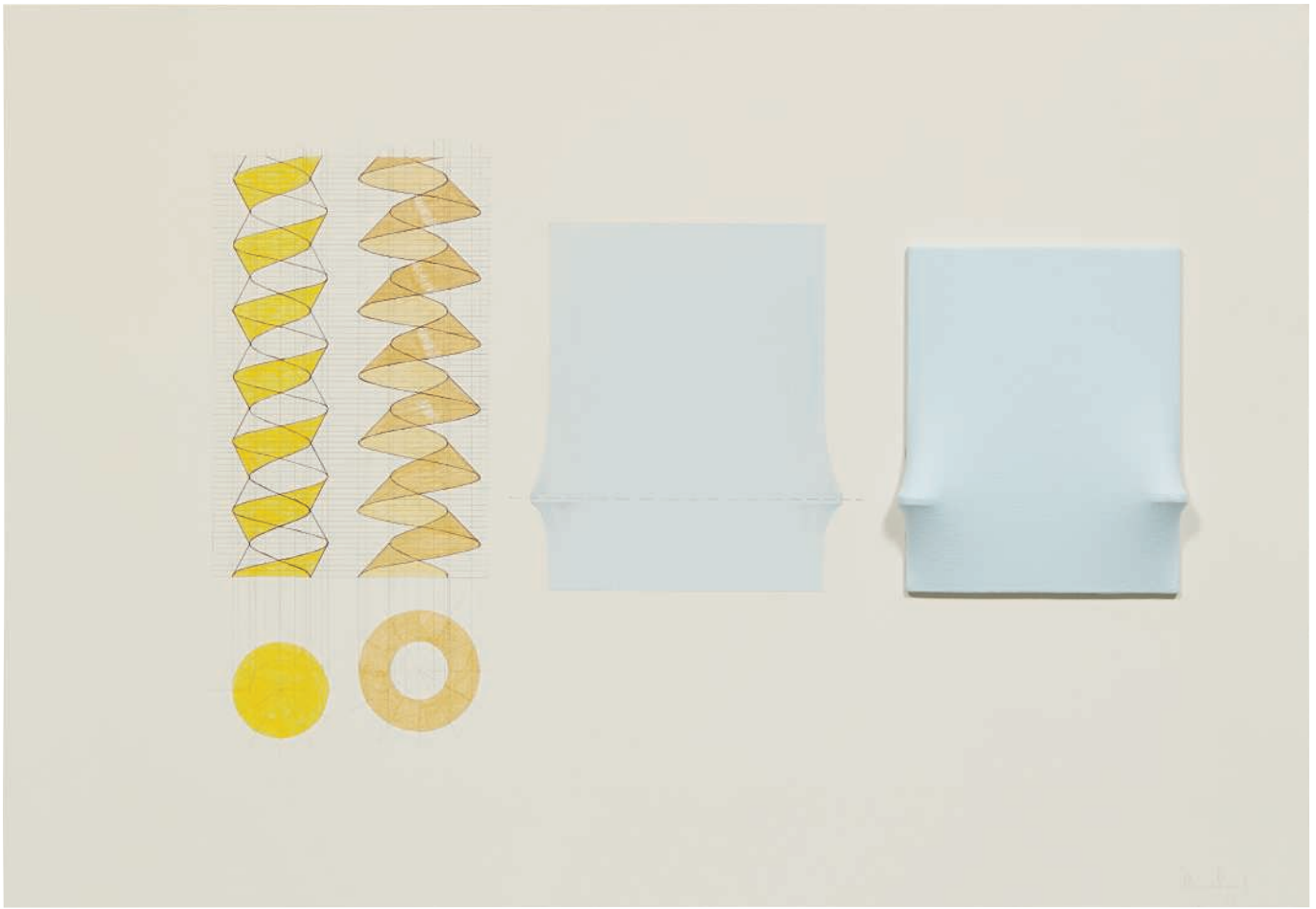
Ohne Titel
signed and dated 'O Piene '63' lower right
pigment, paint and pencil on paper
70 x 100 cm (27 $\frac{1}{2}$ x 39 $\frac{3}{8}$ in.)
Executed in 1963.

Estimate

£10,000-15,000 \$13,300-20,000 €11,400-17,100 ♠

Provenance

Dorotheum, Vienna, 19 May 2011, lot 1506
Acquired at the above sale by the present owner

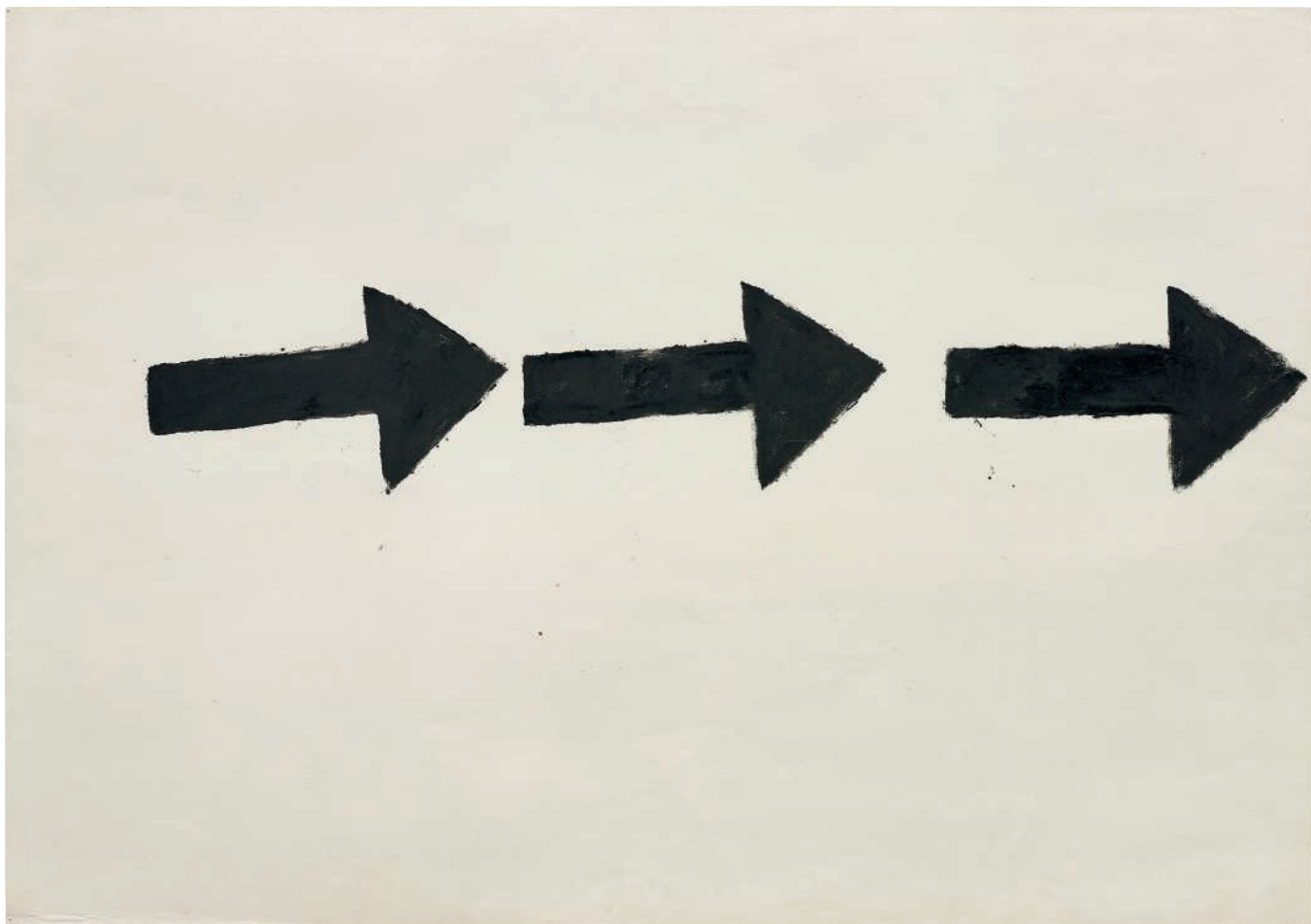


149. Agostino Bonalumi 1935-2013

Progetto
 signed and dated 'Bonalumi MI - '71' lower right
 mixed media on paper
 49.8 x 72.4 cm (19 7/8 x 28 1/2 in.)
 Executed in 1971, this work is recorded in the Archivio
 Bonalumi under no. 71-011 c.

Estimate
 £6,000-8,000 \$8,000-10,600 €6,800-9,100 ± ♣

Provenance
 Private Collection, Italy



150. Jannis Kounellis 1936-2017

Remo

oil on cardboard

69.6 x 99.5 cm (27 $\frac{3}{8}$ x 39 $\frac{1}{8}$ in.)

Executed in 1961, this work is accompanied by a letter of authenticity signed by the artist.

Estimate

£30,000-50,000 \$39,900-66,500 €34,200-57,000 ♠

Provenance

Galerie Pasquale Trisorio, Naples

Private Collection, Germany (acquired from the above in 1994)



151. Sandro Chia b. 1946

Volti
signed 'Chia' lower right
tempera on plaster laid on Hexalite
123.3 x 244.4 cm (48½ x 96¼ in.)
Executed in 2007.

Estimate

£15,000-20,000 \$20,000-26,600 €17,100-22,800 ♣

Provenance

Acquired from the artist by the present owner

152. Valerio Adami b. 1935

Foto di Ben Shahn
signed, titled and inscribed 'Adami "Disegno
Di Una Foto Di Ben Shahn"' lower edge
ink and watercolour on paper
76.5 x 55.5 cm (30⅞ x 21⅞ in.)
Executed in 1979.

Estimate

£5,000-7,000 \$6,700-9,300 €5,700-8,000 ♣

Provenance

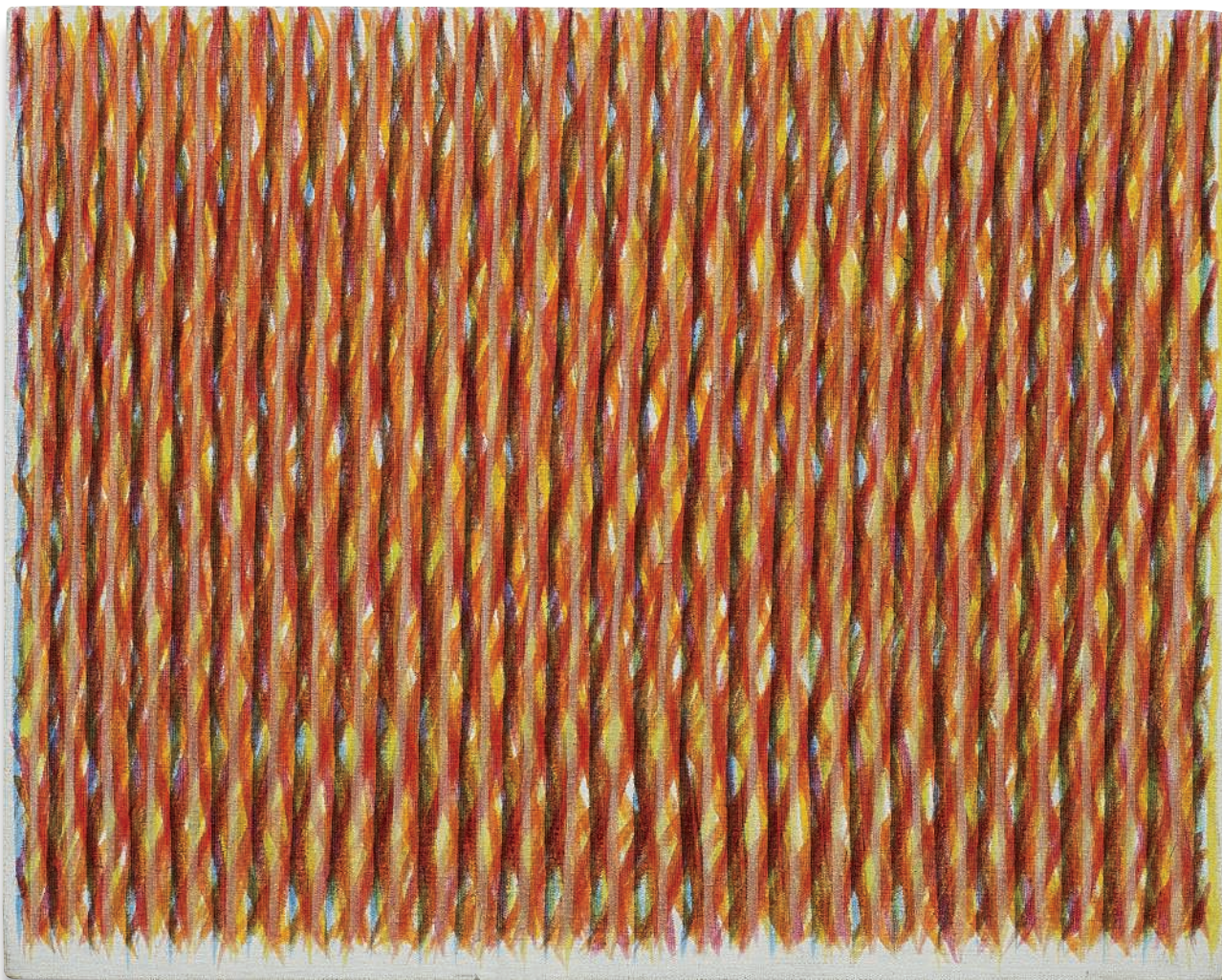
Private Collection, Belgium



“Supprimé”

Inspira da una foto di Ben Shahn

ARAM



153. Piero Dorazio 1927-2005

Jeu Flamand II

signed 'Piero Dorazio' on the stretcher; further signed, titled and dated 'Piero DORAZIO 1963 "jeu flamand II"' on the reverse
oil on canvas
41 x 51 cm (16 $\frac{1}{8}$ x 20 $\frac{1}{8}$ in.)
Painted in 1963.

Estimate

£25,000-35,000 \$33,300-46,600 €28,500-39,900 ± ♠

Provenance

Galleria Il Centro, Naples
Acquired from the above by the present owner

Exhibited

Rome, Marlborough Gallery, *Piero Dorazio*, 1964 (illustrated)
New York, Marlborough-Gerson Gallery, *Piero Dorazio*, 1965 (illustrated)

Literature

Marisa Volpi Orlandini, Jacques Lassaigine and Giorgio Crisafi, *Dorazio*, Venice, 1977, no. 645, n.p. (illustrated)

154. Marino Marini 1901-1980

Cavallo e Cavaliere

signed and dated '1955 MARINO' lower right
ink and tempera on paper
56.4 x 42.7 cm (22 $\frac{1}{4}$ x 16 $\frac{3}{4}$ in.)
Painted in 1955, this work is accompanied by a certificate of authenticity from the Fondazione Marino Marini and is registered under archive number 514.

Estimate

£15,000-20,000 \$20,000-26,600 €17,100-22,800 ♠

Provenance

Galleria Il Castello, Carpi
Private Collection, Modena
Thence by decent to the present owner





155. Mario Schifano 1934-1998

Paesaggio nudo

larger part signed and titled 'Schifano "Paesaggio nudo"'
on the reverse; smaller part titled "'Paesaggio nudo'"
on the reverse

coloured perspex on canvas, diptych

larger part 81.4 x 151.2 cm (32 x 59½ in.)

smaller part 21.2 x 151.2 cm (8¾ x 59½ in.)

Painted in 1972.

Estimate

£20,000-30,000 \$26,600-39,900 €22,800-34,200 ♠

Provenance

L'Uomo e L'Arte S.P.A, Milan

Private Collection, Rome

Acquired from the above by the present owner



156. Agostino Bonalumi 1935-2013

Blu

signed 'Bonalumi' on the reverse

acrylic on shaped canvas

95 x 95 cm (37³/₈ x 37³/₈ in.)

Executed in 1979, this work is recorded in the Archivio Bonalumi under no. 79-067.

Estimate

£50,000-70,000 \$66,500-93,100 €57,000-79,800 ± ♣

Provenance

Private Collection, Rome

Fabrizio Bonalumi, Italy

Exhibited

New York, Barbara Mathes Gallery, *Agostino Bonalumi Paintings and Drawings*, 17 September - 30 October 2015

Literature

Luca Massimo Barbero, *Bonalumi evoluzione continua tra pittura e ambiente*, Galleria Niccoli, Parma, 2000, p. 103 (illustrated)

Agostino Bonalumi, exh. cat., Institut Mathildenhöhe, Darmstadt, 2003, p. 224

Marco Meneguzzo, *Agostino Bonalumi Catalogo ragionato*, vol. II, Milan, 2013, no. 862, p. 523 (illustrated)

157. Jan Schoonhoven 1914-1994

Modulated ridges

signed, titled and dated 'J. J. Schoonhoven 1965 "Modulated ridges"' on the reverse

painted cardboard, in artist's frame

57.6 x 46.2 cm (22 $\frac{5}{8}$ x 18 $\frac{1}{4}$ in.)

Executed in 1965, Antoon Melissen has confirmed the authenticity of this work.

Estimate

£100,000-150,000 \$133,000-200,000 €114,000-171,000 ♠

Provenance

Christie's, Amsterdam, 11 December 1991, lot 410

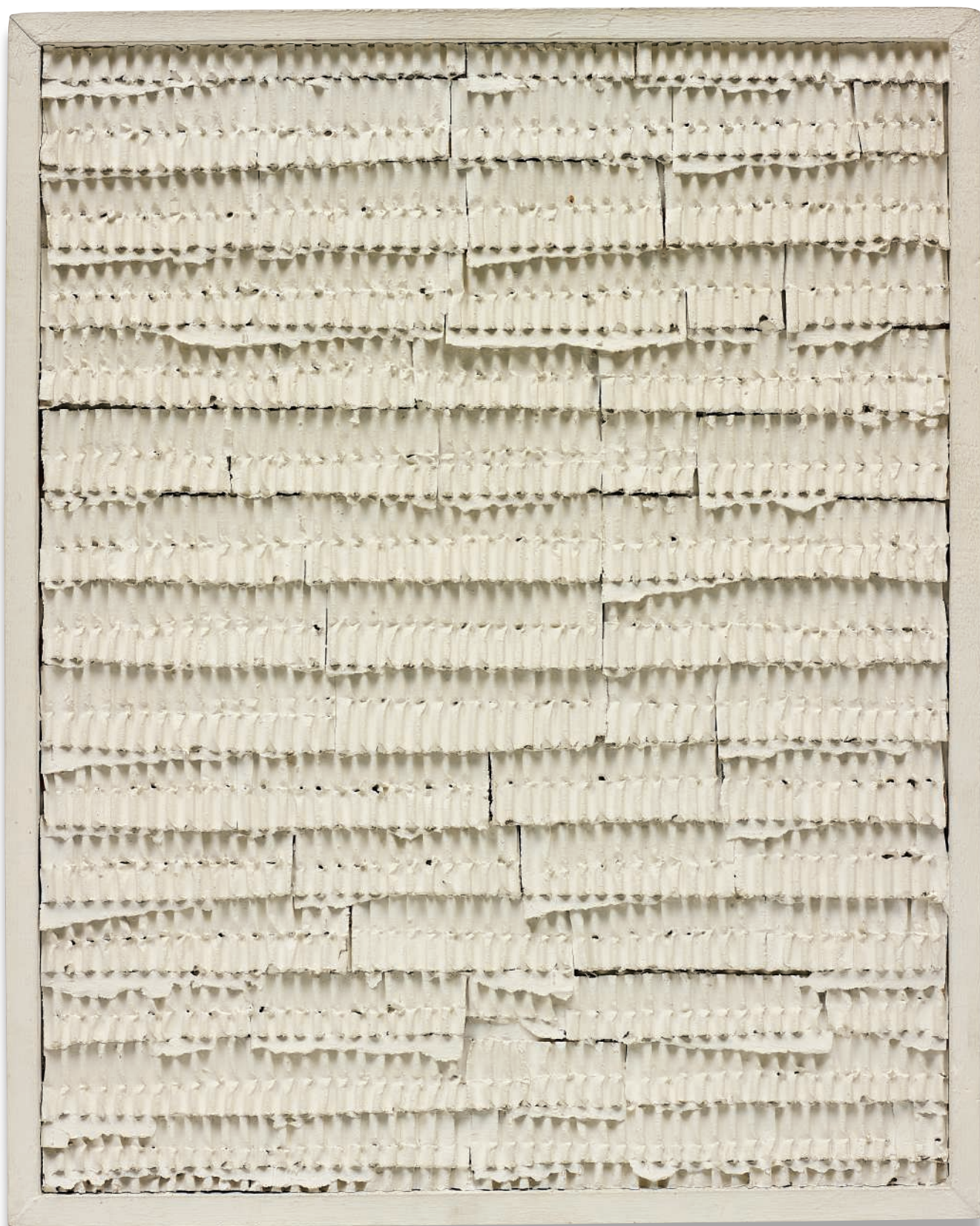
Acquired at the above sale by the present owner

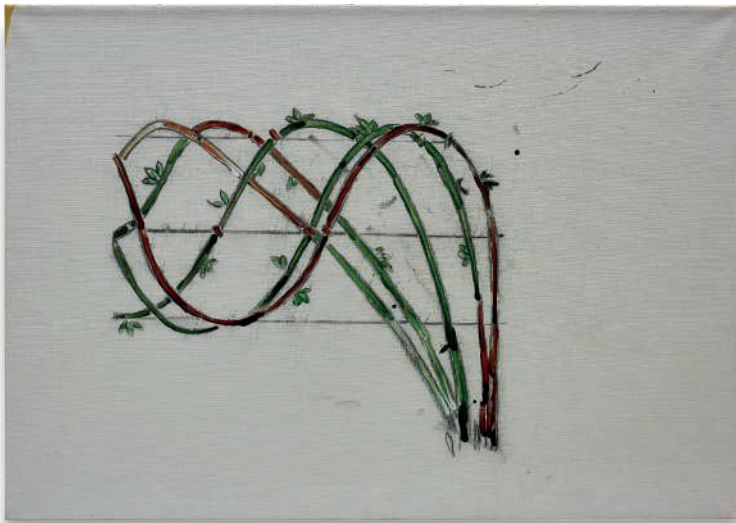
Integral to Jan Schoonhoven's contribution to one of the most influential strands of post-war European abstraction, *Modulated Ridges*, created in 1965, highlights the artist's concern with form and volume, celebrating his novel approach to abstraction with commonplace materials. In 1956, having previously focused on linear drawings, Schoonhoven began experimenting with papier-mâché, cardboard, glue and paint to construct factories, castles and zoos for his son. The impressionable materials and non-exact finish, evident in the sculptural excellence of the present work, serves as a crucial reminder of Schoonhoven's mastery of materials. The rhythmic patterns, embodied by elements of papier-mâché methodically placed one on top of the other, creates a poetic interplay of light and shadow. Replicating the facades, roofs, and building structures of his hometown and their reflections in ripples of the canals, *Modulated Ridges* demonstrates Schoonhoven's acute sensibility to his surroundings. As he affirmed, 'the order, the discipline is mirrored in my work' (Jan Schoonhoven, quoted in Antoon Melissen, *Jan Schoonhoven*, Rotterdam, 2015, p. 107). Emphasising the beauty and tranquillity of his sculptural creations, the repetition and uniformity of Schoonhoven's *Modulated Ridges* characterises the artist's objectivity and freedom from social models. This stunning, yet subtle and elegant example of Schoonhoven's oeuvre, from the height of his creative output, achieves a timeless quality.

'His work was handmade; his geometries were full of personal vagaries and quite different from the machined perfection of, say, Sol LeWitt, another artist prone to white grids. Even when he made reliefs using tightly stacked peices of raw corrugated cardboard, Mr. Schoonhoven's work has a tidy, miniaturist look.'

Roberta Smith

The New York Times review of Schoonhoven's retrospective at David Zwirner Gallery





158. Mario Schifano 1934-1998

Boccioli

signed, titled and dated 'Schifano '96 "Boccioli"' on the reverse

enamel on canvas

69.7 x 99.3 cm (27½ x 39½ in.)

Painted in 1996, this work is accompanied by a certificate of authenticity and is recorded in the Archivio Generale dell'opera pittorica Mario Schifano under the archive number 26/96.

Estimate

£3,000-4,000 \$4,000-5,300 €3,400-4,600 ♣

Provenance

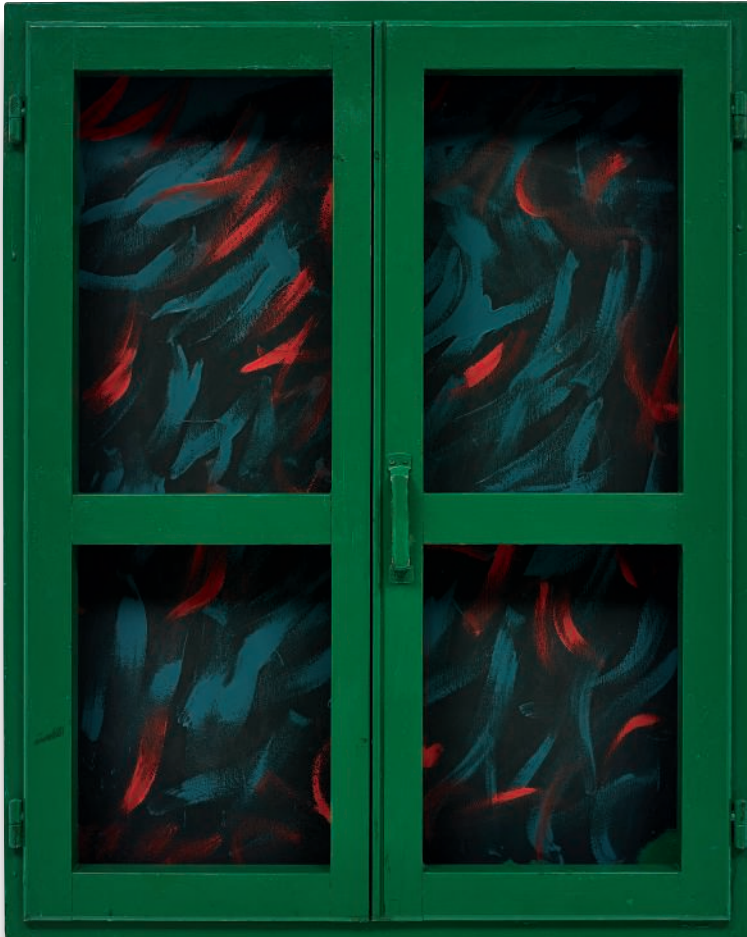
Private Collection, Europe

Dorotheum, Vienna, 15 October 2009, lot 161

Acquired at the above sale by the present owner

Literature

Mario Schifano, *Opere su tela 1991-1998*, vol. III, p. 240, no. 96/026 (illustrated)



159. Tano Festa 1938-1988

Finestra

signed 'Festa' on the reverse

enamel and acrylic on wood

closed 100 x 79.5 x 10 cm (39¾ x 31¼ x 3⅞ in.)

open 100 x 153.6 x 10 cm (39¾ x 60½ x 3⅞ in.)

Executed in 1985, this work is registered in the Studio Soligo-Archivio Storico Tano Festa.

Estimate

£8,000-12,000 \$10,600-16,000 €9,100-13,700 ♣

Provenance

Private Collection



160. Piero Pizzi Cannella b. 1955

Nottambulo
 titled "NOTTAMBULO" lower left; further signed,
 titled and dated "NOTTAMBULO" Pizzi Cannella
 2007' on the reverse
 mixed media on canvas
 80.6 x 110.5 cm (31¼ x 43½ in.)
 Executed in 2007.

Estimate
 £15,000-20,000 \$20,000-26,600 €17,100-22,800 ±

Provenance
 Acquired directly from the artist by the present owner

Exhibited
 New York, Barbara Mathes Gallery, *Summer Skies*,
 11 July - 18 August 2017

161. Fausto Melotti 1901-1986

L'indeciso

incised with the artist's signature and number 'Melotti 1/50'
on the lower right corner of the silver base
silver on wooden base
sculpture 34.2 x 13 x 13 cm (13½ x 5½ x 5½ in.)
overall 35.2 x 14.5 x 14.5 cm (13⅞ x 5¾ x 5¾ in.)
Executed in 1974, this work is number 1 from an edition of 50
plus 2 artist's proofs and is accompanied by a certificate of
authenticity from the Archivio Fausto Melotti and is
registered under the archive number 1974/19.

Estimate

£25,000-35,000 \$33,400-46,700 €28,600-40,000 ▲

Provenance

Private Collection (acquired directly from the artist in 1975)
Sotheby's, Milan, 26 November 2013, lot 101
Private Collection
De Primi Fine Art SA, Lugano
Acquired from the above by the present owner



162. Pietro Consagra 1920-2005

Ferro trasparente bianco V

signed and dated 'Consagra 1966' on the right edge
of the base
painted iron
183 x 138 x 7 cm (72 x 54⅜ x 2¾ in.)
Executed in 1966.

Estimate

£50,000-70,000 \$66,700-93,400 €57,200-80,100 ▲

Provenance

Private Collection, Palermo
Private Collection, Milan

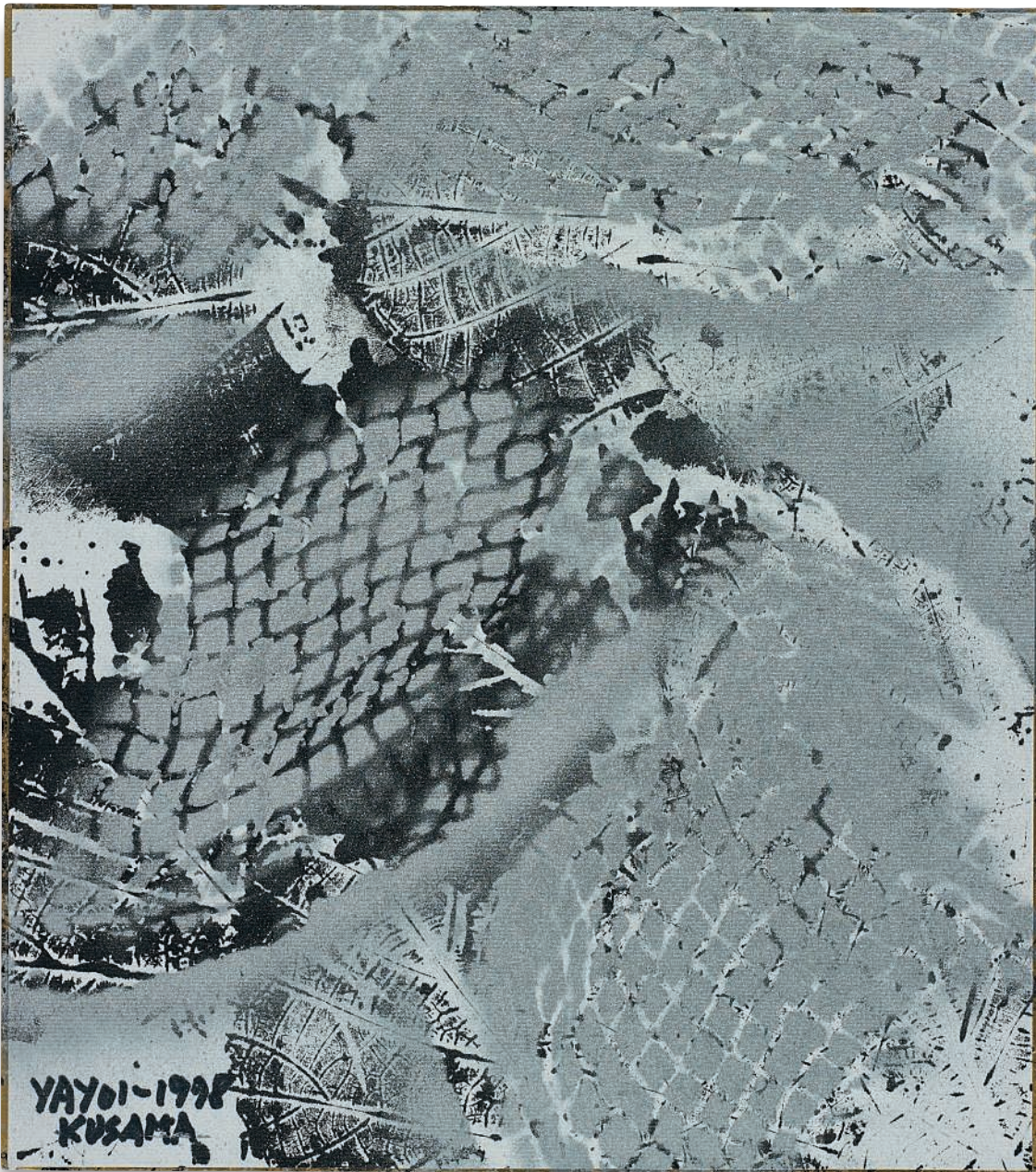
Exhibited

Palermo, Galleria Quattro Venti, *Consagra*, March 1973

Literature

Pietro Consagra, exh. cat., Galleria Tega, Milan, 2016,
p. 73 (illustrated)





163. Yayoi Kusama b. 1929

Where to, Silver Clouds

signed and dated 'YAYOI KUSAMA 1978' lower left; further signed and titled [in Japanese] and dated 'Yayoi Kusama "Where to, Silver clouds" 1978' on the reverse

enamel on paperboard

27 x 24.2 cm (10 $\frac{5}{8}$ x 9 $\frac{1}{2}$ in.)

Executed in 1978, this work is accompanied by a registration card issued by the Yayoi Kusama studio and registered under no. 3425.

Estimate

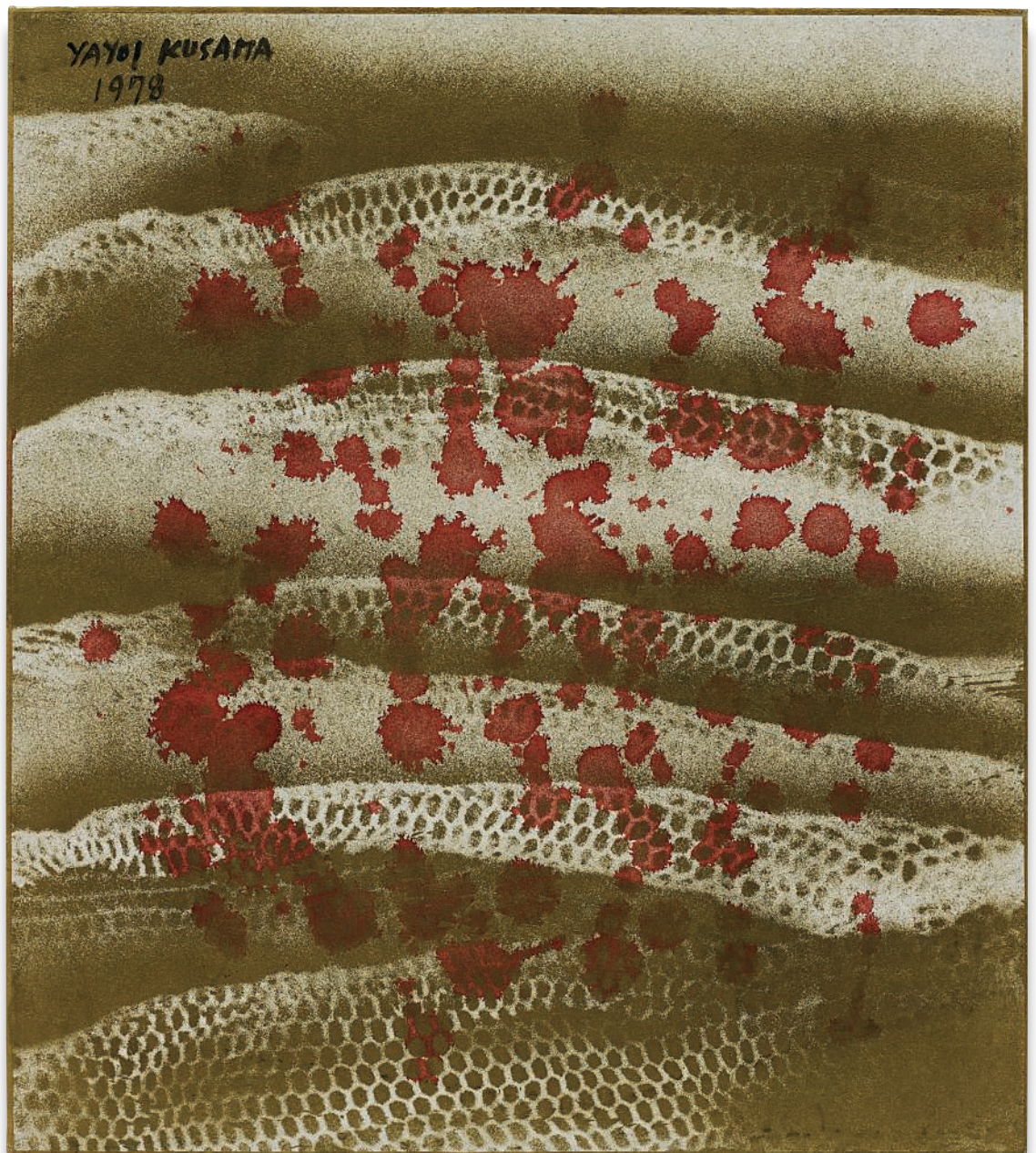
£15,000-20,000 \$20,000-26,600 €17,100-22,800

Provenance

Robert Miller Gallery, New York

Victoria Miro, London

Acquired from the above by the present owner



164. Yayoi Kusama b. 1929

Rain in Broad Day Light

signed and dated 'YAYOI KUSAMA 1978' upper left; further signed and titled [in Japanese] and dated 'Yayoi Kusama "Rain in Broad Daylight" 1978' on the reverse

enamel and ink on paperboard

27 x 24.3 cm (10 $\frac{5}{8}$ x 9 $\frac{5}{8}$ in.)

Executed in 1978, this work is accompanied by a registration card issued by the Yayoi Kusama studio and registered under no. 3424.

Estimate

£15,000-20,000 \$20,000-26,600 €17,100-22,800

Provenance

Robert Miller Gallery, New York

Victoria Miro, London

Acquired from the above by the present owner

165. Kim Tschang-Yeul b. 1929

PA 19-80

signed and titled 'No "P.A. 19-80" Tschang Yeul KIM'
on the turnover edge

oil on canvas

182 x 227.5 cm (71 $\frac{1}{8}$ x 89 $\frac{5}{8}$ in.)

Painted in 1980.

Estimate

£180,000 -280,000 \$240,000- 373,000

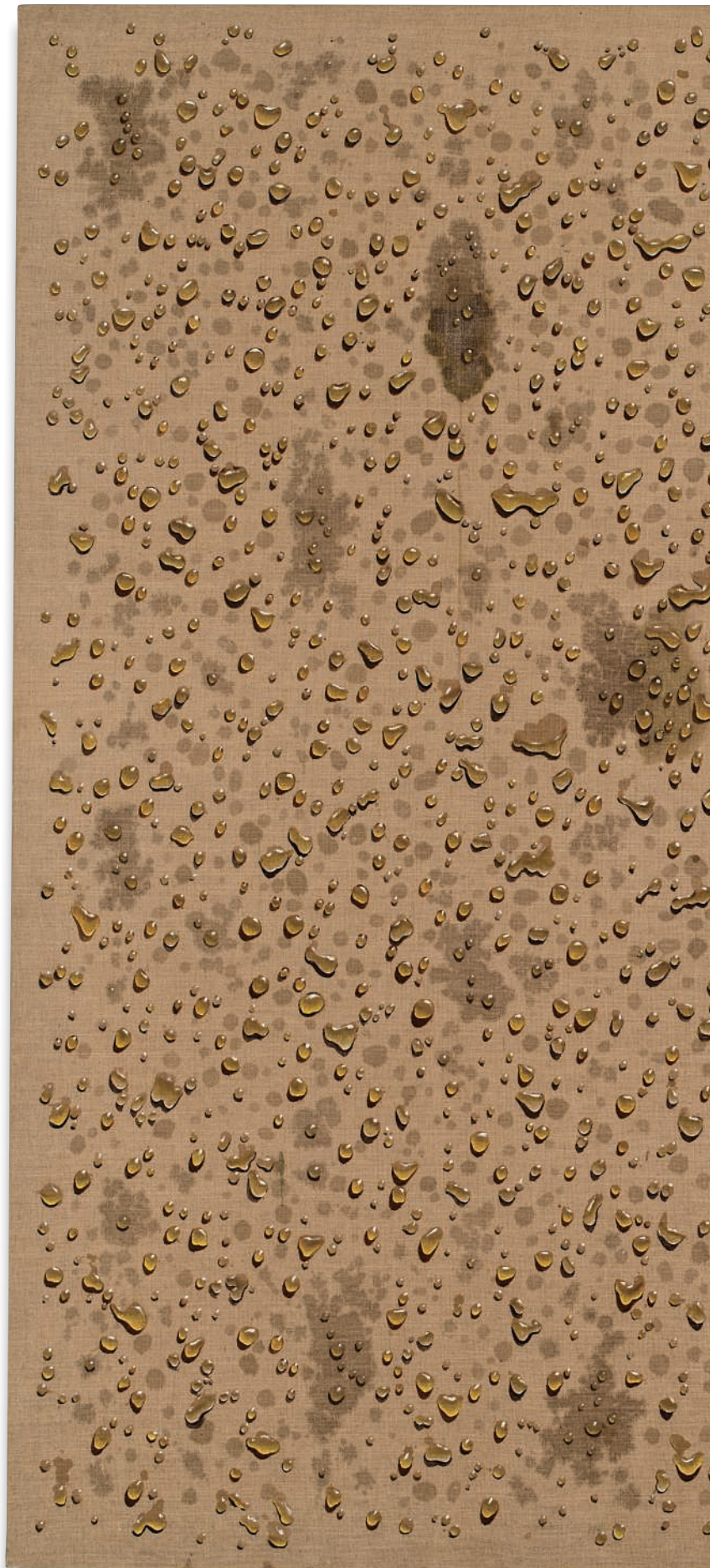
€205,000 -319,000 ₮

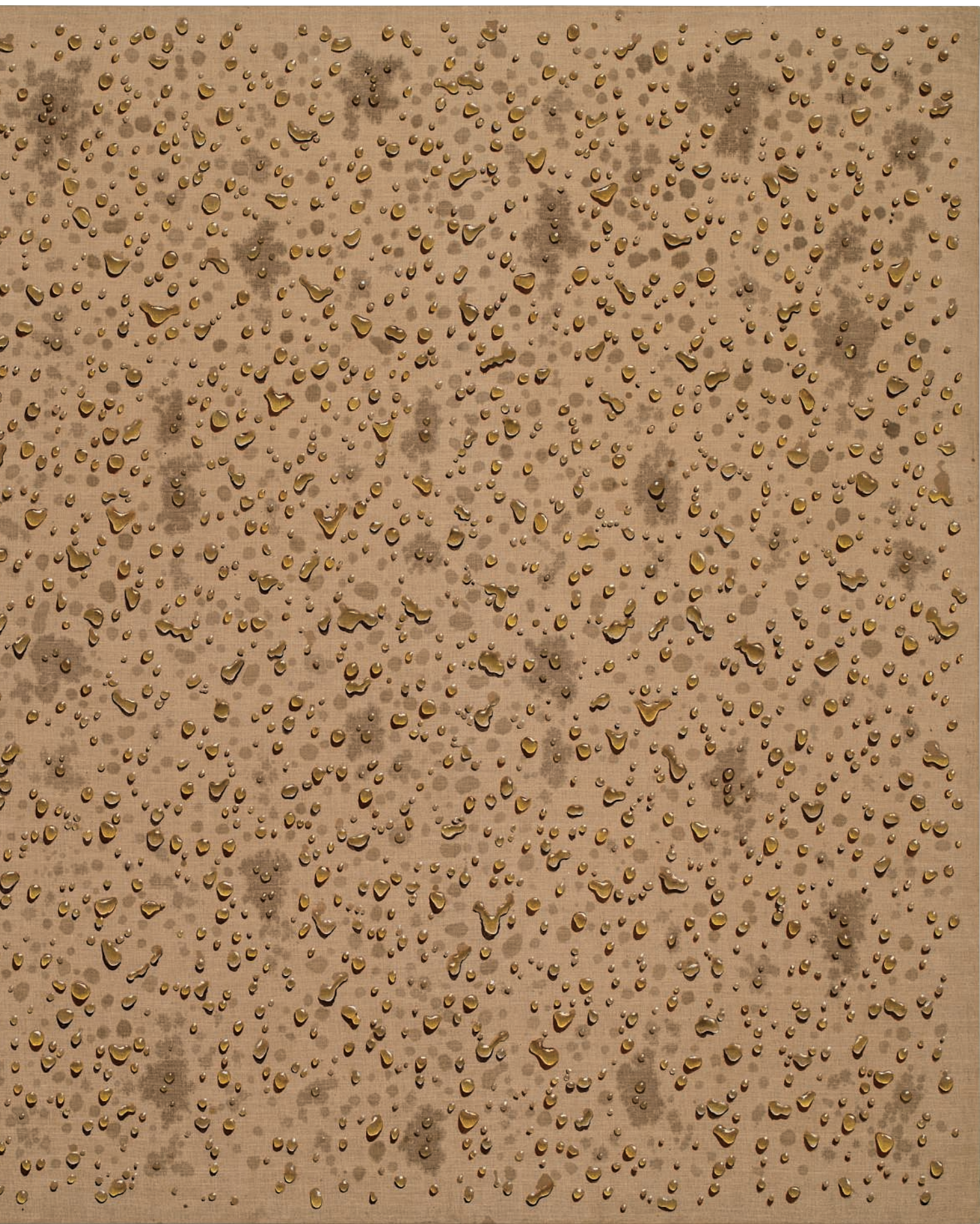
Provenance

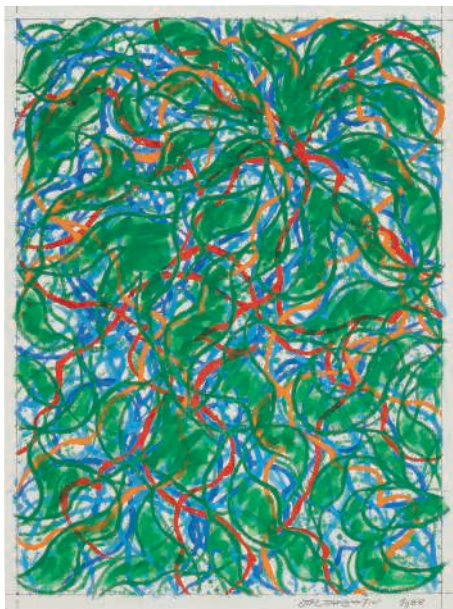
Private Collection (acquired directly from the artist in 1981)

Sotheby's, Hong Kong, 23 January 2014, lot 20

Acquired at the above sale by the present owner









166. Jiro Takamatsu 1936 -1998

Andromeda A Series

each signed and dated 'JIRO TAKAMATSU 1988' lower right
gouache on paper, in 5 parts
each sheet 77 x 57 cm (30 $\frac{3}{8}$ x 22 $\frac{1}{2}$ in.)
Executed in 1988.

Estimate

£30,000-50,000 \$39,900-66,500 €34,200-57,000 ±

Provenance

Yoshimitsu Hijikata Gallery, Nagoya
Akira Ikeda Gallery, Nagoya
Private Collection, Japan
SBI Art Auction Co., Ltd., Japan, 16 July 2016, lot 91
Acquired at the above sale by the present owner

167. Lee Ufan b. 1936

Correspondance

signed and dated 'L UFAN 2000' on the right turnover
edge; further signed, titled and dated
"Correspondance" Lee Ufan 2000' on the reverse
oil on canvas
79.8 x 99.6 cm (31 $\frac{3}{8}$ x 39 $\frac{1}{4}$ in.)
Painted in 2000.

Estimate

£50,000-70,000 \$66,500-93,100 €57,000-79,800 ±

Provenance

Art Sohyang Gallery, Busan (acquired directly from
the artist)
Private Collection



**‘In my mind, I began each
of the Shadow series by
focusing on the presence of
the canvas itself, panel itself,
or the white wall itself.’**

Jiro Takamatsu



168. Jiro Takamatsu 1936 -1998

Shadow (No. 1430)

signed, numbered and dated 'JIRO TAKAMATSU 1997

No. 1430' on the reverse

acrylic on linen

181.6 x 227.2 cm (71½ x 89½ in.)

Painted in 1989/1997.

Estimate

£120,000-180,000 \$160,000-239,000 €137,000-205,000 ±

Provenance

Acquired directly from the artist by the present owner

From Jiro Takamatsu's most iconic body of work, *Shadow (No. 1430)*, demonstrates the artist's inimitable ability to shape the impossibilities of time and space. In his *Shadow Paintings* series, which he commenced in 1964 and continued until his death in 1998, Takamatsu explored the origins of painting. Inspired by the shadows found in 19th century Japanese woodcut prints, the minimalist composition presents the viewer with Takamatsu's *trompe l'oeil*; the two-toned intersecting silhouette forming a conceptual portrait. Two corresponding figures, in different shades of grey, intersect at the centre of the composition, suggesting multiple light sources overhead. Throughout Takamatsu's celebrated body of work shadows appear on white walls, uneven surfaces or planks of wood; the sitter is not present, it is their silhouette that dominates the composition. The absence of the subject is transformed into a tangible though invisible figure. Commenting on the impossibility of capturing the entirety of a subject, Takamatsu noted: 'no matter how tiny an object might be, when we humans have a relationship with it, that relationship becomes multilateral and multidimensional, wherein we can get in touch with its totality....humans can never have a completely total relationship with a thing or comprehend its totality' (Jiro Takamatsu, quoted in, 'Zentaisei nit suite,' GQ, no. 2, January 1973, p. 48). Presenting the viewer with the memory of an object or sitter, the artist masterfully challenges the orthodoxy of representational painting.

First rising to prominence in Tokyo during the 1960s, Takamatsu formed the renowned and experimental Neo-Dada group Hi-Red Center together with Genpei Akasegawa and Natsuyuki Nakanishi. Combining Dadaism, Surrealism and Minimalism, the artist worked across photography, painting, sculpture, drawing and performance to consistently challenge the formal, material and philosophical notions of artistic creation. The present work exemplifies Takamatsu's unchallenged ability to conjure emotion through nostalgia. Harnessing intangible properties, such as perspective and shadows, Takamatsu masterfully transforms the metaphorical and material into his artwork.



169. Walasse Ting 1929-2010

Untitled

signed with artist's signature stamp upper right
watercolour on rice paper
164.6 x 96.2 cm (64¾ x 37⅞ in.)
Executed circa 1975.

Estimate

£20,000-30,000 \$26,600-39,900 €22,800-34,200

Provenance

Private Collection, Knokke-Heist

170. Kazumi Nakamura b. 1956

A Bird in its Existence 113

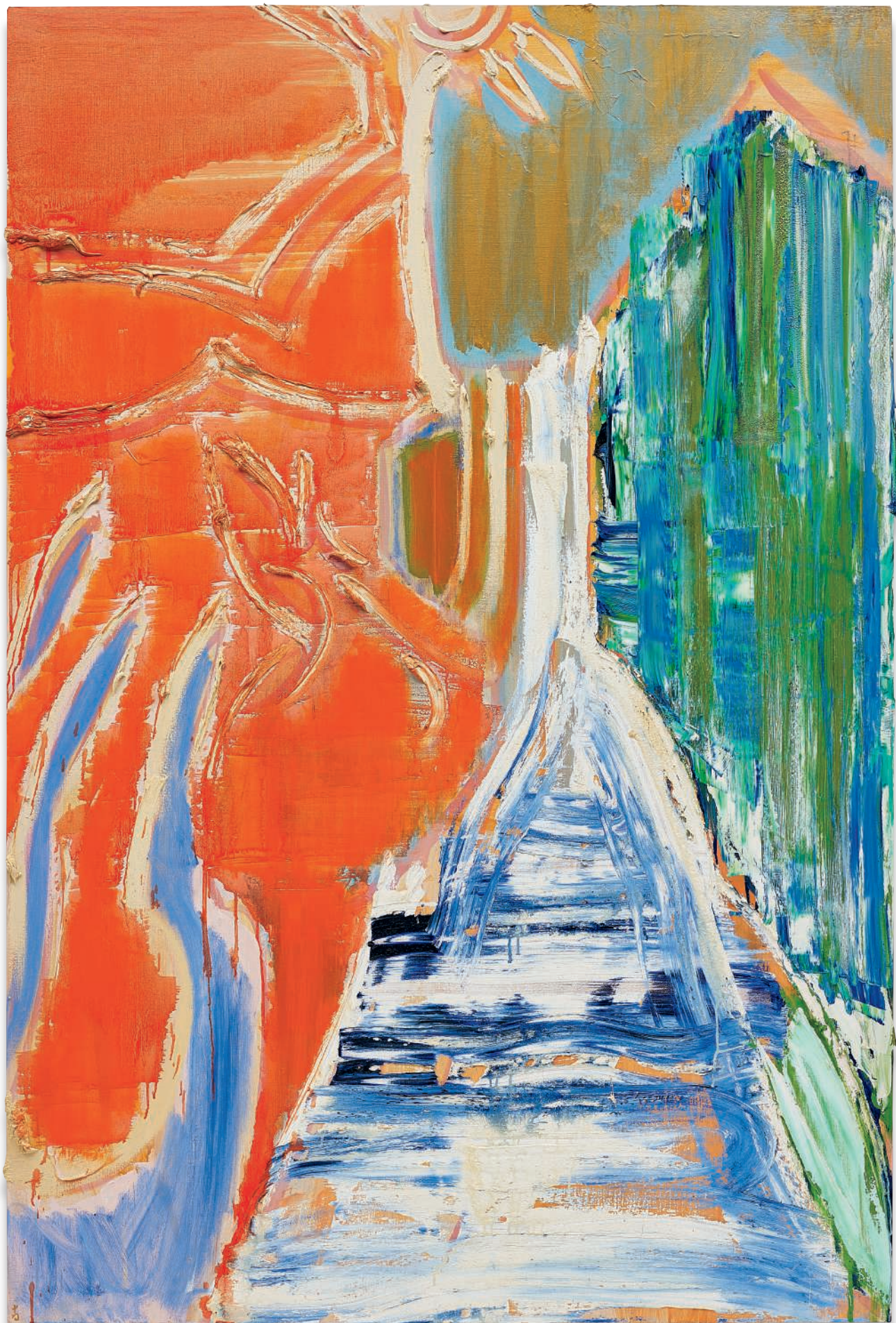
signed [in Japanese] 'Nakamura' lower left; further signed
and titled [in Japanese] 'Kazumi Nakamura "A Bird in its
Existence"' on the reverse
acrylic on canvas
193.8 x 130.5 cm (76¼ x 51⅜ in.)
Painted in 2006.

Estimate

£20,000-30,000 \$26,600-39,900 €22,800-34,200 ±

Provenance

SBI Art Auction Co., Ltd., Tokyo, 16 July 2016, lot 83
Acquired at the above sale by the present owner







171. Takashi Murakami b. 1962

Dokuro pink

signed, signed with the artist's monogram, inscribed
[in English and Japanese] and dated 'Takashi 01 M 2001'
on the reverse

acrylic on canvas mounted on panel

40.4 x 40.1 cm (15 $\frac{7}{8}$ x 15 $\frac{3}{4}$ in.)

Painted in 2001.

Estimate

£25,000-35,000 \$33,300-46,600 €28,500-39,900

Provenance

Galerie Perrotin, Paris

Acquired from the above by the present owner

172. KAWS b. 1974

Running Chum - Bus Stop
acrylic on 850 gsm Arches paper, framed
in rebuild Bus Stop Lightbox
185 x 131.5 x 9.8 cm (72⁷/₈ x 51³/₄ x 3⁷/₈ in.)
Executed in 2001.

Estimate

£250,000-350,000 \$333,000-466,000

€285,000-399,000

Provenance

Acquired directly from the artist
by the present owner

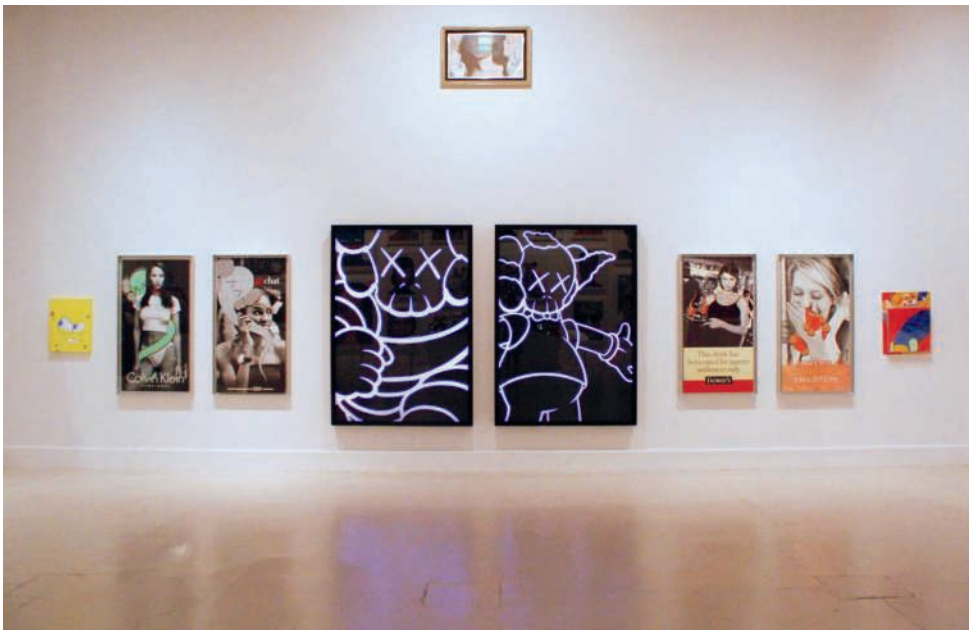
Exhibited

Me Collectors Room Berlin/Stiftung Olbricht,
ART & TOYS, 26 May - 14 October 2012
Centro de Arte Contemporáneo de Málaga,
At Home I'm A Tourist, 23 March - 16 June 2013

‘*Chum* incorporates a childlike humor, conveyed through the playful distortion of its human-like character and vibrant colors. Inoffensive and invented creatures like *Chum* allow the viewers the pleasures of fantasizing and daydreaming, and assert the liberation of the repressed child in all of us.’

Mónica Ramírez-Montagut, ‘KAWS: Seeing You Seeing Yourself’
in Ian Luna & Lauren A. Gould ed., *KAWS*, New York, 2010, p. 127





The present work exhibited
in *At Home I'm A Tourist*,
CAC Málaga.
© KAWS 2018.

**‘I found it weird how infused
a cartoon could become
in people’s lives; the impact
it could have, compared to,
like, regular politics.’**

KAWS

The protagonist of the present work, *Chum* is one of KAWS’ most iconic characters. Based on the Michelin Man, the figure draws on one of the oldest and most recognisable trademarks from the world of advertising. Engaging a visual and cultural framework that speaks directly to a universal audience: ‘*Chum* incorporates a childlike humor, conveyed through the playful distortion of its human-like character and vibrant colors. Inoffensive and invented creatures like *Chum* allow the viewers the pleasures of fantasizing and daydreaming, and assert the liberation of the repressed child in all of us’ (Mónica Ramírez-Montagut, ‘KAWS: Seeing You Seeing Yourself’ in Ian Luna & Lauren A. Gould ed., *KAWS*, New York, 2010, p. 127). Imbued with KAWS’ signature iconography of the skull and the crossed eyes, a constant in the artist’s visual language, the closely cropped, stylised figure is nonetheless still instantly recognisable; yet the artist’s characteristic style has, in itself, since become equally as prominent in its own right. In the same way that the original figures host an intrinsic cultural and visual significance, KAWS’ art has become equally as prolific: ‘like the products in the ads he was altering, his bulbous skulls and X’d eyes became familiar to urban audiences and began to glean attention in the realm of mass culture. ‘I wanted to work within the language of the ad, to form a dialogue’ (KAWS, quoted in Andrea Karnes, ‘Pop in the Expanded Field’, in Leslie Murrell & Christopher Howard, ed., *KAWS: Where the End Starts*, Texas, 2017, p. 27).

Reinterpreting iconic figures from popular culture is KAWS’ internationally recognised trademark. Traversing the space between fine art and commerce, the Brooklyn based artist appropriates familiar imagery from mass media and transforms them in his distinctively cartoonish style.

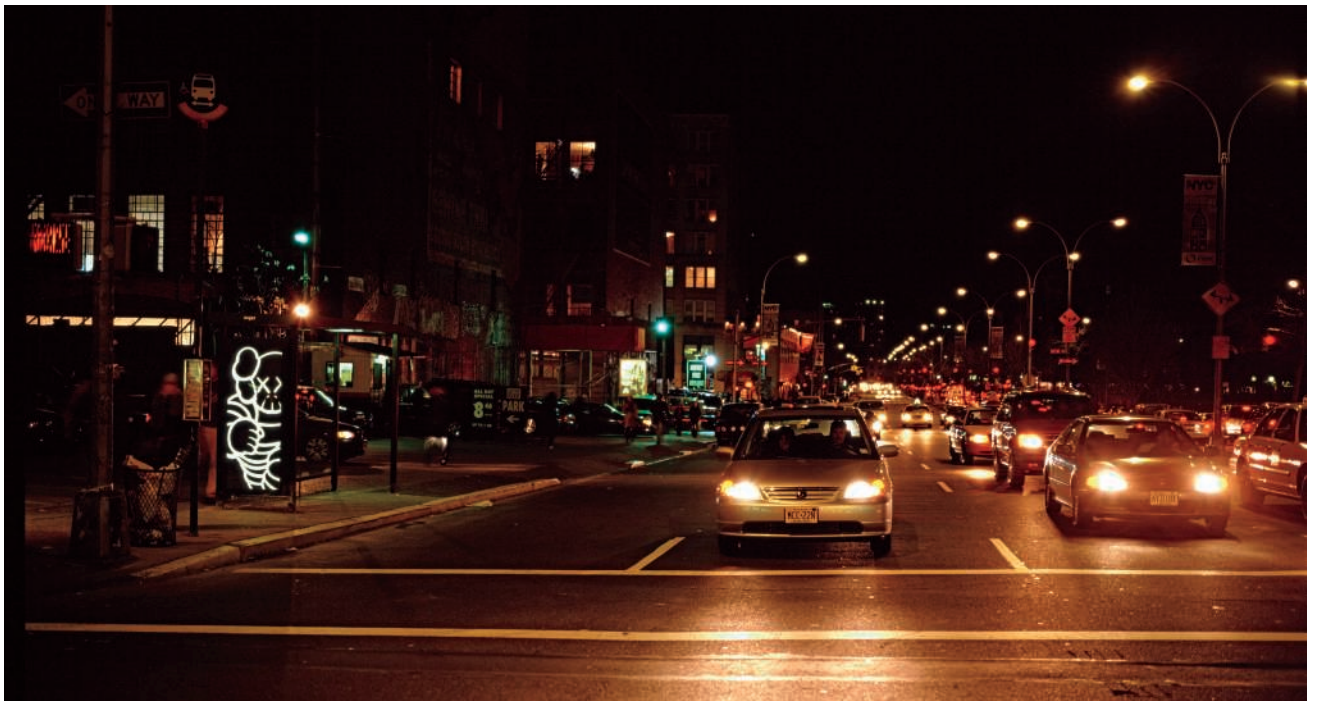


Untitled (Chum Houston Street),
2006, acrylic on paper, in situ.
© KAWS 2018.

Infiltrating public spaces, the artist presented other works from the rare and distinct *Chum* series on bus stops. KAWS' notorious visual identity adopts the subliminal powers of advertising, assimilating its effective permeation of imagery in the public consciousness. Rooted in his earlier artistic explorations into the visual syntax of street art, inspired by the culture of downtown Manhattan and the mediation of commercialised aesthetics, *Running Chum*, with its monochrome graphics and boldly abstracted composition, exemplifies KAWS' iconic style. Inspired by his on-going fascination with graphic design and graffiti, and inherently informed by the works of Pop artists such as Claes Oldenburg, Tom Wesselmann and Takashi Murakami, KAWS firmly asserts his position within the trajectory of and artistic tradition that toys with the visual vocabulary of popular culture. The accessible multiplicity of KAWS' oeuvre is prevalent not only in the global contemporary art market, but also in the realm of fashion and commercial industry, and his manipulation of the current pervasiveness of consumerist imagery has established his reputation worldwide.

The present work exemplifies the artist's belief in the assimilation of fine art and commercialism: 'For KAWS, a source found in high art does not translate as a more valuable source than one from the mass media' (Mónica Ramírez-Montagut, 'KAWS: Seeing You Seeing Yourself' in Ian Luna & Lauren A. Gould ed., *KAWS*, New York, 2010, p. 135). The artist's ground-breaking re-imagination of figures such as *Chum*, immaculately rendered in his characteristically clean cut, graphic use of line and glossy finish, successfully elevates the imagery of popular culture to the level of high art in the public sphere in a fascinating reciprocal dialogue.

Untitled (Houston Street), 2000,
acrylic on paper, in situ.
© KAWS 2018.



172A. Banksy b. 1975

Angel

stencilled 'BANKSY' on the frame edge
spray paint on perforated galvanised steel mesh,
in artist's frame
125.5 x 155 cm (49 3/8 x 61 in.)

Executed in 2009, this work is unique and is accompanied
by a certificate of authenticity issued by Pest Control.

Estimate

£200,000-300,000 \$266,000-399,000

€228,000-342,000 ₣ ♠

Provenance

Pest Control, London

Private Collection, London (acquired from the above)

Phillips, London, 12 February 2015, lot 24

Acquired at the above sale by the present owner

'As soon as I cut my first stencil I could feel the power there. I also like the political edge. All graffiti is low-level dissent, but stencils have an extra history. They've been used to start revolutions and to stop wars.'

Banksy

The elusive figure of Banksy, whose recognisable works have captured the attention of a worldwide audience, shrouds his works in a veil of anonymity that drives his international popularity. This carefully concealed selfhood allows Banksy, incognito, to continue to create his boundary-pushing works, loaded with an underlying social and political commentary. With roots in the Bristol underground movement, his distinctive use of the stencil was adapted out of necessity by the artist during his youth as a means of efficiently finishing works, unnoticed, in public spaces. Executing works both in public spaces and in the studio, Banksy effortlessly negotiates between the worlds of street and fine art.

This fusion of genres is exemplified in *Angel*, an image of the Holy Virgin created in Banksy's signature stencil style. This recognisable motif immediately recalls countless art historical images of the Ascension created by Western artists during the 15th to 17th centuries. This strong art historical reference, rendered in spray paint as opposed to oil paints, establishes a dialogue between the dichotomy of street and fine art. Furthermore, *Angel* is also typically imbued with a poignant social commentary; this particular stencil has appeared before in Banksy's oeuvre - a work featuring the same image of the Holy Virgin appeared in Naples at the Piazza dei Girolamini, and has locally become known as the 'Napoli Angel' or the 'Madonna con Pistol.' In this instance, the Virgin is depicted in her assent towards an iconised pistol, with potent, blood-red droplets on her monochromatic chest indicative of a gunshot wound, arguably signalling a problem with the glorification of crime in the area.

In this sense, Banksy's bleeding angel displays his mission: the anarchic and turbulence of the street is represented in the glaring wound, puncturing the heart of the angel motif, an image which represents sanctified, classical art history. Satirical and engaged, as well as technically accomplished, *Angel* attests to Banksy's global reputation as one of the most prolific and intriguing artists of our time.



Condo
98





173. George Condo b. 1957

Multicoloured Man
signed and dated 'Condo '98' upper left
oil on masonite
35.6 x 27.9 cm (14 x 10 $\frac{7}{8}$ in.)
Painted in 1998.

Estimate

£50,000-70,000 \$66,500-93,100 €57,000-79,800 ‡

Provenance

Skarstedt Gallery, London
Private Collection
Private Collection, Asia

174. Henry Taylor b. 1958

Fighting Irish
signed 'Henry Taylor' on the reverse
acrylic on canvas
104.5 x 97.5 cm (41 $\frac{1}{8}$ x 38 $\frac{3}{8}$ in.)
Painted in 2004.

Estimate

£30,000-50,000 \$39,900-66,500 €34,200-57,000

Provenance

Sister Gallery, New York
Private Collection, USA (acquired from the above
by the present owner in 2004)





175. Josh Smith b. 1976

Untitled (JS07451)
signed and dated 'Josh Smith 2007'
on the reverse; further numbered 'JS07451'
along the stretcher
acrylic and screenprint on canvas
152 x 122 cm (59½ x 48 in.)
Painted in 2007.

Estimate

£10,000-15,000 \$13,300-20,000 €11,400-17,200

Provenance

Galerie Catherine Bastide, Marseille
Acquired from the above by the present owner

176. Harold Ancart b. 1980

Untitled
oilstick and pencil on paper mounted on panel,
in artist's frame
42 x 52 cm (16½ x 20½ in.)
Executed in 2015.

Estimate

£20,000-30,000 \$26,600-39,900 €22,800-34,200 ‡ ♠

Provenance

CLEARING, New York
Acquired from the above by the present owner

177. Katharina Grosse b. 1961

Untitled

signed and dated 'Katharina Grosse 2009' on the reverse

acrylic on canvas

201 x 135 cm (79½ x 53½ in.)

Painted in 2009.

Estimate

£100,000-150,000 \$133,000-200,000 €114,000-171,000 ₣ ₣

Provenance

Dirimart Gallery, Istanbul

Acquired from the above by the present owner

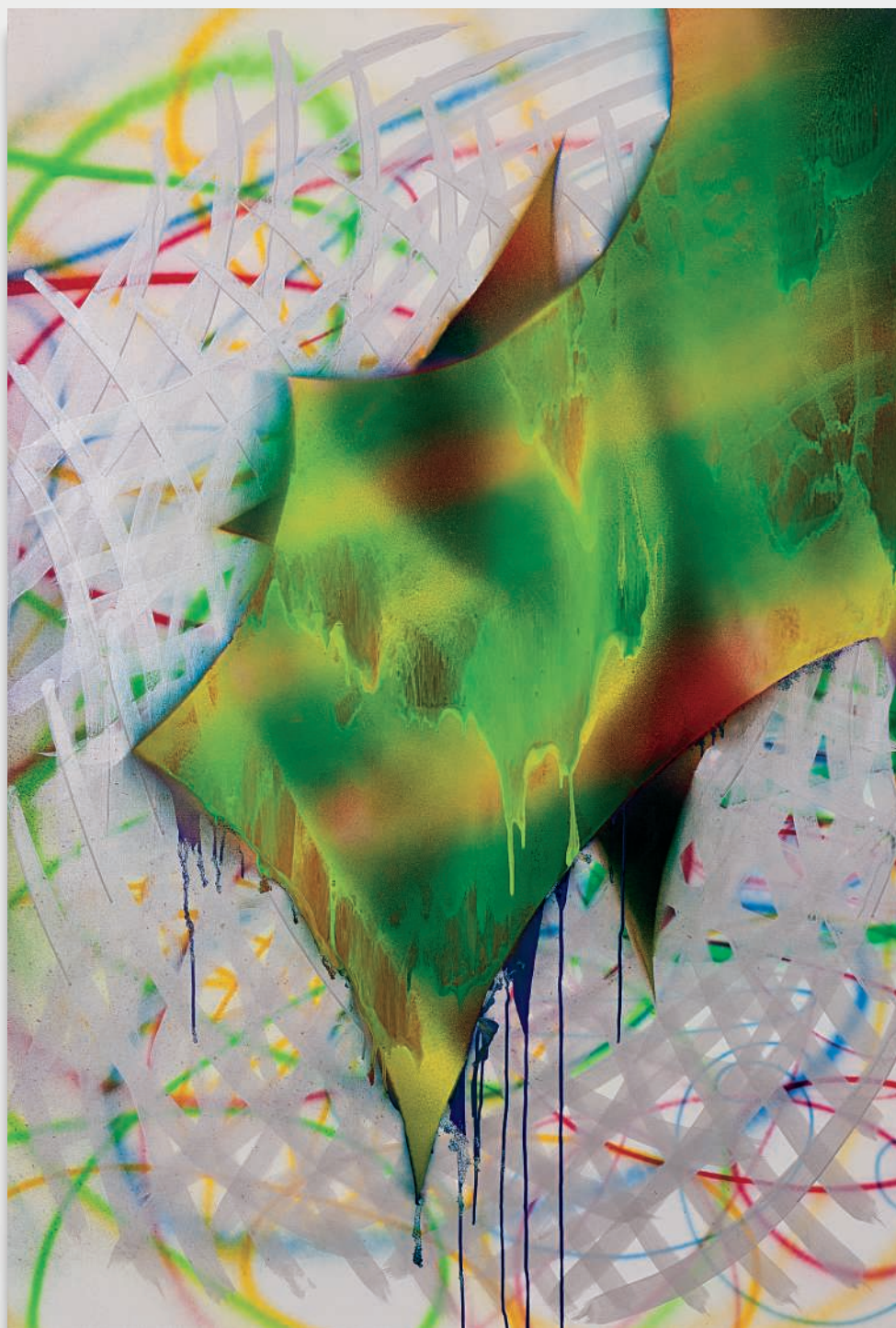
Exhibited

Dirimart Gallery, *Katharina Grosse - Can You Spell Mixing?*,

22 June - 3 September 2012

‘The choice of color can enhance a space in such a multifaceted way. It can turn any direction at any moment. Color gets very close to you because it’s so enhanced, so artificially notched up. So it gets to you like noise would get to you or a scent would get to you, for example, or a taste. Color can really change a lot. Color is atopic.’

Katharina Grosse







178. Ali Banisadr b. 1976

It Happened and It Never Did

each signed and dated 'Ali BANISADR 2011' on the overlap

oil on linen, diptych

each 182.9 x 137.2 cm (72 x 54 in.)

overall 182.9 x 274.3 cm (72 x 108 in.)

Painted in 2011.

Estimate

£220,000-280,000 \$293,000-372,000 €251,000-319,000 ±

Provenance

Leslie Tonkonow Artworks + Projects, New York

Acquired from the above by the present owner in 2011

Exhibited

New York, Leslie Tonkonow Artworks + Projects, *Ali Banisadr*

It Happened and It Never Did, 3 March - 23 April 2011

Literature

Jessica Smith, Emily Jackson and Noura Al-Maashouq eds.,

Ali Banisadr: One Hundred and Twenty Five Paintings,

London, 2015, pp. 112-115 (illustrated)

Blurring the line between order and chaos, *It Happened and It Never Did* epitomises Banisadr's unique ability to ingeniously capture countless dualities throughout his artwork. *It Happened and It Never Did* instantly engages the viewer through the dynamic intricacy of the composition and the disorientating gestures of the brushstrokes. A phantasmic, opulent realm of vibrant colour envelops its spectators, playing optical games, as flecks and blurs of light and dark disguise any truthful realism. Banisadr's meticulous attention to detail and visual illusion enables him to imaginatively bridge stillness and abstraction, with motion and figuration. These complex worlds, exuding effervescence and brimming with flora and fauna, seamlessly encapsulate Banisadr's own past – memories of living with the terrors and violence of the Iran-Iraq war – together with visual references to the great masters of Middle Eastern, European and American iconography. *It Happened and It Never Did* reveals an ethereal scene, in which a series of events are unfolding, however the smears and impressions of the paint conceal the actions of the figures.

Banisadr's experience of synaesthesia while painting allows him to transgress the limits of his senses, and construct magical worlds beyond the confines of realism. The rhythmic disarray of Banisadr's exquisite works invites the viewers to wholly immerse themselves in these dramatic and unexplored states of flux. With its natural colours, elements and undulations of a rural landscape in combination with a kaleidoscopic frenzy of energetic, human-like movement, *It Happened and It Never Did* is a prime example of Banisadr's unparalleled ability to create absolute balance. 'It's very important for me that there is no central focus. I want every single corner of the work to be as interesting as the rest. To have something to attract the eye. I don't want any hierarchy' (Ali Banisadr, quoted in Graham Southern, *Ali Banisadr: One Hundred and Twenty Five Paintings*, London, 2015, p. 7).

179. Lesley Vance b. 1977

Untitled

signed and dated 'Lesley Vance 2012' on the reverse

oil on linen

33.1 x 25.4 cm (13 x 10 in.)

Painted in 2012.

Estimate

£25,000-35,000 \$33,300-46,600 €28,500-39,900

Provenance

Xavier Hufkens Gallery

Private Collection

Acquired from the above by the present owner

'I am trying to get the painting to a point beyond what I'm expecting. I am collapsing the image, and not thinking about what I'm doing until the last stages. I am trying to not pay attention, so that my brain doesn't get in the way. I'm in a playful state of pushing and pulling the paint around and wiping and scraping it away. I am relying on chance operations to help me figure out what the painting is going to be. It is a bit like automatic drawing.'

Lesley Vance







180. Tony Cragg b. 1949

Over the Earth

wood

176 x 285 x 76 cm (69¼ x 112¼ x 29⅞ in.)

Executed in 2013.

Estimate

£150,000-200,000 \$200,000-266,000

€171,000-228,000 ₺ ₣

Provenance

Beyaz Müzayede, Istanbul, 5 June 2015, lot 188

Acquired at the above sale by the present owner

Exhibited

Wuppertal, Von der Heydt-Museum, *Tony Cragg*

- *Parts of the World*, 19 April - 14 August 2016,

p. 438-439 (illustrated)

**‘I’m most interested in the
emotional qualities of things’.**

Tony Cragg





181. Robert Longo b. 1953

Untitled (Backdoor-Pipeline, Hawaii-spring '99)
signed, titled and dated ““(Backdoor-Pipeline)” R Longo ‘00’
on the backing board
charcoal on mounted paper
120.8 x 120.8 cm (47½ x 47½ in.)
Executed in 2000.

Estimate

£150,000-250,000 \$200,000-334,000 €172,000-286,000

Provenance

Metro Pictures, New York
Acquired from the above by the present owner

“On the wall above my desk hung a picture of a huge, cresting wave that I had torn out of a surfing magazine that belonged to my son, Viktor. Earlier that year [1999] I had taught him to surf – passing my time in the water, pushing him onto waves. I stared for a long time at that picture. It had power and abstraction. I went to work, using the wave as a basis for a large drawing. It just happened and I followed.”

Robert Longo

Imbued with a singularly dark and mysterious energy, *Untitled (Backdoor-Pipeline, Hawaii-spring '99)* comes from *Monsters*, Robert Longo's striking *Wave* series executed with mastery in graphite and charcoal. These dramatic renderings of cresting waves embody the unbounded power of nature, and are at once both pictorial and abstracted in their representation. Recalling renowned surfing terms or beaches in their titles, the *Monsters* works capture the unleashed, explosive force of the ocean. 'Longo is interested in a surf version of the sublime, of the massive wave as a figure of all that overwhelms us... but also as an energy that we might yet master, perhaps not as surfers, but as viewers who can contemplate these suspended forms. That is why the sublime is such a vaunted experience: there is first the thrill of fear at the awesome thing, and then the added thrill that we can not only survive this fright but take its power within us. That is the challenge of these *Monsters*' (Hal Foster, 'The American Friend', in *Robert Longo - Charcoal*, 2012, p. 25).

Renowned for his use of strikingly realistic, often violent depictions of immense natural forces, Longo's work carries an underlying social commentary on the human condition, he 'is interested in a surf version of the sublime, of the massive wave as a figure of all that overwhelms us... but also as an energy that we might yet master' (Hal Foster, 'The American Friend', in *Robert Longo - Charcoal*, 2012, p. 25). In *Untitled (Backdoor-Pipeline, Hawaii-spring '99)*, Longo alludes to the enormity and physicality of nature as opposed to the individual, and the potential for us to either succumb, or to thrive.

182. Barbara Kruger b. 1945

Stay/Go

screenprint on vinyl, diptych, in artist's frames

each 186.5 x 125.5 cm (73 $\frac{3}{8}$ x 49 $\frac{3}{8}$ in.)

overall 186.5 x 251 cm (73 $\frac{3}{8}$ x 98 $\frac{7}{8}$ in.)

Executed in 2007, this work is number 3 from an edition of 10.

Estimate

£80,000-120,000 \$107,000-160,000 €91,500-137,000

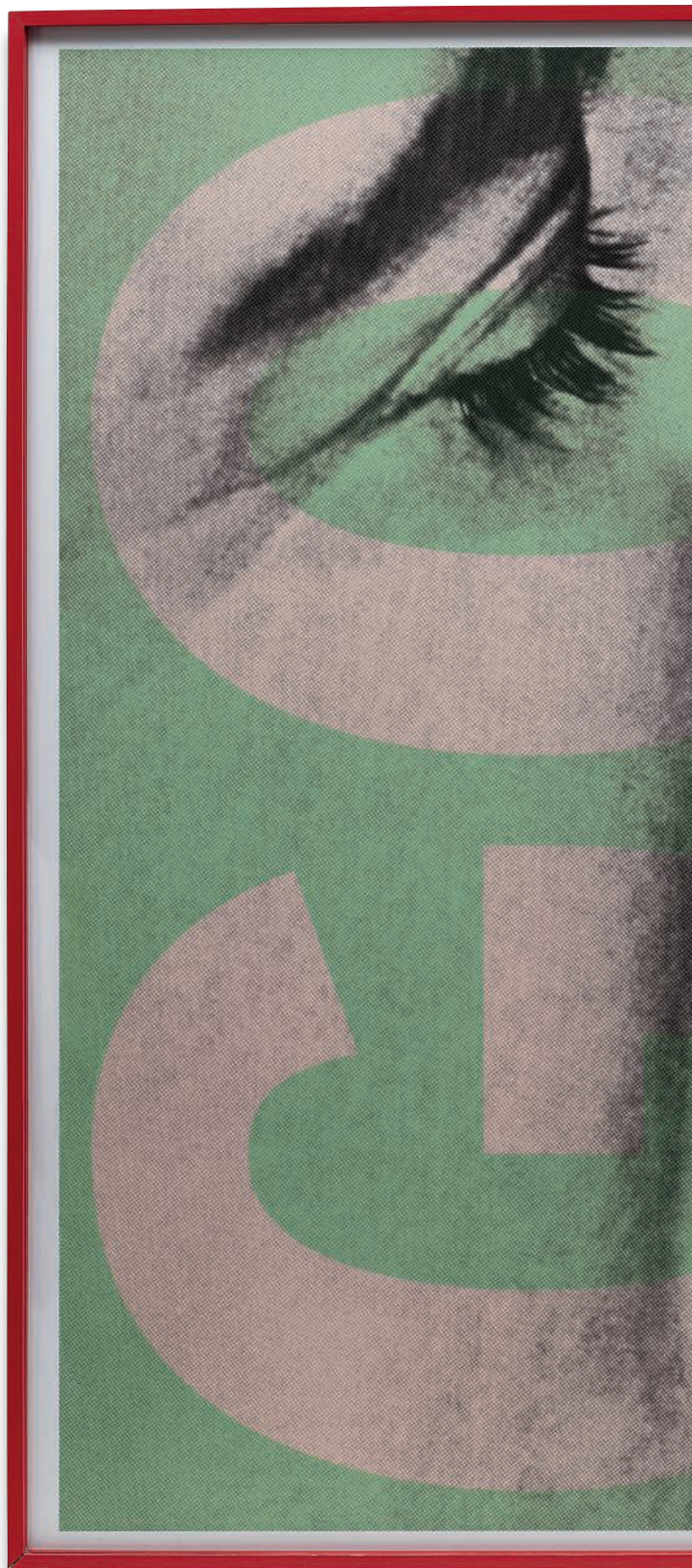
Provenance

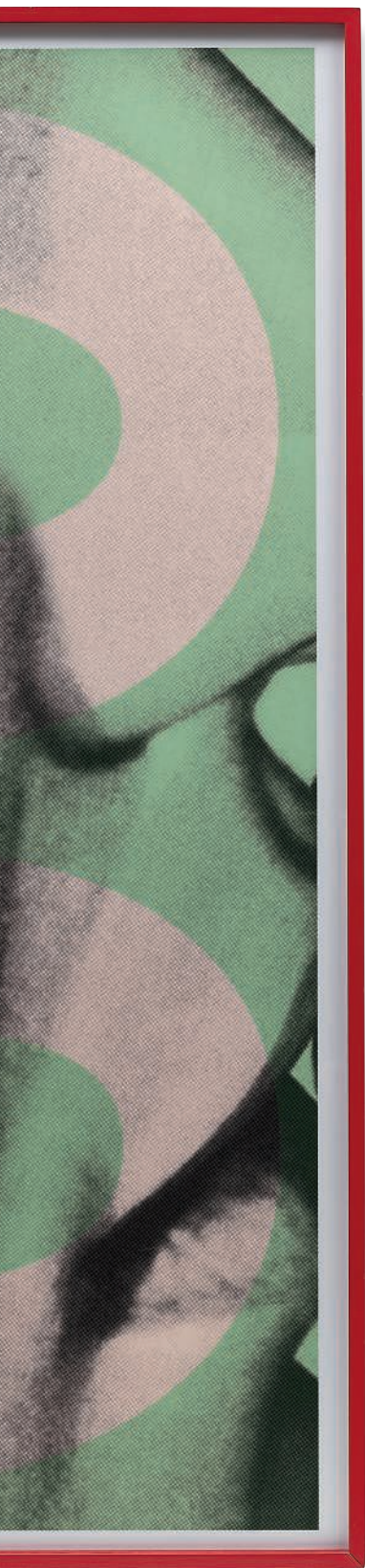
A benefit auction for Planned Parenthood Los Angeles, Paddle8, online, 21 September 2014, lot 6 (gifted by the artist)

Acquired at the above sale by the present owner

'I try to deal with the complexities of power and social life, but as far as the visual presentation goes I purposely avoid a high degree of difficulty.'

Barbara Kruger







o **183. Richard Prince** b. 1949

Untitled (check painting) #18
signed and dated 'Richard Prince 2004' on the reverse
acrylic and paper collage on canvas
101.6 x 152.4 cm (40 x 60 in.)
Executed in 2004.

Estimate

£55,000-75,000 \$73,200-99,800 €62,700-85,500 ±

Provenance

Gladstone Gallery, New York
Acquired from the above by the present owner

184. Sterling Ruby b. 1972

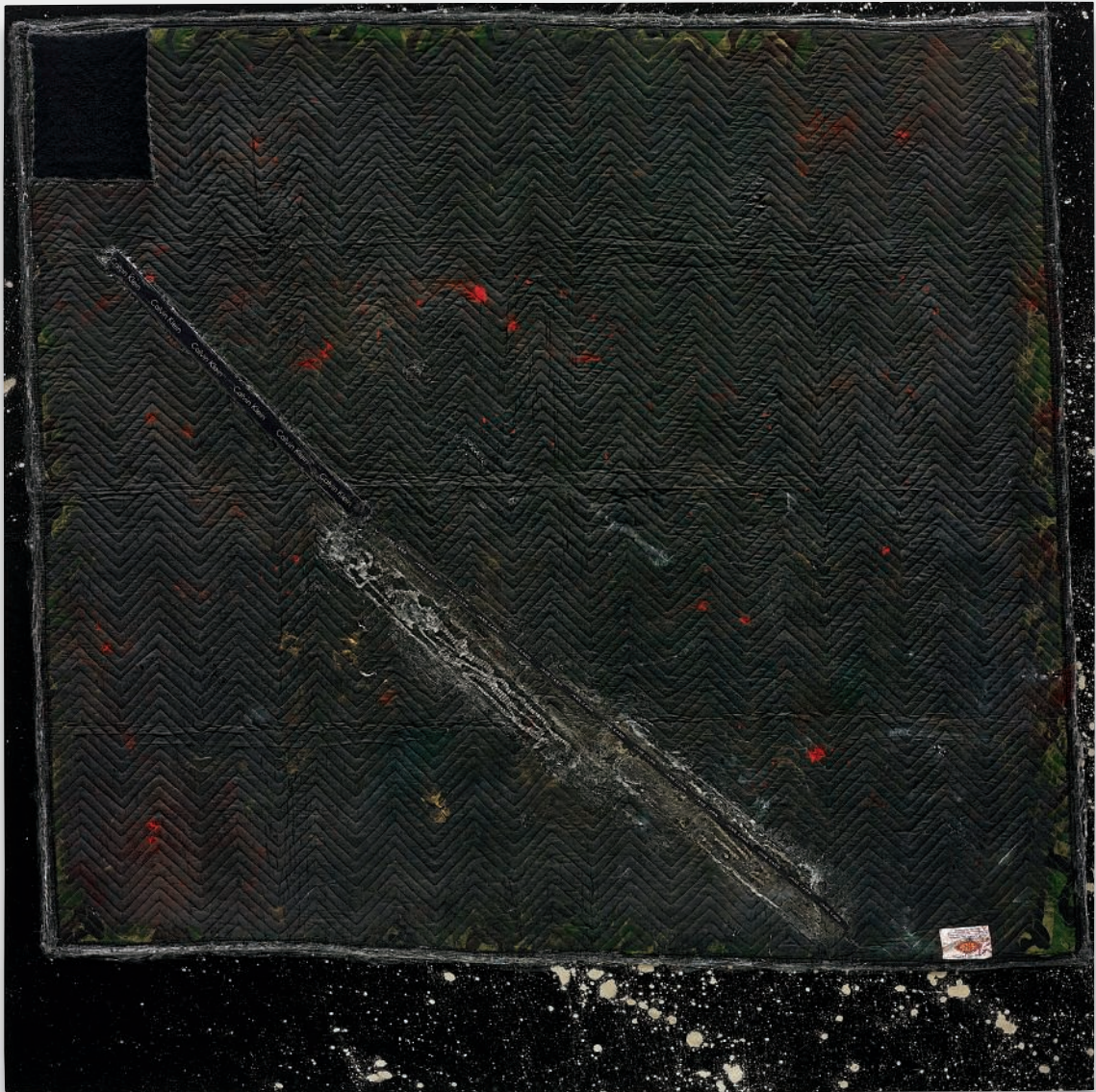
BC (4186)
signed with artist's initials, titled and dated
'SR "BC (4186)" 13' on the reverse
collage, paint, bleach, glue and fabric on wood
213.4 x 213.4 x 5.1 cm (84 x 84 x 2 in.)
Executed in 2013.

Estimate

£50,000-70,000 \$66,500-93,100 €57,000-79,800

Provenance

Hauser & Wirth, London
Acquired from the above by the present owner





185. Wade Guyton b. 1972

Untitled

signed and dated 'Wade Guyton 2006' on the reverse
Epson UltraChrome inkjet on linen
73.7 x 45.8 cm (29 x 18 in.)
Executed in 2006.

Estimate

£40,000-60,000 \$53,200-79,800 €45,600-68,400

Provenance

Friedrich Petzel Gallery, New York
Acquired from the above by the present owner

186. Rob Pruitt b. 1964

Safe

glitter and enamel on linen
243.8 x 182.9 cm (96 x 72 in.)
Executed in 2002.

Estimate

£60,000-80,000 \$79,800-106,000 €68,400-91,200 +

Provenance

Gavin Brown's Enterprise, New York
Acquired from the above by the present owner





187. Sterling Ruby b. 1972

Alabaster SR09-8
titled "SR09-8" on the reverse
acrylic, in artist's frame
127.2 x 247 cm (50 $\frac{1}{8}$ x 97 $\frac{1}{4}$ in.)
Executed in 2009.

Estimate

£60,000-80,000 \$80,100-107,000 €68,600-91,500

Provenance

Pace Wildenstein, New York
Acquired from the above by the present owner



'I had this idea that my work was operating between expression and repression, and I wanted my work to represent both. I saw my work as an intermediary between law and crime, old and new, future versus past. I wanted the work to be a balance of these things.'

Sterling Ruby

188. Rudolf Stingel b. 1956

Senza Titolo

styrofoam and silicone on canvas

198 x 150 cm (77 $\frac{7}{8}$ x 59 in.)

Executed in 2003.

Estimate

£200,000-300,000 \$266,000-399,000

€228,000-342,000 ± ♠

Provenance

Massimo De Carlo, Milan

Acquired from the above by the present owner

‘Stingel’s white Styrofoam paintings were created by the artist walking across panels placed on the floor, but they depend equally upon the viewer’s recognition of these marks as footprints with corresponding poetic and romantic associations.’

Gary Murayari, Senior Curatorial Assistant,
Whitney Museum of American Art, New York.



189. Ugo Rondinone b. 1964

VIERTERAPRILZWEITAUSENDUNDZWÖLF

signed 'Ugo Rondinone' on a label affixed to the reverse
acrylic airbrush on canvas, silkscreen on Plexiglas plaque
diameter 270 cm (106¼ in.)
Executed in 2012.

Estimate

£140,000-180,000 \$186,000-239,000 €160,000-205,000

Provenance

Sadie Coles, London

Acquired from the above by the present owner

Exhibited

London, Sadie Coles, *ugo rondinone pure sunshine*,
no. 260, pp. 9, 287 (illustrated, p. 9)

Ugo Rondinone's mesmerising target painting, *VIERTERAPRILZWEITAUSENDUNDZWÖLF* induces a profound state of hypnosis upon its viewers. Rondinone refers works from this series as spiritual devices, in which time and space – themes central to his oeuvre – are used to emphasize the notion of existentialism. Time is a concept clearly identifiable within the artist's work; it is an all-consuming circular loop, in which the past, present and future coexist. The artist's fixation with time and space is embedded within his geometric and rhythmic motif, in addition to the work's title, which dates the work – a means of categorisation as opposed to characterisation.

Rondinone's target painting's, including *VIERTERAPRILZWEITAUSENDUNDZWÖLF* are suggestive of familiar shapes – the concentric repetition of a target, the blinding illumination of the yellow sun, or an eye-catching lens flare. As with his other target and mandala works, *VIERTERAPRILZWEITAUSENDUNDZWÖLF* lures the spectator into a meditative trance through brightly coloured, blurry rings which appear to pulsate creating the futuristic illusion of depth.

The deceptively concave plane is fabricated by the electric glow and recursion of the perfectly circular contours. The viewer is bewitched by both the aesthetic beauty, and the infuriating inability to visually adjust their focus and sharpen the circles of colour, simultaneously.

The influence of artistic forbearers Kenneth Noland and Jasper Johns, is immediately apparent in Rondinone's target paintings. It is through his interpretation of these recognisable subjects, that he acknowledges the significance of art history in his work. 'If you do art today with relevance, then [artistic] movements ... are naturally part of the information in this new work. Every artwork has its history and carries the whole information of art history. The importance is only as much as you can bring something now to that information database' (Ugo Rondinone, quoted in Kristin Farr, 'Mother Nature's Son', *Juxtapoz*, online).



Property from a Private European Collection

190. Latifa Echakhch b. 1974

Tambour 23

signed, titled and dated 'Latifa Echakhch "Tambour 23" 2013'
on the stretcher
black indian ink on canvas
diameter 173 cm (68½ in.)
Executed in 2013.

Estimate

£40,000-60,000 \$53,200-79,800 €45,600-68,400

Provenance

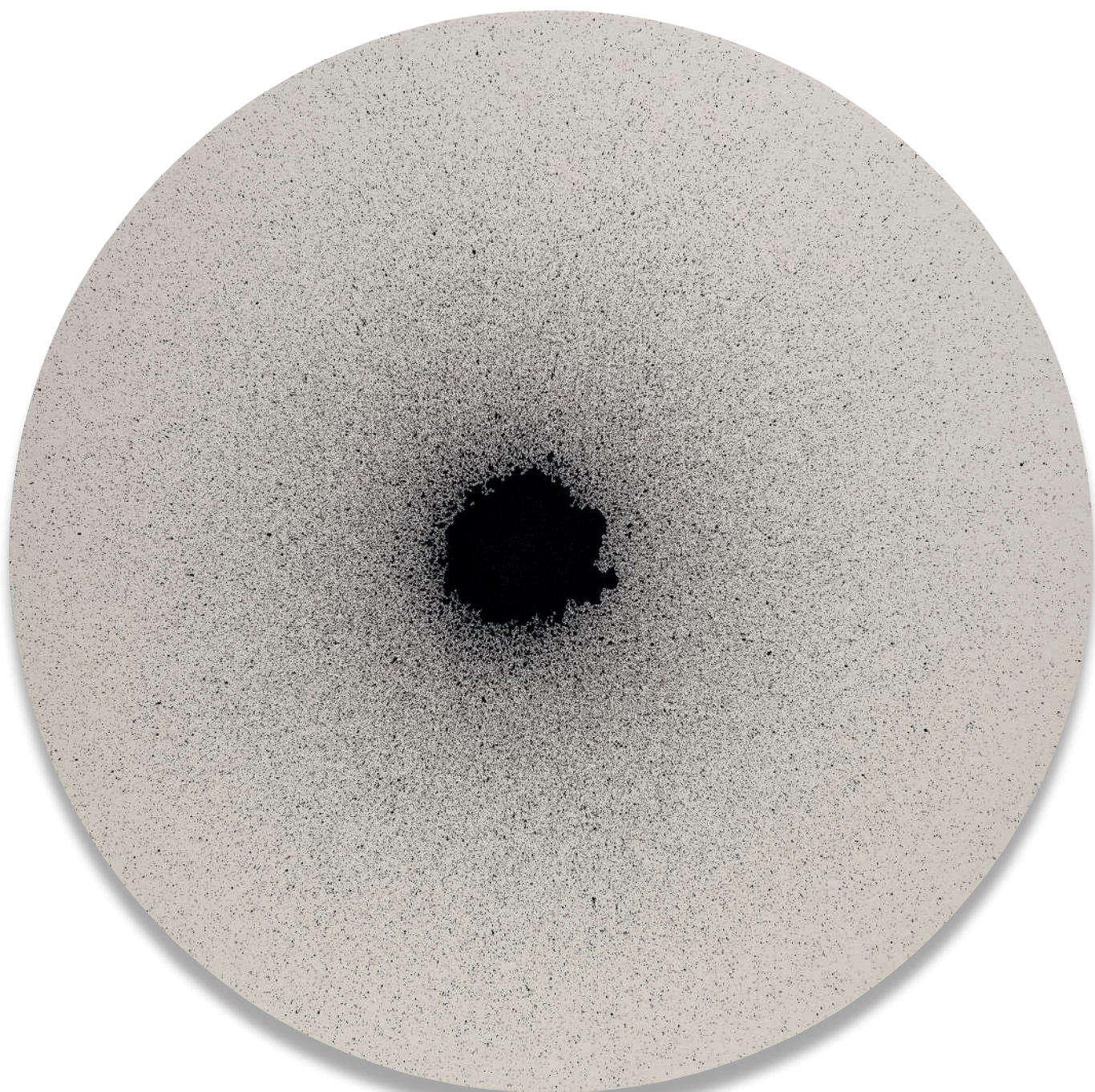
Kaufmann Repetto, Milan
Acquired from the above by the present owner

Exhibited

Musée d'art contemporain de Lyon, *LAPS*, 15 February
- 14 April 2013
Paris, Centre Pompidou, *Latifa Echakhch, Le Prix Marcel
Duchamp, L'Air du Temps*, 8 October 2014 - 26 January 2015

'Tambours, [Drums], are the result of a technically painstaking and ingenious process. By means of a drip system, the black Indian ink is allowed to fall onto the canvas placed on the floor for a period of time determined by the artist. The falling drops create a uniform spatter pattern but progressively form an imperfect ink sphere. Here, the ink is used as a projectile with the canvas as the target.'

(Latifa Echakhch. *Laps*, exh. cat., Musée d'art contemporain de Lyon, 2013, p. 5).





Property from a Private European Collection

191. Valentin Carron b. 1977

Her mud is made of ground coal, honey and water
 polystyrene, fibreglass, acrylic resin, acrylic paint and varnish
 144 x 195 x 7 cm (56¾ x 76¾ x 2¾ in.)
 Executed in 2012.

Estimate

£20,000-30,000 \$26,600-39,900 €22,800-34,200

Provenance

Galerie Eva Presenhuber, Zurich
 Acquired from the above by the present owner

Exhibited

Miami, The M Building, *Valentin Carron*, 4 - 9 December 2012

Property from a Private European Collection

192. Ugo Rondinone b. 1964

moonrise.west.february
 cast polyurethane, painted black
 116 x 57.2 x 30 cm (45¾ x 22½ x 11¾ in.)
 Executed in 2004, this work is number 2 from an edition
 of 3 plus 1 artist's proof.

Estimate

£40,000-60,000 \$53,200-79,800 €45,600-68,400

Provenance

Almine Rech Gallery, Paris
 Acquired from the above by the present owner

Exhibited

London, Whitechapel Gallery, *ugo rondinone - zero built a nest in my navel*, 24 January - 26 March 2006, p. 257
 (another example illustrated and exhibited)







‘Drawing has always been at the heart of my practice, the source of my artistic roots and a point of entry into something greater.’

Robert Longo

Property from a Private European Collection

193. Robert Longo b. 1953

Study of Polar Bear (Bresson's au hasard Balthazar) #1;
Study of Tiger (Bresson's au hasard Balthazar) #2;
Study of Monkey (Bresson's au hasard Balthazar) #3
 part 1 signed, titled, numbered and dated 'R Longo
 "Study of Polar Bear (Bresson's au hasard Balthazar) #1"
 2010' lower edge
 part 2 signed, titled, numbered and dated 'R Longo "Study of
 Tiger (Bresson's au hasard Balthazar) #2" 2010' lower edge
 part 3 signed, titled, numbered and dated 'R Longo "Study of
 Monkey (Bresson's au hasard Balthazar) #3" 2010' lower edge
 ink and charcoal on vellum, in 3 parts
 part 1 33.7 x 53.7 cm (13¼ x 21½ in.)
 part 2 and 3 34.3 x 53.3 cm (13½ x 20¾ in.)
 Executed in 2010.

Estimate

£60,000-80,000 \$79,800-106,000 €68,400-91,200

Provenance

Metro Pictures, New York
 Acquired from the above by the present owner



Property from a Private European Collection

194. Matthew Day Jackson b. 1974

Urknall #2

signed, titled and dated 'MATTHEW DAY JACKSON 2009

"Urknall #2" on the reverse

scorched wood and painted wood scraps on panel

121.9 x 91.4 x 7.6 cm (47 $\frac{7}{8}$ x 35 $\frac{7}{8}$ x 2 $\frac{7}{8}$ in.)

Executed in 2009.

Estimate

£30,000-50,000 \$39,900-66,500 €34,200-57,000

Provenance

Grimm Gallery, Amsterdam

Acquired from the above by the present owner

Exhibited

Amsterdam, Grimm Gallery, *Matthew Day Jackson*,
10 October - 21 November 2009

Literature

'Dromen utopie en tussen catastrofe. Interview
with Matthew Day Jackson', *Kunstbeeld*, 2010,
no. 10 (illustrated on the cover)



Property from a Private European Collection

195. Rashid Johnson b. 1977

Cosmic Slop
signed 'Rashid Johnson' on the reverse
black soap and wax
184.2 x 123.6 cm (72½ x 48⅝ in.)
Executed in 2012.

Estimate
£50,000-70,000 \$66,500-93,100 €57,000-79,800

Provenance
David Kordansky Gallery, Los Angeles
Acquired from the above by the present owner

The Art World Reshuffled by Arnold Lehman.

In a 2008 alphabetical and somewhat autobiographical glossary Glenn Ligon wrote for the catalogue of the exhibition 30 Americans, the letter H stands for “happens to be black.” Ligon expands the interpretation in writing “I happens to be black too, though I don’t know how it happened. Because I never felt I was in a position to choose my racial identity, it never occurred to me that blackness was something that could happen to you, like being mugged or winning the lottery. I though one was just black and that was that.” Almost two decades earlier, however, in his important 1991 series of works entitled “I remember the very day that I became colored...,” Ligon not only broadcast the continuing question of identity for himself, but for the many brilliantly talented and perceptive African American artists to follow.

From that moment forward until today, while differing paths have been taken, including in certain instances the brilliant continued development of abstraction, we are looking at an exciting and increasingly powerful signature of a growing number of American artists who both happen to be African American as well as those who look deeply into their blackness and/or black culture to create exceptional works of art. What we have witnessed in the last three decades is no less than a truly dynamic reshuffling of the American art world. And what we have more recently experienced is an even greater reassignment of the value placed upon these black artists (primarily but not exclusively American) by the art market.

Spanning a period of 17 years from the 1991 “I remember the very day” by Glenn Ligon through Mickalene Thomas’ “America the Beautiful” in 2008, these brilliantly articulate artists -- also including Kara Walker, Wangechi Mutu, Gary Simmons, Henry Taylor, and Julie Mehretu -- have produced these eight highly engaging works of art, each of which expresses alternative definitions to anyone’s standard art glossary.

African American artists of the decade bracketing the new century shared a new world. “They are influenced by hip hop, alt rock, new media, suburban angst, urban blight, globalism, and the Internet - the felicitous device of international communication and new optimism in the wake of the initial postmodern urge to define the avant-garde as dead. They live in a world where their particular cultural specificity is marketed to the planet and sold back to them,” wrote Thelma Golden in the catalogue of her Freestyle exhibition at the Studio Museum in 2001. “As a group, they exemplify the presence of art school training in that they create work that refers to multiple histories of contemporary art and culture -- both non-Western and that of the Western modernist tradition... They are both post-Basquiat and post-Biggie. They embrace the dichotomies of high and low, inside and outside, tradition and innovation with a great ease and facility. Like the generations before them, they resist narrow definition. Most importantly, their work, in all of its various forms, speaks to an individual freedom that is a result of this transitional moment in the quest to define on-going changes in the evolution of African-American art and ultimately to on-going redefinition of blackness in contemporary culture.”

Understanding the nature of the work by three of these seven artists provides both visual and intellectual access to the racial and identity issues with which six of these exceptional artists are purposefully concerned and engaged. The seventh, Julie Mehretu, has gained international recognition in gloriously articulating new abstraction into the 21st century.

Kara Walker’s important early work 1994 “Untitled” takes the typical 19th and early 20th century black paper silhouette genre and enlarges and imbues it with the often degrading interaction in the antebellum South between the black slave or slaves and one or more white slaveholders. While Walker was sometimes criticized for this work, she continued with even bolder work, which critic Roberta Smith lauded in her May 2014 review of the artist’s phenomenal Domino Sugar Factory Sphinx, writing “Antic, profane and riveting, these mural-like scenes replayed history as farce and masqueraded tragedy as depraved comedy. They revealed the inevitable psychic corruption of humans owning humans, brought out the sexual component of oppression in any form.”

A decade later in 2004, in his powerful painting “Midnight Marauders,” from his Criminal Slang exhibition of that same year, Gary Simmons symbolically examines a different but equally oppressive brutality emanating from urban gang culture and its coordinated result in incarceration and prison culture. This painting’s use of the “spade” from the suits of playing cards refers directly to gang insignias and the subculture of violence and drugs that attacks and undermines the black community both internally and externally. From this and later works, Simmons has demonstrated his keen awareness and communication skills as an artist in expressing the tension within racial dynamics.

Mickalene Thomas’s 2008 painting titled “America the Beautiful” makes a statement about who and what the artist portrays in her work. Is Thomas employing the often discussed “mirror” in her work and the likely images that appear or is it the artist’s own demonstrated interest in photography-based Photo-Realism or, by further extension, the Pictures Generation process that has taken over? In the summer 2011 Bomb Magazine, Sean Landers interviewed Thomas about these ideas of “being seen and seeing yourself, and how that relationship is developed.” Thomas responded that “We all want to be validated and recognized in some way. This also relates to the power of the gaze in my work. When I take a photograph, that gaze is forcing the viewer to see my subjects—to recognize them.” “Who controls the gaze,” Landers asked, “the gazer or the gazed upon?” And Thomas answered: “I believe that the sitter has the power (or more power than I have) over what’s being presented....” Sean asked one final question for the interview. “Who is in that mirror?” To which, Thomas answered: “It’s always me. Sometimes it’s also my mother, my grandmother, or my great-grandmother. Sometimes it’s a person I’ve never seen before... Sometimes it’s the person I hope to be or someone I haven’t become yet. But when I look into the mirror, I say: just be truthful, truthful, truthful.”

I went to see, I went to see Logans Run
They had a movie of the future
called Logans Run?
There ain't no niggers in it! I said
"Well white folks aint planning
for us to be here!"

o 196. **Glenn Ligon** b. 1960

The Future #1

signed, titled and dated 'The Future #1 2004 Glenn Ligon
Glenn Ligon' on the upper turnover edge
oilstick and acrylic on canvas
81.3 x 81.3 cm (32 x 32 in.)
Executed in 2004.

Estimate

£120,000-180,000 \$160,000-239,000 €137,000-205,000 ±

Provenance

Regen Projects, Los Angeles
Acquired from the above by the present owner in 2005



o 197. **Kara Walker** b. 1969

O! The Pathos of Black Womanhood
signed, titled and dated "O! the PATHOS OF BLACK
womahood" K. Walker '94' on the stretcher
cut paper on canvas
151.8 x 121 cm (59¾ x 47½ in.)
Executed in 1994.

Estimate

£45,000-65,000 \$59,900-86,500 €51,300-74,100 ±

Provenance

Marc Foxx Gallery, Los Angeles
Acquired from the above by the present owner in 2004

o 198. **Mickalene Thomas** b. 1971

to be titled [Marion Jones]
each signed and inscribed 'M. Thomas [1-4][a-c]' on the reverse
acrylic and rhinestones on panel, in 12 parts
each 61 x 50.8 cm (24 x 20 in.)
overall 243.8 x 152.4 cm (96 x 60 in.)
Executed in 2008.

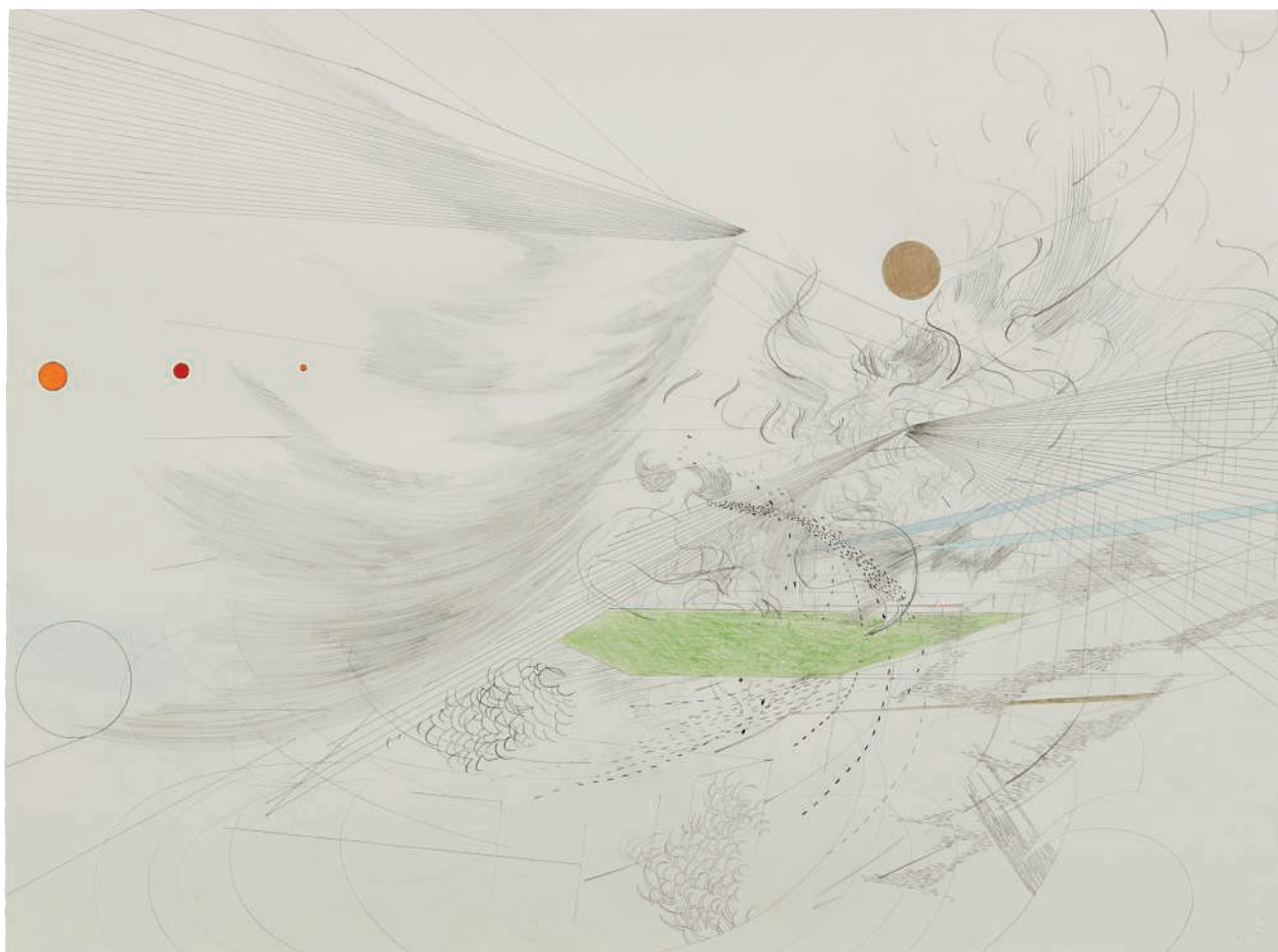
Estimate

£45,000-65,000 \$59,900-86,500 €51,300-74,100 ±

Provenance

Lehmann Maupin, New York
Acquired from the above by the present owner





o **199. Julie Mehretu** b. 1970

Untitled

signed and dated 'Julie Mehretu 2005' on the overlap
graphite and colored pencil on paper
56.5 x 77.5 cm (22¼ x 30½ in.)
Executed in 2005.

Estimate

£28,000-35,000 \$37,200-46,600 €31,900-39,900 ±

Provenance

Projectile Gallery, New York
Acquired from the above by the present owner in 2005

o **200. Wangechi Mutu** b. 1972

Mellow Yellow

signed and dated 'Wangechi Mutu 2004' lower right
ink, paint and paper collage on Mylar
81.3 x 50.8 cm (32 x 20 in.)
Executed in 2004.

Estimate

£15,000-20,000 \$20,000-26,600 €17,100-22,800 ±

Provenance

Brent Sikkema, New York
Acquired from the above by the present owner

Exhibited

San Antonio, Artpace, *Hangin' In Texas*, 11 November
2004 - 23 January 2005





o **201. Henry Taylor** b. 1958

Armani

signed with the artist's initials 'HT' on the overlap
acrylic on canvas
66.7 x 36.8 cm (26¼ x 14½ in.)
Painted in 2004.

Estimate

£10,000-15,000 \$13,300-20,000
€11,400-17,100 ±

Provenance

Daniel Reich Gallery, New York
Acquired from the above by the present
owner in 2005

o **202. Gary Simmons** b. 1964

Midnight Marauders

signed 'Gary Simmons' on the reverse
oil on canvas
213.4 x 213.4 cm (84 x 84 in.)
Painted in 2004.

Estimate

£22,000-28,000 \$29,300-37,200
€25,100-31,900 ±

Provenance

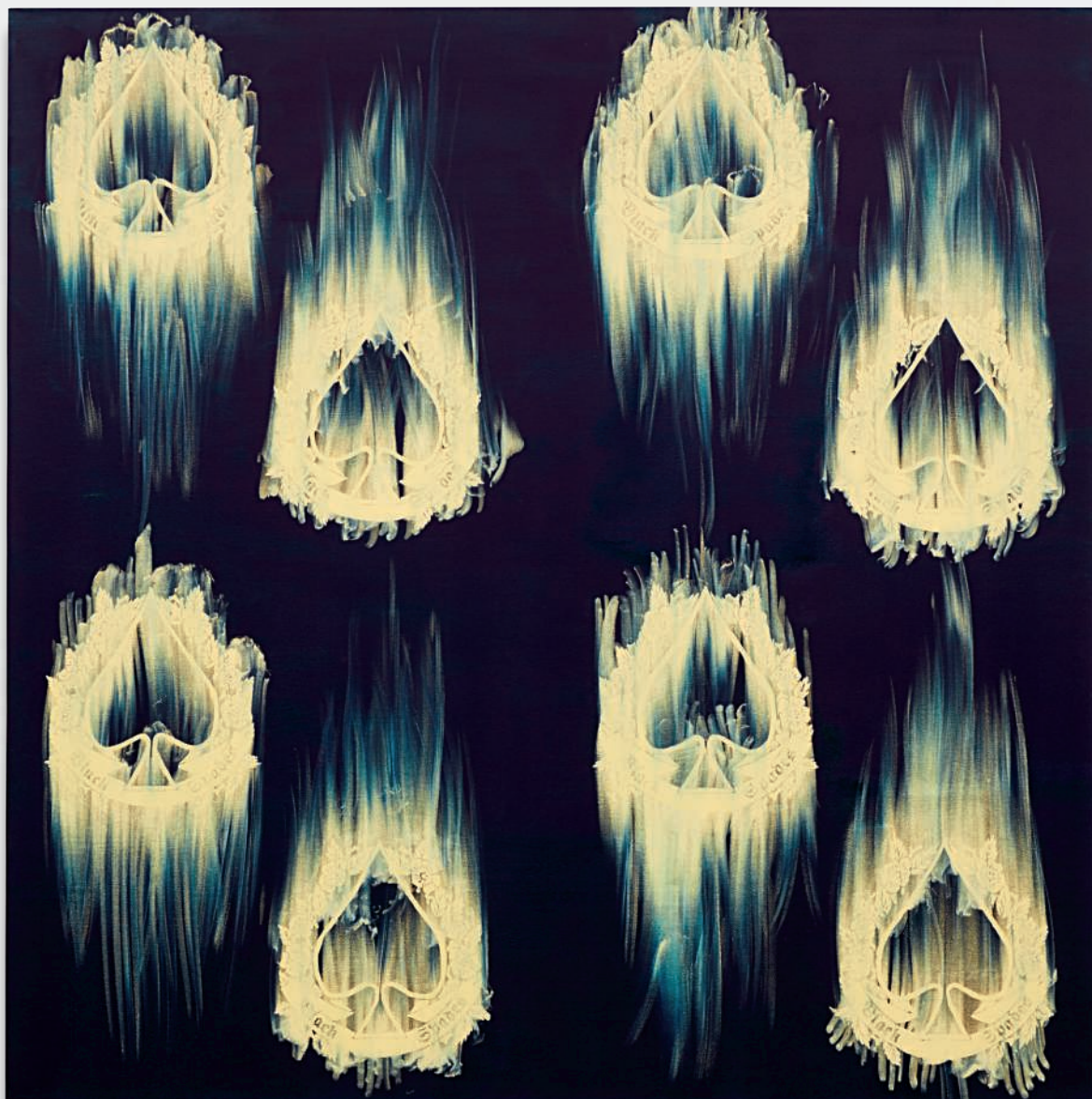
Metro Pictures, New York
Acquired from the above by the present owner

Exhibited

New York, Metro Pictures, *Criminal Slang*,
9 September - 23 October 2004

Literature

Alexander Ferrando and Manuela Mozo, eds.,
Gary Simmons Paradise, Bologna, 2012,
pp. 126-127, p. 205 (illustrated p. 127)



I REMEMBER THE VERY
DAY THAT I BECAME
COLORED I REMEMBER
THE VERY DAY THAT I
BECAME COLORED I RE
MEMBER THE VERY DAY
THAT I BECAME COLOR
ED I REMEMBER THE
VERY DAY THAT I BE
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AT I BECAME COLORED



o **203. Glenn Ligon** b. 1960

Untitled (I remember the very day)
signed and dated 'LIGON '91' lower left
oilstick on paper
76.5 x 41 cm (30 $\frac{1}{8}$ x 16 $\frac{1}{8}$ in.)
Executed in 1991.

Estimate

£60,000-80,000 \$79,800-106,000 €68,400-91,200 ₺

Provenance

Jack Tilton Gallery, New York
Private Collection (acquired from the above in 1991)
Sotheby's, New York, 15 November 2000, lot 74
D'Amelio Gallery, New York
Acquired from the above by the present owner in 2001

204. Sigmar Polke 1941-2010

Untitled
signed and inscribed '14. S-Polke'
on the reverse
gelatin silver print
sheet 60.5 x 50.5 cm (23 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in.)
Executed in 1968/90.

Estimate

£12,000-15,000 \$16,000-20,000 €13,700-17,200 ₺ ♣

Provenance

Springer & Winckler, Berlin
Private Collection

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





205. Günther Förg 1952-2013

Bus Garages, Moscow

colour photograph, in artist's frame

sheet 273 x 182.7 cm (107½ x 71⅞ in.)

frame 281.4 x 191.4 cm (110¾ x 75⅝ in.)

Executed in 1995, this work is recorded in the archive of Günther Förg as No. WVF.95.F.0749.

Estimate

£40,000-60,000 \$53,200-79,800 €45,600-68,400 ♣

Provenance

Galleria Lia Rumma, Milan

Acquired from the above by the present owner

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

206. Thomas Struth b. 1954

Acropolis Museum Athens

signed 'Thomas Struth' on a label affixed to the reverse

chromogenic print, in artist's frame

image 191.1 x 152 cm (75¼ x 59⅞ in.)

frame 203.2 x 163.5 cm (80 x 64⅜ in.)

Executed in 2009, this work is number 1 from an edition of 10.

Estimate

£25,000-35,000 \$33,300-46,600 €28,500-39,900 ‡ ♣

Provenance

Marian Goodman Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Marian Goodman Gallery, *Thomas Struth*, 5 May - 19 June 2010, pp. 30-31 (illustrated)

Milan, Galleria Monica de Cardenas, *Thomas Struth*, 24 September - 28 November 2015 (another example exhibited)

207. Sigmar Polke 1941-2010

Ohne Titel (Fenster)

signed and dated 'Sigmar Polke '99' lower right

acrylic on paper

99.4 x 69.9 cm (39½ x 27½ in.)

Executed in 1999, this work is accompanied by a certificate of authenticity from the Estate of Sigmar Polke and registered under number 12/00308.

Estimate

£100,000-150,000 \$133,000-200,000 €114,000-171,000 ♣

Provenance

Erhard Klein Gallery, Bonn

Acquired from the above by the present owner

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

**‘Nothing is so effective as *Raster*
pictures when it comes to destroying
the naive acceptance of technical
pictures as depicting ‘things from
the world on a flat surface.’**

Sigmar Polke

Oscillating between a painterly, metallic ground and a precise arrangement of *Raster* dots, the present work is exemplary of Sigmar Polke's play with optical effects. Synthesising the artist's experimentations with alchemy and his *Raster* technique, the iridescent surface of the composition fluctuates under light and motion. The variegated paint application of the background draws the viewer's gaze past the image registered in *Raster* dots.

A trained stained glass worker, Polke's preoccupation with the effects of light, transparency and translucency infiltrate his prolific artistic output. Exemplary of this concern, the luminous pearlescent ground of the present work gives the painting a fluid quality. Caught between the fore- and back-ground, the viewer is entwined with Polke's hallucinatory universe. The painterly drips bleed through from beneath the artist's precise intervention, through his alchemic experiments Polke creates a mesmerizingly hallucinatory portrait and challenges the truth of imagery.







208. Julian Schnabel b. 1951

DES + Gina
signed with the artist's initials and dated 'J.S '94'
on the reverse
oil on canvas
214 x 153 cm (84¼ x 60¼ in.)
Painted in 1994.

Estimate
£50,000-70,000 \$66,500-93,100 €57,000-79,800

Provenance
Galerie Bruno Bischofberger, Zurich
Private Collection (acquired from the above)
Sotheby's, New York, 18 November, 1998, lot 178A
Acquired at the above sale by the present owner

Exhibited
Paris, Galerie Templon, *DES + Gina*, 25 March - 22 April 1995

209. Anton Henning b. 1964

Blumenstilleben No. 131
signed with the artist's initials and dated 'AH '02' lower left
oil on canvas
70.2 x 79.9 cm (27½ x 31½ in.)
Painted in 2002.

Estimate
£10,000-15,000 \$13,300-20,000 €11,400-17,200 ♣

Provenance
Brand New Gallery, Milan
Private Collection, Europe



210. Jonathan Meese b. 1970

Fräulein Blöwinnnn im Milch der Strasse
signed with the artist's initials and dated 'JM 2015' lower left;
further signed, titled and dated 'J Meese 2015 "Fräulein
Blöwinnnn im Milch der Strasse"' on the reverse
oil and acrylic on canvas
99.4 x 80.3 cm (39½ x 31½ in.)
Painted in 2015.

Estimate

£8,000-12,000 \$10,600-16,000 €9,100-13,700 ♣

Provenance

Galerie Krinzinger, Vienna
Acquired from the above by the present owner

211. André Butzer b. 1973

Untitled
signed 'A. Butzer' lower left; further signed and dated
'A. Butzer '08' on the reverse
oil on canvas
170 x 130 cm (66½ x 51½ in.)
Painted in 2008.

Estimate

£20,000-30,000 \$26,700-40,000 €22,900-34,300 ♣

Provenance

Carbon 12 Gallery, Dubai
Acquired from the above by the present owner

Exhibited

Dubai, Carbon 12 Gallery, *André Butzer*, 14 March - 20 April 2011



212. Matthias Weischer b. 1973

Bühne

oil on canvas

200 x 280 cm (78¾ x 110¼ in.)

Painted in 2003.

Estimate

£50,000-70,000 \$66,500-93,100 €57,000-79,800 ♣

Provenance

Galerie Liga, Berlin

Acquired from the above by the present owner

213. Martin Eder b. 1968

There is no moment to sit

signed and dated 'Martin Eder '04' lower right

oil on canvas

240 x 179.8 cm (94½ x 70¾ in.)

Painted in 2004.

Estimate

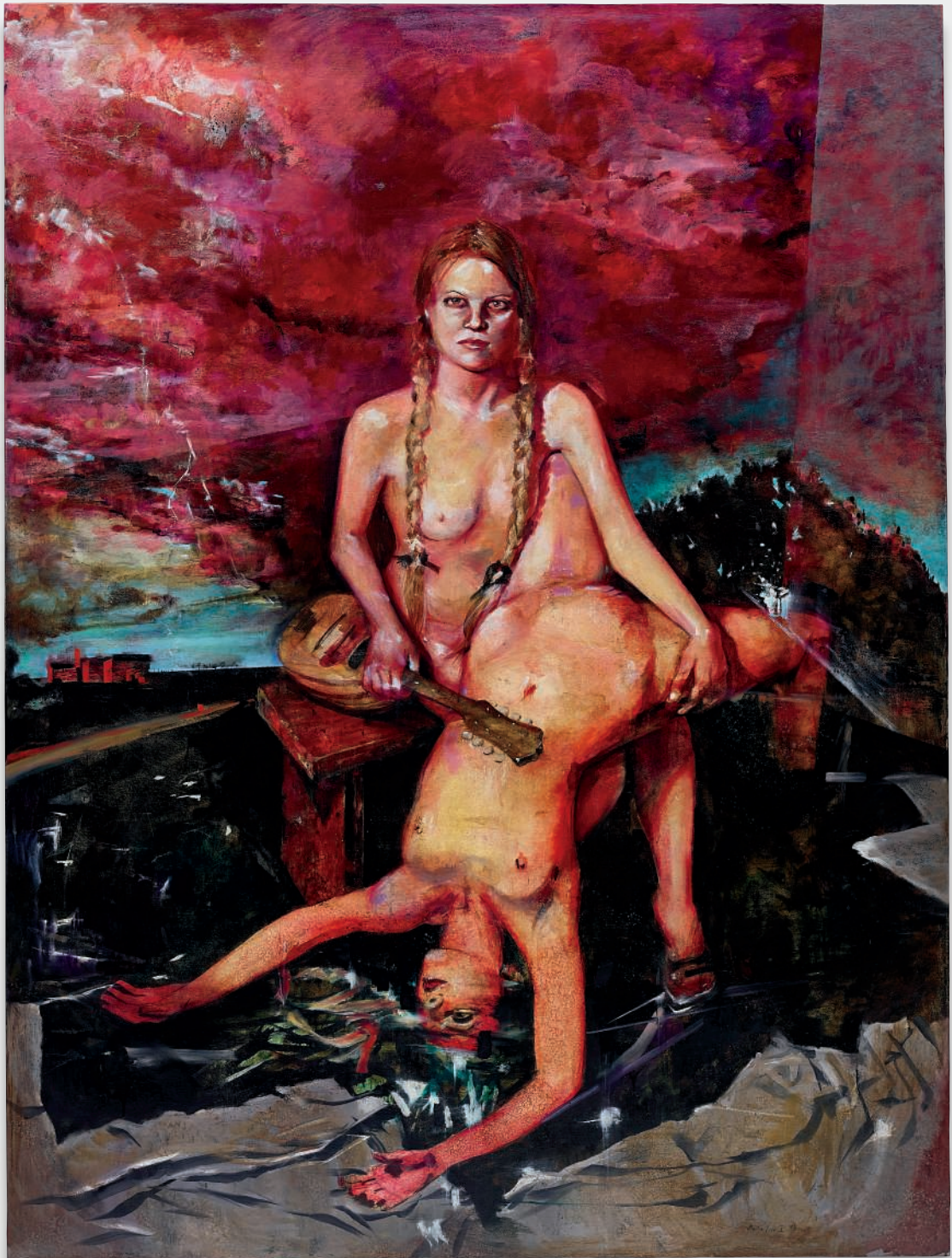
£20,000-40,000 \$26,600-53,200 €22,800-45,600 ♣

Provenance

Galerie Eigen & Art, Berlin

Acquired from the above by the present owner







214. Marcin Maciejowski b. 1974

Tadeusz Kantor przy Powstającym Obrazie Informel
signed, titled and dated 'M. MACIEJOWSKI "TADEUSZ
KANTOR PRZY POWSTAJĄCYM OBRAZIE INFORMEL" 07'
on the reverse
oil on canvas
150 x 150 cm (59 x 59 in.)
Painted in 2007.

Estimate

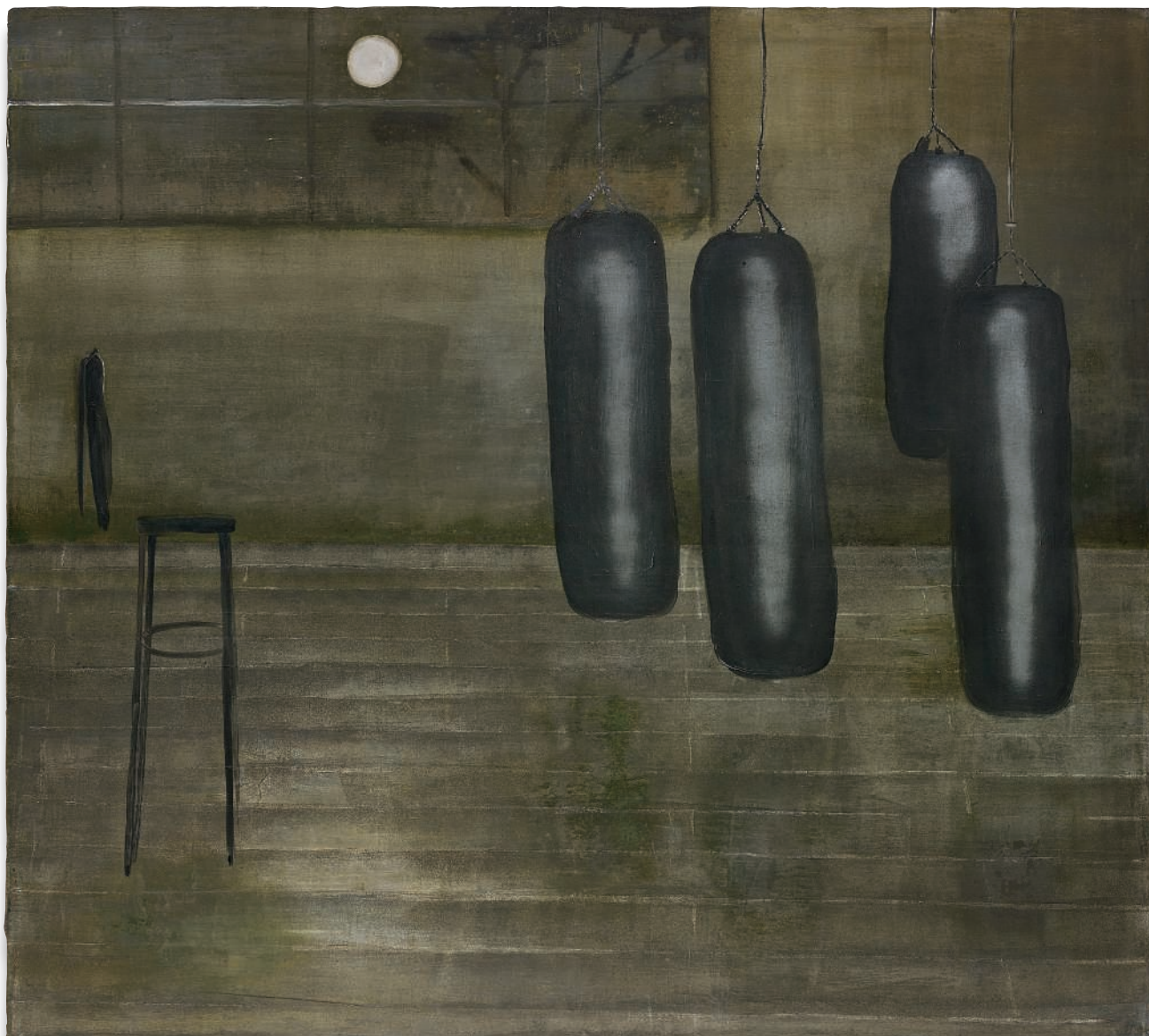
£12,000-18,000 \$16,000-23,900 €13,700-20,500 ♠

Provenance

Wilkinson Gallery, London
Private Collection, London

Exhibited

Krakow, National Museum, *Marcin Maciejowski,
THAT'S HOW IT IS*, 26 March - 23 May 2010,
p. 119, 197 (illustrated, p. 119)
Poznań, Art Station Gallery, *For Every Gesture
Another Actor*, 17 January - 4 June 2014



215. Norbert Schwontkowski b. 1949- 2013

Studio nachts

signed and dated 'Schwontkowski 2008' on the reverse
oil on canvas
180 x 199.5 cm (70 $\frac{7}{8}$ x 78 $\frac{1}{2}$ in.)
Painted in 2008.

Estimate

£15,000-20,000 \$20,000-26,600 €17,100-22,800 ♠

Provenance

Contemporary Fine Arts, Berlin
Acquired from the above by the present owner

Exhibited

Hamburg, Produzenten Galerie, *wie man sieht*,
6 September - 25 October 2008



216. Anselm Reyle b. 1970

Untitled
mixed media on canvas in acrylic glass box
251.5 x 200.7 x 27.9 cm (99 x 79 x 11 in.)
Executed in 2008.

Estimate

£30,000-50,000 \$39,900-66,500 €34,200-57,000 ± ▲

Provenance

Gagosian Gallery, New York
Acquired from the above by the present owner in 2008

Exhibited

New York, Gagosian Gallery, *Yayoi Kusama, Steven Parrino, Anselm Reyle*, 13 March - 18 April 2008

217. Erwin Wurm b. 1954

Deleuze kneeling down
acrylic resin and wool
88.5 x 35 x 41 cm (34 $\frac{7}{8}$ x 13 $\frac{3}{4}$ x 16 $\frac{1}{8}$ in.)
Executed in 2006, this work is number 4 from an edition of 8 plus 2 artist's proofs and is accompanied by a certificate of authenticity signed by the artist.

Estimate

£20,000-30,000 \$26,600-39,900 €22,800-34,200 ▲

Provenance

Galerie Nicola Von Senger, Zurich
Acquired from the above by the present owner

Literature

Erwin Wurm: The Artist Who Swallowed the World, exh. cat., Ludwig Museum für Internationale Kunst, Aachen; MuMoK, Vienna; Deichtorhallen, Hamburg, 2006, pp. 218-219 (another example illustrated)





218. Daniel Richter b. 1962

Untitled
signed and dated 'Daniel Richter '05' on the reverse
oil on canvas
40.3 x 30.4 cm (15 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in.)
Painted in 2005.

Estimate
£6,000-8,000 \$8,000-10,600 €6,800-9,100 ♣

Provenance
Gifted from the artist to the present owner

219. Markus Lüpertz b. 1941

Gitterbild
signed with the artist's initials 'ML' lower right
oil on canvas, in artist's frame
canvas 162 x 130 cm (63 $\frac{3}{4}$ x 51 $\frac{1}{8}$ in.)
frame 172 x 139.8 cm (67 $\frac{3}{4}$ x 55 in.)
Painted in 1999.

Estimate
£20,000-30,000 \$26,600-39,900 €22,800-34,200 ♣

Provenance
Private Collection, Germany (acquired directly
from the artist)
Dorotheum, Vienna, 26 November 2008, lot 404
Acquired at the above sale by the present owner



220. A.R. Penck 1939-2017

Untitled
signed 'ar. penck' lower right
acrylic on carved wood
125.2 x 250.4 cm (49¼ x 98⅝ in.)

Estimate

£20,000-30,000 \$26,600-39,900 €22,800-34,200 ♣

Provenance

Galerie de La Tour, Groningen
Acquired from the above by the present owner

Exhibited

Groningen, Galerie de La Tour, *A.R. Penck*,
4 January - 12 February 1989

221. A.R. Penck 1939-2017

Lava Mann Skorpion Auge Pentagon
signed 'ar. penck' lower left; further titled "Lava
Mann Skorpion Auge Pentagon" on the reverse
acrylic on canvas
60 x 40 cm (23⅝ x 15¾ in.)

Estimate

£10,000-15,000 \$13,300-20,000 €11,400-17,100 ♣

Provenance

Galerie de La Tour, Groningen
Acquired from the above by the present owner

Exhibited

Groningen, Galerie de La Tour, *A.R. Penck*,
4 January - 12 February 1989









222. Imi Knoebel b. 1940

Anima Mundi 23-5

acrylic on synthetic paper, in 5 parts
each 45.5 x 35.5 cm (17⁷/₈ x 13⁷/₈ in.)

Executed in 2012, this work is number 3 from an edition of 5.

Estimate

£15,000-20,000 \$20,000-26,600 €17,100-22,800 ♣ †

Provenance

Peter Wierny Kunsthandel, Bonn
Private Collection, Munich

Literature

Imi Knoebel: Werke 1966-2014, exh. cat., Kunstmuseum
Wolfsburg, 2014, no. 11, p. 230 (another variant illustrated)

223. Imi Knoebel b. 1940

Fishing Red E I

acrylic on synthetic paper
60 x 120 cm (23⁵/₈ x 47¹/₄ in.)

Executed in 2007 - 2009, this work is number 5
from an edition of 5.

Estimate

£15,000-20,000 \$20,000-26,600 €17,100-22,800 ♣

Provenance

Galerie Kunstraum 21, Bonn
Private Collection, Munich

Exhibited

Auckland, FoxJensen Gallery, *ROT*, July 2017
(another example exhibited)



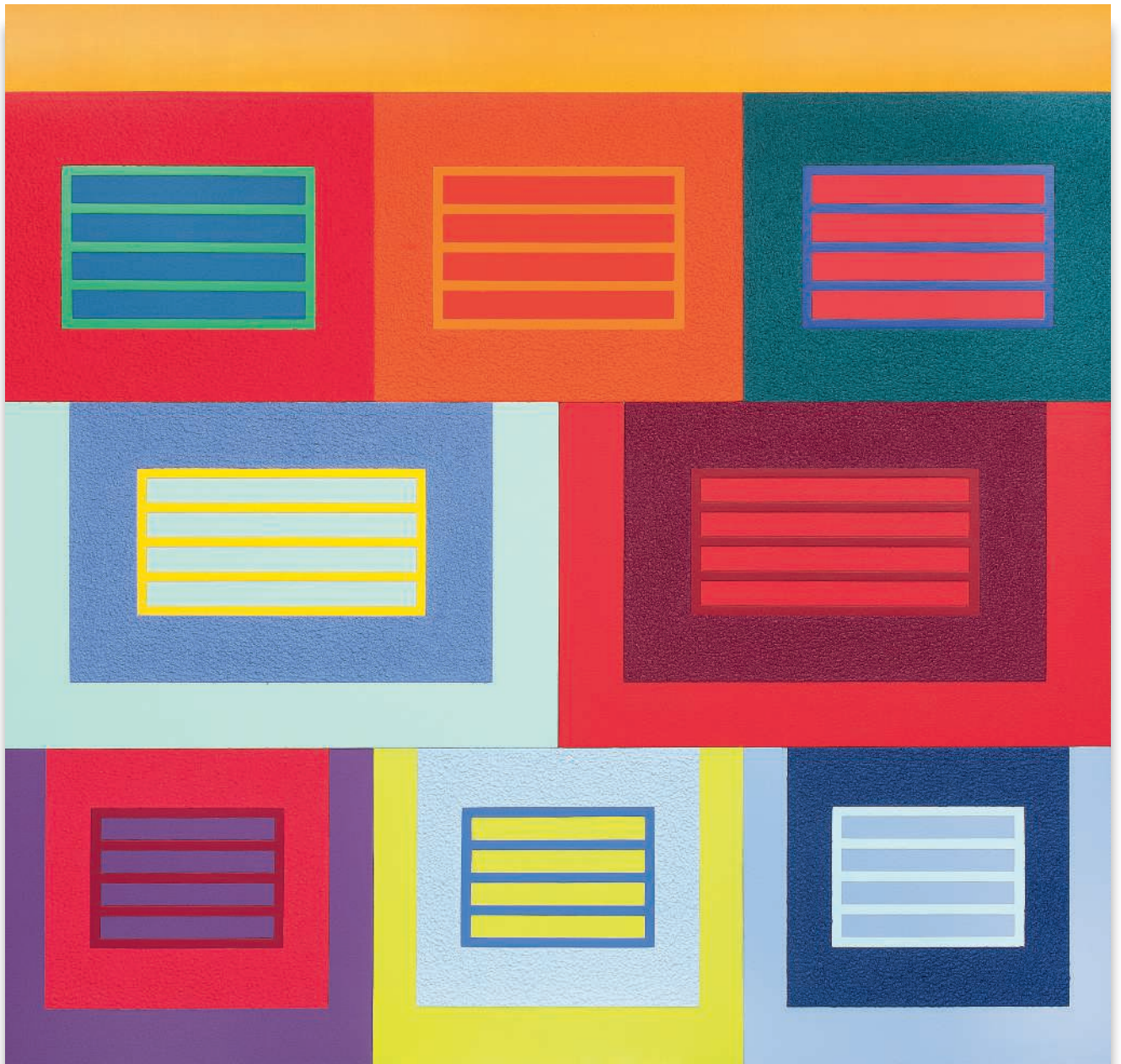
224. Bernard Frize b. 1954

Insulaire W
oil on canvas
152 x 132 cm (59 $\frac{7}{8}$ x 51 $\frac{1}{8}$ in.)
Painted in 2004.

Estimate
£20,000-30,000 \$26,600-39,900 €22,800-34,200 ± ♣

Provenance
Dirimart Gallery, Istanbul
Acquired from the above by the present owner

Exhibited
Istanbul, Dirimart Gallery, *Surface and Beyond*,
26 May - 30 July 2016



225. Peter Halley b. 1953

Collision

signed and dated 'Peter Halley 2007' on the reverse
acrylic, fluorescent acrylic and Roll-a-Tex on canvas
183 x 191 cm (72 x 75¼ in.)
Executed in 2007.

Estimate

£60,000-80,000 \$79,800-106,000 €68,400-91,200 ₺

Provenance

Beyaz Müzayede, Istanbul, 22 March 2015, lot 98
Acquired at the above sale by the present owner

226. Joe Bradley b. 1975

Standing Figure (Robot)

signed "Joe Bradley" on the reverse of the yellow part;
further signed and dated "JOE BRADLEY 2007 Joe
Bradley" on the stretcher of the center blue part
acrylic on canvas, in 4 parts
overall 109 x 38 in. (276.9 x 96.5 cm.)
Painted in 2007.

Estimate

£120,000-180,000 \$160,000-240,000 €137,000-206,000

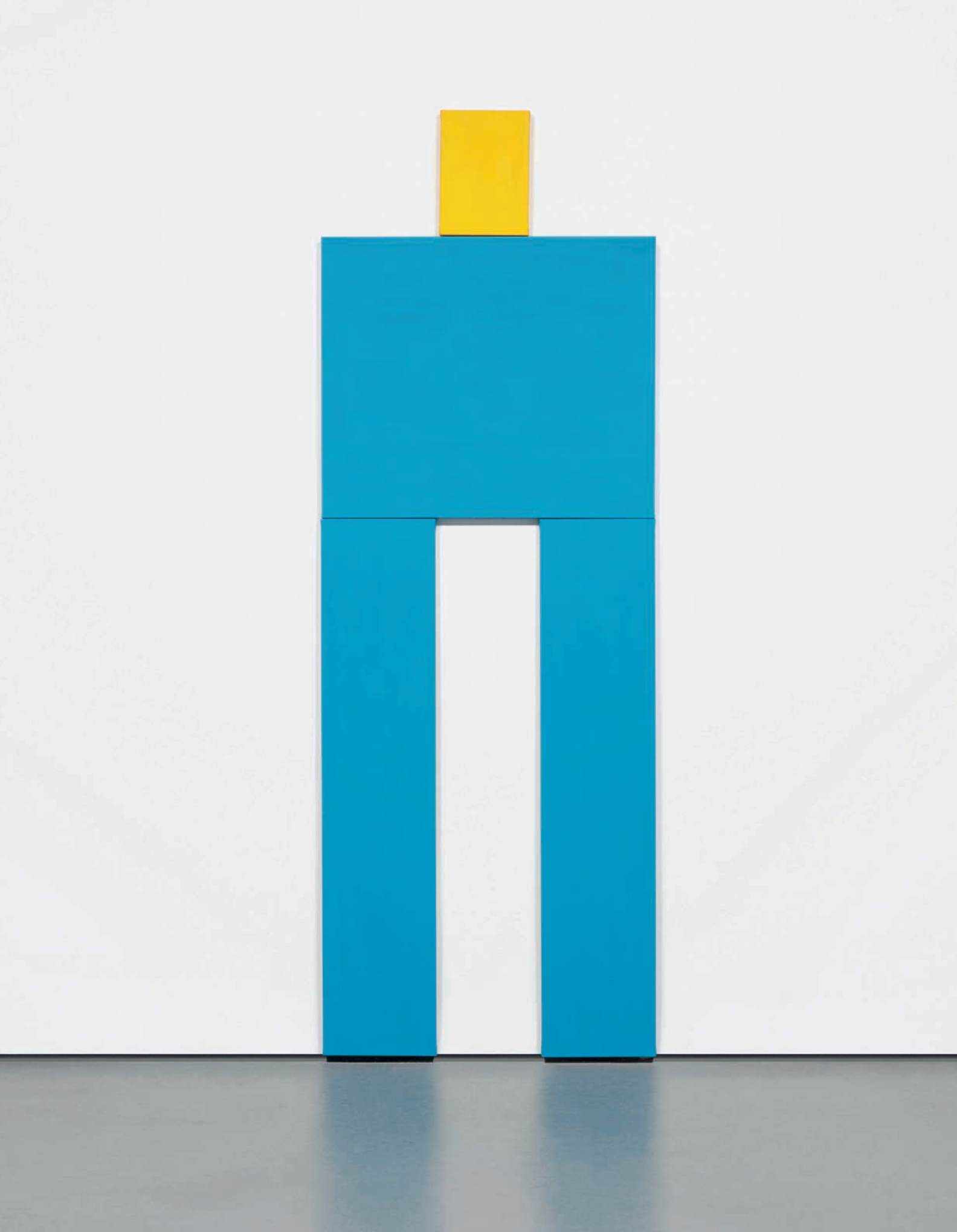
Provenance

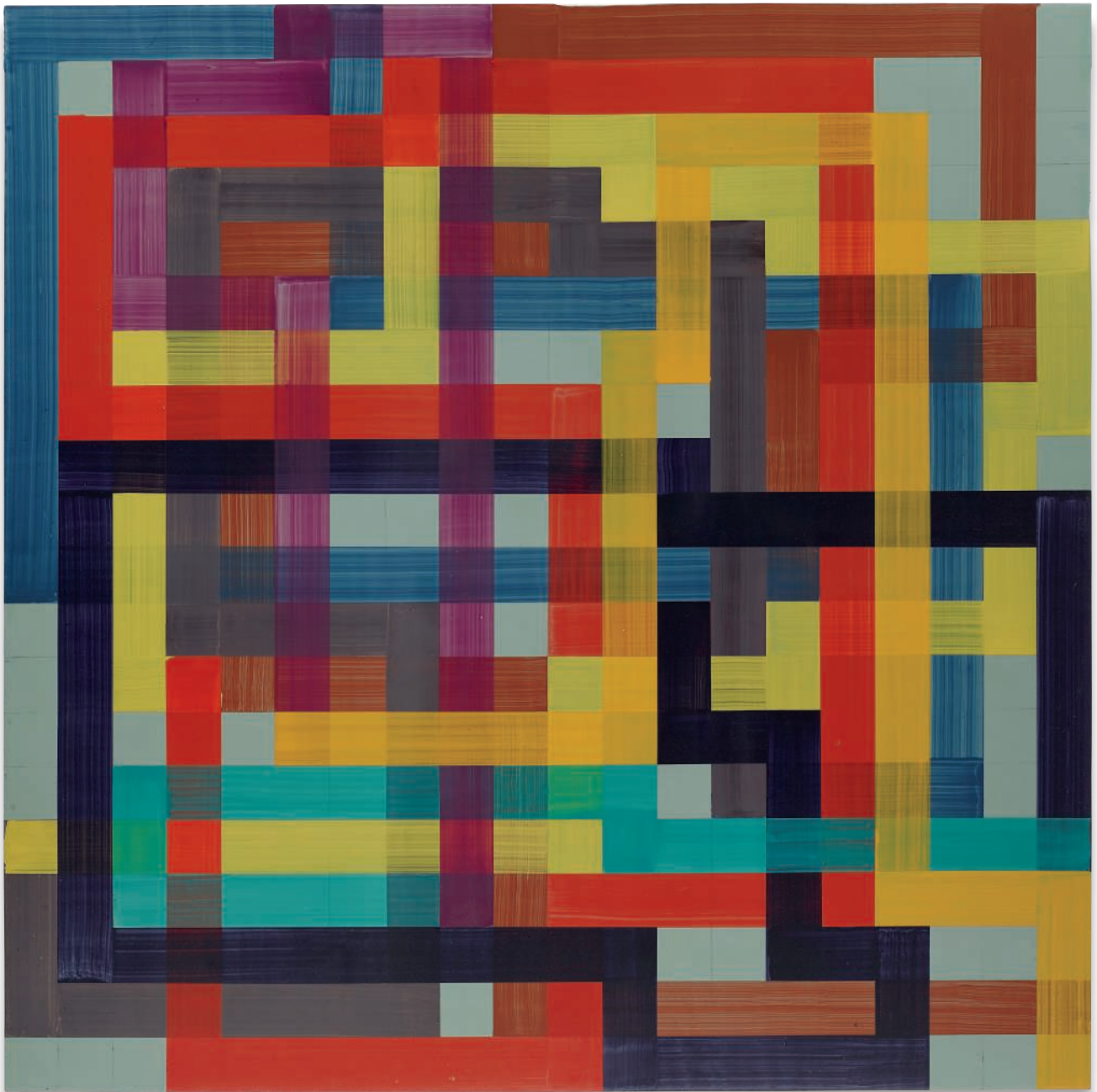
CANADA, New York

Acquired from the above by the present owner

**'I think you do kind of slip
into a trance when you look
at a painting. At least I do.'**

Joe Bradley





227. Bernard Frize b. 1954

Blanc

acrylic and resin on canvas
165 x 165 cm (64 $\frac{7}{8}$ x 64 $\frac{7}{8}$ in.)
Painted in 2006.

Estimate

£20,000-30,000 \$26,700-40,000 €22,900-34,300 ♠

Provenance

Galerie Perrotin, Paris
Acquired from the above by the present owner

228. Richard Deacon b. 1949

Alphabet T

powder coated stainless steel

215.8 x 254.4 x 10.2 cm (84 $\frac{7}{8}$ x 100 $\frac{1}{8}$ x 4 in.)

Executed in 2014.

Estimate

£30,000-50,000 \$40,000-66,700 €34,300-57,200 ± ♠

Provenance

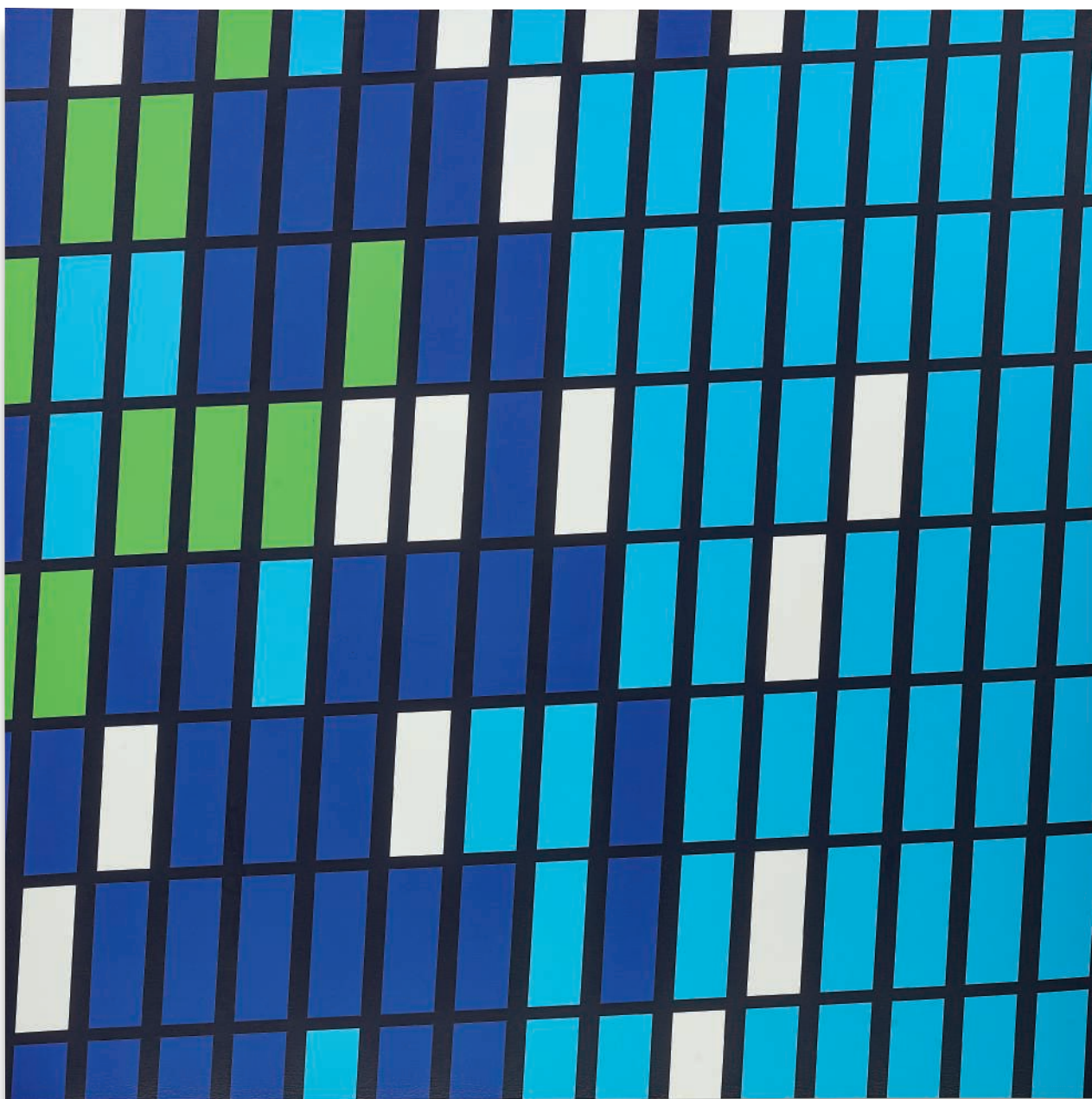
Galerie Thaddaeus Ropac, Salzburg

Acquired from the above by the present owner

Exhibited

Salzburg, Galerie Thaddaeus Ropac, *Richard Deacon Form and Colour*, 25 January - 5 April 2014





229. Sarah Morris b. 1967

Novotel (Nice)
signed, titled and dated 'S. Morris "Novotel (NICE)" 98'
on the reverse
household gloss paint on canvas
214 x 214 cm (84¼ x 84¼ in.)
Executed in 1998.

Estimate

£30,000-50,000 \$40,000-66,700 €34,300-57,200 ♠

Provenance

Jay Jopling, London
Acquired from the above by the present owner

Exhibited

Kunsthalle Zürich, Sarah Morris, 7 June 2000 - 13 August 2000

230. Gary Hume b. 1962

Bracelet
enamel on aluminium
234 x 164 cm (92½ x 64½ in.)
Executed in 1997.

Estimate

£100,000-150,000 \$133,000-200,000 €114,000-172,000 ♠

Provenance

White Cube, London
Acquired from the above by the present owner

Exhibited

Casa do Mundo, Lisbon; Barcelona, Fundacio La Caixa,
Gary Hume. Culturgest, 8 Feb - 25 Jun 2000
Dublin, Irish Museum of Modern Art, Gary Hume, 3 April - 22 June 2003





231. Damien Hirst b. 1965

Untitled
signed 'D Hirst' on the reverse
household gloss and butterflies on canvas
canvas 76.5 x 122.5 cm (30 $\frac{1}{8}$ x 48 $\frac{1}{4}$ in.)
Executed in 2000.

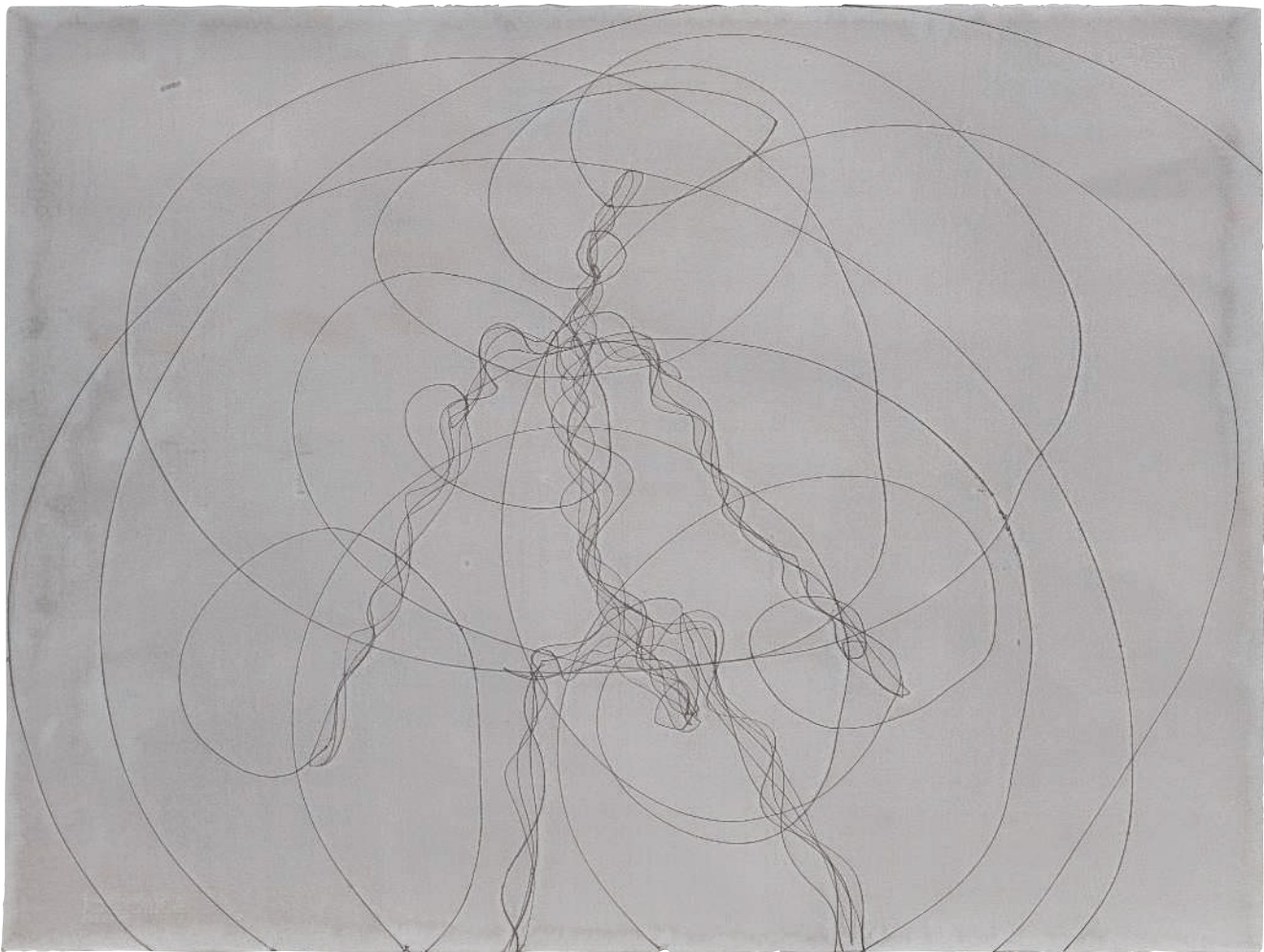
Estimate

£120,000-180,000 \$160,000-240,000 €137,000-206,000 ♣

Provenance

White Cube, London
Acquired from the above by the present owner





© the artist

232. Antony Gormley b. 1950

Feeling Material XXXIX

signed and dated 'Antony Gormley 2010' on the reverse;
further signed with the artist's initials, titled, inscribed and
dated 'AG "A feeling material" for Art against Knives V 2013'
on the reverse

carbon and casein paint on paper

56.2 x 75.3 cm (22 $\frac{1}{8}$ x 29 $\frac{5}{8}$ in.)

Executed in 2010.

Estimate

£10,000-15,000 \$13,300-20,000 €11,400-17,100 ♠

Provenance

Sotheby's, London, 13 February 2014, lot 410

(gifted by the artist)

Acquired at the above sale by the present owner

233. Antony Gormley b. 1950

Body I

signed, titled and dated "'Body I" Antony Gormley 2009'
on the reverse

carbon and casein on paper

111 x 77 cm (43 $\frac{3}{4}$ x 30 $\frac{3}{8}$ in.)

Executed in 2009.

Estimate

£30,000-50,000 \$39,900-66,500 €34,200-57,000 ♠

Provenance

Galleria Continua, Beijing

Acquired from the above by the present owner



234. Raqib Shaw b. 1974

After the Garden of Earthly Delights - Hieronymous Bosch

signed, titled and dated 'Raqib Shaw 2002 "After the Garden of Earthly Delights - Hieronymous Bosch"' on the reverse

acrylic, enamel, rhinestones and glitter on panel
122 x 213 cm (48 x 83 7/8 in.)

Executed in 2002.

Estimate

£150,000-250,000 \$200,000-334,000

€172,000-286,000

Provenance

Victoria Miro Gallery, London

Acquired from the above by the present owner





235. Jake and Dinos Chapman b. 1966 and b. 1962

Two Faced Cunt

fibreglass resin, paint, shoes, wig and metal baseplate

133 x 48 x 55 cm (52 $\frac{3}{8}$ x 18 $\frac{7}{8}$ x 21 $\frac{1}{8}$ in.)

Executed in 1997.

Estimate

£15,000-20,000 \$20,000-26,600 €17,100-22,800 ♦

Provenance

Victoria Miro, London

Acquired from the above by the present owner



236. Jake and Dinos Chapman b. 1966 and b. 1962

Deadpan deep-pan with extra misery to go
mixed media

sculpture 28.6 x 60 x 60 cm (11¼ x 23⅝ x 23⅝ in.)

overall 156.6 x 82.6 x 82.6 cm (61⅞ x 32½ x 32½ in.)

Executed in 2010.

Estimate

£8,000-12,000 \$10,600-16,000 €9,100-13,700 ▲

Provenance

Acquired directly from the artists by the present owner in 2011





237. Tracey Emin b. 1963

I Followed You to The Sun

neon [Sunshine Yellow]

56.9 x 182.9 cm (22 $\frac{3}{8}$ x 72 in.)

Executed in 2013, this work is number 2 from an edition of 3.

Estimate

£40,000-60,000 \$53,200-79,800 €45,600-68,400 ♠

Provenance

Lehmann Maupin, New York

Acquired from the above by the present owner

Lower You

The Sun

238. Tony Cragg b. 1949

Untitled

carved wood, in 6 parts
largest part 241.2 x 22.7 x 23 cm (94 $\frac{7}{8}$ x 8 $\frac{7}{8}$ x 9 in.)
smallest part 72.3 x 49 x 44.4 cm (28 $\frac{1}{2}$ x 19 $\frac{1}{4}$ x 17 $\frac{1}{2}$ in.)
overall dimensions variable
Executed in 1994.

Estimate

£20,000-30,000 \$26,600-39,900 €22,800-34,200 ♠

Provenance

Lisson Gallery, London
Corporate Collection, UK (acquired from the above in 1994)
Christie's, London, 12 February 2010, lot 147
Acquired at the above sale by the present owner

239. Jedd Novatt b. 1958

Susse 3

incised with the artist's signature, title and date
'JEDD NOVATT "Susse 3" 2002' lower edge;
further incised with the foundry mark and date
'Susse Fondeur, Paris, 2002' lower edge
bronze
221 x 112 x 70 cm (87 x 44 $\frac{1}{8}$ x 27 $\frac{1}{2}$ in.)
Executed in 2002.

Estimate

£20,000-30,000 \$26,600-39,900 €22,800-34,200

Provenance

Studio Giangaleazzo Visconti, Milan
(acquired directly from the artist)
Private Collection, Milan









Δ 240. **Joana Vasconcelos** b. 1971

Psyche

woolen crochet, ornaments, gilt frame, polyester

96 x 74 x 27 cm (37¾ x 29½ x 10⅝ in.)

Executed in 2015.

Estimate

£15,000-20,000 \$20,000-26,700 €17,200-22,900 ♣

Provenance

Acquired directly from the artist by the present owner

Exhibited

London, Phillips, *Joana Vasconcelos Material World*, n.p. (illustrated)

241. **Tomás Saraceno** b. 1973

Air-Port-City/Cloud-City/12 Cloud Modules

beech plywood, glue and zip ties

64 x 118 x 59 cm (25¼ x 46½ x 23¼ in.)

installation dimensions variable

Executed in 2011.

Estimate

£20,000-30,000 \$26,600-39,900 €22,800-34,200 ♣

Provenance

Galleria Pinksummer, Genoa

Acquired from the above by the present owner



242. Thomas Houseago b. 1972

Carved Head (Base)
aluminium
106 x 34.5 x 33.8 cm (41¾ x 13½ x 13¼ in.)
Executed in 2007, this work is from an edition of 5.

Estimate
£22,000-28,000 \$29,300-37,200 €25,100-31,900 ♣

Provenance
Private Collection, Beverly Hills
Sotheby's, New York, 15 May 2013, lot 426
Acquired at the above sale by the present owner

Exhibited
Vancouver, Rennie Collection, *Amy Bessone and Thomas Houseago*, 20 November 2010 - 16 April 2011, n.p. (another example illustrated and exhibited)

243. Jan Fabre b. 1958

Self-portrait as Joker in the Ommeganck Street
beetles on metal structure with wooden stands
146.8 x 159.8 x 69.8 cm (57¾ x 62⅞ x 27½ in.)
Executed in 1997.

Estimate
£80,000-120,000 \$107,000-160,000 €91,500-137,000 ♣

Provenance
Guy Pieters Gallery, Knokke
Acquired from the above by the present owner

Exhibited
Paris, Louvre, *L'Âge de la métamorphose*, 11 April - 7 July 2008, pp. 192, 193, 218 (illustrated, p. 192)
Namur, Musée Félicien Rops, *Jan Fabre en Félicien Rops*, *Facing Time*, 14 March - 30 August 2015, p. 150 (illustrated)





WHEN ALL HAVE LOOKED, SOME WILL CAST THEIR EYES DOWN-
WARD, OR STARE STRAIGHT AHEAD; BUT OTHERS WILL LOOK AT
ONE ANOTHER; WHILE I WILL GO BACK TO MY LAMP.

244. Raymond Pettibon b. 1957

*No Title (When all have looked,
some will cast their eyes downward...)*
signed and dated 'Raymond Pettibon' 92' ink on paper
36 x 35 cm (14 1/8 x 13 3/4 in.)
Executed in 1992.

Estimate

£5,000-7,000 \$6,700-9,300 €5,700-8,000

Provenance

Dorotheum, Vienna, 30 May 2006, lot 246
Acquired at the above sale by the present owner



245. William Kentridge b. 1955

Puppet Drawing

collage, construction paper, tape,
chalk and pins on atlas page
33.8 x 48 cm (13¼ x 18⅞ in.)
Executed in 2000.

Estimate

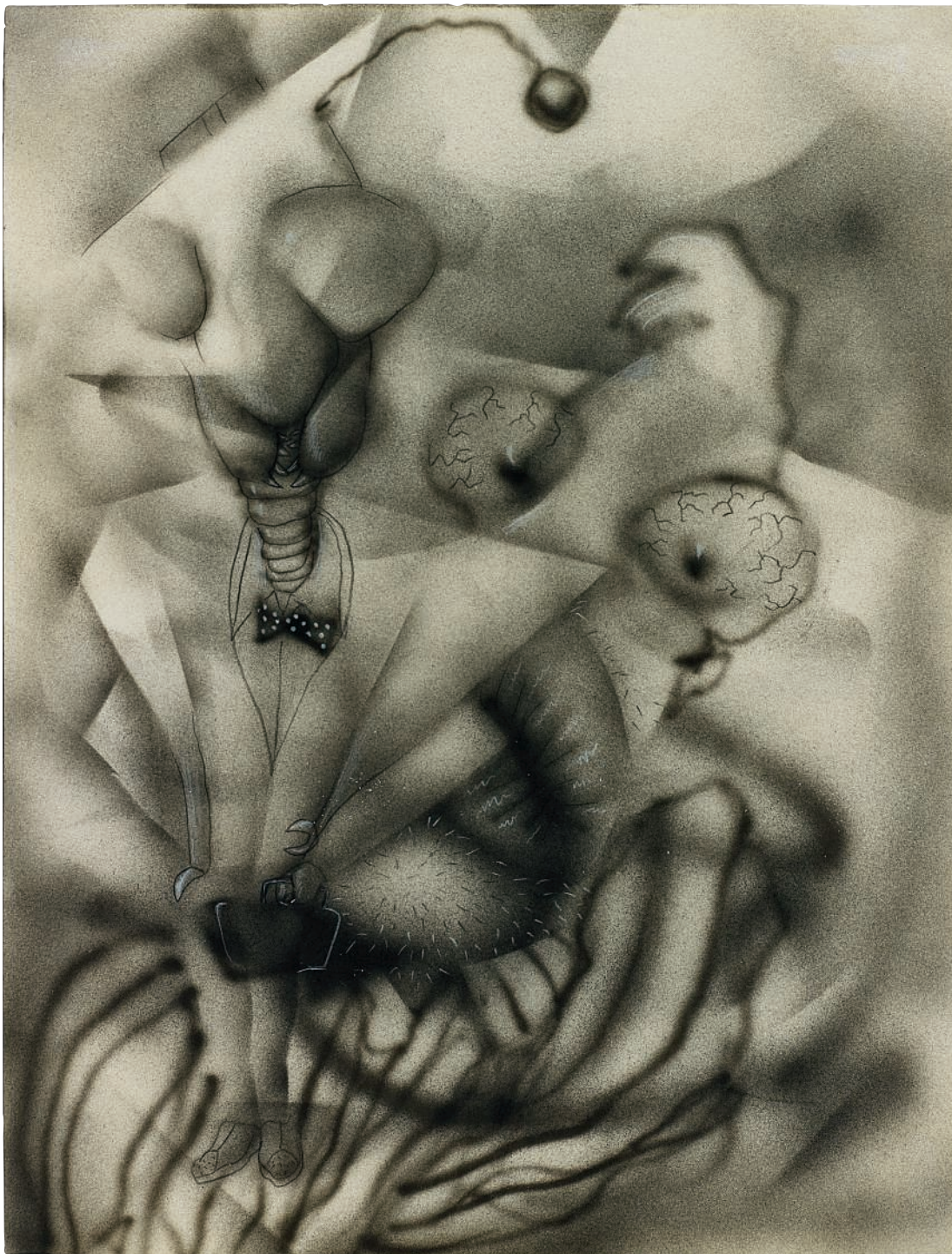
£20,000-30,000 \$26,600-39,900 €22,800-34,200

Provenance

Marian Goodman Gallery, New York
Acquired from the above by the present owner in 2001

Exhibited

Philadelphia Museum of Art, *William Kentridge: Tapestries*, 12 December 2007 - 6 April 2008, pl. 6, pp. 17-18, 29, 112 (illustrated, p. 29)



246. Jim Shaw b. 1952

Untitled

signed 'Jim Shaw' on the reverse

airbrush, oil pastel and pencil on paper

35.5 x 27 cm (13 $\frac{7}{8}$ x 10 $\frac{5}{8}$ in.)

Executed in 1992.

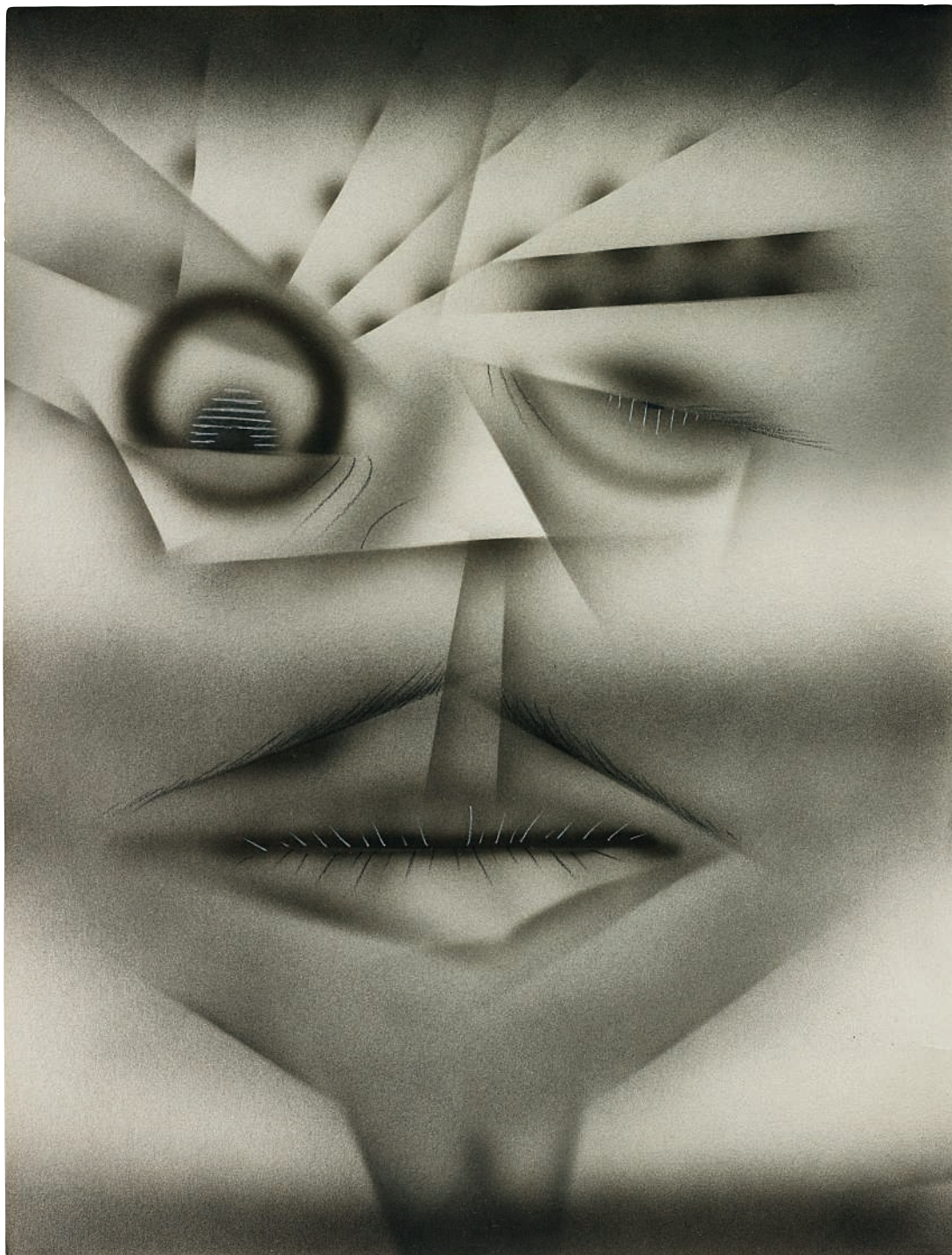
Estimate

£7,000-9,000 \$9,300-12,000 €8,000-10,300

Provenance

Galerie Krinzinger, Vienna

Acquired from the above by the present owner



247. Jim Shaw b. 1952

Pencil Mustach

signed, titled and dated 'Jim Shaw

"PENCIL MUSTACH" 1979 - 2012' on the reverse

airbrush, oil pastel and pencil on paper

35.8 x 27.1 cm (14 $\frac{1}{8}$ x 10 $\frac{5}{8}$ in.)

Executed in 1979/2012.

Estimate

£6,000-8,000 \$8,000-10,600 €6,800-9,100

Provenance

Metro Pictures, New York

Acquired from the above by the present owner



Property from an Important Private European Collection

248. John Currin b. 1962

Woman with child
ink on paper
34.3 x 27.9 cm (13½ x 10⅞ in.)
Executed in 1994.

Estimate
£20,000-30,000 \$26,600-39,900 €22,800-34,200

Provenance
Andrea Rosen Gallery, New York
Acquired from the above by the present owner



Property from an Important Private European Collection

249. John Currin b. 1962

Big breasted woman

ink on paper

24.1 x 14.9 cm (9½ x 5⅞ in.)

Executed in 1988.

Estimate

£10,000-15,000 \$13,300-20,000 €11,400-17,100

Provenance

Andrea Rosen Gallery, New York

Acquired from the above by the present owner

Literature

Kara Vander Weg and Rose Dergan, eds.,
John Currin, New York, 2006, p. 190 (illustrated)





250. Chris Ofili b. 1968

Four works: (i-iv) Untitled
 each signed and dated
 'CHRIS OFILI C Ofili '98' on the reverse
 each watercolour on paper
 each 26 x 16 cm (10¼ x 6¼ in.)
 Each executed in 1998.

Estimate

£20,000-30,000 \$26,600-39,900 €22,800-34,200 ♠

Provenance

Victoria Miro, London
 Acquired from the above by the present owner

251. Oscar Muñoz b. 1951

Intervalos
 each part signed, titled, consecutively numbered and dated
 'Oscar Muñoz "serie intervalos" 1/3 2004' on the reverse
 burnt paper, in artist's frame, in 6 parts
 each 60.6 x 50.2 cm (23⅞ x 19¾ in.)
 Executed in 2004, this work is number 1 from an edition of 3.

Estimate

£20,000-30,000 \$26,600-39,900 €22,800-34,200

Provenance

Galería Alcuadrado, Bogota
 Acquired from the above by the present owner in 2006

Exhibited

Texas, Sicardi Gallery, *Oscar Muñoz*,
 7 June - 25 August 2012, n.p.
 (another example illustrated and exhibited)



252. Paul Noble b. 1963

Quarry N
signed, titled and dated
'P.NOBLE "QUARRY -N-" '97' lower right
pencil on paper
144 x 99.8 cm (56¾ x 39¼ in.)
Executed in 1997.

Estimate

£7,000-9,000 \$9,300-12,000 €8,000-10,300 ♣

Provenance

Maureen Paley, London
Acquired from the above by the present owner

Exhibited

London, Chisenhale Gallery, *Nobson*,
14 February - 29 March 1998, pl. 3, p. 11 (illustrated)
Rotterdam, Museum Boijmans Van Beuningen, *NOBSON*, 14
June - 21 September 2014, n.p. (illustrated)

253. Yehudit Sasportas b. 1969

Sagiterious Ghost
signed, numbered, inscribed [in Hebrew] and dated
'Yehudit Sasportas WV 89 your Jew your God 2005'
on the reverse
ink and marker pen on paper
200.3 x 110 cm (78⅞ x 43¼ in.)
Executed in 2005.

Estimate

£8,000-12,000 \$10,700-16,000 €9,200-13,700

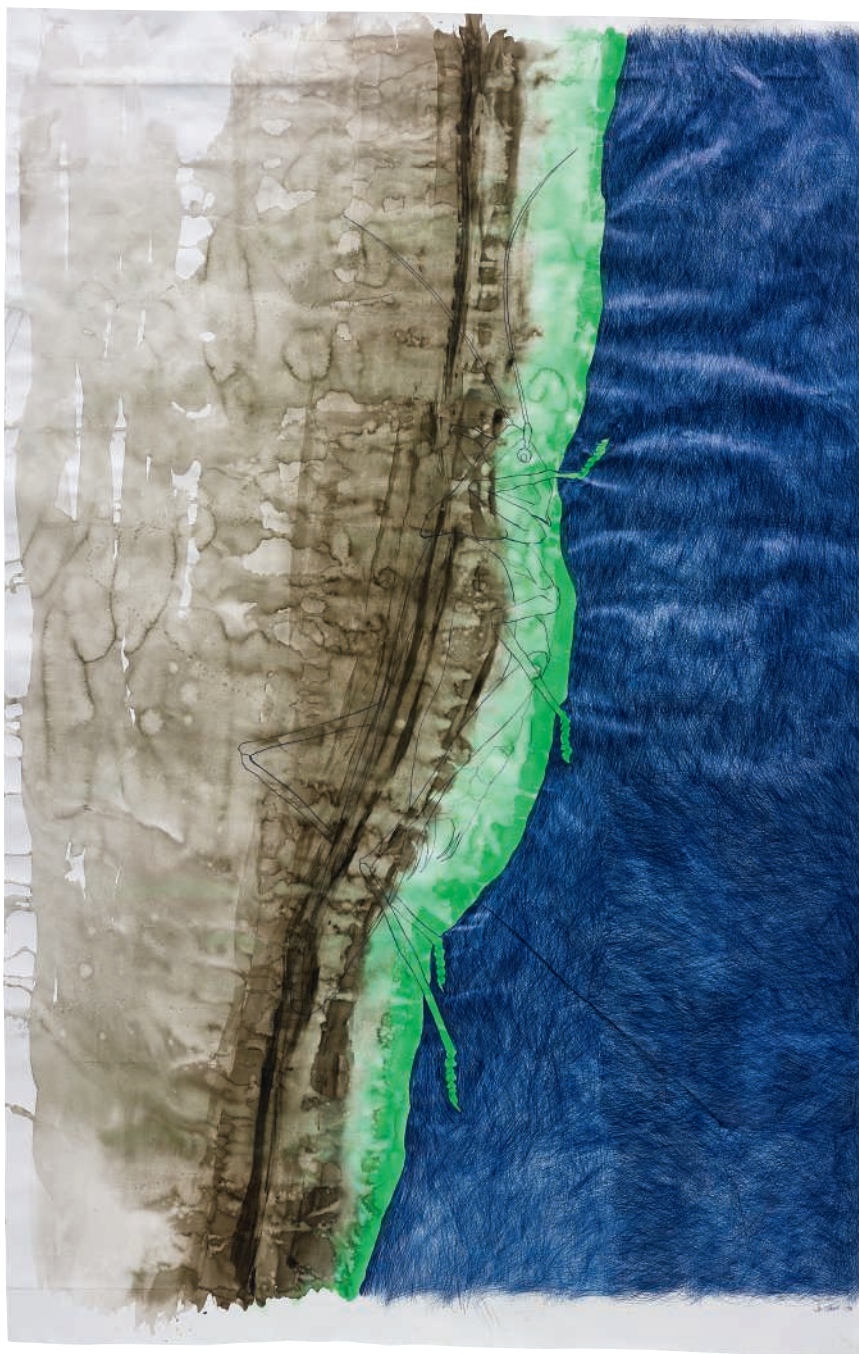
Provenance

Galerie Eigen + Art, Berlin
Acquired from the above by the present owner

Exhibited

Dresden, Leonhardi Museum, *Yehudit Sasportas*:
'*The Cave Light...*', 9 December 2005 - 22 January 2006,
pl. 32 (illustrated)





Property from a Private Belgian Collector

254. Jan Fabre b. 1958

Untitled

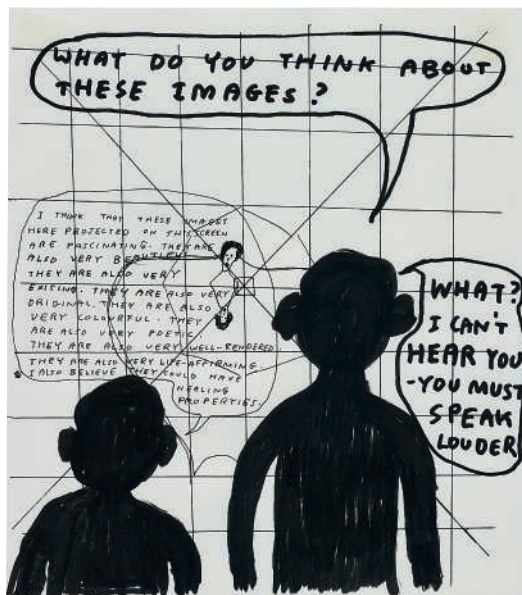
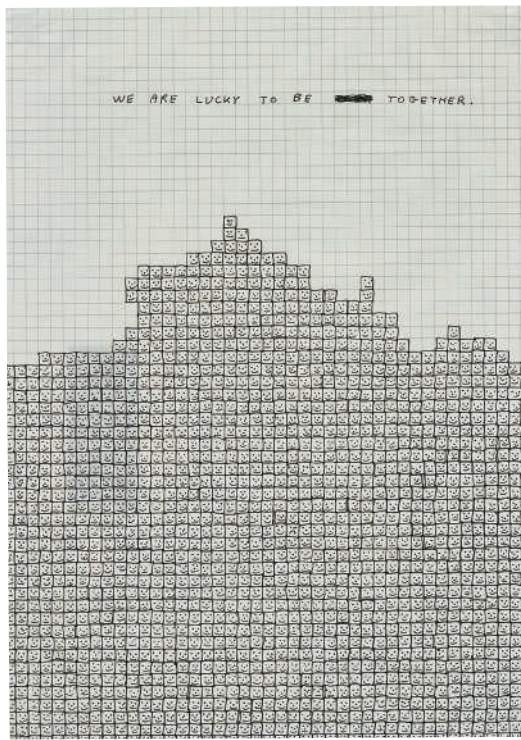
signed and dated 'Jan Fabre 1992' lower right
ink, ballpoint pen and watercolour on paper
234.7 x 149.9 cm (92³/₈ x 59 in.)
Executed in 1992.

Estimate

£25,000-35,000 \$33,300-46,600 €28,500-39,900 ♣

Provenance

Ruth Bloom Gallery, Santa Monica
Private Collection (acquired from the above)
Sotheby's, New York, 9 March 2010, lot 194
Acquired at the above sale by the present owner



255. David Shrigley b. 1968

Three works: (i-iii) *Untitled*

- (i) signed with the artist's initials and dated 'DS '00' on the reverse
- (ii) signed and dated 'David Shrigley 1996' on the reverse
- (iii) signed with the artist's initials and dated 'DS '98' on the reverse
- (i) gouache and pencil on paper
- (ii) ink on paper
- (iii) ink and marker on paper
- (i) 43.3 x 47.5 cm (17 x 18¾ in.)
- (ii) 29.7 x 21 cm (11¾ x 8¼ in.)
- (iii) 24 x 21.3 cm (9½ x 8⅜ in.)
- (i) Executed in 2000.
- (ii) Executed in 1996.
- (iii) Executed in 1998.

Estimate

£6,000-8,000 \$8,000-10,700 €6,900-9,200 ♠

Provenance

Nicolai Wallner Gallery, Copenhagen
Acquired from the above by the present owner



256. Jack Pierson b. 1960

Truth

signed, titled, inscribed and dated "TRUTH", 2004 29P,
JACK PIERSON CA' on the reverse of letter T
found plastic, metal, styrofoam and wooden letters, in 5 parts
overall 50.8 x 184.2 cm (20 x 72½ in.)
Executed in 2004.

Estimate

£30,000-50,000 \$40,000-66,700 €34,300-57,200 ₺

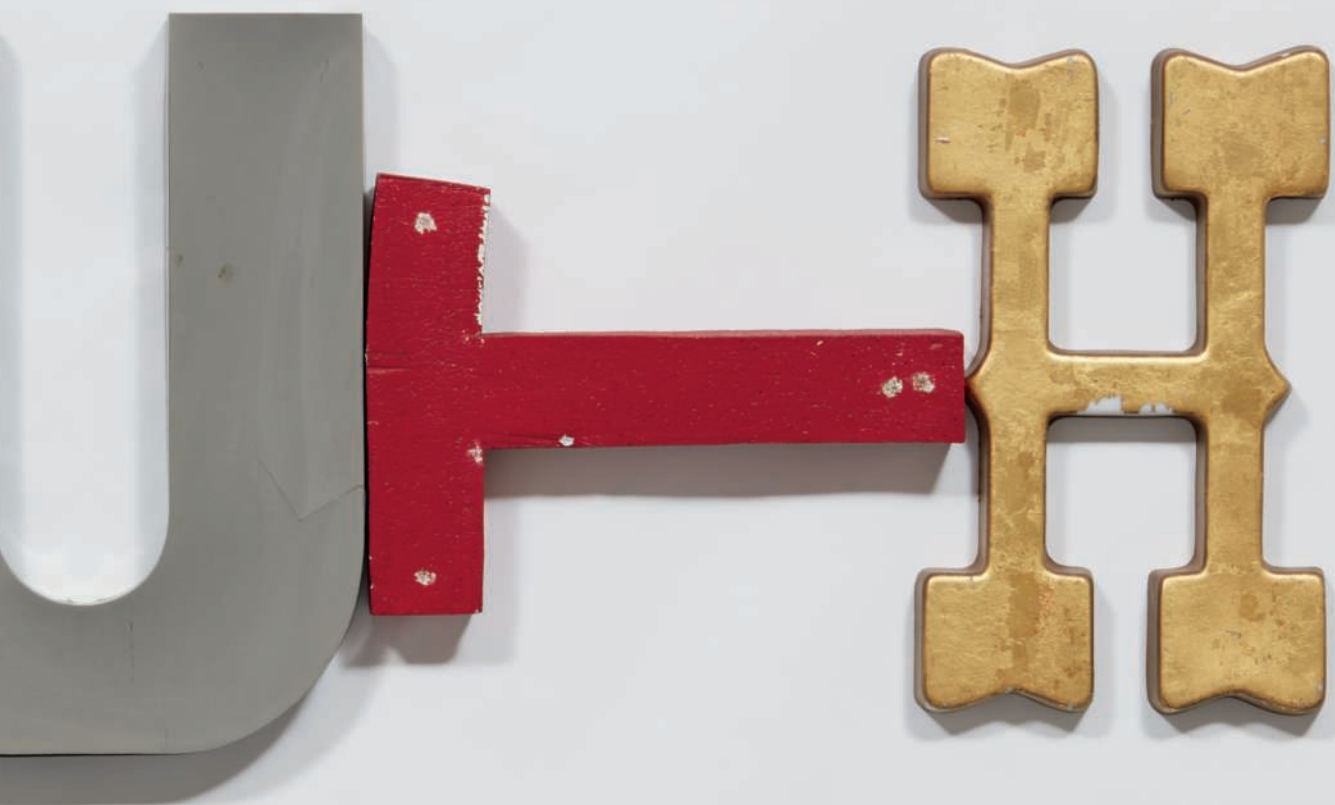
Provenance

Private Collection, USA

Acquired from the above by the present owner in 2008

Literature

Richard D. Marshall and Jack Pierson, *Desire Despair*, New York,
2006, pp. 282-283, 287 (illustrated, pp. 282-283)





257. Barbara Kruger b. 1945

Who Will Write The History of Tears?

archival pigment print, in artist's frame

84.3 x 129.6 cm (33¼ x 51 in.)

Executed in 2011, this work is number 5 from an edition of 10.

Estimate

£15,000-20,000 \$20,000-26,600 €17,100-22,800

Provenance

Sprüth Magers, Berlin

Acquired from the above by the present owner



258. Cory Arcangel b. 1978

Timeless Standard
inkjet print on canvas
127 x 180 cm (50 x 70 $\frac{7}{8}$ in.)
Executed in 2013.

Estimate
£10,000-15,000 \$13,300-20,000 €11,400-17,200

Provenance
Lisson Gallery, London
Acquired from the above by the present owner



259. Jeff Elrod b. 1966

Backspace

signed, titled and dated 'Jeff Elrod 2001
"BACKSPACE" on the reverse
acrylic on canvas
198 x 183 cm (77 $\frac{7}{8}$ x 72 in.)
Painted in 2001.

Estimate

£30,000-50,000 \$39,900-66,500 €34,200-57,000

Provenance

Galleria Paolo Curti&Co., Milan
Acquired from the above by the present owner

Exhibited

Milan, Paolo Curti&Co., *Jeff Elrod*,
15 November 2001 – 21 December 2001

260. David Ostrowski b. 1981

F (Capture the dream)

signed and dated 'David Ostrowski '13' on the overlap
oil, lacquer, paper, cardboard and cotton on canvas,
in artist's frame
241 x 181 cm (94 $\frac{7}{8}$ x 71 $\frac{1}{4}$ in.)
Executed in 2013.

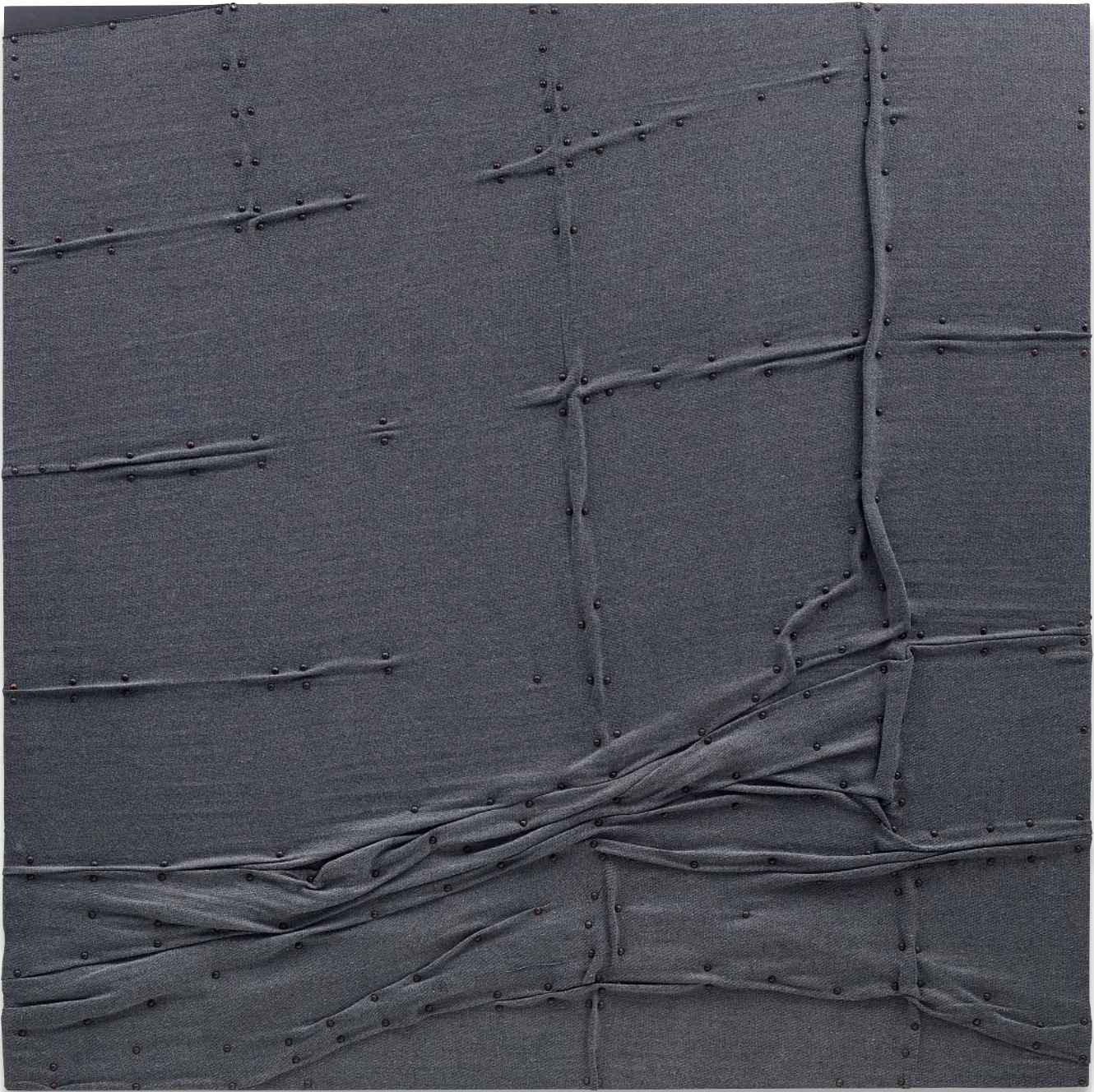
Estimate

£15,000-20,000 \$20,000-26,600 €17,100-22,800 ± ♠

Provenance

Almine Rech Gallery, France
Private Collection, USA





261. Tom Burr b. 1963

The Night Before Last
signed and dated 'Tom Burr 2011' on the reverse
wool blankets and steel tacks on stained plywood
182 x 182 x 8 cm (71 $\frac{1}{8}$ x 71 $\frac{5}{8}$ x 3 $\frac{1}{8}$ in.)
Executed in 2011.

Estimate

£8,000-12,000 \$10,600-16,000 €9,100-13,700

Provenance

Stuart Shave/Modern Art, London
Acquired from the above by the present owner

Exhibited

London, Stuart Shave/Modern Art, *Tom Burr*,
9 September - 1 October 2011



262. Sergej Jensen b. 1973

Untitled

acrylic on sewn muslin, in artist's frame

111.2 x 101.1 cm (43¾ x 39¾ in.)

Executed in 2009.

Estimate

£25,000-35,000 \$33,300-46,600 €28,500-39,900 ♠

Provenance

Galerie Neu, Berlin

Acquired from the above by the present owner



263. Oscar Murillo b. 1986

Untitled (There's Nothing Left Series)
oil and dirt on canvas and wood
98 x 67.9 cm (38⁵/₈ x 26³/₄ in.)
Executed in 2011.

Estimate

£15,000-20,000 \$20,000-26,700 €17,200-22,900 ±

Provenance

Acquired directly from the artist by the present owner

264. Angel Otero b. 1981

Untitled
oil paint and oil paint skins on canvas
215.9 x 154.9 x 10.2 cm (85 x 60⁷/₈ x 4 in.)
Executed in 2012.

Estimate

£12,000-18,000 \$16,000-23,900 €13,700-20,500 ±

Provenance

Lehmann Maupin, New York
Acquired from the above by the present owner

Exhibited

Turin, Palazzo Saluzzo Paesana,
The Sound Of Painting, 10 - 30 November 2012





265. Chantal Joffe b. 1969

Woman in Front of a Fire
signed and dated 'Chantal Joffe 2003' on the reverse
oil on board
55.9 x 45.7 cm (22 x 17 7/8 in.)
Painted in 2003.

Estimate

£7,000-9,000 \$9,300-12,000 €8,000-10,300 ♠

Provenance

Victoria Miro Gallery, London
Monica De Cardenas, Milan
Acquired from the above by the present owner



266. Julian Opie b. 1958

Hannah, Lottie and Esther blinking (vertical)
 signed 'Julian Opie' on the reverse
 computer animation, LCD screen and PC
 110 x 66 x 12 cm (43¼ x 25⅞ x 4¾ in.)
 Executed in 2006, this work is from an edition
 of 4 plus 1 artist's proof.

Estimate

£20,000-30,000 \$26,700-40,000 €22,900-34,300 ♠

Provenance

Galerie Bob van Orsouw, Zurich
 Acquired from the above by the present owner

Exhibited

Tokyo, Art Tower Mito, *Julian Opie*, 19 July - 5 October
 2008, no. 16, pp. 15-17, 43 (another example exhibited
 and illustrated, p. 15, p. 17)

267. Os Gêmeos b. 1974

It is Supposed to be Raining But.....
signed with the artist's initials 'OG' on the reverse
acrylic and spray paint on wood
250 x 250 x 15 cm (98³/₈ x 98³/₈ x 5⁷/₈ in.)
Painted in 2008.

Estimate

£40,000-60,000 \$53,400-80,100 €45,800-68,600

Provenance

Deitch Projects, New York
Acquired from the above by the present owner





268. George Condo b. 1957

Soft Green Abstraction

signed and dated 'CONDO '83' on the reverse
oil on canvas board
40.6 x 30.5 cm (15⁷/₈ x 12 in.)
Painted in 1983.

Estimate

£10,000-15,000 \$13,300-20,000 €11,400-17,100

Provenance

Pat Hearn Gallery, New York
Akira Ikeda Gallery, Tokyo/ Nagoya
Hampel Fine Art Auctions, Munich, 29 April 2017, lot 181
Di Bella Gallery, Palermo
Private Collection, Lugano

269. Tal R b. 1967

Haute Couture

signed with the artist's initials 'T.R' lower edge;
further signed, titled, inscribed and dated
'TAL /M. 391/00 Tal R "Haute Couture" 2010'
on the stretcher
rabbit skin glue, pigment and crayon on canvas
249.4 x 250.2 cm (98¹/₄ x 98¹/₂ in.)
Executed in 2010.

Estimate

£40,000-60,000 \$53,200-79,800 €45,600-68,400

Provenance

Contemporary Fine Arts, Berlin
Acquired from the above by the present owner

Exhibited

ARoS Aarhus Kunstmuseum, *Tal R- The Virgin*,
23 November 2013 - 21 April 2014







270. Wim Delvoye b. 1965

Untitled (Jean Olivier)

tattooed pigskin on stretcher, handcarved and gilded

American boxframe

120 x 66 cm (47¼ x 25⅞ in.)

Executed in 2005, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

£40,000-60,000 \$53,400-80,100 €45,800-68,600 ♣

Provenance

Emmanuel Perrotin, Paris

Acquired from the above by the present owner

271. Rashid Johnson b. 1977

Two Rugs

embroidered zebra skin and carpet mounted on linen

251.7 x 318.6 (99⅞ x 125⅜ in.)

Executed in 2010.

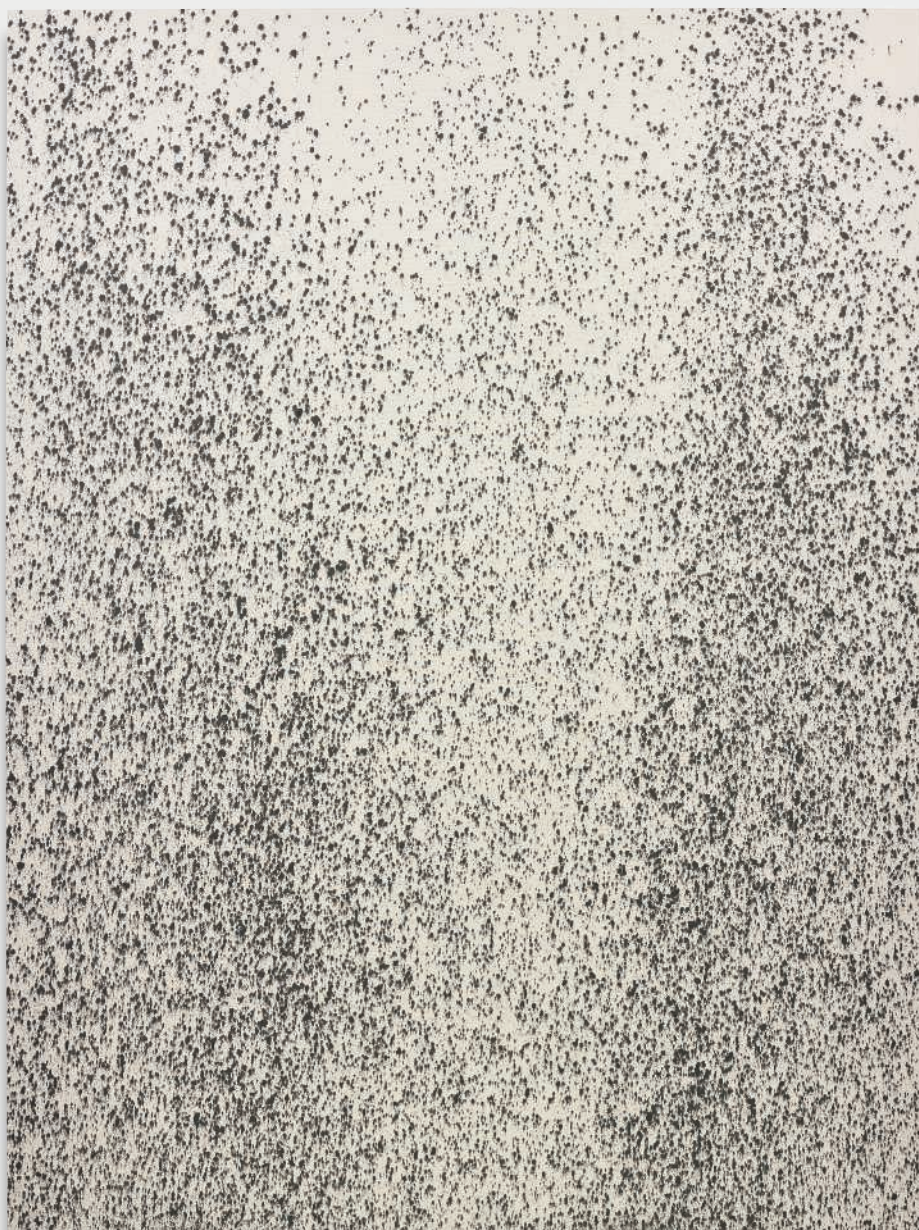
Estimate

£40,000-60,000 \$53,400-80,100 €45,800-68,600

Provenance

David Kordansky, Los Angeles

Acquired from the above by the present owner



272. Lucien Smith b. 1989

Close your Eyes & What do you See
signed 'Lucien Smith' on the overlap
acrylic on unprimed canvas
243.8 x 182.9 cm (95 $\frac{7}{8}$ x 72 in.)
Executed in 2012.

Estimate

£15,000-20,000 \$20,000-26,600 €17,100-22,800 ±

Provenance

Acquired directly from the artist by the present owner



273. Fredrik Vørslev b. 1979

Untitled

signed and dated 'Fredrik Vørslev 2011' on the reverse
spray paint, household paint, enamel, corrosion
protective spray and white spirit on canvas
195.3 x 145.5 cm (76⅞ x 57¼ in.)
Executed in 2011.

Estimate

£15,000-20,000 \$20,000-26,600 €17,100-22,800 ± ♣

Provenance

Circus, Berlin
Acquired from the above by the present owner



274. Christian Rosa b. 1982

Untitled

spray paint, tape, pencil, oil stick and oil on canvas
200 x 180 cm (78¾ x 70⅞ in.)
Executed in 2013.

Estimate

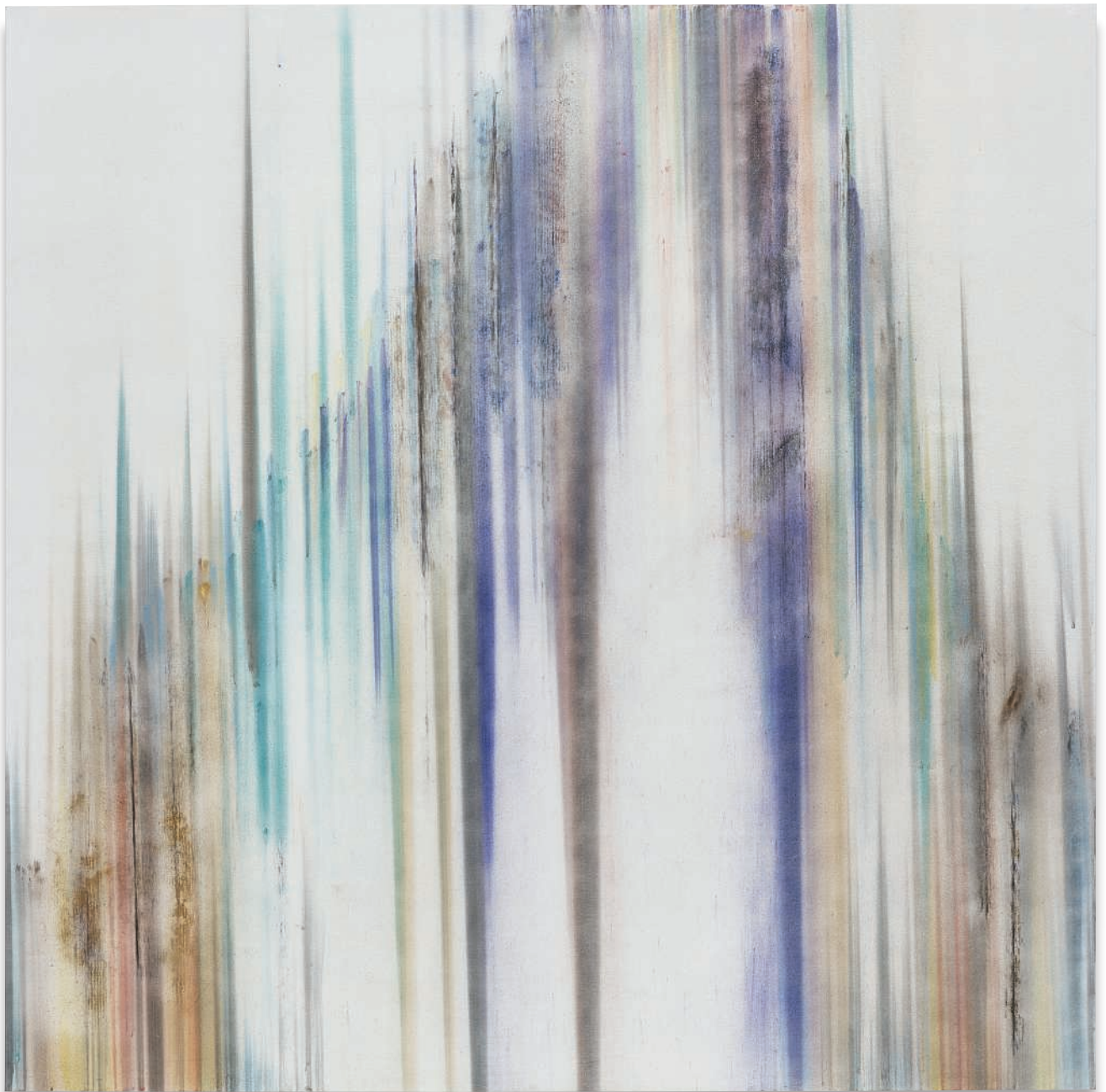
£7,000-9,000 \$9,300-12,000 €8,000-10,300 ♠

Provenance

Brand New Gallery, Milan
Private Collection, Europe

Exhibited

Milan, Brand New Gallery, *This is the story of America.*
Everybody's doing what they think they're supposed to do,
21 November 2013 - 11 January 2014



275. Jean Boghossian b. 1949

Untitled

signed and dated 'JAN BOGHOSSIAN 15' on the reverse
pigment on canvas

188 x 189 cm (74 x 74³/₈ in.)

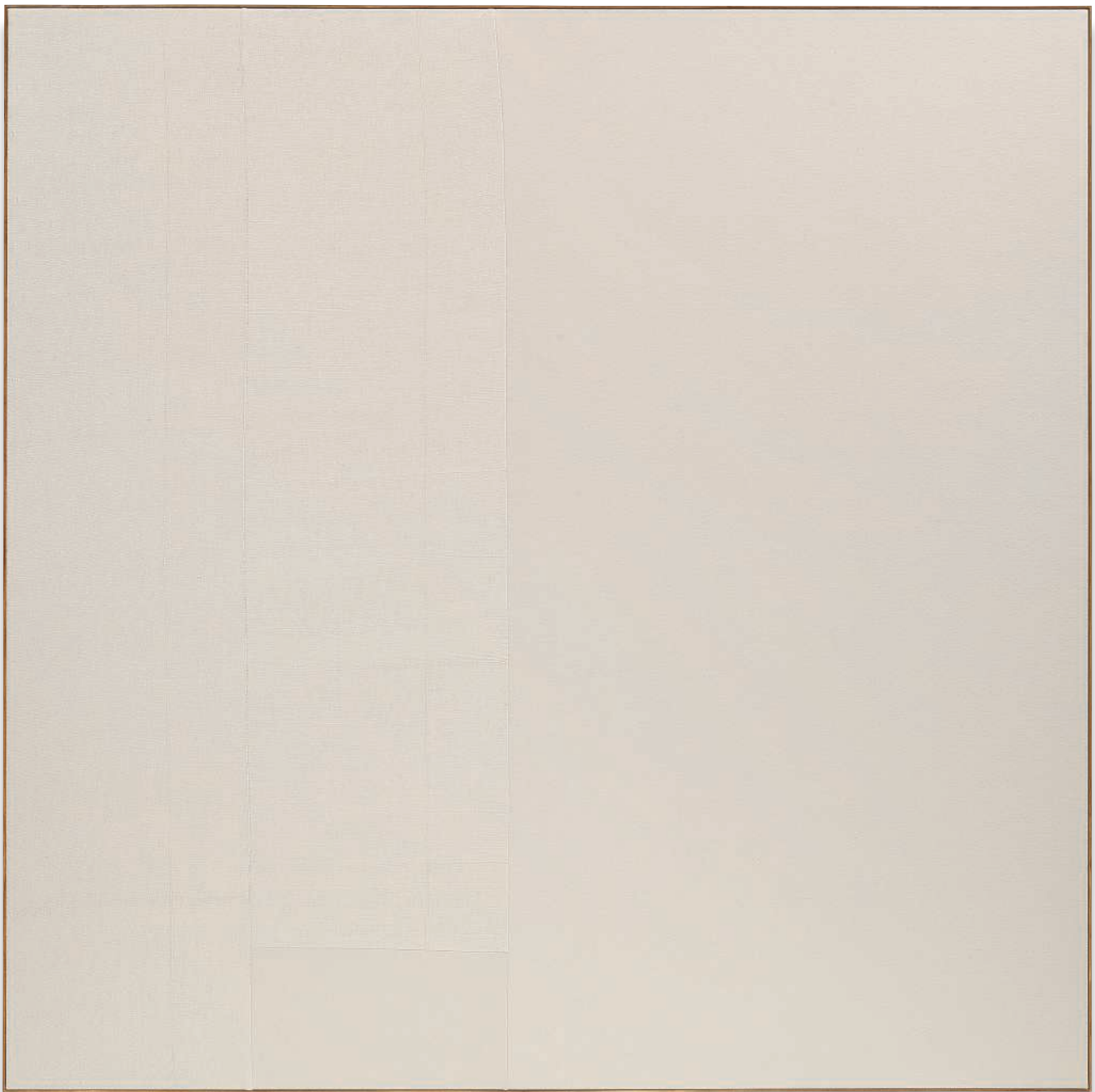
Executed in 2015.

Estimate

£10,000-15,000 \$13,300-20,000 €11,400-17,100

Provenance

Private Collection, Belgium (acquired directly
from the artist)



276. Ethan Cook b. 1983

Untitled (Square, begin at one corner until complete)
signed and dated 'Ethan Cook 2014 Ethan Cook 2014
Ethan Cook 2014 Ethan Cook 2014' on the overlap
hand woven cotton canvas on canvas, in artist's frame
194.8 x 194.8 cm (76¾ x 76¾ in.)
Executed in 2014.

Estimate

£6,000-8,000 \$8,000-10,700 €6,900-9,200

Provenance

T293 Gallery, Rome
Private Collection, Europe



277. Sam Moyer b. 1983

Untitled

signed and dated 'Sam 2012' on the reverse
ink and bleach on canvas laid on wood
183 x 244 cm (72 x 96½ in.)
Executed in 2012.

Estimate

£7,000-9,000 \$9,300-12,000 €8,000-10,300

Provenance

Private Collection, UK
Acquired from the above by the present owner



278. Wolfgang Tillmans b. 1968

Silver 165

signed, titled, inscribed and dated 'Wolfgang Tillmans "Silver 165" unique 2013' on the reverse
emulsion on paper, in artist's frame
sheet 30.4 x 40.6 cm (11 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in.)
frame 33.8 x 43.8 cm (13 $\frac{1}{4}$ x 17 $\frac{1}{4}$ in.)
Executed in 2013.

Estimate

£6,000-8,000 \$8,000-10,600 €6,800-9,100 ♣

Provenance

Galerie Buchholz, Cologne
Private Collection, London

279. Wolfgang Tillmans b. 1968

On the verge of visibility

signed, incorrectly titled, numbered and dated
'Wolfgang Tillmans "on the verge of invisibility"
pl 2 97 printed 198 7/10 + 1' on the reverse
c-print
image 39.1 x 25.2 cm (15 $\frac{3}{8}$ x 9 $\frac{7}{8}$ in.)
sheet 40.5 x 30.2 cm (15 $\frac{7}{8}$ x 11 $\frac{7}{8}$ in.)
Executed in 1997 and printed in 1998, this work is
number 7 from an edition of 10 plus 1 artist's proof.

Estimate

£5,000-7,000 \$6,700-9,300 €5,700-8,000 ♣

Provenance

Andrea Rosen Gallery, New York
Acquired from the above by the present owner

Exhibited

London, Tate Britain, *Wolfgang Tillmans: if one thing matters, everything matters*, 6 June - 5 September 2003,
no. 020, p. 127 (another example illustrated and exhibited)
Porto, Serralves Foundation, *Wolfgang Tillmans:*
On the Verge of Visibility, 30 January - 25 April 2016
(another variant illustrated and exhibited)





280. Louise Lawler b. 1947

Les Coordonnées

signed, numbered and dated 'Louise A. Lawler 5/5 1988'
on the reverse of the backboard

cibachrome print

66 x 98.5 cm (25 $\frac{7}{8}$ x 38 $\frac{3}{4}$ in.)

Executed in 1988, this work is number 5 from an edition of 5.

Estimate

£15,000-20,000 \$20,000-26,700 €17,200-22,900

Provenance

Metro Pictures, New York

Acquired from the above by the present owner

281. Sophie Calle b. 1953

Twenty years later

photographs and ink on paper mounted on aluminium,
in 17 parts, in artist's frames

parts 1, 3, 5, 7, 9, 11, 13, 15 29.5 x 21 cm (11½ x 8¼ in.)

part 2 15.3 x 23 cm (6 x 9 in.)

part 4 47 x 23 cm (18½ x 9 in.)

part 6 47 x 71 cm (18½ x 27½ in.)

part 8 47.4 x 23.4 cm (18½ x 9¼ in.)

parts 10 and 12 47.2 x 47.2 cm (18½ x 18½ in.)

part 14 31.2 x 47.2 cm (12¼ x 18½ in.)

larger part 71 x 51 cm (27½ x 20½ in.)

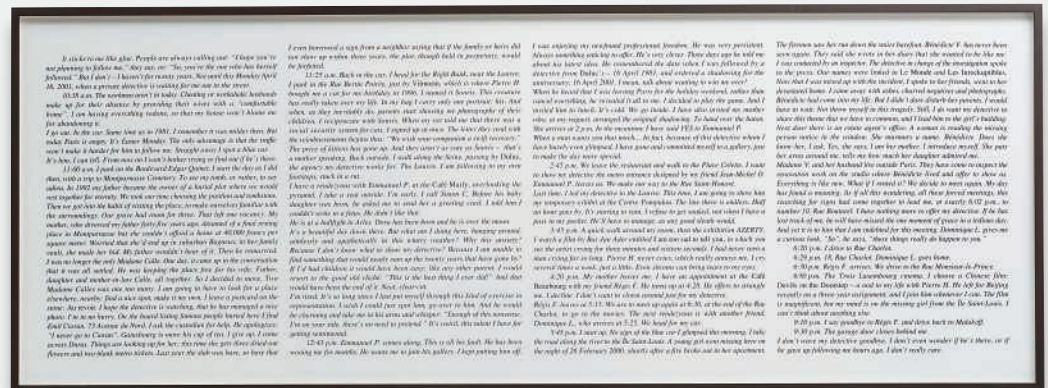
largest part 84 x 230 cm (33½ x 90½ in.)

overall dimensions 203 x 303 cm (79¾ x 119¼ in.)

Executed in 2001, this work is number 2 from an edition
of 5 plus 1 artist's proof. This work is accompanied by
a certificate of authenticity signed by the artist.

Estimate

£6,000-8,000 \$8,000-10,600 €6,800-9,100 ♣



Provenance

Galerie Perrotin, Paris

Acquired from the above by the present owner

Exhibited

Paris, Galerie Perrotin, *Sophie Calle*.

Changement D'Adresse, 27 October - 1 December 2001

(another example exhibited)

Zurich, Stichting Foundation, *MANIFESTA 11*,

11 June - 18 September 2016 (another example exhibited)

Literature

Yve-Alan Bois, *Sophie Calle. M'as-tu vue*, Paris, 2003,

pp. 113-125 (another example illustrated)

Daphne Merkin, 'I Think, Therefore I'm Art',

The New York Times, 17 October 2008, online

282. Gordon Matta-Clark 1943-1978

First Approach

photographs, pen, paint and paper collage, in artist's frame
framed 124.3 x 52.1 cm (48 7/8 x 20 1/2 in.)

Executed in 1977.

Estimate

£18,000-22,000 \$24,000-29,400 €20,600-25,200

Provenance

Acquired directly from the artist by the present owner

Exhibited

Antwerp, Internationaal Cultureel Centrum, *Office Baroque*, 8 October - 6 November 1977

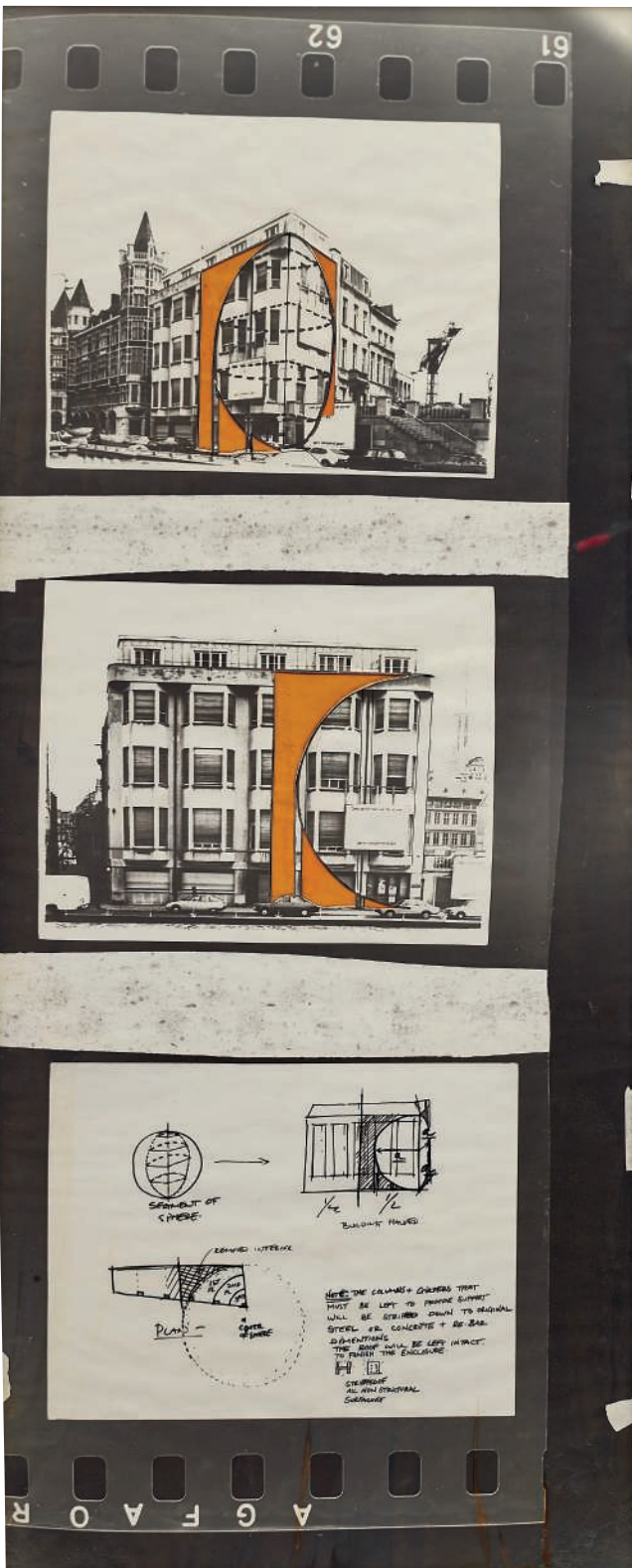
Museum of Contemporary Art in Antwerp, *GMC, een retrospectief overzicht 1968 / 1978*,
21 June - 16 August 1987

Museum of Contemporary Art in Antwerp, *Dear ICC*,
18 December 2004 - 27 February 2005

Museu d'Art Contemporani Barcelona, *GMC-Office Baroque*, 06 June - 28 October 2012

Literature

Cherica Convents, *Office Baroque*, 1977-78 (film)



283. Gordon Matta-Clark 1943-1978

2nd Stage Proposals for Antwerp (with Final Plans)
 photograph, pen, pencil and tape
 126 x 50 cm (49 5/8 x 19 5/8 in.)
 Executed in 1977.

Estimate

£10,000-15,000 \$13,300-20,000 €11,400-17,200

Provenance

Acquired directly from the artist by the present owner

Exhibited

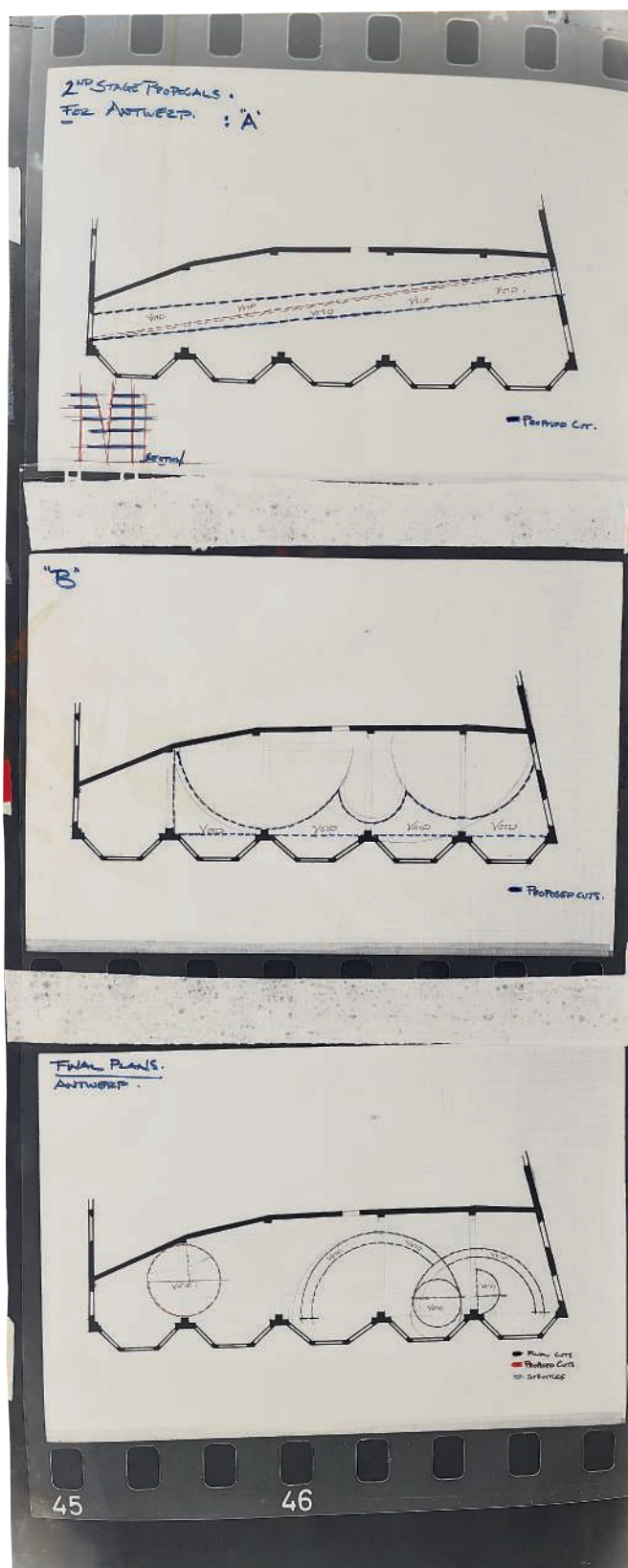
Antwerp, Internationaal Cultureel Centrum, *Office Baroque*, 8 October - 6 November 1977

Literature

Cherica Convents, Office Baroque, 1977-78 (film)

‘This is my first project vertically through a building. In fact, the public moves through “drawings”, rather than through spaces. The concept is the product of a complex drawing and not of the interpretation of a façade, like my earlier work. There is a point here from which it is possible to get a direct idea of the work. The complexity and the depth of the work are almost impossible to size up or document.’

Gordon Matta-Clark





284. John Stezaker b. 1949

Untitled

collage and tape on paper

image 24 x 18.5 cm (9½ x 7¼ in.)

sheet 46 x 38.5 cm (18½ x 15½ in.)

Executed in 1988-1990.

Estimate

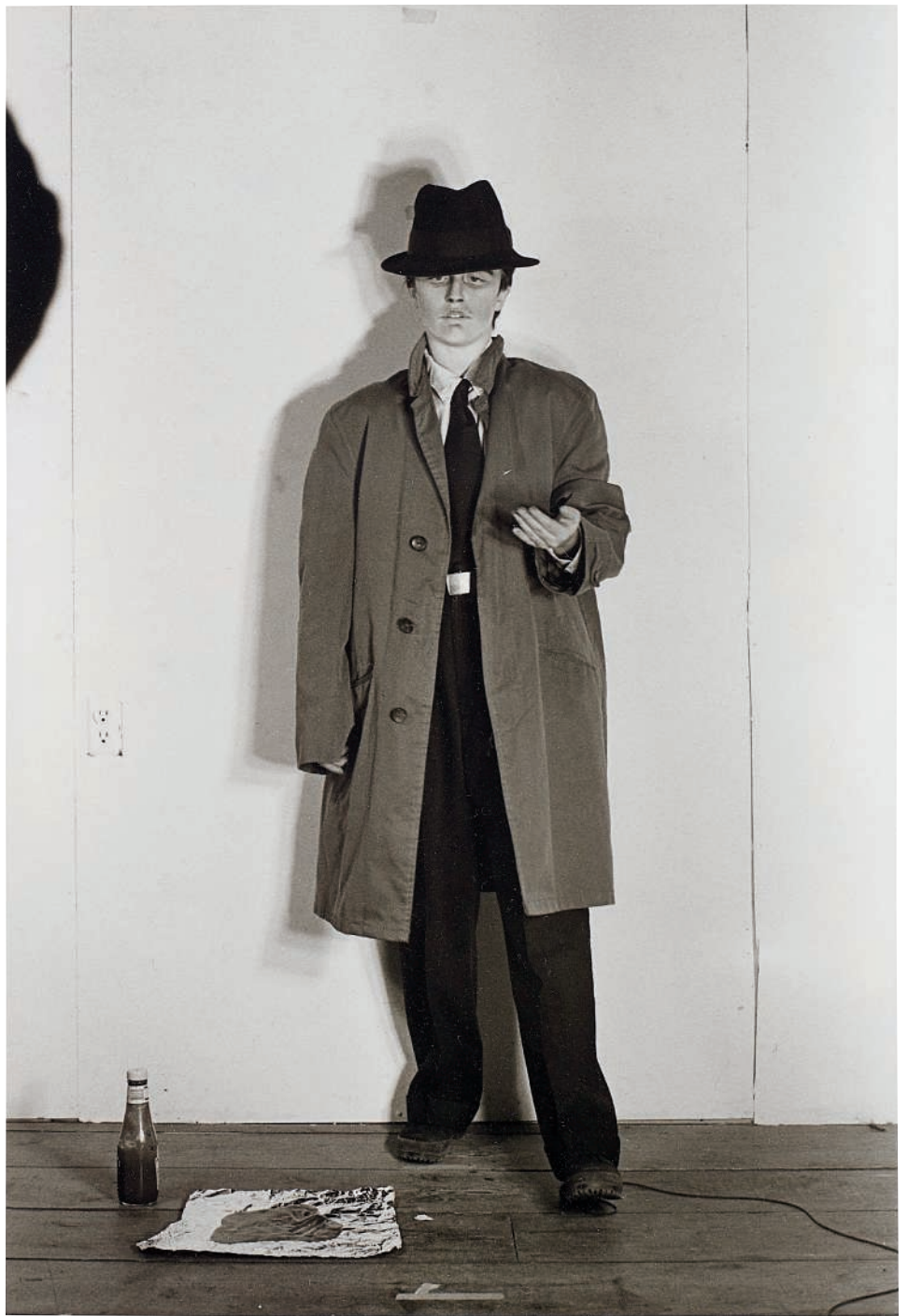
£6,000-8,000 \$8,000-10,600 €6,800-9,100 ♣

Provenance

Salama - Caro Gallery, London

The Approach, London

Acquired from the above by the present owner



285. Cindy Sherman b. 1954

Untitled # 390 (The Detective)
signed, numbered and dated 'Cindy Sherman
4/20 '76/'00' on the reverse
black and white photograph
25.4 x 20.3 cm (10 x 7 7/8 in.)
Executed in 1976/2000, this work is number
4 from an edition of 20.

Estimate

£8,000-12,000 \$10,600-16,000 €9,100-13,700

Provenance

Galerie d'art Art & Public, Geneva
Acquired from the above by the present owner

Exhibited

Paris, Jeu de paume; Kunsthau Bregenz;
Humlebaek, Louisiana Museum of Modern Art;
Berlin, Martin-Gropius-Bau, *Cindy Sherman*,
16 May 2006 - 10 September 2007 (another
example illustrated and exhibited)

Literature

Gabriele Schor, *Cindy Sherman*:
The Early Works 1975-1977, Ostfildern, no. 54.5,
pp. 304-307 (another example illustrated)



286. Gerhard Richter b. 1932

Ella

digital fine art print on paper

54.5 x 44 cm (21½ x 17¾ in.)

Executed in 2014, this work is from an edition of 32 plus 4 artist's proofs.

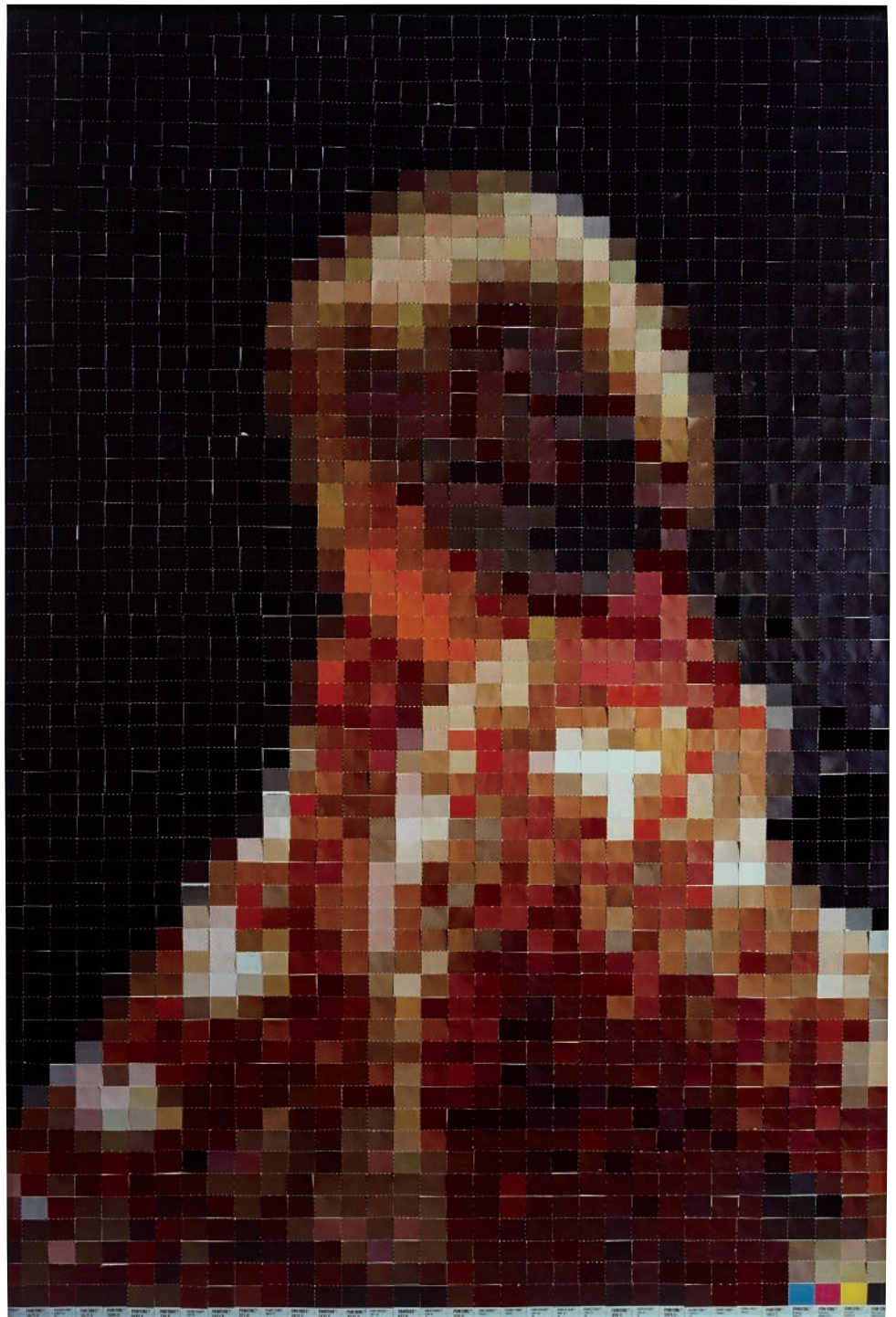
Estimate

£25,000-35,000 \$33,400-46,700 €28,600-40,000 ♠

Provenance

Marian Goodman Gallery, New York

Acquired from the above by the present owner



287. Vik Muniz b. 1961

After Gerhard Richter (from Pictures of Colour)
 signed and dated 'Vik Muniz 2001' on a gallery
 label affixed to the reverse
 Cibachrome print
 185.4 x 124.5 cm (73 x 49 in.)
 Executed in 2001, this work is number 10
 from an edition of 10.

Estimate

£20,000-30,000 \$26,700-40,000
 €22,900-34,300

Provenance

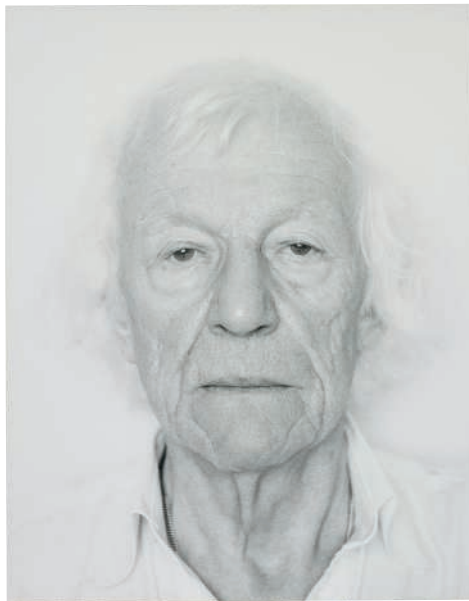
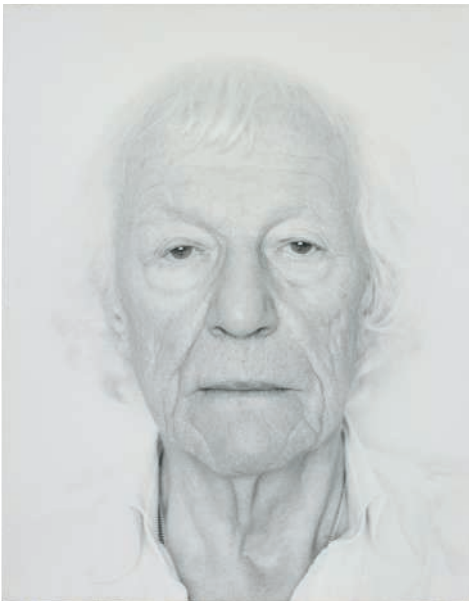
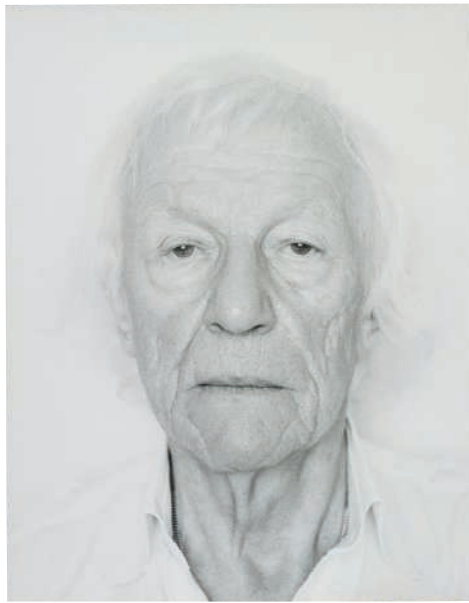
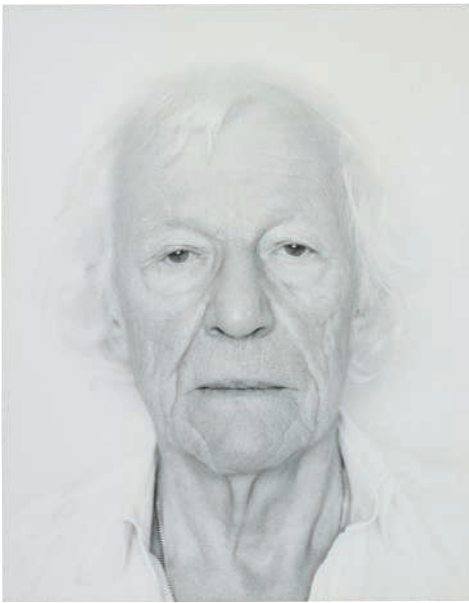
Galerie Xippas, Paris
 Acquired from the above by the present owner

Exhibited

Rome, Museo d'Arte Contemporanea Roma,
Vik Muniz, 27 September 2003 - 6 January 2004
 (another example exhibited)

Literature

James Elkins, Moacir dos Anjos and Shelley Rice, eds.,
Vik Muniz, Incomplete Works, Rio de Janeiro, 2004,
 p. 211 (illustrated)



288. Roman Opalka 1931 - 2011

Four works: (i) OPALKA 1965 / 1-∞ Detail 5345992; (ii) OPALKA 1965 / 1-∞ Detail 5349357; (iii) OPALKA 1965 / 1-∞ Detail 5359224; (iv) OPALKA 1965 / 1-∞ Detail 5359987
 (i) signed, titled, inscribed, numbered and dated 'Roman Opalka OPALKA 1965 / 1-∞ "DETAIL - 5345992 20" on the reverse
 (ii) signed, titled, inscribed, numbered and dated 'Roman Opalka OPALKA 1965 / 1-∞ "DETAIL - 5349357 21" on the reverse
 (iii) signed, titled, inscribed, numbered and dated 'Roman Opalka OPALKA 1965 / 1-∞ "DETAIL - 5359224 22" on the reverse
 (iv) signed, titled, inscribed, numbered and dated 'Roman Opalka OPALKA 1965 / 1-∞ "DETAIL - 5359987 23" on the reverse
 each black and white photographs on paper board
 each sheet 30.3 x 23.8 cm (11⅞ x 9⅜ in.)
 each framed 31.2 x 24.6 cm (12¼ x 9⅝ in.)

Each conceived in 1965, these works are included in the Roman Opalka Catalogue Raisonné currently under preparation by Michel Baudson.

Estimate

£30,000-50,000 \$40,000-66,700
 €34,300-57,200 ♣

Provenance

Praz Delavallade, Paris
 Acquired from the above
 by the present owner



289. **Hiroshi Sugimoto** b. 1948

Mountain Lion (#109)

blindstamped with the number

'10/25 109' along the margin

gelatin silver print

image 36.6 x 58.7 cm (14 $\frac{3}{8}$ x 23 $\frac{1}{8}$ in.)

framed 60.5 x 87.2 cm (23 $\frac{7}{8}$ x 34 $\frac{3}{8}$ in.)

Executed in 1980, this work is
number 10 from an edition of 25.

Estimate

£10,000-15,000 \$13,300-20,000

€11,400-17,100

Provenance

Studio Guenzani, Milan

Acquired from the above by the present owner

Exhibited

Tokyo, Mori Art Museum; Washington, D.C.,
Hirschhorn Museum and Sculpture Garden;
Modern Art Museum of Fort Worth;
San Francisco, De Young Museum; Dusseldorf,
K 20 Kunstsammlung Nordrhein-Westfalen;
Salzburg, Museum der Moderne; Neue
Nationalgalerie, Staatliche Museen zu Berlin;
Kunstmuseum Luzern, *Hiroshi Sugimoto*,
17 September 2005 - 25 January 2009, pp. 63, 374
(another example illustrated and exhibited, p. 63)

Literature

Atskuko Koyanagi, *Photographs by Hiroshi
Sugimoto: dioramas, theaters, seascapes*,
Japan, 1988, n.p. (another example illustrated)
Takaaki Matsumoto ed., *Hiroshi Sugimoto
Dioramas*, Italy, 2014, pp. 68, 117
(another example illustrated, p. 68)



290. David Claerbout b. 1969

Untitled (Carl et Julie)

single-channel black & white silent interactive video
projection

00:43 minutes

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

Estimate

£12,000-18,000 \$16,000-23,900 €13,700-20,500 ♣

Provenance

Galerie Micheline Szwajcer, Antwerp
Acquired from the above by the present owner

Exhibited

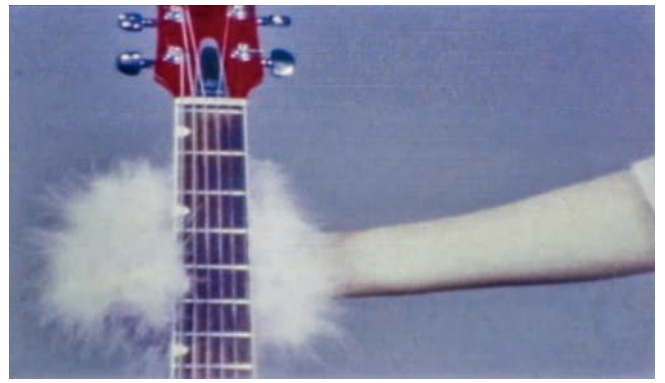
Milwaukee, INOVA Institute of Visual Arts, University of Wisconsin, *Winter Exhibition: Tiong Ang, Serhiy Bratkov, David Claerbout, Jose Antonio Hernandez-Diez*, 2001 (another example exhibited)
Munich, Städtische Galerie im Lenbachhaus und Kunstbau München; Akademie der Künste in Zusammenarbeit mit dem Berliner Künstlerprogramm/DAAD; Eindhoven,

Van Abbemuseum; Dundee Contemporary Arts, *David Claerbout*, 16 October 2004 - 4 December 2005, pp. 55, 137 (another example illustrated and exhibited, p. 56)
Brussels, Wiels; London, Parasol Unit, *David Claerbout. The Time That Remains*, 19 February - 10 August 2012, p. 28 (another example illustrated and exhibited, p. 213)

Literature

David Green ed., *Visible Time: The Works of David Claerbout*, Brighton, 2004, np (another example illustrated)

'In *Untitled (Carl et Julie)* the boundaries of the image are breached when our presence is acknowledged by the girl who turns to look at us. But the moment is a fleeting one. The girl will soon return to her drawing, to become once more absorbed in what she is doing, and we will be left held at a distance' (David Green, quoted in 'Beyond Narrativity: Time, Space and the Embodiment of the Viewer', *David Claerbout*, exh. cat., Städtische Galerie im Lenbachhaus und Kunstbau, Munich, 2005, p. 55).



Property from an Important Private European Collection

291. Rodney Graham b. 1949

A Little Thought

music video installation, VHS tape, 8 mm film

3:54 mins

dimensions variable

Executed in 2000, this work is number 4 from an edition of 12 plus 2 artist's proofs and accompanied by a certificate of authenticity signed and dated by the artist.

Estimate

£15,000-20,000 \$20,000-26,600 €17,100-22,800

Provenance

VTO, London

Acquired from the above by the present owner

Literature

Olafur Eliasson, Tom Friedman, Rodney Graham, 'Rodney Graham', *Parkett*, vol. 64, 2002, pp. 94 - 95



292. Shepard Fairey b. 1970

Power & Glory Flag 1

signed and dated 'Shepard Fairey '14' lower right
mixed media, stencil, silkscreen and
collage on canvas, in artist's frame
115.1 x 115.1 cm (45 $\frac{3}{8}$ x 45 $\frac{3}{8}$ in.)
Executed in 2014.

Estimate

£20,000-30,000 \$26,600-39,900 €22,800-34,200 ±

Provenance

VTO, London

Acquired from the above by the present owner

Literature

Jessica Fuller, ed., *Covert to Overt*,
New York, 2015, p. 176 (illustrated)

293. Shepard Fairey b. 1970

Station to Station 3

signed and dated 'Shepard Fairey '12' lower right
mixed media on canvas, in artist's frame
130 x 93.5 cm (51 $\frac{1}{8}$ x 36 $\frac{3}{4}$ in.)
Executed in 2012.

Estimate

£25,000-35,000 \$33,300-46,600 €28,500-39,900 ±

Provenance

Stolen Space Gallery, London

Acquired from the above by the present owner

Literature

Jessica Fuller, ed., *Covert to Overt*,
New York, 2015, p. 176 (illustrated)



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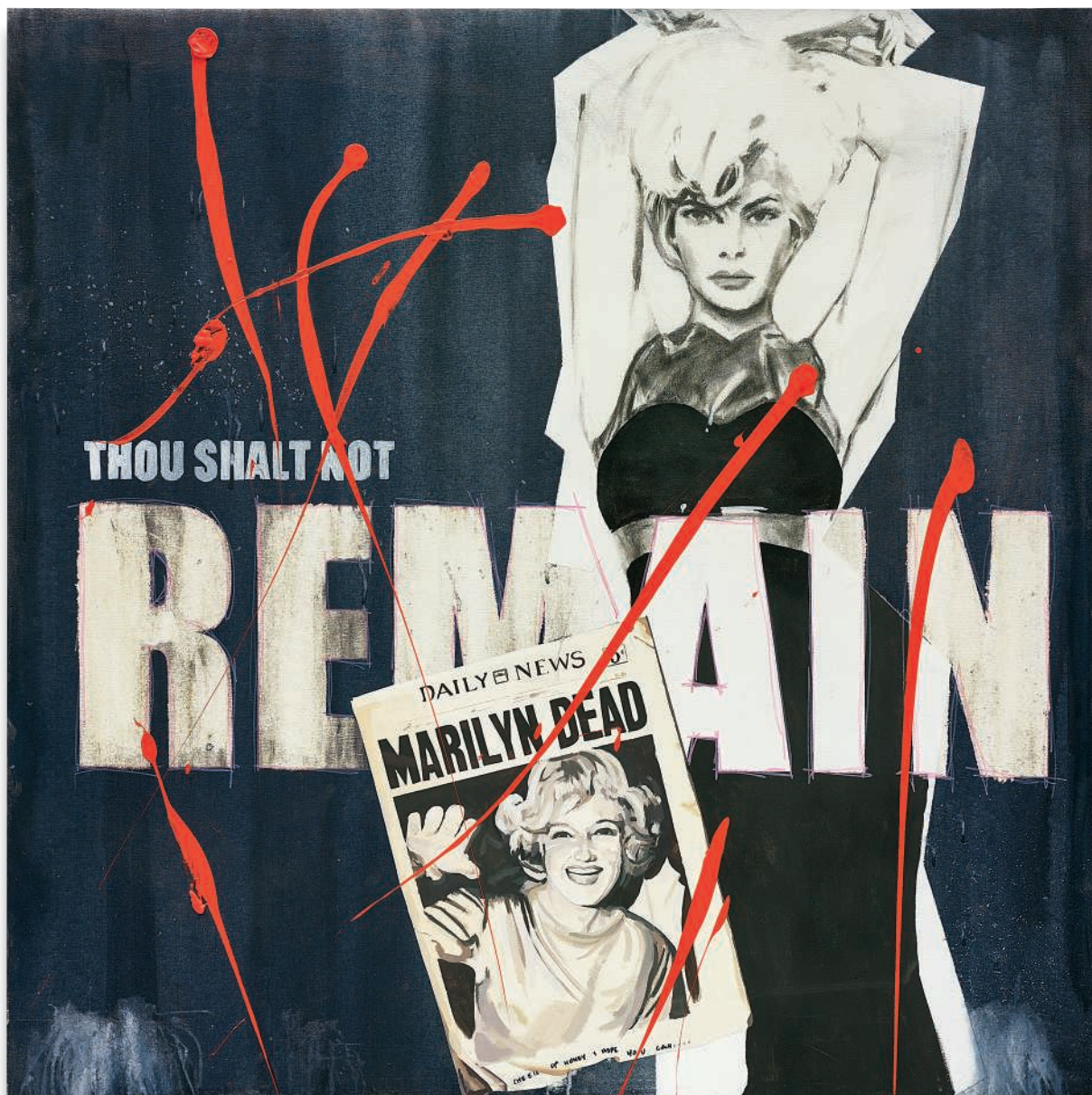
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TRASPORTO PUBBLICO DIPERSONE (D.M. 30/6)
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294. Stuart Semple b. 1980

Remain

signed 'Stuart Semple' on the reverse
acrylic, charcoal, Doc Martin's ink and bleach on canvas
120.3 x 120.1 cm (47 $\frac{3}{8}$ x 47 $\frac{1}{4}$ in.)
Executed circa 2006.

Estimate

£5,000-7,000 \$6,700-9,300 €5,700-8,000 ♠

Provenance

Acquired directly from the artist by the present owner in 2007

Exhibited

London, Martin Summers Fine Art, *Fake Plastic Love*, 11
October - 3 November 2007, p. 44 (illustrated)

Literature

Doug McClellmont, 'Man With The World On His Sleeve.
The Lovely, Angsty Pop of Stuart Semple', *Art of England*,
January 2008, p. 38 (illustrated)

295. Asli Özok b. 1983

Miami

signed and dated 'Asli Özok 2018' on the reverse
oil, gold leaf and beads on canvas
170 x 130 cm (66 $\frac{7}{8}$ x 51 $\frac{1}{8}$ in.)
Executed in 2018.

Estimate

£15,000-20,000 \$20,000-26,700 €17,200-22,900

Provenance

Acquired directly from the artist by the present owner







296. Katy Moran b. 1975

Tall and Proud

acrylic on canvas, in 4 parts

(i) 55.8 x 40.5 cm (21⁷/₈ x 15⁷/₈ in.)

(ii) 49.8 x 40 cm (19⁵/₈ x 15³/₄ in.)

(iii) 38 x 46 cm (14⁷/₈ x 18¹/₈ in.)

(iv) 46.1 x 37.9 cm (18¹/₈ x 14⁷/₈ in.)

Painted in 2006.

Estimate

£10,000-15,000 \$13,300-20,000 €11,400-17,100 ♣

Provenance

Stuart Shave/Modern Art, London

Acquired from the above by the present owner

Exhibited

Middlesbrough Institute of Modern Art, *Katy Moran*,

29 November 2007 - 15 February 2008, p. 71

London, Parasol Unit, *Katy Moran*,

15 January - 8 March 2015

297. Konstantino Dregos b. 1977

Lapsus 43

acrylic, chalk, charcoal, wax pastels and varnish

165 x 200 cm (64⁷/₈ x 78³/₄ in.)

Executed in 2014.

Estimate

£8,000-12,000 \$10,700-16,000 €9,200-13,700 ♣

Provenance

Private Collection, London

Exhibited

London, Vigo Gallery, *Lapsus: Konstantino Dregos*,

November - December 2014

Literature

Konstantino Dregos Mme. Ariadne, Vienna,

2018, p. 95 (illustrated)



298. Haluk Akakçe b. 1970

The Affair

signed, titled and dated 'Haluk Akakce "The Affair"

2016' on the reverse

acrylic on board

182 x 152 cm (71 $\frac{1}{2}$ x 59 $\frac{1}{2}$ in.)

Painted in 2016.

Estimate

£15,000-20,000 \$20,000-26,700 €17,200-22,900 ±

Provenance

Dirimart Gallery, Istanbul

Acquired from the above by the present owner



299. Ahmet Güneştekin b. 1966

Güneşsiz Uyuyanlar
signed, titled and dated 'Ahmet Güneştekin
"Güneşsiz uyuyanlar" 2011' on the reverse
oil on canvas
150 x 150 cm (59 x 59 in.)
Painted in 2011.

Estimate

£10,000-15,000 \$13,300-20,000 €11,400-17,200 ₺

Provenance

Dirimart Gallery, Istanbul
Acquired from the above by the present owner



300. Wang Yigang b. 1961

Abstract H5

signed [in Chinese], signed with the artist's initials and dated 'WYG 2016' lower right

oil on canvas

184 x 169.3 cm (72½ x 66⅝ in.)

Painted in 2016.

Estimate

£10,000-15,000 \$13,300-20,000 €11,400-17,100

Provenance

Martinelli Gallery, Lodi

Acquired from the above by the present owner



301. Gerhard Richter b. 1932

Haggadah (P2)

Diasc mounted chromogenic print on aluminium
100 x 100 cm (39³/₈ x 39³/₈ in.)

Executed in 2014, this facsimile object is from
an edition of 500.

Estimate

£6,000-8,000 \$8,000-10,700 €6,900-9,200 ♠ †

Provenance

Heni Productions, London
Private Collection, London

302. Marc Quinn b. 1964

Arctic Nervous Breakdown

stainless steel, concrete and polyurathane

188 x 50 cm (74 x 19 7/8 in.)

Executed in 1998, this work is from an edition of 45.

Estimate

£15,000-20,000 \$20,000-26,600

€17,100-22,800 ♣

Provenance

White Cube, London

Acquired from the above by the present owner



Sold to Benefit *H ART* Magazine

Lots 303 – 314

Belgium is a small country with a rich history in the visual arts, with prolific artists ranging from the brothers Van Eyck to Pieter Paul Rubens, James Ensor and René Magritte to Marcel Broodthaers, Luc Tuymans, Michaël Borremans to name but a few. The country has a thriving contemporary art scene, with many esteemed art collectors and progressive visual artists operating on an international level. Phillips would like to present Belgian contemporary art to the world of international collectors and art lovers and participate, on a non-profit basis, in auctioning the following selection of works, executed solely by Belgian artists, in support of the Belgian art magazine *H ART*.

H ART, a prominent publication concerned with promoting and discussing contemporary art in Belgium and the surrounding countries, has now been in existence for twelve years and strives for rejuvenation, innovation and internationalisation. The key intention of the sale is to consolidate and enhance the existing iteration of *H ART* magazine in both print and digital form and continue the progressive dialogue between the Belgian art world and the magazine's readership. The magazine's demographic is comprised of art world professionals and art enthusiasts, maintaining a focus on European art which radiates out to the rest of the international art world.

Using the funding of this auction, *H ART* endeavors to achieve this ethos. Phillips presents the following lots in support of *H ART*, and, in collaboration, are offering high-quality work by twelve Belgian artists whose work has been covered extensively in *H ART* in recent years: Luc Tuymans, Jan Fabre, Koen van den Broek, Hans Op de Beeck, Sofie Muller, Rinus Van de Velde, Anne-Mie Van Kerckhoven, Pieter Vermeersch, Dirk Braeckman, Berlinde De Bruyckere, Peter Buggenhout, Sven 't Jolle. Exhibiting a wide variety of differing styles, mediums and practices, many of the following artists have recently participated in celebrated exhibitions at prominent institutions and have received critical acclaim at some of the most widely-lauded shows at international art venues, biennials and museums.

Marc Ruyters, Editor-in-chief of *H ART* magazine



303. **Luc Tuymans** b. 1958

Fireplace

signed and dated 'Tuymans '14' lower right

pastel on coloured paper

25.8 x 29.7 cm (10 $\frac{1}{8}$ x 11 $\frac{3}{4}$ in.)

Executed in 2014.

Estimate

£20,000-30,000 \$26,700-40,000 €22,900-34,300 ♠

Provenance

Directly from the artist's studio, courtesy Zeno X Gallery, Antwerp

Exhibited

Poznań, Art Stations Gallery; London, Drawing Room,
*DE. FI. CIEN. CY. Andrzej Wróblewski, René Daniëls, Luc
Tuymans*, 27 November 2014 - 11 July 2015, pp. 84-85,
p. 210 (illustrated, p. 85)

Doha, QM Gallery Al Riwaq, *Luc Tuymans: Intolerance*,
18 October - 30 January 2016, pp. 81 & 426 (another
cast illustrated and exhibited, p. 81)



304. Rinus Van de Velde b. 1983

Robert always resisted giving any kind of explanation
 signed and dated 'Rinus Van de Velde 2016' on the reverse
 charcoal on paper
 170 x 170 cm (66 $\frac{7}{8}$ x 66 $\frac{7}{8}$ in.)
 Executed in 2016.

Estimate

£20,000-30,000 \$26,700-40,000 €22,900-34,300 ♣

Provenance

Directly from the artist's studio, courtesy
 Tim Van Laere Gallery, Antwerp

Exhibited

The Hague, NEST, *About Robert Rino*,
 5 February - 16 April 2017



305. Hans Op de Beeck b. 1969

Snowscape (8)
signed, titled and dated 'Hans Op de Beeck "Snowscape" 2017' on the reverse
watercolour on paper
104.5 x 278 cm (41½ x 109½ in.)

Estimate
£20,000-30,000 \$26,700-40,000 €22,900-34,300 ♠

Provenance
Directly from the artist's studio



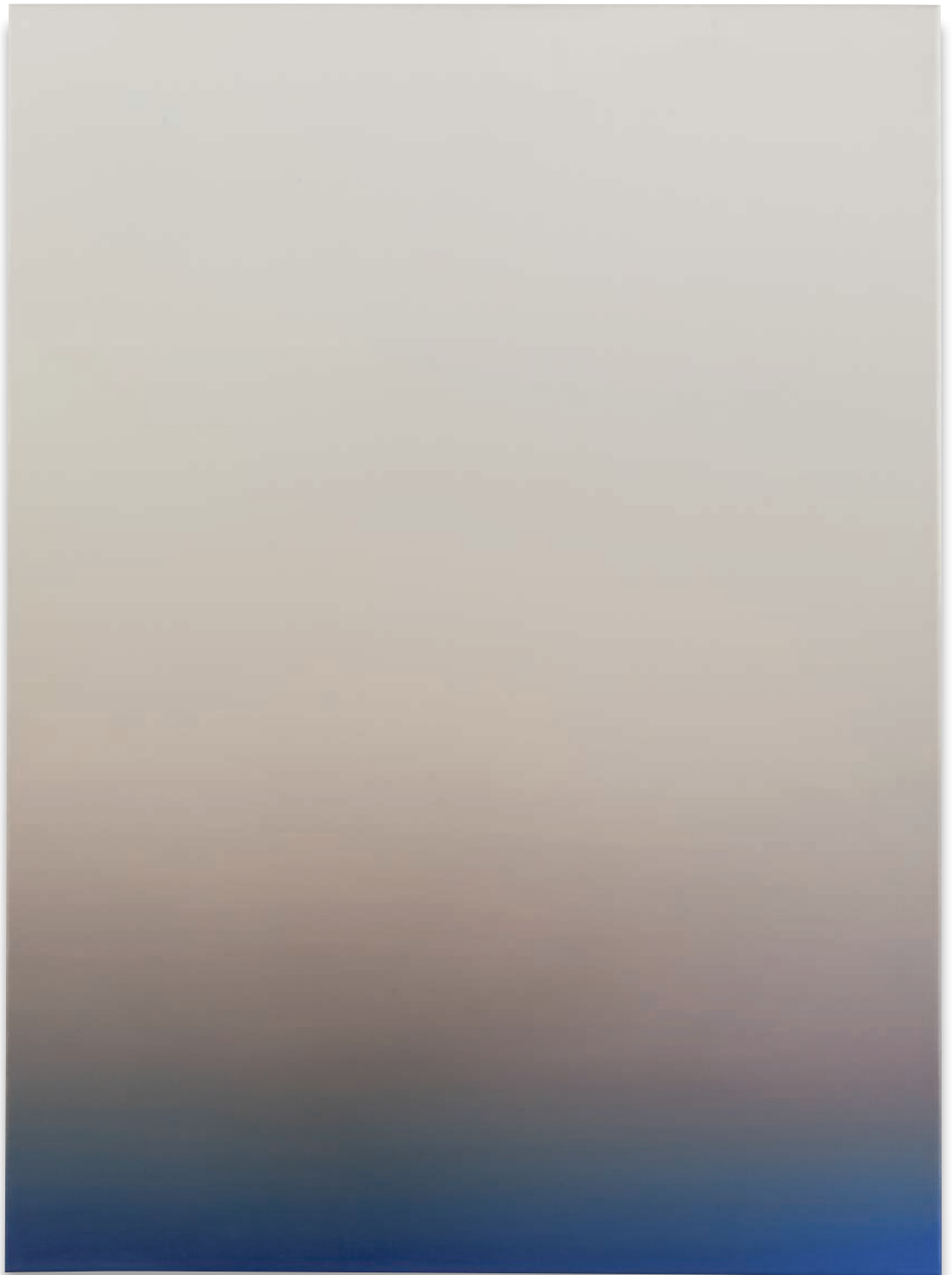
306. Jan Fabre b. 1958

Het Denken van het Verbodene (La Pensee de l'interdit// Thinking the Forbidden)
signed and dated 'Jan Fabre 1986' on the reverse
Bic pen on paper
29.7 x 21 cm (11¾ x 8¼ in.)
Executed in 1986.

Estimate
£8,000-10,000 \$10,700-13,300 €9,200-11,400 ♠

Provenance
Collection Angelos (Jean Fabre, artist's collection)

Exhibited
Namur, Musée Félicien Rops, *Facing Time: Rops/Fabre*, 14 March - 30 August 2015, p. 88 (illustrated)
St. Petersburg, The State Hermitage Museum, *Jan Fabre - Knight of despair, warrior of beauty*, 22 October 2016 - 9 April 2017, pp. 200, 273 (illustrated, p. 200)



307. Pieter Vermeersch b. 1973

Untitled

signed and dated 'Pieter Vermeersch 2018' on the reverse

oil on canvas

76 x 56 cm (29⁷/₈ x 22 in.)

Painted in 2018.

Estimate

£10,000-15,000 \$13,300-20,000 €11,400-17,200 ♣

Provenance

Directly from the artist's studio

Sold to Benefit H ART Magazine



308. **Berlinde de Bruyckere** b. 1964

Spreken

signed, dated and numbered 'Berlinde de Bruyckere 5/70 1999' on the reverse

Cibachrome on polystyrene

40 x 30 x 1.2 cm (15¾ x 11¾ x 0½ in.)

Executed in 1999, this work is artist proof number 5 from an edition of 70 plus 10 artist proofs for M HKA Antwerp.

Estimate

£2,000-3,000 \$2,700-4,000 €2,300-3,400 ♣

Provenance

Directly from the artist's studio



309. **Koen van den Broek** b. 1973

Hummer

signed with the artist's initials and titled

'KvdB "Hummer"' lower edge

acrylic and graphite on paper

50 x 35 cm (19½ x 13¾ in.)

Executed in 2010.

Estimate

£2,000-3,000 \$2,700-4,000 €2,300-3,400 ♣

Provenance

Directly from the artist's studio,
courtesy Galerie Greta Meert, Brussels

310. Sofie Muller b. 1974

AL/LIV/17 sculpture

incised with the artist's signature and
date 'Muller Sofie 2017' on the underside
alabaster and textile pillow
sculpture 24 x 17 x 16 cm (9½ x 6¾ x 6¼ in.)
pillow 50 x 59 cm (19½ x 23¼ in.)
Executed in 2017.

Estimate

£10,000-15,000 \$13,300-20,000 €11,400-17,100 ▲

Provenance

Directly from the artist's studio,
courtesy Geukens & De Vil Gallery, Antwerp





311. Peter Buggenhout b. 1963

Keine Ahnung #7

signed with the artist's initials and numbered
'PB 7/7' inside

plaster, iron and cow stomach

39 x 25 x 16 cm (15½ x 9¾ x 6¼ in.)

Executed in 2018, this work is number 7
from an edition of 7 unique pieces.

Estimate

£2,000-3,000 \$2,700-4,000 €2,300-3,400 ♣

Provenance

Directly from the artist's studio



312. Dirk Braeckman b. 1958

R.H.-V.B.-16

ultrachrome inkjet print on matte paper

49.5 x 33 cm (19½ x 12¾ in.)

Executed in 2016, this work is number 3
from an edition of 10.

Estimate

£2,000-3,000 \$2,700-4,000 €2,300-3,400 ♣

Provenance

Directly from the artist's studio,
courtesy Zeno X Gallery, Antwerp

313. Sven 't Jolle b. 1966

Claire & Nette

signed and dated 'Sven 't Jolle 1999' lower right
pencil, ink and spray-paint on paper
29.7 x 21 cm (11¾ x 8¼ in.)
Executed in 1999.

Estimate

£1,000-1,500 \$1,300-2,000 €1,100-1,700 ♣

Provenance

Directly from the artist's studio,
courtesy PLUS-ONE Gallery, Antwerp

Exhibited

Antwerp, PLUS-ONE Gallery ZUID, *Collecting Dust*,
Drawings, Debt, 7 September - 22 October 2017



314. Anne-Mie Van Kerckhoven b. 1951

Cependant, les problemes posees...

signed with the artist's initials and dated 'AMvK 2005'
lower right
ink, coloured pencil, marker pen, watercolour,
pastel on manufactured paper
25.5 x 35 cm (10 x 13¾ in.)
Executed in 2005.

Estimate

£2,000-3,000 \$2,700-4,000 €2,300-3,400 ♣

Provenance

Directly from the artist's studio,
courtesy Zeno X Gallery, Antwerp

Exhibited

Kunstmuseum Luzern; Kunsthalle Nürnberg; Nantes,
Frac Pays de la Loire, Carquefou, *Anne-Mie Van Kerckhoven. Nothing more natural*,
16 August 2008 - 3 January 2010, pp.135 and 202
Siegen, Museum für Gegenwartskunst,
The More I Draw - Drawing as a Concept for the World,
5 September 2010 - 13 February 2011
Kunstverein München, Anne-Mie Van Kerckhoven,
Serving Compressed Energy with Vacuum,
25 April - 14 June 2015, p. 10

Literature

Nothing More Natural, exh. cat.,
WIELS, Brussel, 2008, pp.135, 202



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Lot 172, KAWS, *Running*

Chum - Bus Stop, 2001 (detail)

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Back cover

Lot 172A, Banksy, *Angel*,

2009 (detail)

Image courtesy of Pest Control Office

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Carlos Cruz-Diez, Paris, 2018

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