

New Now

London Auction / 8 December 2022 / 1pm GMT

Sale Interest: 196 Lots



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PHILLIPS

New Now

London Auction / 8 December 2022 / 1pm GMT

Sale Interest: 196 Lots

Auction & Viewing Location

Auction 8 December 2022 1PM GMT
30 Berkeley Square, London, United
Kingdom, W1J 6EX

Viewing

1 - 8 December
Monday - Saturday 10:00am-6:00pm
Sunday 12:00pm-6:00pm

Sale Designation

When sending in written bids or making
enquiries please refer to this sale as
UK010822 or New Now.

Absentee and Telephone Bids

tel +44 20 7318 4045
bidslondon@phillips.com

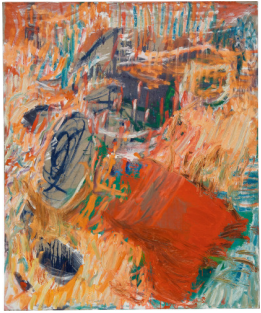
Contemporary Art Department

Charlotte Gibbs
Associate Specialist, Head of New Now
+44 20 7901 7993
CGibbs@phillips.com

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1
Pam Evelyn
Evening Rain
Estimate £8,000 — 12,000



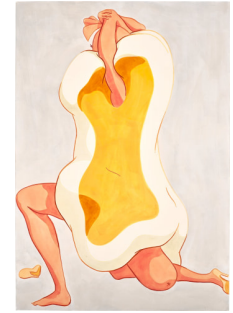
2
Anastasia Bay
Leggings 1
Estimate £10,000 — 15,000



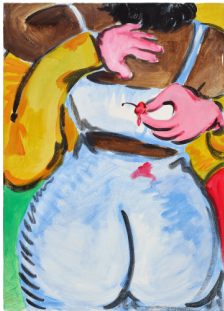
3
Michaela Yearwood-Dan
Love Letters to Siri no.2
Estimate £15,000 — 20,000



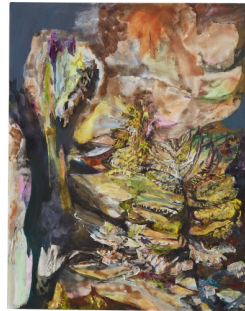
4
Doron Langberg
Mark and Aubrey
Estimate £60,000 — 80,000



5
Ivy Haldeman
Full Figure, Right Knee Down, Fl...
Estimate £15,000 — 20,000



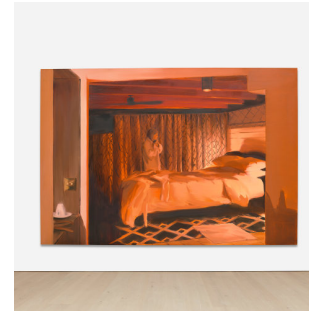
6
Olivia Sterling
He's a Bit of a Tit
Estimate £4,000 — 6,000



7
Francesca Mollett
Untitled (Surfacing)
Estimate £6,000 — 8,000



8
Cristina BanBan
Updating
Estimate £60,000 — 80,000



9
Caroline Walker
Overnighter
Estimate £70,000 — 100,000



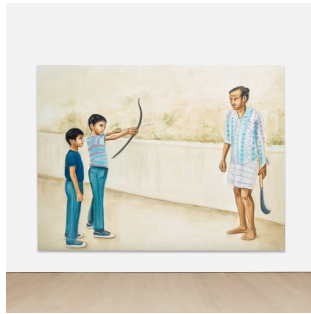
10
Sarah Ball
Marie
Estimate £30,000 — 50,000

New Now

London Auction / 8 December 2022 / 1pm GMT



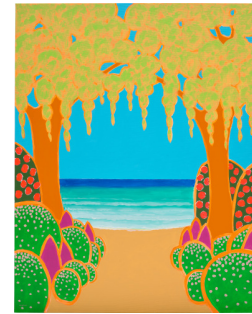
11
Karyn Lyons
Ingres Study #2
Estimate £5,000 — 7,000



12
Matthew Krishanu
Weapons
Estimate £10,000 — 15,000



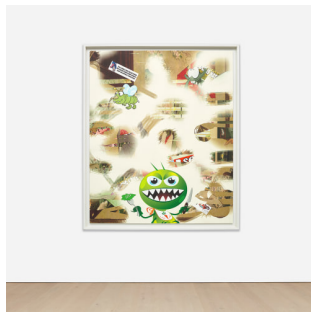
13
Serge Attukwei Clottey
Feeling cool
Estimate £15,000 — 20,000



14
Duncan McCormick
Jane's Beach
Estimate £10,000 — 15,000



15
Kate Pincus-Whitney
Paradise à la Carte: Parilla in th...
Estimate £3,000 — 5,000



16
This lot is no longer available.

17
Jordan Wolfson
Untitled
Estimate £70,000 — 90,000



18
Robert Nava
SON OF GODZILLA
Estimate £20,000 — 30,000



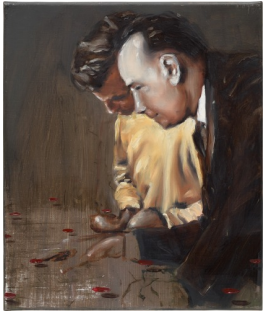
19
Andi Fischer
Ritter wo am Boden liegt
Estimate £10,000 — 15,000



20
Günther Förg
Untitled
Estimate £200,000 — 300,000

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London Auction / 8 December 2022 / 1pm GMT



21
Michaël Borremans
PROSPECTS
Estimate £200,000 — 300,000



22
Keith Haring
Untitled
Estimate £80,000 — 120,000



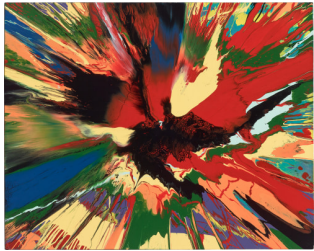
23
Tom Sachs
Untitled (Taxi Kitty)
Estimate £30,000 — 40,000



24
Peter Halley
Domain
Estimate £70,000 — 100,000



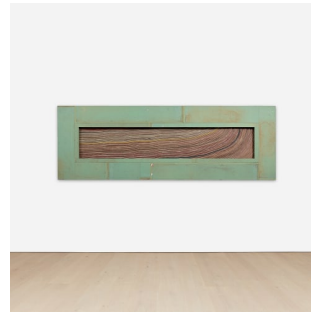
25
John Baldessari
Female and Male Faces (With N...
Estimate £140,000 — 220,000



26
Damien Hirst
Beautiful darkness spreading to...
Estimate £70,000 — 100,000



27
Antony Gormley
KNOT MODEL II
Estimate £50,000 — 70,000



28
Theaster Gates
Topological Study with Hose
Estimate £150,000 — 200,000



29
David Salle
Untitled
Estimate £60,000 — 80,000



30
Ana Benaroya
I Beg Your Pardon
Estimate £5,000 — 7,000

New Now

London Auction / 8 December 2022 / 1pm GMT



31
Katherine Bernhardt
Sharpies on Black
Estimate £50,000 — 70,000



32
Rafa Macarrón
He Vuelto A Nacer
Estimate £80,000 — 120,000



33
Jordy Kerwick
Untitled
Estimate £40,000 — 60,000



34
Aboudia
Untitled
Estimate £30,000 — 50,000



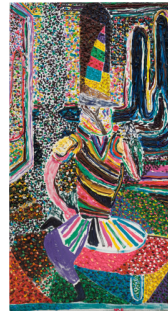
35
Danielle Orchard
Untitled
Estimate £10,000 — 15,000



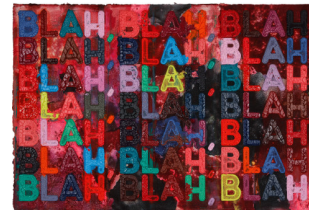
36
Kristy M Chan
Tristan and his video art collecti...
Estimate £5,000 — 7,000



37
Szabolcs Bozó
Rózsa Csibe (Pink Bird)
Estimate £35,000 — 45,000



38
Tal R
Horsedriver from Lolly
Estimate £20,000 — 25,000



39
Mel Bochner
Blah Blah Blah
Estimate £40,000 — 60,000



40
Jordi Ribes
El Inquilino
Estimate £40,000 — 60,000

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London Auction / 8 December 2022 / 1pm GMT



41
Tomokazu Matsuyama
Untitled
Estimate £30,000 — 50,000



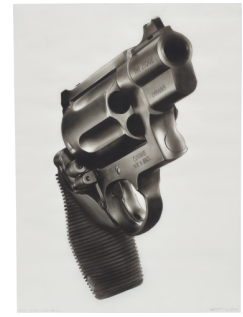
42
Brian Calvin
A Bather (Giverny)
Estimate £6,000 — 8,000



43
Sanya Kantarovsky
More
Estimate £10,000 — 15,000



44
Robert Longo
Untitled (Small Venus)
Estimate £20,000 — 30,000



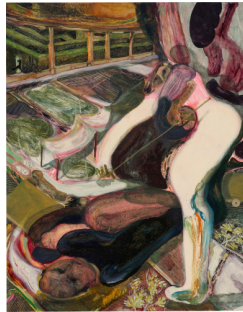
45
Robert Longo
Study of 'The Judge'
Estimate £25,000 — 35,000



46
Cathrin Hoffmann
As Though
Estimate £6,000 — 8,000



47
Rafa Macarrón
Untitled
Estimate £60,000 — 80,000



48
Guglielmo Castelli
The Maze
Estimate £7,000 — 10,000



49
Flora Yukhnovich
Study VII
Estimate £10,000 — 15,000



50
Caroline Walker
Beached
Estimate £20,000 — 30,000

New Now

London Auction / 8 December 2022 / 1pm GMT



51
Otis Kwame Kye Quai...
Daniel Quist
Estimate £30,000 — 50,000



52
Godwin Champs Nam...
Black Fathering
Estimate £15,000 — 20,000



53
Wonder Buhle Mbambo
Untitled
Estimate £7,000 — 10,000



54
Raelis Vasquez
Moreno
Estimate £10,000 — 15,000

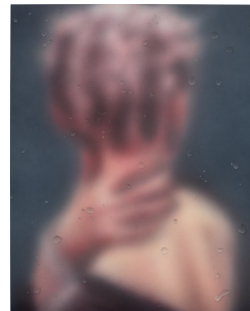
55
This lot is no longer available.



56
Brian Calvin
Broad Daylight
Estimate £5,000 — 7,000



57
Daniel Correa Mejía
La flor de la confianza
Estimate £3,000 — 5,000



58
Sayre Gomez
Untitled Painting with Trompe l'...
Estimate £5,000 — 7,000



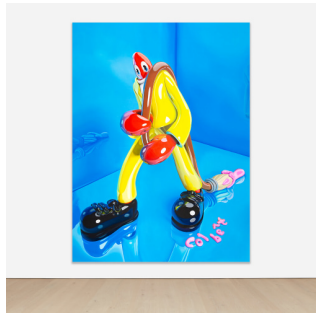
59
Genieve Figgis
Out For A Ride
Estimate £15,000 — 20,000



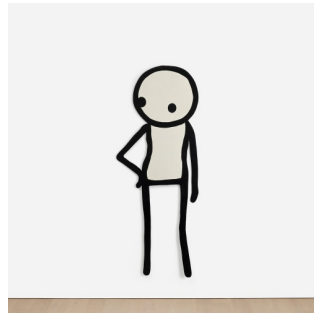
60
Albert Willem
A Popular Mountain Refuge
Estimate £10,000 — 15,000

New Now

London Auction / 8 December 2022 / 1pm GMT



61
Philip Colbert
The Painter Portrait 2022 (Sky ...
Estimate £35,000 — 60,000



62
Stik
Cut Out
Estimate £40,000 — 60,000



63
En Iwamura
Black
Estimate £10,000 — 15,000



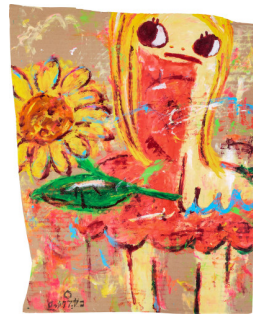
64
Susumu Kamijo
Untitled
Estimate £6,000 — 8,000



65
Haegue Yang
Sonic Rotating Line Reversed Ty...
Estimate £15,000 — 20,000



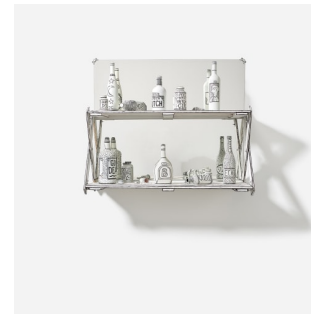
66
Shio Kusaka
(hole 30)
Estimate £3,000 — 5,000



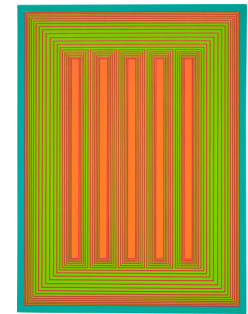
67
Ayako Rokkaku
Untitled
Estimate £25,000 — 35,000



68
Javier Calleja
Between the Lines
Estimate £2,500 — 3,500



69
Mary Reid Kelley
Pasiphae's Liquor Cabinet
Estimate £6,000 — 8,000



70
Richard Anuszkiewicz
Temple of Fire
Estimate £20,000 — 30,000

New Now

London Auction / 8 December 2022 / 1pm GMT



71
Math Bass
Newz!
Estimate £8,000 — 12,000



72
Katherine Bernhardt
Untitled
Estimate £6,000 — 8,000



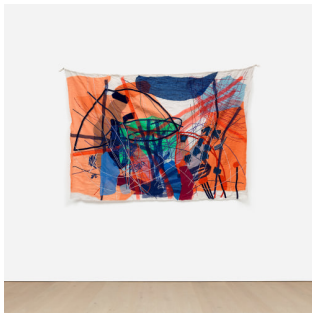
73
Ella Kruglyanskaya
Painter, Blue Stripes
Estimate £1,500 — 2,500



74
Caleb Hahne Quintana
Room Temperature
Estimate £2,000 — 3,000



75
Nadia Waheed
Selective Mutism
Estimate £4,000 — 6,000



76
Jadé Fadojutimi
Clustering Thoughts
Estimate £4,000 — 6,000

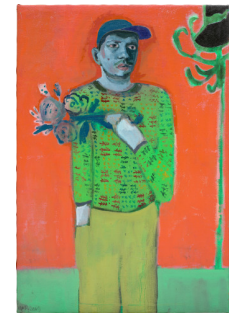


77
Isshaq Ismail
Consolidation 3
Estimate £20,000 — 30,000



78
Josh Smith
Untitled (JSPO7413)
Estimate £15,000 — 20,000

79
This lot is no longer available.



80
Igor Moritz
selfportrait 2
Estimate £8,000 — 12,000

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London Auction / 8 December 2022 / 1pm GMT



81
Conny Maier
GenieBbar 6
Estimate £10,000 — 15,000



82
Gerhard Richter
28.3.08
Estimate £25,000 — 35,000



83
Gerhard Richter
13.3.08
Estimate £25,000 — 35,000



84
Martha Jungwirth
Untitled
Estimate £10,000 — 15,000



85
Pamela Rosenkranz
Express nothing
Estimate £20,000 — 30,000



86
Kiki Kogelnik
Melancholie
Estimate £30,000 — 50,000



87
Karel Appel
Untitled
Estimate £8,000 — 12,000



88
Alexander Calder
Receding Blocks
Estimate £35,000 — 55,000



89
Ossip Zadkine
Le Repos
Estimate £5,000 — 7,000



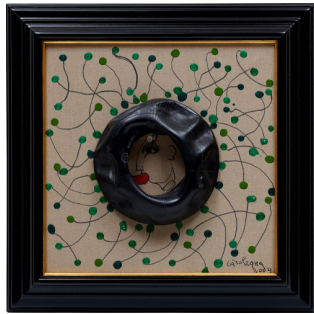
90
Bernar Venet
Undetermined line
Estimate £50,000 — 70,000

New Now

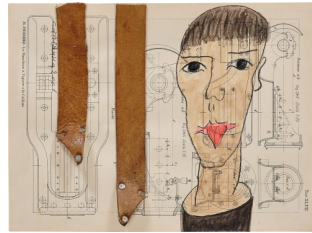
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91
Alighiero Boetti
Order and Disorder
Estimate £20,000 — 30,000



92
Carol Rama
Capricci
Estimate £6,000 — 8,000



93
Carol Rama
Altre Seduzioni
Estimate £4,000 — 6,000



94
Carol Rama
Rainbow
Estimate £10,000 — 15,000



95
Richard Prince
Untitled (Taco Bell)
Estimate £8,000 — 12,000



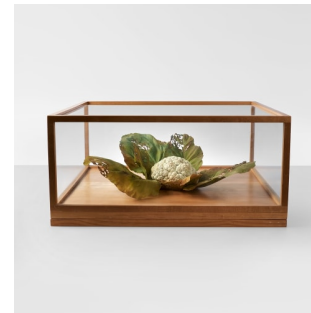
96
Julian Schnabel
Untitled (Benazir Bhutto)
Estimate £60,000 — 80,000



97
Tom Wesselmann
Monica Sitting with Legs Spread
Estimate £12,000 — 18,000



98
Ray Johnson
Landscape (Cityscape with black...)
Estimate £2,500 — 3,500



99
Roxy Paine
Cauliflower
Estimate £5,000 — 7,000



100
Andy Warhol
Vanishing Animals: Okapi
Estimate £5,000 — 7,000

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London Auction / 8 December 2022 / 1pm GMT



101
Olafur Eliasson
Light Removal
Estimate £12,000 — 18,000



102
Jon Rafman
New Age Demanded
Estimate £10,000 — 15,000



103
Anne Collier
You Rock My World
Estimate £10,000 — 15,000



104
Wolfgang Tillmans
paper drop (passage) IV
Estimate £10,000 — 15,000



105
Thomas Ruff
h.t.b. 02
Estimate £10,000 — 15,000



106
Thomas Ruff
Nudes pant11
Estimate £12,000 — 18,000



107
James Welling
Two works: (i) Waterfall; (ii) Isla...
Estimate £2,000 — 3,000



108
Thomas Ruff
h.t.b. 04
Estimate £2,500 — 3,500



109
This lot is no longer available.



110
Paulina Olowska
Dancing
Estimate £6,000 — 8,000

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London Auction / 8 December 2022 / 1pm GMT



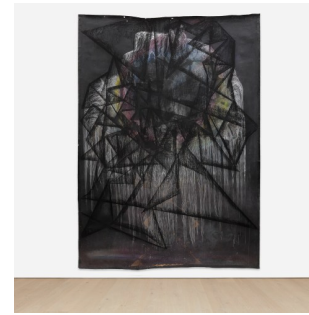
111
Ewa Juskiewicz
Amulet (Scissors)
Estimate £5,000 — 7,000



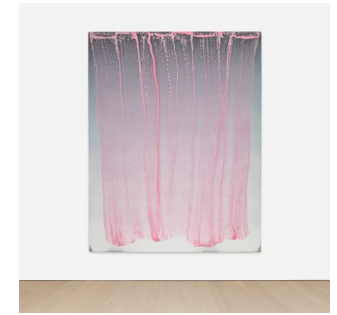
112
Christoph Ruckhäberle
Vier Hüte
Estimate £7,000 — 10,000



113
Kai Althoff
Reincarnation, 1990
Estimate £5,000 — 7,000



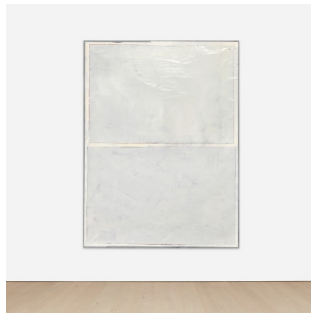
114
Kerstin Brätsch
Untitled (from psychics series)
Estimate £8,000 — 12,000



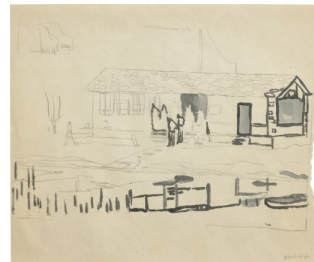
115
Robert Janitz
Deep Beneath the Surface
Estimate £6,000 — 8,000



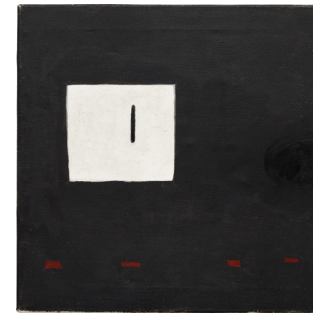
116
Thomas Wachholz
Ohne Titel (Reibfläche)
Estimate £3,000 — 5,000



117
Markus Amm
Untitled #5
Estimate £2,000 — 3,000



118
Peter Doig
Study for "Guru" (Ooty Boathou...)
Estimate £20,000 — 30,000



119
William Scott
White Square on Black Ground
Estimate £7,000 — 10,000



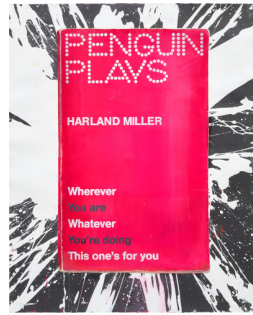
120
Callum Innes
Exposed Painting Cobalt Blue
Estimate £20,000 — 30,000

New Now

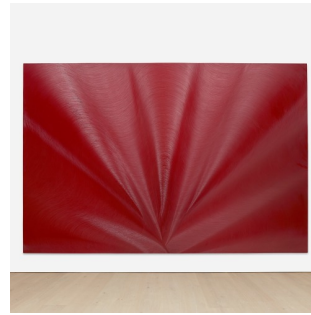
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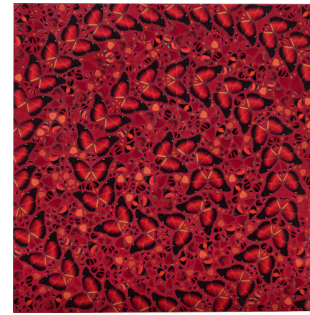
121
Martin Creed
Work No. 3439: EVERYTHING IS...
Estimate £15,000 — 20,000



122
Harland Miller
Wherever You Are Whatever Yo...
Estimate £25,000 — 35,000



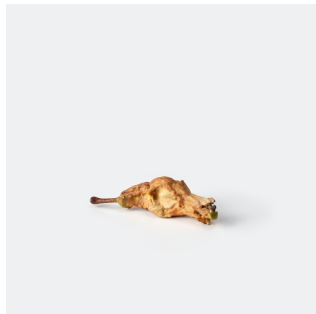
123
Jason Martin
Hero
Estimate £10,000 — 15,000



124
Damien Hirst
H10-5 Taytu Betul (from The Em...
Estimate £3,500 — 5,500



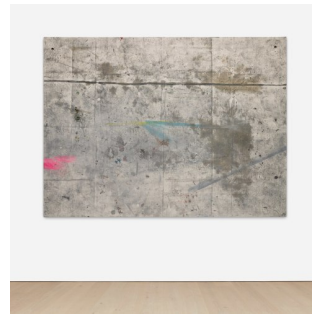
125
Damien Hirst
H10-4 Suiko (from The Empress...
Estimate £3,500 — 5,500



126
Gavin Turk
Paradise Lost
Estimate £2,000 — 3,000



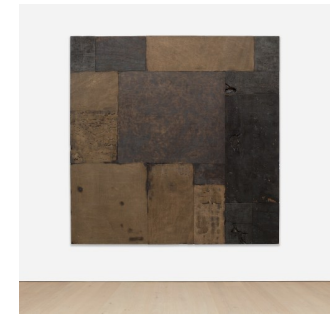
127
Marc Quinn
The Nurseries of El Dorado
Estimate £30,000 — 50,000



128
Oscar Murillo
WORK!
Estimate £40,000 — 60,000



129
Brent Wadden
Untitled
Estimate £10,000 — 15,000



130
Kader Attia
Untitled (burnt wood picture)
Estimate £8,000 — 12,000

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London Auction / 8 December 2022 / 1pm GMT



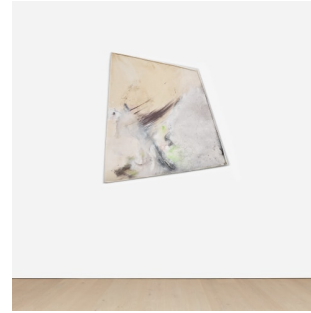
131
Patrick Alston
Count it All Joy
Estimate £7,000 — 10,000



132
Alex Da Corte
Solid State (Robbing Peter to P...
Estimate £15,000 — 20,000



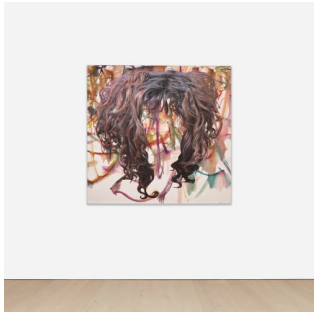
133
Sterling Ruby
DRFTRS (5035)
Estimate £3,000 — 5,000



134
Lucy Dodd
Luminous Limicolous
Estimate £15,000 — 20,000



135
Michael Williams
Cerebral TV from the 90's
Estimate £25,000 — 35,000



136
Jim Shaw
Untitled (Red Hair)
Estimate £10,000 — 15,000



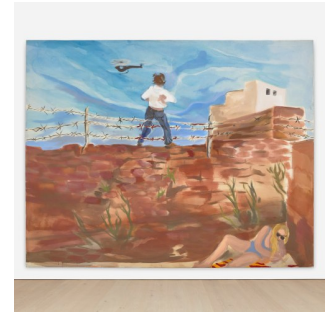
137
Charming Baker
Samson & Delilah
Estimate £10,000 — 15,000



138
Jakub Julian Ziolkowski
Olimp
Estimate £10,000 — 15,000



139
Angel Otero
TBC-007
Estimate £8,000 — 15,000



140
Sophie von Hellermann
Untitled
Estimate £4,000 — 6,000

New Now

London Auction / 8 December 2022 / 1pm GMT



141
Jules de Balincourt
Youth Nationalism
Estimate £3,000 — 5,000



142
Raelis Vasquez
Momentos Asi
Estimate £3,000 — 5,000



143
Doron Langberg
Resting 1
Estimate £4,000 — 6,000



144
Justin John Greene
Trouble with the Communications
Estimate £4,000 — 6,000



145
Cristina BanBan
Untitled
Estimate £2,500 — 3,500



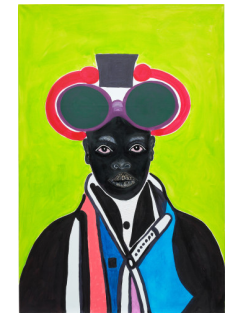
146
Jordy Kerwick
Untitled
Estimate £10,000 — 15,000



147
Brandon Lipchik
Untitled
Estimate £7,000 — 10,000



148
This lot is no longer available.
149
Javier Calleja
S. T. (This Is Not My Universe)
Estimate £10,000 — 15,000



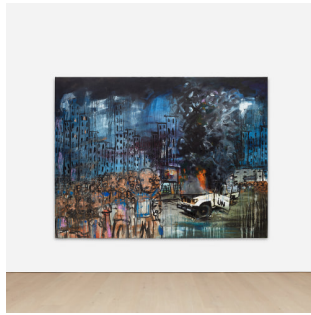
150
Zanele Muholi
Alakhe
Estimate £10,000 — 15,000

New Now

London Auction / 8 December 2022 / 1pm GMT



151
John Madu
John's Kiss
Estimate £6,000 — 8,000



152
Aboudia
UN Car Burning I
Estimate £30,000 — 50,000



153
James Mishio
Mishio and Max
Estimate £5,000 — 7,000



154
Yannick Ackah
Untitled
Estimate £8,000 — 12,000



155
Odinakachi Okoroafor
Blue Socks
Estimate £5,000 — 7,000



156
Dankyi Mensah
Blue Polo
Estimate £8,000 — 12,000



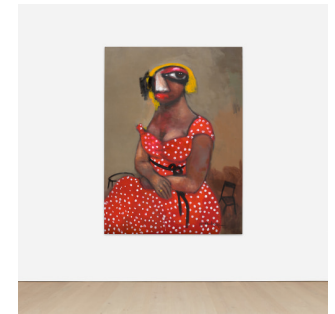
157
Raphael Adjetey Adjei ...
Untitled
Estimate £8,000 — 12,000



158
Kelechi Nwaneri
Untitled
Estimate £6,000 — 8,000



159
Isshaq Ismail
Black Face 8
Estimate £20,000 — 30,000



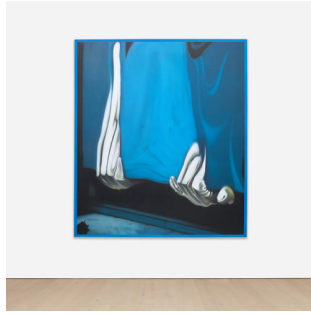
160
Kingsley Obasi
White polka dots
Estimate £5,000 — 7,000

New Now

London Auction / 8 December 2022 / 1pm GMT



161
Cleon Peterson
Flesh of the Wicked
Estimate £10,000 — 15,000



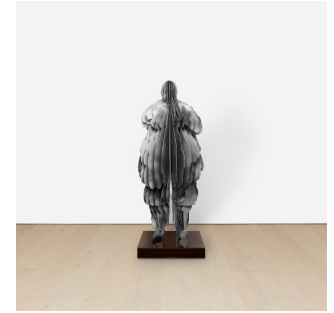
162
Sayre Gomez
1,2,3,4 Thiefs (Part 3)
Estimate £7,000 — 10,000



163
Regina Goldelman
Grasshopper
Estimate £6,000 — 8,000



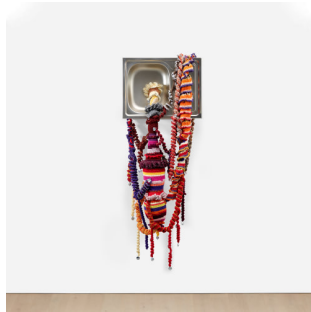
164
Richard Hambleton
Shadow Head
Estimate £8,000 — 12,000



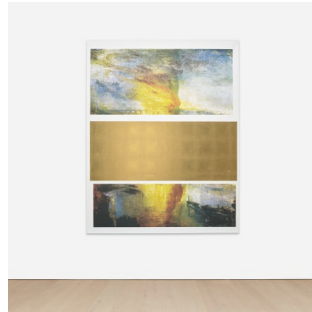
165
Vasily Klyukin
Gluttony
Estimate £30,000 — 50,000



166
Guillermo Kuitca
Untitled
Estimate £15,000 — 20,000



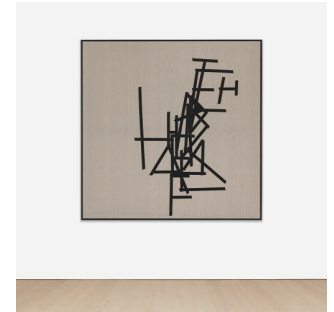
167
Joana Vasconcelos
Colormaq
Estimate £10,000 — 15,000



168
Allora & Calzadilla
Borrowed Time
Estimate £12,000 — 18,000



169
Chris Succo
Flesh #1
Estimate £5,000 — 7,000



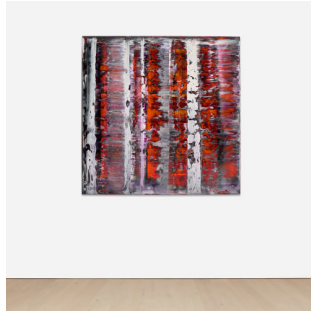
170
Matias Faldbakken
Untitled
Estimate £7,000 — 10,000

New Now

London Auction / 8 December 2022 / 1pm GMT



171
Wim Delvoye
Vogelnest (Birdhouse)
Estimate £12,000 — 18,000



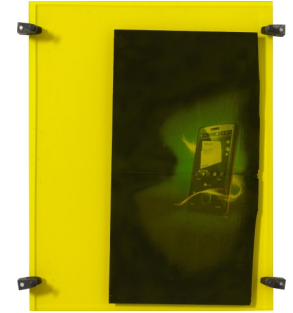
172
Stanley Casselman
IR-40-6
Estimate £7,000 — 10,000



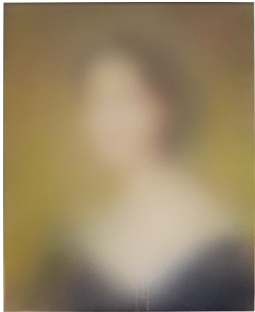
173
Jim Lambie
Silver Owl (House of the Rising ...)
Estimate £5,000 — 7,000



174
Neil Beloufa
Vintage Series: syringe
Estimate £5,000 — 7,000



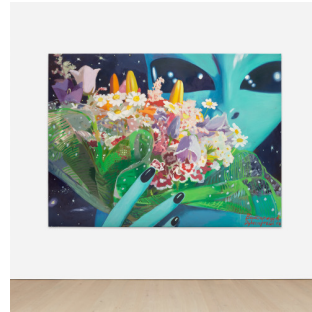
175
Kerstin Brätsch
Untitled
Estimate £1,000 — 2,000



176
Miaz Brothers
Young Lady
Estimate £4,000 — 6,000



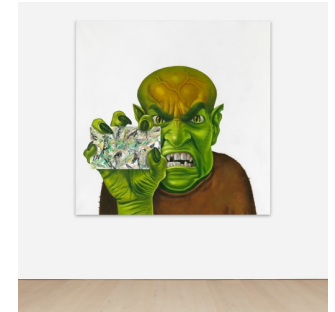
177
Damien Hirst
For the Love of God
Estimate £3,000 — 5,000



178
Vladimir Dubossarsky ...
Martienne et fleurs
Estimate £12,000 — 18,000



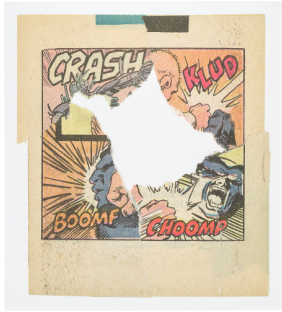
179
Jeff Koons
Balloon Dog (Blue)
Estimate £15,000 — 20,000



180
Eliza Douglas
I Am the Horse You Should Bet ...
Estimate £4,000 — 6,000

New Now

London Auction / 8 December 2022 / 1pm GMT



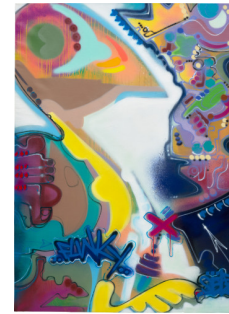
181
Christian Marclay
Klud
Estimate £6,000 — 8,000



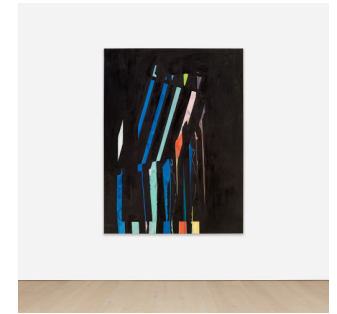
182
KAWS
SEEING (BLUE)
Estimate £15,000 — 20,000



183
Thierry Noir
Rhythmic Gymnastics
Estimate £5,000 — 7,000



184
Torrick Ablack aka Toxic
FUNKY PENGUIN
Estimate £4,000 — 6,000



185
Alex Hubbard
Untitled (S5)
Estimate £10,000 — 15,000



186
Sadie Laska
BritPop
Estimate £5,000 — 7,000



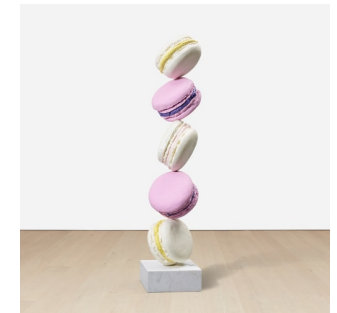
187
Damien Hirst
5133. Will pass that time (from T...)
Estimate £6,000 — 8,000



188
Damien Hirst
H9-7 Loyalty (from The Virtues)
Estimate £7,000 — 9,000



189
Damien Hirst
H9-4 Politeness (from The Virtu...)
Estimate £7,000 — 9,000



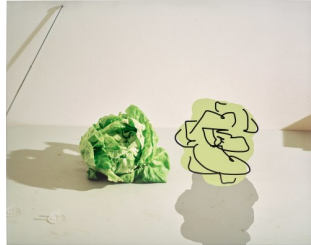
190
Roberto Bernardi
CLIMBERS II-05
Estimate £8,000 — 12,000

New Now

London Auction / 8 December 2022 / 1pm GMT



191
Ryan McLaughlin
Akbar Al Baker
Estimate £1,000 — 2,000



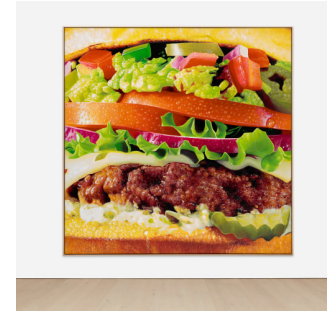
192
Lucas Blalock
Two lettuces
Estimate £2,000 — 3,000



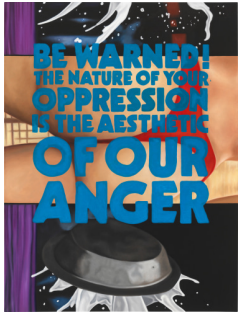
193
Russell Young
Marilyn Crying
Estimate £7,000 — 10,000



194
Neil Raitt
Golden Tide
Estimate £5,000 — 7,000



195
Mike Bouchet
Swolo 1
Estimate £4,000 — 6,000



196
Yoan Mudry
BE WARNED!
Estimate £2,000 — 3,000

New Now

London Auction / 8 December 2022 / 1pm GMT





1

Pam Evelyn

Evening Rain

signed, titled and dated "'EVENING RAIN" 2020
"EVENING RAIN" 2020 PAM EVELYN' on the overlap
oil on linen
180.3 x 149.9 cm (71 x 59 in.)
Painted in 2020.

Estimate

£8,000 — 12,000  

[Go to Lot](#)



“For me, colour is indulgent. When I work outdoors, I am witness to the harmony and disharmony of nature, the sudden changes in mood throughout a day.” —Pam Evelyn

Executed in energetic and highly gestural strokes of vermillion, turquoise, and terracotta tones counterpointed by deeper eddies of midnight blue, *Evening Rain* is a strikingly atmospheric work by one of the most exciting emerging artists working in Britain today. Embracing the unpredictable and the mercurial, Pam Evelyn’s non-representational and highly intuitive compositions draw productively on the shifting patterns and raw power of the natural world while liberating themselves from any single meaning fixed in observable reality.

In her studied interest in the visual qualities of light, weather conditions, and the passage of time across the day and through the seasons, Evelyn shares a robust dialogue with pioneers of painterly abstraction, her work recalling the vibrant palette and immediacy of Claude Monet’s late *Nymphaeas* and the gestural energy of Joan Mitchell’s compositions. Engaging with these legacies and reinvigorating this language for our own, contemporary moment, Evelyn’s work also belongs to broader conversations taking place amongst a diverse group of young female artists working in similarly non-representational modes, including Francesca Mollett, Sarah Jones, and Sarah Cunningham.

A vibrant testament to these generative conversations around emotion, intuition, observation, and abstraction, *Evening Rain* was included alongside works by Cunningham and Mollett in the 2021 group exhibition *Diaries of a Climate* with Baert Gallery in Los Angeles. Foregrounding the materiality of paint in her sensitive and energetic translations of the natural world onto her canvases, Evelyn does not position herself as an omnipotent creator but as an observer, allowing herself to be challenged and surprised by the fundamental ‘unfamiliarity’ of painting, and the unexpected directions that her practice takes her. As the artist explains, ‘I really think the thing that keeps me on my toes and keeps the painting progressing is a result of not feeling like the author but in many ways the outsider. It is that feeling of being overwhelmed and feeling like painting is something that I am inadequate to do.’¹

In addition to her participation in several group shows, the new-to-auction Evelyn has also received critical acclaim for her solo exhibitions *Spectacle of a Wreck* with Peres Projects in Berlin and *Built on Clay* at The Approach in London earlier this year. The artist is currently represented in the group exhibition *Sabrina* at Sim Smith Gallery in South London.

¹ Pam Evelyn, quoted in “‘I don’t think painting should fit in...’: Tim Stoner in the Studio with Pam Evelyn”, Vardaxoglou, 22 April 2022, [online](#).

Provenance

Baert Gallery, Los Angeles

Acquired from the above by the present owner

Exhibited

Los Angeles, Baert Gallery, *Diaries of a Climate*, 9 March - 1 May 2021



2

Anastasia Bay

Leggings 1

signed, titled, inscribed and dated 'BAY ANASTASIA
2019 Leggings Walk T/2' on the reverse
oil, acrylic and oilstick on canvas
160 x 130.4 cm (62 7/8 x 51 3/8 in.)
Painted in 2019.

Estimate

£10,000 — 15,000 ±

[Go to Lot](#)



“My painting is very spontaneous, populated with figures, and densely entangled, even forced into the format of the painting, through the lines and features. [...] Large areas of colour are immobile, the frame occupies the rest of the painting.”
—Anastasia Bay

Provenance

Whitehouse Gallery, Leuven

Acquired from the above by the present owner

Exhibited

Brussels, Espace Vanderborght, *Fried Patterns*, 5-8 September 2019

New Now

London Auction / 8 December 2022 / 1pm GMT



3


Michaela Yearwood-Dan

Love Letters to Siri no.2

signed, titled and dated "'Love letters to Siri #2" 2018 Michaela Yearwood-Dan' on the reverse; signed with the artist's initials and dated 'MYD 2018 MYD 2018' on the reverse

acrylic, oil and charcoal on canvas
101.8 x 76.2 cm (40 1/8 x 30 in.)
Executed in 2018.

Estimate

£15,000 — 20,000 

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

Exhibited

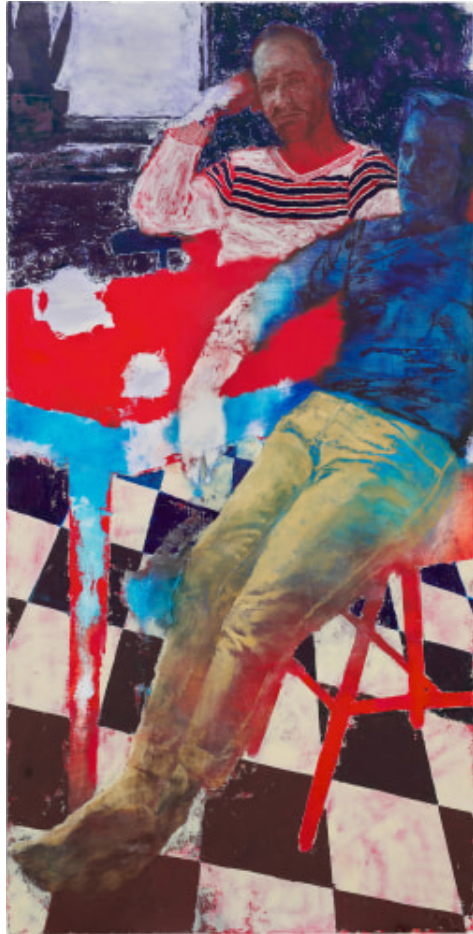
Limassol, The Edit Gallery, *Artists are the new Athletes*, 20 January - 2 March 2019

Literature

'Michaela Yearwood-Dan's Art is in continuous metamorphosis', *Playjunkie*, 23 February 2020, online (illustrated)

New Now

London Auction / 8 December 2022 / 1pm GMT



4

Doron Langberg

Mark and Aubrey

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

oil on linen

203.2 x 101.8 cm (80 x 40 1/8 in.)

Painted in 2015.

Estimate

£60,000 — 80,000 ±

[Go to Lot](#)



“Using intense colours and different paint textures and marks to create these everyday scenes, I want to connect with a viewer by speaking to our most basic commonalities – our bodies, our relationships, our interiority – rather than the social categories that may separate us.” —Doron Langberg

Two seated figures occupy the interior scene of Doron Langberg’s large-scale composition *Mark and Aubrey*. Bold colours, contrasting patterns, and a washed texture make this piece a prime example of the artist’s signature figurative style, in which he finds a communion between colour, pattern, and form to explore new ways of describing the human experience.

By rendering resemblances between formal qualities, such as the striking red of the table which contrasts with the deeper blue hues in a similar way to the black and white variation of the tiled flooring, he creates, in his own words, a ‘colour world’ which exists within a moment in time.ⁱ As with most of his paintings, this encapsulates an intimate, human event - in the case of *Mark and Aubrey*, two men who occupy a space together as psychological as it is physical. Although they do not hold each other’s gaze, the synergy of the canvas creates an ambience which communicates their physical, emotional, and intellectual closeness on a more intuitive level. The extreme flattening of perspective here allows their bodies to overlap, while Langberg’s symbiotic treatment of colour charges the canvas with vitality as objects and figures alike appear to vibrate with energy, communicating a sense of deep harmony and affection. In this way, the viewer is invited to not only instinctively understand the atmosphere of the space, but also the internal worlds of the figures and their shared state of being. As the figure behind the table casually yet intently makes eye contact with us, we realise that the position we occupy as viewers is not voyeuristic but participatory, rupturing preconceived notions of spectator-subject relationship.

As Langberg invites us to relate to the human subject matter in his piece, so does he ask us to join him in considering a concurrent theme in his work, queer identity and community. The rich visual language developed in his compositions - notable here in the strong, confident use of colour and diverse textures and marks - speak forcefully to the universal sensations of desire, touch, and intimacy. This is especially apparent in the vibrant, blood-red hues used in the table at the centre of the work, evocative of desire, passion, and the corporeal. More inconclusive areas of paint - including the teapot, cup, and areas of the figure’s bodies - react against objectivity and create a fluid space. This sense of ambiguity defies categorisation and leads to a visual dialect which describes the queer experience as a subjective ‘way of being in the world’, one which rejects a sense of otherness or definitive characterisation.ⁱⁱ



Pierre Bonnard, *La Terrasse à Vernonnet*, (*The Terrace at Vernonnet*), 1939, The Metropolitan Museum of Art, New York. Image: Bridgeman Images

Whilst referencing R.B. Kitaj as an influence behind his work, Langberg’s oeuvre is often more closely associated with post-Impressionist artists through its formal and symbolic qualities. Moving away from Impressionism to more abstract ways of portraying the world, such artists searched for formal compatibilities within the paint surface which were often emblematic, a key similarity with Langberg’s own artistic process. Like Pierre Bonnard’s *The Terrace at Vernonnet*, which depicts a twilight scene through a unison of hazy purples and earthy oranges, *Mark and Aubrey* similarly dismisses the scientific application of colour in favour of conveying the essence of the moment.

Édouard Vuillard is another major inspiration for the artist, especially in his depiction of interior, domestic scenes such as *Interior, mother and sister of the artist* where the boundaries between his subjects and their immediate environment are dissolved in favour of blended passages of colour and duplication of patterned elements. This quality is only made more emphatic by the sister’s dress which both varies and merges with the decorative wall surface, an optical illusion during which she appears to pulsate in and out of focus. Similarly, the adoption of a radically flattened

perspective achieved through intersecting planes of colour and pattern evident in the steep angle of the wallpaper and awkwardly positioned chest of drawers is referenced in Langberg's composition here, the slanted tiled flooring forcing the figures to the very surface of this shallow composition. In both cases, an unnaturalistic yet intimate rendering of the physical space is favoured, elevating the subject and bringing it closer to the viewer's own space in a way 'that feels convincing, but at the same time does not play by the rules of natural depiction.'ⁱⁱⁱ



Édouard Vuillard, *Intérieur, mère et sœur de l'artiste (Interior, mother and sister of the artist)*, 1893, The Museum of Modern Art, New York. Image: Bridgeman Images

A prolific force within an emerging group of contemporary figurative artists, Doron Langberg has exhibited at institutions such as the Detroit Museum of New Art; the Schwules Museum, Berlin; and the Leslie-Lohman Museum, New York; amongst others. Works of his form a part of permanent collections which include the ICA Miami, the Rhode Island School of Design and the Pennsylvania Academy of the Fine Arts. He was awarded the Yale Schoelkopf Travel Prize, the American Academy of Arts and Letters John Koch award for painting and the Elizabeth

Greenshields Foundation Grant. In 2015, *Mark and Aubrey* was exhibited in the group show, *Doron Langberg and Gaby Collins-Fernandez*, which took place at the Danese/Corey Gallery in New York.

ⁱ Doron Langberg, 'Doron Langberg, Sept 2015', September 2015, [online](#).

ⁱⁱ Doron Langberg, quoted in "Doron Langberg: Alex Katz Chair in Painting Artist Talk", *The Cooper Union*, November 17 2021, [online](#).

ⁱⁱⁱ Doron Langberg, 'Doron Langberg, Sept 2015, September 2015, [online](#).

Provenance

Danese/Corey, New York

Acquired from the above by the present owner

Exhibited

New York, Danese/Corey, *Doron Langberg and Gaby Collins-Fernandez*, 20 November - 23 December 2015, pp. 1 and 9 (illustrated)



5

Ivy Haldeman

Full Figure, Right Knee Down, Flung Shoe, Hand Grasps Elbow Above Head

signed, titled and dated "FULL FIGURE, RIGHT KNEE DOWN, FLUNG SHOE, HAND GRASPS ELBOW ABOVE HEAD" 2016 Ivy Haldeman' on the reverse
acrylic on linen, mounted on board
61.3 x 42.1 cm (24 1/8 x 16 5/8 in.)
Painted in 2016.

Estimate

£15,000 — 20,000 £

[Go to Lot](#)



“The human gestures of her slightly bored hot dogs and empty power suits simultaneously convey lethargy, longing, and luxury, meanwhile grappling with issues of gender and identity in ways that now place Haldeman among the most in-demand artists of her generation.” —Arden Fanning Andrews

Provenance

Mayor Projects, Aarhus

Acquired from the above by the present owner

Exhibited

Aarhus, Mayor Projects, *Ivy Haldeman*, 20 April 2017

New Now

London Auction / 8 December 2022 / 1pm GMT



6

Olivia Sterling

He's a Bit of a Tit

signed with the artist's initials, inscribed and dated 'OS


22 To Putting Up With Stuff' on the reverse

acrylic on canvas

70.1 x 50 cm (27 5/8 x 19 5/8 in.)

Painted in 2022.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



"I believe the ambiguity created by the lack of facial expressions really enhances the paintings. That we can only assume if the tangled bodies are hurt or distressed, and this allows for the figures to become representatives of ideas rather than autonomous individuals." —Olivia Sterling

Provenance

NEVVEN, Gothenburg

Acquired from the above by the present owner

Exhibited

Castelnuovo Don Bosco, NEVVEN hosted by Cascina Gilli, *Villeggiatura*, 3 - 24 July 2022



7

Francesca Mollett

Untitled (Surfacing)

signed, titled and dated 'Untitled (Surfacing)


Francesca Mollett 2021' on the overlap

oil and acrylic on calico

180.3 x 140.3 cm (70 7/8 x 55 1/4 in.)

Painted in 2021.

Estimate

£6,000 — 8,000 

[Go to Lot](#)



“[Francesca Mollett] is an artist whose work argues for her medium’s necessity, for painting’s unique ability to illuminate those delicate, often hidden aspects of the world that would otherwise remain dark.” —Tom Morton

Painted in 2021, Francesca Mollett’s *Untitled (Surfacing)* is highly characteristic of the British artist’s more recent work, visually dissecting the complex interrelationship between nature, the body, and the mind. Building on her previous interrogations of abstract natural scenes, her current paintings intersperse visions of an observed natural environment in tandem with her own psychological musings.

Drawn to abstraction as a way of dissolving boundaries between forms and creating space for emotional expression, Mollett’s practice draws especially on the fluid, shifting, and transformative qualities of weather and water to striking effect. In their presentation of Mollett’s 2021 solo exhibition *Wild Shade*, Informality Gallery pushed this even further, invoking the ‘radical collectivity’ proposed by materialist and hydrofeminist movements which have sought to realign our relationship to water and the natural world.ⁱ Qualifying this, the gallery highlighted Mollett’s belief that her chosen medium has the capacity to ‘convey oceanic feeling’, while noting her alignment with the branch of psychoanalytical thought that melds sensation, feeling and materiality.ⁱⁱ

Exemplifying these painterly and thematic issues, *Untitled (Surfacing)* liquifies colour, juxtaposing vast washes of watery pigment against tight, heavily applied passages, intentionally confusing our understanding of ground and sky, background and foreground. This discernible abstraction transports us to a quasinaturalistic realm, one that nods to a perceivable reality, yet one that favours sensation. This oceanic entanglement of colour, brushstroke, tone, and line are met with semi-naturalistic depictions of lush flora. More figurative trees coincide with larger, looser areas of abstract light and shadow. These parallels lend the work with a collage-like quality, the oil and acrylic adopting a range of textural qualities which vitalise the composition and emphasise the work’s more tactile qualities. This masterful manipulation of surface forms a depth that makes the paintings feel traversable, while equally distorting our perception of scale.

Mollett recently exhibited at Frieze London, marking the first public presentation of her work since the recent announcement of her representation with Grimm Gallery. Since completing her MA in painting from the Royal College of Art in 2020, she has exhibited at a range of international galleries in both solo and group shows.

Video: <https://www.youtube.com/watch?v=GOJ3SGFbW8>

‘A chat with Francesca Mollett’, L.U.P.O Lorenzelli Projects, 28 December 2021

ⁱ Whitechapel Gallery, ‘Big Ideas: Astrida Neimanis,’ [online](#).

ⁱⁱ Informality, ‘Francesca Mollett,’ undated, [online](#).

Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



8

Cristina BanBan

Updating

signed with the artist's initials 'CB' lower right; signed, titled and dated 'CRISTINA BANBAN 'UPDATING' 2018' on the reverse

acrylic and spray paint on canvas
180 x 150.2 cm (70 7/8 x 59 1/8 in.)
Painted in 2018.

Estimate

£60,000 — 80,000 ▲

[Go to Lot](#)



“I would say that the heaviness has always been a characteristic of my distorted bodies. I like to think that providing these women with exaggerated forms emphasises their character, power, and confidence – they occupy the canvas unapologetically and stand proudly, representing how we want women to represent themselves in the 21st century.” —Cristina BanBan

Cristina BanBan’s sumptuously painted large-scale canvases are a celebration of the female form. Aiming to empower her subject matter, the women in BanBan’s *oeuvre* are based on a combination of self-reflection, pure imagination, and real friends and acquaintances of the artist, but they are all united in the way they proudly take up space. Forms which fill the canvas are a recurrent motif in BanBan’s work. This bold approach to portraiture has contributed to the artist’s meteoric rise to fame and the international acclaim her work has received following institutional exhibitions at the Columbus Museum of Art and Hamburg Kunsthalle in 2021 and solo shows at Perrotin in Paris and Skarstedt in New York this year.

Updating from 2018 is a joyous example of the artist’s monumental works. Rendered in a palette of sugary tones, two female figures are captured from behind in the bouncing step of a run, each with one leg raised at the knee and the other foot hovering just off the ground, their long hair flowing behind them. The gentle touch of the hands and the soft s-curve in their stance is reminiscent of the *contrapposto* compositional technique developed across classical sculpture and revived during the Renaissance period. BanBan’s figures are comparable to countless representations of the ‘Three Graces’ through history, but perhaps most famously as portrayed by Sandro Botticelli in the left side of his 1477-1478 masterpiece *La Primavera*.



Sandro Botticelli, *La Primavera* (detail of *The Three Graces*), 1477 – 1478, Galleria degli Uffizi, Florence.
Image: Luisa Ricciarini / Bridgeman Images

Though drawing on classical and art historical archetypes, BanBan includes certain markers in her work to place her characters firmly in the 21st Century. In a 2018 interview, she said ‘I am interested in depicting everyday scenes that are familiar to the 21st Century spectator. I do this by creating characters that the viewer will recognise in some way or another.’ In *Updating*, BanBan’s women share physical attributes with Botticelli’s Venuses through their voluptuous forms, serene facial expressions, and gentle movements, but where the Three Graces are draped in classical chiffon robes and bare feet, BanBan’s are dressed in minimal athletic clothing, trainers, shorts and a sports bra, firmly contextualising them within our contemporary, exercise-focussed culture.

Cristina BanBan

BanBan imbues her paintings with the subtle shifts in light and atmosphere taken from her immediate environment. The artist has previously commented that in 2018 - the year of the present work's execution - the summer was unusually warm, bringing a new light into her studio and influencing the warmth of her palette during this period, evident here perhaps in the uplifting combinations of pinks, yellows, and peaches used in *Updating*.

Provenance

Kristin Hjellegjerde, London

Acquired from the above by the present owner

Exhibited

London, Kristin Hjellegjerde, *Audun Alvestad and Cristina BanBan: Specially Normal*, 29 March - 28 April 2018

Literature

Lara Monroe, 'Cristina BanBan', *Coeval Magazine*, 10 August 2018, online (illustrated)

New Now

London Auction / 8 December 2022 / 1pm GMT



9

Caroline Walker

Overnighter

signed, titled and dated 'Overnighter' Caroline Walker
2016' on the reverse

oil on linen

165.8 x 239.9 cm (65 1/4 x 94 1/2 in.)

Painted in 2016.

Estimate

£70,000 — 100,000

[Go to Lot](#)



“I am interested in challenging the position of the viewer, particularly in relation to my female subjects. [...] I do not want the paintings to feel like pictures of something that is happening somewhere else. I want you to feel like you are involved or implicated in what is going on.” —Caroline Walker

Depicting a lone woman standing in a hotel room in the middle of the night, *Overnighter* by Scottish artist Caroline Walker immediately transports the viewer into an interior and somewhat transitory space pervaded by an atmosphere of quiet solitude. Asked to adopt a somewhat voyeuristic gaze, the spectator is drawn into this silent moment suspended in time, while Walker maintains a palpable sense of narrative tension through the more cinematic qualities of her composition. Positioned just off-centre with her arms crossed over her chest to maintain the warmth of a robe as her blank gaze wanders toward the bed, the female protagonist here leaves enough ambiguity and psychological space for intruders such as us to imagine multiple scenarios and outcomes to the scene.

Equally engaging in its scale, the painting leaves the impression that one could almost step into the scene. On both physical and psychological levels, the spectator is immersed in the latent anxiety activated in Walker's composition, as emphasised by art historian and curator Marco Livingstone who has suggested: ‘however long one gazes into the spaces of [Caroline Walker's] pictures, one feels wholly convincingly immersed in them, experiencing them from the inside rather than looking longingly from afar’.ⁱ

ⁱ Marco Livingstone, ‘A Painter of Modern Life’, in *Caroline Walker, Picture Window* (exh. cat.), London, 2018, p. 9.

Provenance

Grimm Gallery, Amsterdam

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



10

Sarah Ball

Marie


signed and dated 'Sarah Ball 2019' on the reverse

oil on canvas

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

Painted in 2019.

Estimate

£30,000 — 50,000 

[Go to Lot](#)



“I remove objects that tie the subject to a specific time or place, allowing me to reveal the human person in the present.” —Sarah Ball

The titular *Marie* stares at the viewer with a deep and intense gaze in this strangely serene 2019 work by Yorkshire-born artist Sarah Ball. Enhanced by rosy cheeks and thin, tightly pressed together lips, her pale skin is strikingly luminous, framed by the thick fur coat wrapped around her head and shoulders to insulate her from the cold. However, the muted brown backdrop surrounding her also leaves room for the viewer’s imagination; or, as the artist explains, ‘I like to think that removing any sense of figurative background or scene creates an emotional space’ⁱ. This emptiness allows *Marie* to exist beyond time and space and helps us envision the narrative hidden behind the features of her face.

Included in the 2019 exhibition *Themselves* at Anima Mundi Gallery, *Marie* is among the portraits in which Ball specifically explores the links between the physical presentation of the self and traditional binary norms. The artist indicates that she is ‘interested in all aspects of the human condition, including sexuality and gender, which are intrinsic to our identity’ⁱⁱ. By conveying an extraordinary humanity to her subjects, Ball creates a visual empathetic dialogue between them and the viewers; as we observe these anonymous portraits, we are led to consider the many factors that affect our interpersonal interactions in a socially constructed world.

The source materials of Ball’s paintings are found photographs from historical archives, newspaper cuttings and social media. Her aim is not to reproduce every detail accurately, but to draw attention to distinctive characteristics that stand as manifestations of the identity. The artist sometimes interacts with her models but ‘like[s] the idea of being removed from any relationship with the sitter’, the distance allowing her to ‘expand on the purely figurative’ⁱⁱⁱ. Through a painting technique involving gesso, multiple layers of thin paint and extremely precise small brushstrokes, Sarah Ball achieves a smooth, immaculate canvas verging on photographic immediacy.

A vibrant example of Ball’s portrait paintings, *Marie* stands as an invitation to think about the assumptions and judgments used to categorise people. By observing a variety of faces, we also take an intimate look at our self. How do we present ourselves to the world? And how does the world see us? Reminiscent of historical portraiture painting, Ball’s works are strikingly anchored in the present.

Born in Yorkshire in 1965, Sarah Ball graduated from New Art College in the 1980s and completed an MFA at Bath Spa University between 2003 and 2005. Her work has been exhibited at the Royal Academy, the V&A Museum and Somerset House among others, and is included in renowned institutional collections, such as the British Museum, the Kunstmuseum Bonn and the Rachofsky House in Dallas. The artist currently lives and works in West Cornwall.

ⁱ ‘Payback or Pleasure? Eliza Clark’s Boy Parts Unravels the Female Gaze’, *Elephant.art*, 17 August

2020, [online](#).

ⁱⁱ Chloë Ashby, ‘Self Examination: Face to Face with Painter Sarah Ball’, *Elephant.art*, 27 January 2022, [online](#).

ⁱⁱⁱ ‘Payback or Pleasure? Eliza Clark’s Boy Parts Unravels the Female Gaze’, *Elephant.art*, 17 August 2020, [online](#).

Provenance

Anima Mundi, St Ives

Acquired from the above by the present owner in 2019

Exhibited

St Ives, Anima Mundi, *Sarah Ball, 'Themselves'*, 26 July - 6 September 2019, n.p. (illustrated)

New Now

London Auction / 8 December 2022 / 1pm GMT



11

Karyn Lyons

Ingres Study #2

oil on vellum

image 15.2 x 11.4 cm (6 x 4 1/2 in.)

sheet 29 x 22.8 cm (11 3/8 x 8 7/8 in.)

Painted in 2012.

Estimate

£5,000 — 7,000 ‡

[Go to Lot](#)



Provenance

Private Collection

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

12

Matthew Krishanu

Weapons


signed, titled and dated 'WEAPONS, 2018 Matthew
Krishanu' on the overlap

oil on canvas

180.5 x 240.1 cm (71 1/8 x 94 1/2 in.)

Painted in 2018.

Estimate

£10,000 — 15,000 

[Go to Lot](#)



"I have always thought of that scene as being almost like a stage with figures that can be moved around. I've always liked the dynamic between the figures, it's a bit like a mousetrap – you get things as taut as possible and then you leave it. It felt like a pregnant image." —Matthew Krishanu

Belonging to Matthew Krishanu's *Another Country* series in which the artist reflects upon his and his brother's experiences growing up in Dhaka, Bangladesh, *Weapons* illustrates two young boys, one with a bow and arrow in hand which appears to be ambiguously pointed in the direction of an adult figure tentatively holding a machete. The style of the piece only reaffirms the dubious nature of this human interaction; flattened perspective, softened lines and an equally pale, restrained palette, all result in a vivid image, which in the artist's own words, exists 'somewhere between the precision of a photograph and something looser.'ⁱ Although inspired by a family holiday to Sylhet during which a garden worker made Krishanu and his brother a bow and arrow, the context is deliberately obscured and interpretation left open here, the artist focussing our attention on the synergy between the characters and underlining the broader themes at play. Wearing denim jeans and trainers, the youths contrast with the barefoot adult figure, suggesting a disparity in culture and class which highlights the ex-pat living experience in countries such as Bangladesh, a theme recurrent in Krishanu's work. The insinuation of violence, through the inclusion of weaponry, adds tension to the piece, which in turn alludes to further cross-cultural themes such as the legacy of colonialism and empire.

Having graduated from Central Saint Martins with an MA in 2009, Matthew Krishanu has taken part in exhibitions in locations such as the Hayward Gallery, London; Birmingham Museum and Gallery; and the National Museum in Gdańsk, Poland; among others. *Weapons* featured as a central work in his 2018 solo exhibition, *The Sun Never Sets*, which took place at Huddersfield Gallery in 2018 before travelling to the Midlands Art Centre. It also formed a part of the group exhibition, *And Beyond*, at New Art Project, London, in 2019. Krishanu's solo exhibition *Playground* is currently on view at Niru Ratnam gallery in London.

ⁱ David Trigg, 'Matthew Krishanu – interview: "I want my painting to exist somewhere between the precision of a photograph and something looser"', *Studio International*, 3 September 2021, [online](#).

Exhibited

Huddersfield Art Gallery; Birmingham, Midlands Arts Centre, *The Sun Never Sets*, Matthew Krishanu, 23 June 2018 - 10 March 2019, n.p. (illustrated)
London, New Art Projects, *And Beyond*, 2 May - 29 June 2019

Provenance

Amrita Jhaveri Limited, London

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



13

Serge Attukwei Clottey

Feeling cool

chalk, charcoal and tape on cork board

89.9 x 59.9 cm (35 3/8 x 23 5/8 in.)

Executed in 2020.

Estimate

£15,000 — 20,000

[Go to Lot](#)

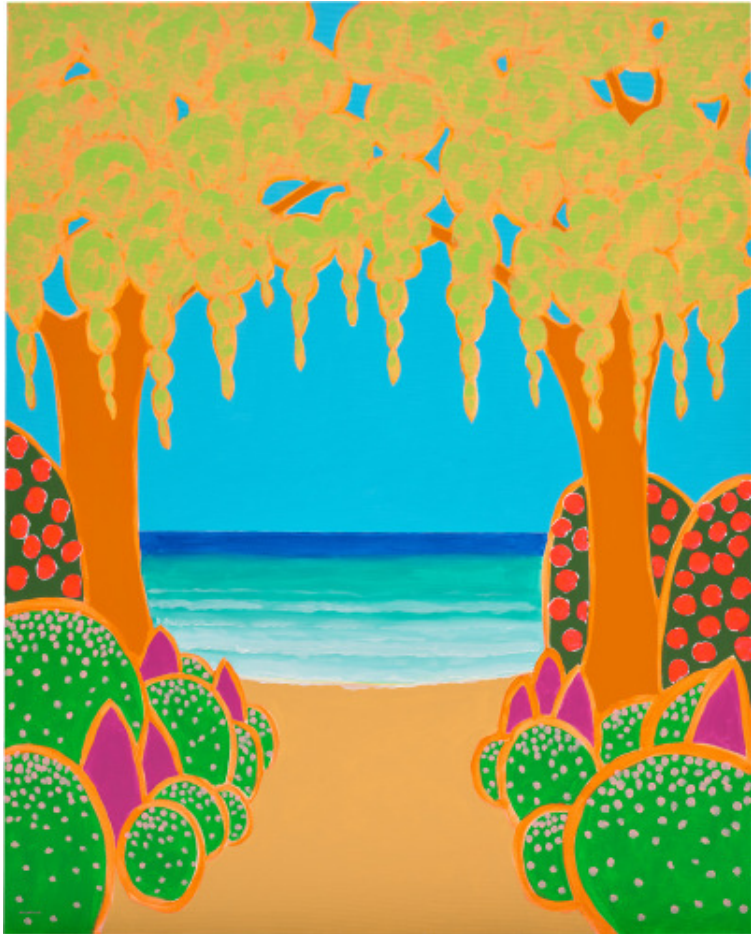


“I’m always looking at how materials can significantly influence a work, and how it fits in the ideas I explore [...] instead of using paint to design the dresses of the characters, I use a material, [like duct tape] that will let me cut and join materials like the designers, tailors and seamstresses do in their shops and fashion houses.”
—Serge Attukwei Clottey

Provenance

1957 Gallery, London

Acquired from the above by the present owner




14

Duncan McCormick

Jane's Beach

signed 'MCCORMICK' lower left; signed, titled and dated "'JANE'S BEACH' 2021 DUNCAN ROBERT MCCORMICK' on the reverse
acrylic on canvas
152.5 x 121.8 cm (60 x 47 7/8 in.)
Painted in 2021.

Estimate

£10,000 — 15,000 

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner



15

Kate Pincus-Whitney

Paradise à la Carte: Parilla in the Boedo (Capital City Buenos Aires)


signed with the artist's initials, titled and dated "'Paradise à la carte: Parilla in the Boedo (Capital City Buenos Aires)" KPW 2021' on the reverse; signed with the artist's initials and dated 'KPW 2021' on the stretcher

acrylic, polycolour and gouache on canvas

76.6 x 101.9 cm (30 1/8 x 40 1/8 in.)

Painted in 2021.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



“Stylistically I have always been unapologetically maximalist, colorful, and loud. I engage formally and obsessively with paint and wood carving. I work from a combination of life and image, and really think of the canvas as a stage for all of life’s dramas. When it comes to my style, it has always been the natural way my hand interacts with material. I honor that. It’s funny, I have always been able to paint and draw hyper realistically, but I like to engage in a more initiative and ritualistic manner with my materials. I think my stereo blindness also plays a huge role my style, especially the way I deal with space and depth. I play a lot with the Gestalt principles of perception and neurological depth cues. I have a natural fluency in flatness. As my work has evolved, the literal figures may have left, but I still think of each of my pieces as a portrait.” —Kate Pincus-Whitney

Provenance

GNYP Gallery, Berlin

Acquired from the above by the present owner

LiteratureBerlin, GNYP Gallery, *Kate Pincus-Whitney: Paradise à la carte*, 3 September - 2 October 2021

New Now

London Auction / 8 December 2022 / 1pm GMT



17

Jordan Wolfson

Untitled

inkjet on canvas board
161.6 x 135.9 cm (63 5/8 x 53 1/2 in.)
Executed in 2014.

Estimate
£70,000 — 90,000 ‡

[Go to Lot](#)



“All the ideas just come to me. They’re like downloads. They’re like someone pouring milk into a glass and it takes a form. I just get the idea and I try not to judge it. [...] I’ve had my most success when I just surrender to this intuition and try to capture the purity of the intuitive idea.” — Jordan Wolfson

Born in New York in the 1980s, Jordan Wolfson’s work generates a nuanced commentary on the contemporary world. He filters his compositions through the jarring framework of the modern technological and commercial zeitgeist, approaching his often controversial themes through vibrant designs that focus on animated and engaging protagonists. Works like *Untitled* from 2014 are a consequence of culture; a projection of humanity’s internal desires twisted into fictitious, often politically charged, narratives.

Locating his work within a post-Warholian landscape, the language of commercial advertising and Americana permeates Wolfson’s canvases, although the artist seems more interested in the mechanics of Western consumption than the products themselves. Deploying collage-like approaches to compositional design, his works twists the commercial world upon itself to serve as a mirror which draws out the most disturbing aspects of consumerism. In the present untitled work, the animated protagonist seemingly breaks through the surface of the canvas, rupturing any sense of critical distance that we might try to establish here. Instead, Wolfson determinedly situates his work in the present moment, his practice generating provocative and urgent discussions around technology, consumption, and cultural production. Drawing compelling connections with the visual and narrative qualities of film and gaming, Wolfson’s futuristic, animated character here complicates distinctions between high and low culture, translating these contemporary references into his own, distinct aesthetic vocabulary.

Provenance

Private Collection

New Now

London Auction / 8 December 2022 / 1pm GMT



18

Robert Nava

SON OF GODZILLA

signed, titled and dated "'Son of Godzilla" Robert Nava
17' on the reverse

acrylic and spray paint on canvas

91.6 x 61 cm (36 1/8 x 24 in.)

Executed in 2017.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



Provenance

Private Collection, Portland (acquired directly from the artist)

Private Collection, Berlin

Acquired from the above by the present owner

Exhibited

Berlin, NBB Gallery, *NBB I*, 10 September - 10 October 2020



19

Andi Fischer

Ritter wo am Boden liegt


signed, titled and dated '-Ritter wo am Boden liegt-
2018 A Fischer' on the reverse

oil pastel on canvas

180.5 x 130.3 cm (71 1/8 x 51 1/4 in.)

Executed in 2018.

Estimate

£10,000 — 15,000 

[Go to Lot](#)



Andi Fischer

"I love how rigorous children are in their way of drawing [...] when they say they are done they are done, and you can see that in every line." —Andi Fischer

Provenance

Acquired directly from the artist by the present owner



20

Günther Förg

Untitled

signed and dated 'Förg 07' upper right
acrylic on canvas

120.2 x 100 cm (47 3/8 x 39 3/8 in.)

Painted in 2007, this work is recorded in the archive of
Günther Förg as No. WVF.07.B.0208.

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

Estimate

£200,000 — 300,000

[Go to Lot](#)



Painted in 2007, during a period of great critical acclaim for the artist, *Untitled* is a highlight of one of the last series created by German artist Günther Förg. Coming to auction with exceptional provenance, this attractively-sized work was once held as part of The Essl Collection in Austria, one of the most important collections of contemporary art in Europe. In a manner highly characteristic of his *Spot Paintings*, Förg here positions the viewer in front of a large off-white background filled with linear ‘spots’ almost rhythmically applied to the canvas and enhanced by a diverse colour palette of vibrant reds, blues, pinks, greens, purples counterpointed by more sombre notes of deep browns and blacks. This rhythmic application allows for a brief sense of structure while leaving room for a deceptive simplicity that is once again done thoughtfully and purposefully by the artist.

Born in Füssen, Germany in 1952, it did not take long for Günther Förg to be drawn to his artistic path. Towards the end of the 1970s the artist had already completed his formal training at The Academy of Fine Art in Munich, being the student of Karl Fred Dahmen, who was an advocate of the school of abstraction which was known as Art Informel¹. Förg was deeply interested in the experimentation of mediums and what each one could bring to his artistic oeuvre. He was able to freely move from one medium to another without bounding himself to exclusively one. In doing so he managed to create a style that was not only unique but entirely his own. Förg’s artistic journey consisted of working with sculpture, photography, graphic design, and ultimately painting. As freely as he was able to transition through mediums, so were his transitional stylistic periods, smoothly progressing from one to the next. Even though clearly resisting any form of categorisation throughout his career, Förg was always able to maintain a thematic and structured oeuvre which delivered a deeply rooted interest in the intricacies of colour, materiality, and the notions of space.

Spot Paintings

As one of the last major series created by the artist, Förg’s *Spot paintings*, marked a transition from his earlier *Grid Paintings*. The latter can be described as works which presented levels of structure and precision provided by rigid, grid-like forms which were intensified by the artist’s colour choices. The predominant focus of the *Grid Paintings* was the contemplation between the artist’s use of line and colour in a manner in which affected the viewers perception of physical space. In contrast, Förg’s *Spot Paintings* take in the full range of Förg’s artistic journey, taking elements from every aspect of his oeuvre. It is within this series that Förg completely forgoes all sense of structure and order and allows for his brushstrokes and colour palette to take over the canvas entirely.

“Like Twombly’s scrawl, which frequently approximates language without performing a semantic function, Förg’s brushstrokes—his atomistic, if aggregated, marks—also evoke writing, but even more, the hypothetical arrangement of colours and shapes into a legible composition.” —Suzanne Hudson

Throughout his career, Förg developed fascinating dialogues with a wide range of artists, including German post war masters such as Gerhard Richter and Georg Baselitz, as well as American Abstract Expressionists such as Mark Rothko and Cy Twombly. In its staccato, calligraphic rhythms and vibrant palette, *Untitled* especially recalls both Twombly’s celebrated *Blackboard* series, and the erratic, richly painted qualities of his later *Lepanto* series. By having spent the majority of his life engaging in some form of art historical study, Förg is very much aware of the artistic practice of aesthetic recycling and is able to collect elements of inspiration from a number of great artists and recreate a work of art which not only heightens our perception of colour, but simultaneously presents us with a newly formed language unique to the artist.



Cy Twombly, *Lepanto VI*, 2001, Bayerische Staatsgemäldesammlungen, Munich. Image: Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin, Artwork: © Cy Twombly Foundation

¹ Bruce Weber, ‘Günther Förg, German Artist Who Made Modernism His Theme, Dies at 61’, *The New York Times*, 18 December 2013, online.

Provenance

Essl Collection, Austria

Private Collection, Austria

Private Collection, Germany

Achenbach Hagemeyer, Düsseldorf

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



PROPERTY FROM AN IMPORTANT BELGIAN
COLLECTION

21

Michaël Borremans

PROSPECTS


signed, titled and dated 'Michaël M. C. G. Borremans -
PROSPECTS - 2003' on the reverse

oil on canvas

49.9 x 41.9 cm (19 5/8 x 16 1/2 in.)

Painted in 2003.

Estimate

£200,000 — 300,000 

[Go to Lot](#)



“With the paintings, at first you expect a narrative, because the figures are familiar. But then you see that some parts of the paintings don’t match, or don’t make sense. The works don’t come to a conclusion in the way we expect them to. The images are unfinished: they remain open. That makes them durable.” —Michaël Borremans

Charged with mystery and allure, *Prospects* is a superlative example of Belgian artist Michaël Borremans’ blend of technical mastery and narrative ambiguity. Executed in 2003 in a deeply earthy palette offset by passages of striking luminosity, the present work depicts two figures absorbed in an unknown task, the artist generating an enigmatic yet palpable sense of tension in this characteristically sepia-hued composition.

Born in 1963 in Geraardsbergen, Belgium, Borremans received his M.F.A from Hogeschool voor Wetenschap en Kunst in Ghent, where he currently lives and works. His artistic career began slightly later in life, following an earlier period where he trained in the graphic arts and experimented with other mediums, including photography. The artist’s *oeuvre* features a great number of works depicting anonymous and psychologically distant sitters who stubbornly refuse to meet the viewer’s gaze and that he insists are not portraits in the traditional sense. Adopting the immediacy of a snapshot, *Prospects* presents the two men in profile against a denuded background, the more unfinished areas in the lower right quadrant of the canvas emphasising the sense of narrative ambiguity generated by the anonymous and otherwise preoccupied figures at the centre.

Indicative of its importance within the artist’s *oeuvre*, *Prospects* has been presented in several, significant exhibitions, including the artist’s first major solo show in Japan, *The Advantage*, the recent *Fixture* presented by the Centro de Arte Contemporáneo de Málaga in 2015, and the 2011 travelling exhibition *Michaël Borremans: Eating the Beard*. Highly polished, Borremans’ technique here is in evidence, his confident mastery of light effects, chiaroscuro and sophisticated sense of theatricality evoking the works of great masters such as Diego Velázquez, Francisco Goya, Édouard Manet and Michelangelo Merisi da Caravaggio.



Mattia Preti, *The Concert*, c. 1630 – 1635, Museo Nacional Thyssen-Bornemisza, Madrid, Spain. Image: Museo Nacional Thyssen-Bornemisza/Scala, Florence

Distilling a sense of drama into a deceptively simple composition, *Prospects* recalls the arrangement of paintings such as Mattia Preti’s *The Concert* painted between 1630 and 1635. Limiting the palette to key contrasts of light and dark tones, Preti’s carefully modelled figures arranged around a central table certainly offer an art historical antecedent to Borremans’ closely cropped scene, the plain, dark background similarly focusing our attention on the mysterious activity of the figures. Presented in profile, his hand resting lightly on the table in front of him, the pose of the figure to the far right of Preti’s composition is also echoed in the more mature figure in the foreground of *Prospects* and yet, despite Borremans’ obvious interest in Old Master paintings, his strangely timeless works nevertheless feel at once historical and utterly contemporary.

“I revere old artists who painted very quickly, like Goya and Caravaggio. In their work, the paint itself tells a story.” —Michaël Borremans

Much of this operates on a technical as well as a stylistic level, the execution of Borremans’ work noted for being meticulous and time-consuming. Operating across a range of mediums, the artist

first asks his anonymous sitters to pose for photographs, cultivating a carefully staged sense of distance between himself and his subjects - or the reality that they inhabit. This sense of a-temporality is further emphasised by certain cinematic qualities adopted by the artist, including the close-cropping of the composition, sepia tones, and stylised presentation of the sitters' clothes and hair, small clues that anchor the painting in its open-ended narrative. As Borremans explains, 'there is nothing there. On the one hand, all is there.'¹

¹ Jeffrey Grove, 'Michaël Borremans: Ventilating a Nihilist Vision', in *Michaël Borremans, Paintings*, Ostfildern, 2008, p. 5.

Provenance

Zeno X Gallery, Antwerp

Acquired from the above by the present owner

Exhibited

Württembergischer Kunstverein Stuttgart; Múcsarnok, Kunsthalle Budapest; Kunsthalle Helsinki, *Michaël Borremans, Eating the Beard*, 1 May - 26 June 2011, p. 218 (illustrated, p. 207)

Tokyo, Hara Museum, *Michaël Borremans: The Advantage*, 11 January - 30 March 2014

Málaga, Centro de Arte Contemporáneo de Málaga, *Michaël Borremans, Fixture*, 9 October 2015 - 17 January 2016, pp. 56, 133 (illustrated, p. 57)



22

Keith Haring

Untitled

signed and dated 'K. Haring 86' lower right
sumi ink and oxidised metal on paper mounted on
panel

68.9 x 135.3 cm (27 1/8 x 53 1/4 in.)

Executed in 1986.

Estimate

£80,000 — 120,000 ‡

[Go to Lot](#)



In its fluid, calligraphic sense of line and simplified approach to form, this large-scale untitled work on paper by Keith Haring highlights the close stylistic relationship between eastern visual cultures and the burgeoning street art movement in 1980s America. Such connections were made explicitly by the artist himself, who had been immediately struck by the graffiti he found slowly spreading across New York's streets and subways after his arrival there in 1978. As well as drawing enthusiastic parallels to his own, graphic style, Haring also saw the dialogues that this vibrant mode of expression was forging with other visual traditions:

“Often I’d take the trains to the museums and galleries, and I was starting to see not only the big graffiti on the outside of the subway trains, but incredible calligraphy on the inside of the cars. The calligraphic stuff reminded me of what I learned about Chinese and Japanese calligraphy. There was also this stream-of-consciousness thing – this mind-to-hand flow that I saw in Dubuffet, Mark Tobey, and Alechinsky.”
—Keith Haring

Japan held a particular fascination for Haring, especially after his first visit to Tokyo in 1983 on the occasion of the opening of his inaugural exhibition in the country. Inspired and excited by the vibrant metropolis, he immediately started working on a large-scale mural adjacent to the gallery alongside the young graffiti writer Angel Ortiz who had joined Haring on the trip. While Japan's unique distillation of tradition and techno-modernity certainly appealed to Haring, the country also responded enthusiastically to his accessible and inclusive approach to art-making, and it was not long before Haring opened a second site for his New York Pop Shop in Tokyo. Although the venture would ultimately be short-lived for economic reasons, it highlighted both Haring's deep affinity with the city, and its reciprocal 'love of American pop culture, and their love of him and his artwork.'¹ Indeed, Japan remains the only country to house a permanent public collection of Haring's work in the Nakamura Keith Haring Collection located in a forest to the south of the Yatsugadake Mountains.

Such a dialogue seems perfectly distilled in the present work, Haring's iconic 'radiant baby' motif depicted alongside the animated male figure, whose simply rendered form bears a strong stylistic resemblance to traditional black ink drawings known as *sumi-e* works. Like contemporary graffiti, *sumi-e* compositions privileged simplicity and spontaneity, capturing the essence of their subject with a similar sense of immediacy and vitality.



Matsumura Goshun, *Seven Haiku Poets*, c. 1785, Philadelphia Museum of Art, Pennsylvania. Image: Philadelphia Museum of Art, Pennsylvania, PA, USA / Purchased with funds contributed by Andrea M. Baldeck, M.D. and William M. Hollis, Jr., 1997 / Bridgeman Images

ⁱ Julia Gruen, 'Breaking Out: A conversation between Julia Gruen and Glenn O'Brien, Moderated by Dieter Buchhart', in Dieter Buchhart, ed., *Keith Haring: The Political Line*, (exh. cat.), San Francisco, 2014, p. 61.

Provenance

Private Collection, Japan (acquired directly from the artist)

Private Collection

Sotheby's, London, 14 October 2011, lot 235

Acquired at the above sale by the present owner



23

Tom Sachs

Untitled (Taxi Kitty)

signed, partially titled, numbered and dated '2005 079
UNTITLED Tom Sachs 2005' on the reverse
acrylic, oil and screws on wood relief on panel, in
artist's frame

233.2 x 251.3 cm (91 3/4 x 98 7/8 in.)

Executed in 2005.

Estimate

£30,000 — 40,000 ±

[Go to Lot](#)



Provenance

Sperone Westwater, New York

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



24

Peter Halley

Domain

fluorescent acrylic, metallic acrylic, and Roll-a-Text on canvas

187.4 x 186.8 cm (73 3/4 x 73 1/2 in.)

Executed in 1995.

Estimate

£70,000 — 100,000 ‡

[Go to Lot](#)



Provenance

Galerie Xippas, Paris

Acquired from the above by the present owner

Exhibited

New York, Sidney Janis Gallery, *Peter Halley: New Paintings*, November 1995

Athens, Galerie Xippas, *Peter Halley: Paintings 1995-2005*, 5 April - 5 June 2005

Literature

Cory Reynolds, ed., *Peter Halley: maintain speed*, New York, 2000, p. 205 (illustrated)

New Now

London Auction / 8 December 2022 / 1pm GMT



25

John Baldessari

Female and Male Faces (With Notations) with Black and White Commentary

vinyl paint on black and white photograph, in 3 parts
overall 122.5 x 150.6 cm (48 1/4 x 59 1/4 in.)
Executed in 1989.

Estimate

£140,000 — 220,000 ‡

[Go to Lot](#)



“I am interested in what get us to stop and look, as opposed to simply consuming images passively.” —John Baldessari

A leading figure of 1960s Conceptualism, American artist John Baldessari infused cerebral complexity with wit and irreverent humour, a strategy that he described as ‘reporting’ on a world that ‘is a little bit absurd and off-kilter.’ⁱ Although beginning his career as a painter, in 1970 he made a decisive move away from the medium, burning all of the paintings he had produced between 1953 and 1966, even interring the ashes in a bronze, book-shaped urn with a plaque inscribed with his name and a record of the incinerated painting’s short life. Executed in 1989, *Female and Male Faces (With Notations) with Black and White Commentary* exemplifies the direction into which Baldessari would push his practice after this pivotal moment, working primarily with the photographic image and making use ‘of the classic materials of the humourist: irony, inversion, mistaken identity, trading places, taking one thing for another thing, recombining malapropisms, solecisms, deliberate understatement.’ⁱⁱ

Well-known for maintaining an extensive archive of found images, Baldessari playfully employed overlooked or neglected material – photographs and a store of art historical and pop cultural images – obscuring and recontextualising these images through elision or addition. As the artist explained, stepping away from paintings and towards the photographic image and its own, distinct history in this manner laid the foundations for Conceptualism and a humorous meditation on the nature of art itself. A combination of three, found black and white photographs overlaid with scribbles and accentuating marks in black vinyl paint, *Female and Male Faces (With Notations) with Black and White Commentary* belongs to a body of composite photo works that ‘seem very far from personal narratives and much more collective, like mythic structures that trigger powerful recognition.’ⁱⁱⁱ

“I could never figure out why photography and art had separate histories. So I decided to explore both. It could be seen as a next step for me, getting away from paintings. [...] Later, that was called conceptual art.” —John Baldessari

Exhibited with Galerie Meert in the year of its execution alongside similar composite works, *Female and Male Faces (With Notations) with Black and White Commentary* incorporates a diptych of a couple, closely cropped and cut to the same size, surrounded by a third photograph of two snarling animals circling each other. Highlighting the ways in which images function like language – where meaning can prove slippery and largely contingent upon context – Baldessari complicates the relationship between the work’s constituent parts, creating a dynamic interplay of image and idea. As Leslie Dick has described, ‘During the 1980s, his fascination with the power of the cut became central, as photographs were cut up and into compulsively. These cuts included reframing the photograph, decapitating the figures in the photo, reducing the figures to silhouettes, flat

outlines, or areas of colour, and recontextualising each image in relation to other images, slicing at its specificity until narrative fell away. His work demonstrates the ways in which the ideas derived from this exploration of photography—that meaning is generated through breaks and sutures, cuts and contiguities—extend to include all images, and indeed, thought itself.’^{iv}



Marcel Duchamp, *L.H.O.O.Q.*, 1919, Galleria Pictogramma, Rome. Image: Bridgeman Images, Artwork: © Association Marcel Duchamp / ADAGP, Paris and DACS, London 2022

Closely related to Baldessari’s signature coloured dot motif where he obscured the faces of his figures beneath large stickers in bright, primary shades, the closely cropped faces here are covered in exuberant bursts of green and red, a strategy that forces viewers to look at an image’s context rather than the narrative content of the images themselves. Developing conversations around appropriation, originality, and recontextualization, in *Female and Male Faces (With Notations) with Black and White Commentary* Baldessari reinvigorates his source material with new meaning with strategies most famously deployed by the grandfather of Conceptual art, Marcel Duchamp.

With a keen sense of linguistic play and incisive humour, Duchamp's infamous L.H.O.O.Q represents an important touchstone for the present work, highlighting the ways in which an images context can be manipulated and its meaning shifted through addition and juxtaposition. Like Duchamp, Baldessari recognised the potential playfulness in reinvesting old images with new meanings, explaining: 'On one hand I think the older an image is the more it is exhausted of meaning – where it is a cliché. It's dead. Because clichés are dead. I like the idea of playing Dr. Frankenstein and reinvesting the dead, a metaphor, with life again. Because clichés are true – they just have lost their meaning. And I can pump another kind of meaning back into it, but you are still aware of the source and where I'm directing the traffic.'^v

Video: <https://www.youtube.com/watch?v=ly3e1WVU8Cc&t=12s>

John Baldessari interviewed ahead of his major retrospective at Tate Modern, London in 2010.

ⁱ John Baldessari, quoted in David Salle, 'John Baldessari', *Interview*, 9 October 2013, [online](#).

Anny Shaw, "'Godfather of conceptual art' John Baldessari dies aged 88", *The Art Newspaper*, 6 January 2020, [online](#).

ⁱⁱ John Baldessari, quoted in David Salle, 'John Baldessari', *Interview*, 9 October 2013, [online](#).

ⁱⁱⁱ Briony Fer, 'Unforseen Stopages', *John Baldessari Catalogue Raisonné, Volume Three: 1987 – 1993*, New Haven, 2015, p. 1.

^{iv} Leslie Dick, 'John Baldessari: Cut to the Chase', *East of Borneo*, 1 November 2020, [online](#).

^v John Baldessari, quoted in, Edelbert Köb and, Peter Pakesch, *John Baldessari: Life's Balance*, Work 84 – 04, Cologne, 2004, p. 94.

Provenance

Galerie Meert Rihoux, Brussels

Private Collection, Belgium

Acquired from the above by the present owner

Exhibited

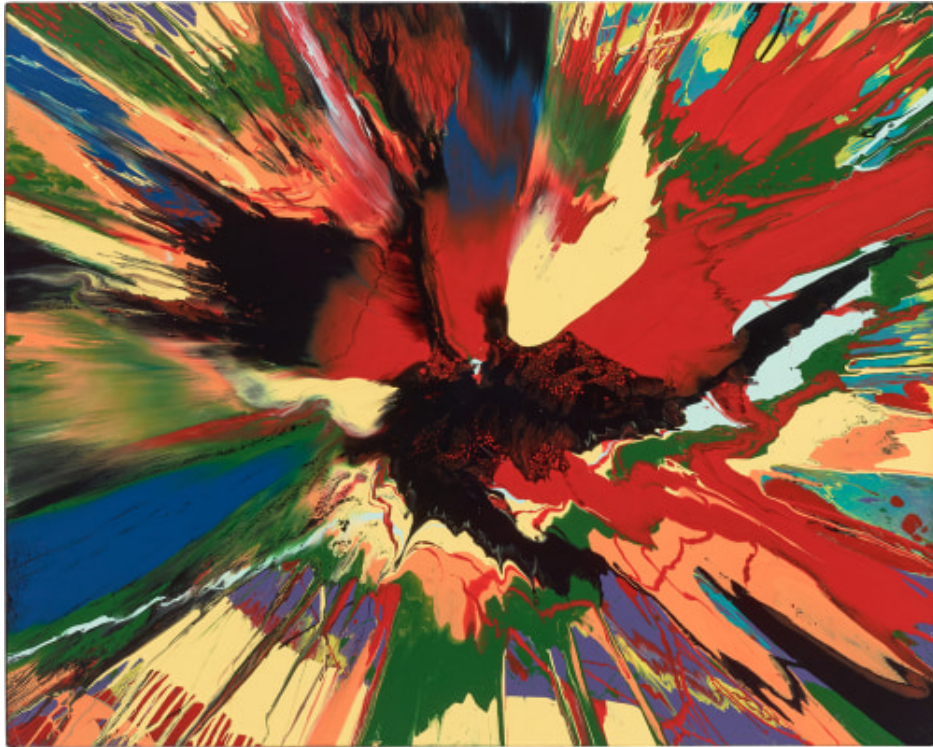
Brussels, Galerie Meert Rihoux, *John Baldessari: Recent Works*, 24 May – 30 June 1989

Literature

Patrick Pardo and Robert Dean, eds., *John Baldessari. Catalogue Raisonné. Volume Three: 1987-1993*, New Haven, 2015, no. 1989.14, pp. 167, 538 (illustrated; dimensions: 182.9 x 223.5 cm)

New Now

London Auction / 8 December 2022 / 1pm GMT



26

Damien Hirst

Beautiful darkness spreading to every corner of your mind painting

household gloss on canvas
61 x 76.2 cm (24 x 30 in.)
Painted in 2005.

Estimate
£70,000 — 100,000

[Go to Lot](#)



Provenance

Gagosian, London

Private Collection (acquired from the above)

Sotheby's, New York, 15 November 2007, lot 417

Acquired at the above sale by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



27

Antony Gormley

KNOT MODEL II


numbered and dated on the underside

cast iron

10.7 x 16.7 x 11 cm (4 1/4 x 6 5/8 x 4 3/8 in.)

Executed in 2011.

Estimate

£50,000 — 70,000 

[Go to Lot](#)



Antony Gormley

*"I have always felt that the body is not limited by its edge – that we both remember
and project our embodiment and sense our context." —Antony Gormley*

Provenance

White Cube, London

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



PROPERTY FROM A DISTINGUISHED EUROPEAN
COLLECTION

28

Theaster Gates

Topological Study with Hose

wood, fire hose and cork board, with staples
94.1 x 276.9 x 25.4 cm (37 x 109 x 10 in.)
Executed in 2012.

Estimate

£150,000 — 200,000 †

[Go to Lot](#)



“It seems some of us are trying to put things back together. The reason why art is important is because it doesn’t have to represent anything, and it could point to something much bigger than the painting, or to something much more complicated [...] Projects that are successful are symbolic. You’re looking at something that’s really trying to represent something else.” —Theaster Gates

Despite his claim that ‘I am not interested in making beautiful things’, one cannot help being mesmerised by Theaster Gates’ wall sculpture, *Topological Study with Hose*ⁱ. Executed on a large scale, the work is made up of stained wooden panels, painted in a shifting, Verdigris green and framing a central section comprised of time-worn fire hoses stacked on top of one another. Whilst there are immediately arresting and visually alluring elements to the work - including the compressed linear forms created by the piping which tie the piece together like grains in a piece of wood - the work’s power lies in the manipulation of the medium to provoke symbolism and connote deeper meaning.

The use of found materials is fundamental to Gates’ artistic practice and, in the case of *Topological Study with Hose*, the nature of his materials and the locations from which they were sourced carry powerful political overtones. The decommissioned fire hose piping used in the present work was sourced from Pell City, Alabama in a direct reference to the 1963 Birmingham Campaign. This was a civil rights protest led by Dr. Martin Luther King Jr., James Bevel, and Fred Shuttlesworth, acting in response to the deep-rooted segregation and disparities in all aspects of lived experience by African Americans in Birmingham. During these highly publicised demonstrations, non-violent protestors were brutally attacked by police forces using high-pressure fire hoses, showing to the world how objects which ‘were used to do great things could actually be some of the most demeaning and horrific weapons used in American history.’ⁱⁱ

“Art and protest are forms of political thought” —Theaster Gates

Gates has remarked on his interest in providing ‘really tangible ways of supporting large, sometimes symbolic acts’ in his work, a tendency that is well documented in *Topological Study with Hose*. In making history and politics physically present through the medium, Gates allows viewers to acknowledge and pay tribute to those individuals who endangered their own lives in the fight for equality, the work provoking a visceral reflection on the inhuman use of brute force in this pivotal event in the civil rights movement which ultimately led to comprehensive desegregation and the Civil Rights Act of 1964.

What is more, the wooden frame of the piece, sourced from a school in the Dorchester area of Chicago which had been due to close, alludes to more current themes present in Gates’ work, namely the widespread defunding of African-American urban communities in the wake of the 2007-2008 financial crisis. In this way, *Topological Study with Hose* ruptures the boundaries

between art, politics and history, as a work of political thought which not only provides a powerful message but powerfully situates the viewer within the debate which it provokes, strengthening dialogues between the tribulations and achievements of the past and the renewed struggles of the present.



Left: Marcel Duchamp, *Fresh Widow*, 1920/64, The Israel Museum, Jerusalem. Image: © Israel Museum, Jerusalem / Vera & Arturo Schwarz Collection of Dada and Surrealist Art / Bridgeman Images, Artwork: © Association Marcel Duchamp / ADAGP, Paris and DACS, London 2022 Right: Mark Rothko, *No. 19 (Slate Blue and Brown on Plum)*, 1958, The Museum of Modern Art, New York. Image: © The Museum of Modern Art, New York/Scala, Florence, Artwork: © Kate Rothko Prizel and Christopher Rothko / DACS, London 2022

A signature piece from the artist’s *Hose* series, *Topological Study with Hose* represents one of Gates’ largest works to come to auction. The use of found objects links the piece to revolutionary artists such as Marcel Duchamp, who similarly repurposed everyday materials for conceptual ends. Unlike such predecessors though, who often used humour and sharp juxtaposition to recontextualise these repurposed objects, Gates’ work ties itself more closely to certain political and historical moments, establishing inextricable links between his materials and the meaning communicated by the work. Visually, the muted green structure burnt brown centre also evoke the colour field paintings of Abstract American artist Mark Rothko, notably works such as *No. 19 (Slate Blue and Brown on Plum)*. As in Rothko’s work, Gates here generates a powerful, emotional charge, one that draws viewers back to a social and political realities, rather than more abstract modes of spiritual reflection.

Not many artists, if not people, can lay claim to the wide array of talents and practises which

Theaster Gates

Theaster Gates holds; ceramicist, sculptor, installation artist, performance artist, musician, university professor, urban planner, the list goes on. He has realised major surveys at the Whitney Biennial of American Art, New York 2010; Documenta 12, Kassel 2012; Prospect 3, New Orleans 2014; the 56th Venice Biennale, 2015; the 14th Istanbul Biennial, 2015; Kunstmuseum Basel, Switzerland 2016; among various others. He was awarded the Artes Mundi 6 Prize in 2015 and received the Légion d'Honneur in 2017 alongside other grants and awards from Creative Time, the Vera List Centre for Art and Politics, the Joyce Foundation, and the Bemis Centre for Contemporary Arts. Moreover, he is the subject of “the biggest takeover by a single artist that London has witnessed in recent years”, having completed two major solo exhibitions, *A Clay Sermon* at the Whitechapel Gallery and *Oh, The Wind Oh, The Wind* at White Cube, completing a two-year long research project at the Victoria and Albert Museum, and creating his monumental structure, the *Black Chapel*, the work selected for the 2022 Serpentine Pavilion in Kensington Park Gardens.^{iv}

ⁱ Theaster Gates, quoted in Michele Robecchi ed., *Theaster Gates*, London, 2015, p. 44.

ⁱⁱ Theaster Gates, quoted in ‘Spotlight on Theaster Gates’ “Civil Tapestries” Series’, *Whitewall*, 15 June 2020, [online](#).

ⁱⁱⁱ Theaster Gates, quoted in Alex Needham, ““Clay feels perverse” – Theaster Gates on workin on Obama’s library and going back to pottery”, *The Guardian*, 21 October 2021, [online](#).

^{iv} TF Chan, “Theaster Gates: London, urban reform and exemplars of Black excellence”, *Wallpaper**, 14 September 2021, [online](#).

Provenance

White Cube, London

Acquired from the above by the present owner

Exhibited

London, White Cube, *Theaster Gates: My Labor is My Protest*, 2 September - 11 November 2012, p.167, (illustrated, p.153)

New Now

London Auction / 8 December 2022 / 1pm GMT



29

David Salle

Untitled

signed and dated 'David Salle 84' on the reverse
oil on textile

253.8 x 244 cm (99 7/8 x 96 1/8 in.)

Executed in 1984.

Estimate

£60,000 — 80,000 †

[Go to Lot](#)



“I am not interested in the consistency or the repetition that the art world and the art market and the art commentary runs on [...] I’m a very restless person. I get easily bored by repeating myself. The inner gyroscope compels me to keep searching, keep changing. Certain things are happening you don’t have control over.” —David Salle

David Salle’s extremely syncretic and prolific artistic production mixes elements of popular culture with classical art imagery, alternating realistic painting techniques and abstract lines, juxtaposing apparently incoherent objects and subjects to compose endless visual landscapes to give life to a world of deliberately set confusion on canvas. A photographer, painter, printmaker, stage designer and established art writer, Salle’s eclecticism is reflected in his career and interests as much as in his painting style. The American artist was born in 1952 to a family of Russian Jewish immigrants in Norman, Oklahoma, grew up in Kansas, and studied at the California Institute of Arts under the conceptual artist John Baldessari. Over the course of his long career, Salle has incessantly challenged and expanded his creative potential through different forms of media expressions.

Untitled, a ghostly, mysterious, dream-like piece from 1983, represents the monochromatic figure of a woman – whose features are roughly sketched – standing in between two trees, of which the viewer can only see the trunks and part of the roots. The long, dark shadow that the plants cast on the ground occupies a large area of the painting, giving a perturbing and unsettling ambience to the scene, contrasting with the softness of the soil’s pastel pink tone. On the left side of the painting, as if the rosy background were a curtain which covers another dimension of reality, a galactic sky in various shades of blue further contributes to giving an oneiric and spectral atmosphere to the artwork. The hands of the coral-painted woman reach her head in a pose that is conventionally associated with dread and terror.



Salvador Dalí, *Archaeological Reminiscence of Millet's Angelus*, 1933-1935, Collection of The Dalí Museum, St. Petersburg. Image: Bridgeman Images, Artwork: © Salvador Dalí, Fundació Gala-Salvador Dalí / DACS, London 2022

The bittersweet, otherworldly atmosphere of *Untitled* calls to mind Salvador Dalí’s *Archaeological Reminiscence of Millet's Angelus* (1933-1935). The shadowy, dreamy, and phantasmal setting of these works stimulates some of the deepest and darkest thoughts of the human mind: in the three pieces, apparently lost and confused human subjects find themselves in the middle of desolate and gloomy landscapes. *Untitled* beautifully embodies and renders the intensity of these overwhelming feelings of agitation, awakening recondite memories and fears.

Salle’s oeuvre’s most recent exhibitions include a solo show at the Gladstone Gallery in Brussels and one at the Brant Foundation Art Study Center, in Greenwich held over the course of 2022. Selected among highly acclaimed artists like Jeff Koons, Diane Arbus, and other 32 influential names of the art scene, Salle participated in the exhibition [Luncheon on the Grass](#) which was opened in Los Angeles in February 2022.

Provenance

Private Collection

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



30

Ana Benaroya

I Beg Your Pardon

signed, titled and dated 'ANA BENAROYA I BEG YOUR PARDON 2019' on the reverse

oil on canvas

60 x 60.2 cm (23 5/8 x 23 3/4 in.)

Painted in 2019.

Estimate

£5,000 — 7,000 ±

[Go to Lot](#)



“I’ve always been interested in human anatomy and musculature. In reality, we are trapped and limited by the body we are born into. I love that my figures can expand and transform and meld and have complete control over the shape and appearance of their bodies.” —Ana Benaroya

Provenance

Richard Heller Gallery, Santa Monica

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



31

Katherine Bernhardt

Sharpies on Black

signed, partially titled and dated 'Katherine Bernhardt
2014 Sharpies' on the reverse
acrylic and spray paint on canvas
244.4 x 305 cm (96 1/4 x 120 1/8 in.)
Painted in 2014.

Estimate
£50,000 — 70,000 ±

[Go to Lot](#)



Katherine Bernhardt

Provenance

CANADA, New York

Acquired from the above by the present owner



32

Rafa Macarrón

He Vuelto A Nacer

signed with the artist's initials, titled and dated 'RM 14 HE VUELTO A NACER' lower right; signed with the artist's initials, titled and dated 'RM 14 HE VUELTO A NACER' on the reverse

acrylic, ink, crayon and paper collage on canvas
140.3 x 260 cm (55 1/4 x 102 3/8 in.)

Executed in 2014.

Estimate

£80,000 — 120,000

[Go to Lot](#)



Provenance

C-Art Gallery, Miami

Acquired from the above by the present owner

Exhibited

Miami, C-Art Gallery, *TAKING OFF*, 10 September - 10 October 2014

New Now

London Auction / 8 December 2022 / 1pm GMT



33

Jordy Kerwick

Untitled

signed and dated 'Kerwick 2021' on the reverse
oil, acrylic, spray paint and fabric collage on canvas
200 x 185 cm (78 3/4 x 72 7/8 in.)
Executed in 2021.

Estimate

£40,000 — 60,000 ±

[Go to Lot](#)



Provenance

We Art Partners, Paris

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



34

Aboudia

Untitled

signed 'ABOUDIA' lower centre
acrylic, printed paper collage and oilstick on canvas
119.8 x 139.4 cm (47 1/8 x 54 7/8 in.)
Executed in 2014.

Estimate

£30,000 — 50,000 ‡

[Go to Lot](#)



Provenance

Galerie Mikael Andersen, Copenhagen

Acquired from the above by the present owner in 2015

New Now

London Auction / 8 December 2022 / 1pm GMT



35

Danielle Orchard

Untitled

signed and dated 'Danielle Orchard 2021' lower centre
ink, pastel and charcoal on paper
50.8 x 76.2 cm (20 x 30 in.)
Executed in 2021.

Estimate

£10,000 — 15,000 †

[Go to Lot](#)



Danielle Orchard

Provenance

Half Gallery, Los Angeles

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



36

Kristy M Chan

Tristan and his video art collection

signed, titled and dated 'Kirsty M Chan 2020 "Tristan and his Video art Collection"' on the reverse

oil on canvas

49.9 x 49.6 cm (19 5/8 x 19 1/2 in.)

Painted in 2020.

Estimate

£5,000 — 7,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



37

Szabolcs Bozó

Rózsa Csibe (Pink Bird)

signed, inscribed and dated 'ZENE RUBIK ERNÓ Bozó
2022 LONDON' on the reverse

acrylic, oil and oil stick on canvas
190.1 x 160 cm (74 7/8 x 62 7/8 in.)

Executed in 2022.

Estimate

£35,000 — 45,000 ♦

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

Exhibited

Shanghai, Sifang Art Museum, *Balaton*, 1 March - 10 April 2022

New Now

London Auction / 8 December 2022 / 1pm GMT



PROPERTY FROM A PRIVATE DANISH ART
COLLECTION

38

Tal R


Horserider from Lolly

signed with the artist's initials 'T.R' lower right; signed,
signed with the artist's initials, titled and dated 'Tal R
"Horserider from Lolly" 2012 T.R' on the stretcher
oil on canvas

172.4 x 92.5 cm (67 7/8 x 36 3/8 in.)

Painted in 2012.

Estimate

£20,000 — 25,000 

[Go to Lot](#)



“I very often fake black, which means that I take different colours, such as dark blue, green, purple and I get them so dark that on a reproduction it looks like black. I often try to take black away as an outline in the drawing. I like the feeling of colours colliding with other colours.” —Tal R

Provenance

Gerhardsen Gerner, Oslo

Acquired from the above by the present owner

Exhibited

Oslo, Gerhardsen Gerner, *Tal R, Banana Beach*, 15 May - 25 August 2012

New Now

London Auction / 8 December 2022 / 1pm GMT



PROPERTY FROM A PRIVATE SWISS COLLECTION

39

Mel Bochner

Blah Blah Blah

signed and dated 'BOCHNER '12' lower right
monoprint with oil, collage, engraving and
embossment on handmade paper
124.5 x 182.3 cm (49 x 71 3/4 in.)
Executed in 2012.

Estimate

£40,000 — 60,000 ‡

[Go to Lot](#)



Provenance

Opera Gallery, Geneva

Acquired from the above by the present owner in 2018



40

Jordi Ribes

El Inquilino

signed, titled and dated 'EL INQUILINO JORDI RIBES 06' on the stretcher; signed and dated 'JORDI RIBES 06' on the reverse
oil on canvas
162.4 x 130.2 cm (63 7/8 x 51 1/4 in.)
Painted in 2005.

Estimate

£40,000 — 60,000 ‡*

[Go to Lot](#)



Provenance

Galeria Senda, Barcelona

Acquired from the above by the present owner in 2006

New Now

London Auction / 8 December 2022 / 1pm GMT



41

Tomokazu Matsuyama

Untitled

signed, inscribed and dated 'Matsuyama Tomokazu
Matsuyama Tomokazu [in Japanese] 12.2014 NYC' on
the reverse
acrylic on canvas
diameter 106.5 cm (41 7/8 in.)
Painted in 2014.

Estimate

£30,000 — 50,000 ±

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner



42

Brian Calvin

A Bather (Giverny)

signed, titled and dated 'Brian Calvin 2003 "A
BATHER" (Giverny)' on the reverse
acrylic on linen
60.4 x 80.1 cm (23 3/4 x 31 1/2 in.)
Painted in 2003.

Estimate

£6,000 — 8,000 ‡

[Go to Lot](#)



Brian Calvin

Provenance

Corvi-Mora, London

Acquired from the above by the present owner

Exhibited

London, Corvi-Mora, *Brian Calvin*, 5 September - 4 October 2003

New Now

London Auction / 8 December 2022 / 1pm GMT



43

Sanya Kantarovsky

More

powder coated aluminium, in 2 parts
installation dimensions variable
each part 92.5 x 96 x 1.2 cm (36 3/8 x 37 3/4 x 1/2 in.)
Executed in 2014.

Estimate

£10,000 — 15,000 †

[Go to Lot](#)



Provenance

Casey Kaplan, New York

Acquired from the above by the present owner

Literature

Sanya Kantarovsky, NO JOKE, exh. cat., Studio Voltaire, London, 2015, p. 161 (illustrated)



44

Robert Longo

Untitled (Small Venus)

signed and dated 'Robert Longo 2005' lower right
charcoal on paper, in artist's frame
62.7 x 62.7 cm (24 5/8 x 24 5/8 in.)
Executed in 2005.

Estimate

£20,000 — 30,000 ‡

[Go to Lot](#)



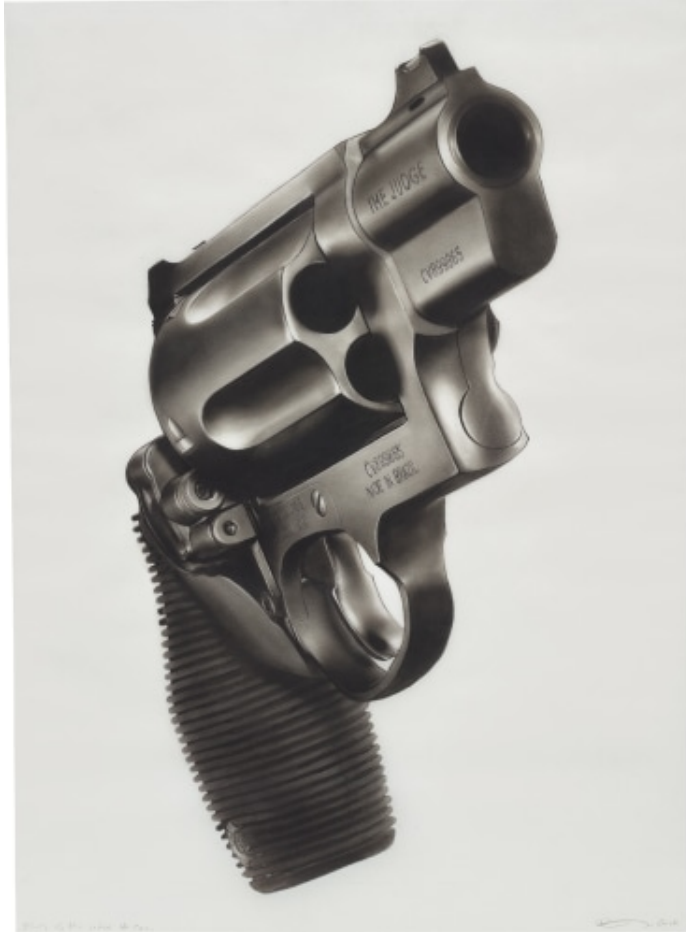
Provenance

Cinema for Peace, Charity Auction

Acquired at the above sale by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



45

Robert Longo

Study of 'The Judge'

titled and inscribed 'Study of the judge 40 CA1.' lower left; signed and dated 'Robert Longo 2010' lower right
charcoal on tracing paper
58.1 x 43.2 cm (22 7/8 x 17 in.)
Executed in 2010.

Estimate

£25,000 — 35,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner



46

Cathrin Hoffmann

As Though


signed, titled and dated 'AS THOUGH Cathrin Hoffmann 2021' on the reverse

oil and yarn on canvas

90 x 69.9 cm (35 3/8 x 27 1/2 in.)

Painted in 2021.

Estimate

£6,000 — 8,000 

[Go to Lot](#)



Provenance

Galerie Tanja Wagner, Berlin

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



47

Rafa Macarrón


Untitled

acrylic, ink and paper collage on canvas

140.3 x 183.3 cm (55 1/4 x 72 1/8 in.)

Executed in 2021.

Estimate

£60,000 — 80,000 

[Go to Lot](#)



*“It is clear to me that I want to speak about life on the street, the everyday life, and my own existence.
And I want to speak about these things with humour, more white than dark humour,
more compassionate than cruel.” —Rafa Macarrón*

Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



48

Guglielmo Castelli

The Maze


signed, titled and dated 'Guglielmo Castelli Guglielmo Castelli 2020 "THE MAZE"' on the reverse

oil on board

35.7 x 28 cm (14 x 11 in.)

Painted in 2020.

Estimate

£7,000 — 10,000 

[Go to Lot](#)



Provenance

Galerie Rolando Anselmi, Rome

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



49

Flora Yukhnovich

Study VII


signed and dated 'Flora Yukhnovich 2018' on the reverse

oil on paper

21 x 14.8 cm (8 1/4 x 5 7/8 in.)

Painted in 2018.

Estimate

£10,000 — 15,000 

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



50

Caroline Walker

Beached

signed, titled and dated 'BEACHED' Caroline Walker
2012.' on the reverse


oil on paper

image 30 x 40 cm (11 3/4 x 15 3/4 in.)

sheet 38 x 50 cm (14 7/8 x 19 5/8 in.)

Executed in 2012.

Estimate

£20,000 — 30,000 

[Go to Lot](#)



Provenance

ProjectB Gallery, Milan

Acquired from the above by the present owner



51

Otis Kwame Kye Quaicoe

Daniel Quist

signed and dated 'KWAME KYE August 2019' on the reverse

oil on canvas

121.7 x 91.1 cm (47 7/8 x 35 7/8 in.)

Painted in 2019.

Estimate

£30,000 — 50,000 ±

[Go to Lot](#)



Provenance

Roberts Projects, Culver City

Acquired from the above by the present owner

Exhibited

Culver City, Roberts Projects, *Otis Kwame Kye Quaicoe: Black Like Me*, 11 January - 9 February
2020 (illustrated, pp. 16-17)

New Now

London Auction / 8 December 2022 / 1pm GMT



52

Godwin Champs Namuyimba

Black Fathering

oil and paper collage on canvas
146.8 x 139.8 cm (57 3/4 x 55 in.)
Executed in 2020.

Estimate
£15,000 — 20,000 ‡

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



53

Wonder Buhle Mbambo

Untitled

signed, titled and dated 'Untitled 2020 Wonder Buhle'
on the reverse

oil and acrylic on canvas
35.6 x 35.6 cm (14 x 14 in.)
Painted in 2020.

Estimate

£7,000 — 10,000 ‡

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



54

Raelis Vasquez

Moreno

signed, signed with the artist's initials and dated
'Raelis Raelis Aug 2019 2019 RV.' on the reverse
oil on canvas
91.4 x 121.9 cm (36 x 48 in.)
Painted in 2019.

Estimate

£10,000 — 15,000 ‡

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

Exhibited

Baltimore, SunSpot sTudio, *Mare Residency x SunSpot sTudios Pilot, Jerell Gibbs and Raelis Vasquez*, 13 September 2019 - 13 October 2019

Literature

Storm Ascher, 'Raelis Vasquez Reflects on his many Homes', *Superposition*, 19 April 2020, online, (illustrated)



56

Brian Calvin

Broad Daylight

signed, titled and dated 'Brian Calvin "BROAD DAYLIGHT" 2004' on the reverse

acrylic on mylar

40.8 x 40.8 cm (16 1/8 x 16 1/8 in.)

Executed in 2004.

Estimate

£5,000 — 7,000 ‡

[Go to Lot](#)



Brian Calvin

Provenance

Anton Kern Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Anton Kern Gallery, *Brian Calvin*, 9 September - 16 October 2004

Dijon, Le Consortium; Oostende, Mu.ZEE, *Brian Calvin: End of Messages*, 20 June 2015 - 17 January 2016

Literature

'Best of 2004', *Artforum*, online, December 2004 (illustrated)

Madeline Hollander, *Brian Calvin*, exh. cat., Anton Kern Gallery, New York, 2014 (illustrated)

New Now

London Auction / 8 December 2022 / 1pm GMT



57

LOT OFFERED WITH NO RESERVE

Daniel Correa Mejía


La flor de la confianza

signed, titled and dated 'La flor de la confianza 21 D.
Correa Mejía Daniel Correa Mejía' on the reverse
oil on burlap

40.6 x 35.6 cm (15 7/8 x 14 in.)

Painted in 2021.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Provenance

mor charpentier, Paris

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



58

Sayre Gomez

Untitled Painting with Trompe l'Oeil (Blurred Image)

acrylic on canvas mounted on board

127.2 x 101.6 cm (50 1/8 x 40 in.)

Painted in 2016.

Estimate

£5,000 — 7,000 †

[Go to Lot](#)



Provenance

Galerie François Ghebaly, Los Angeles

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



59

Genieve Figgis

Out For A Ride

signed, titled and dated 'genieve figgis Out for a Ride 2014'

oil on board

45.1 x 30.6 cm (17 3/4 x 12 in.)

Painted in 2014.

Estimate

£15,000 — 20,000 ♦

[Go to Lot](#)



Provenance

Transition Gallery, London

Acquired from the above by the present owner

Exhibited

London, Transition Gallery, *Genieve Figgis - Any Place But Here, 2* - 25 May 2014

New Now

London Auction / 8 December 2022 / 1pm GMT



60

Albert Willem

A Popular Mountain Refuge

signed 'ALBERT' lower right; signed, titled and dated 'ALBERT WILLEM, 2020 Albert Willem "A POPULAR MOUNTAIN REFUGE"' on the reverse
acrylic on canvas
130.1 x 170.1 cm (51 1/4 x 66 7/8 in.)
Painted in 2020.

Estimate

£10,000 — 15,000 ‡

[Go to Lot](#)



60

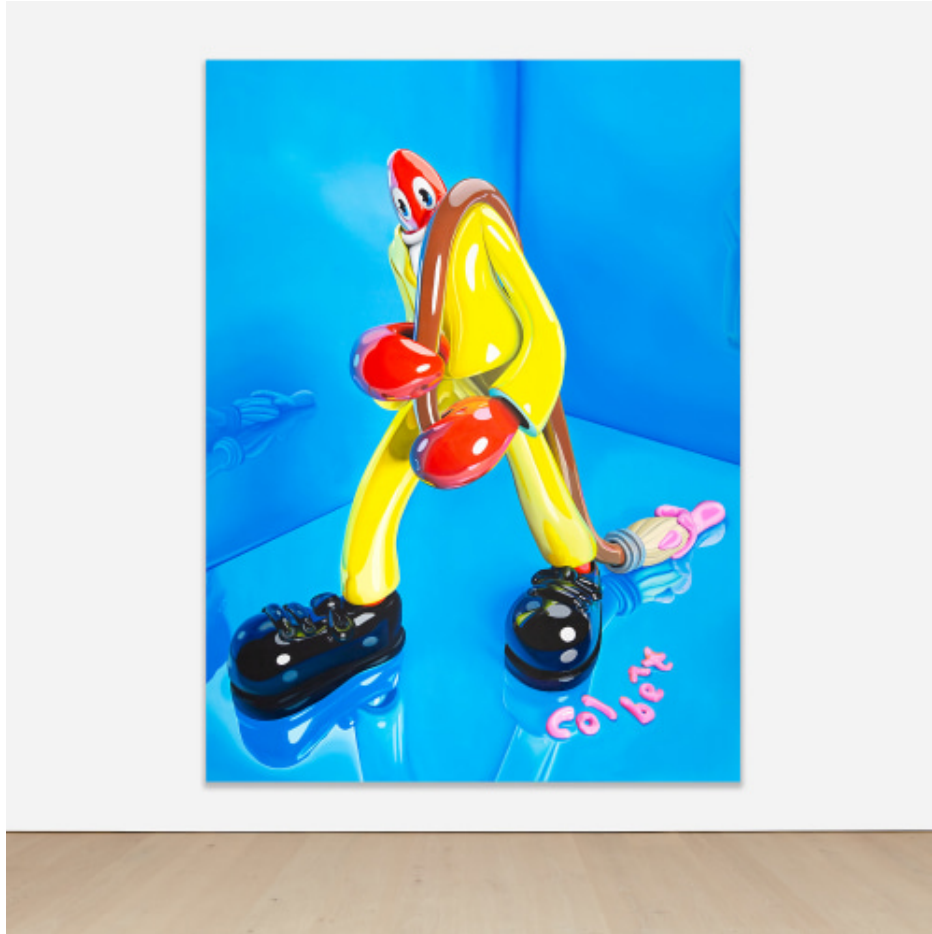
Albert Willem

Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



61

Philip Colbert

The Painter Portrait 2022 (Sky Blue)


signed and dated 'Colbert 2022' on the overlap; signed and stamped with the artist's signature 'Colbert' on the stretcher

oil on canvas

250.3 x 185.6 cm (98 1/2 x 73 1/8 in.)

Painted in 2022.

Estimate

£35,000 — 60,000 

[Go to Lot](#)

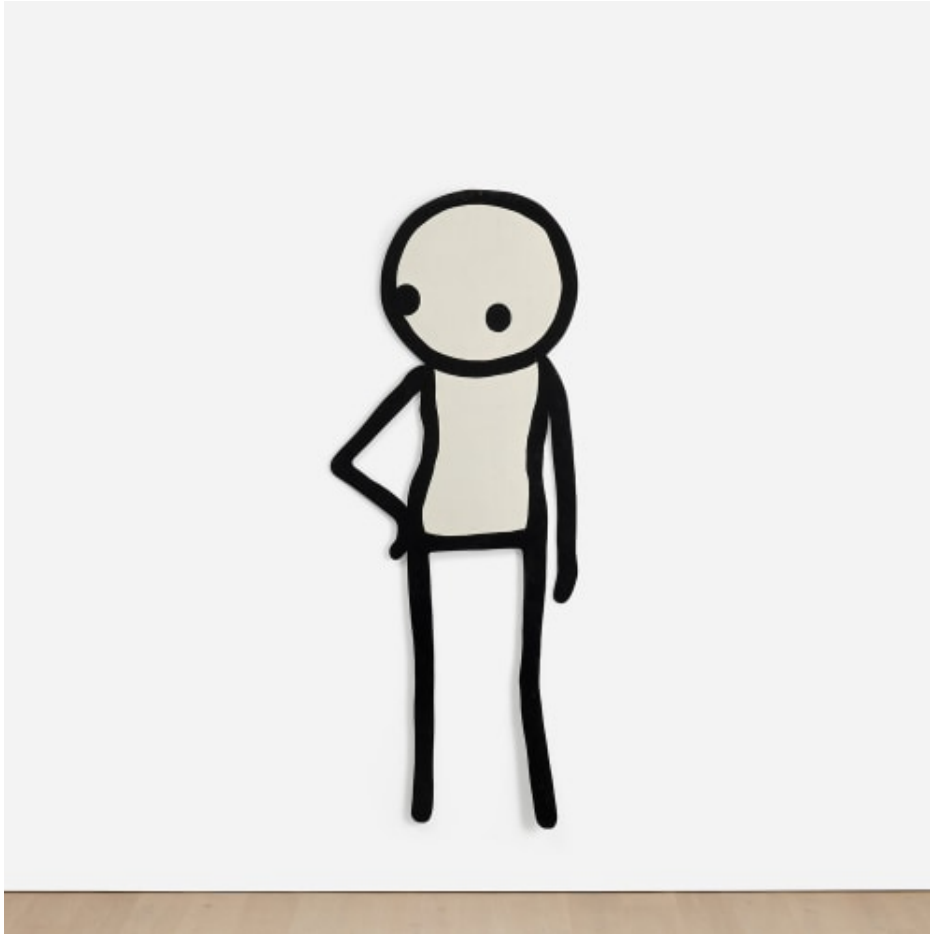


61

Philip Colbert

Provenance

Private Collection, London



62

Stik


Cut Out

spray paint and acrylic on plywood

246.5 x 94.2 x 1 cm (97 x 37 1/8 x 0 3/8 in.)

Executed in 2009.

Estimate

£40,000 — 60,000 

[Go to Lot](#)



Provenance

Graffik Gallery, London

Acquired from the above by the present owner

Exhibited

London, Mile End Arts Pavilion, *Diva*, 5 - 20 December 2009

New Now

London Auction / 8 December 2022 / 1pm GMT



63

En Iwamura

Black

incised with the artist's signature and date 'EN
IWAMURA 2018' on the underside

ceramic

24.1 x 26.4 x 26.8 cm (9 1/2 x 10 3/8 x 10 1/2 in.)

Executed in 2018.

Estimate

£10,000 — 15,000 ‡

[Go to Lot](#)



Provenance

Private Collection

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



64

Susumu Kamijo

Untitled

signed and dated 'Susumu Kamijo 2019' on the reverse
oil pastel and coloured pencil on paper
42.9 x 35.4 cm (16 7/8 x 13 7/8 in.)
Executed in 2019.

Estimate

£6,000 — 8,000 †

[Go to Lot](#)



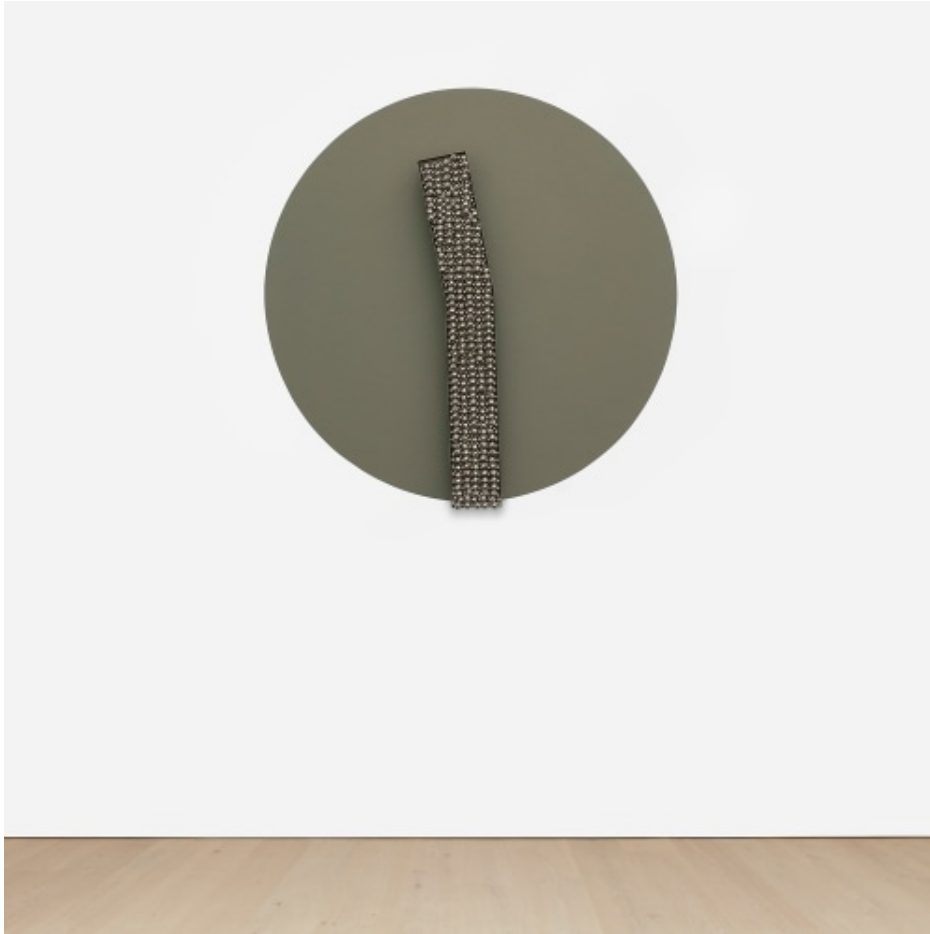
Provenance

Marvin Gardens, Ridgewood, NY

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



65

Haegue Yang

Sonic Rotating Line Reversed Type C - Nickel Plated #15

wall paint, powder coated steel sheet, ball bearings,
metal grid, nickel-plated bells and metal rings
overall installation dimensions 281.5 x 117 x 7.5 cm (110
7/8 x 46 1/8 x 2 7/8 in.)
Executed in 2013.

Estimate

£15,000 — 20,000 ₺

[Go to Lot](#)



Provenance

Greene Naftali, New York

Acquired from the above by the present owner

Exhibited

London, MOT International, *Dog Days II*, 11 July - 17 August 2013

Bergen Kunsthall, *Journal of Echmimetic Motions*, 18 October - 22 December 2013, pp. 182-185, 191 and 196, (p. 165, illustrated)

New Now

London Auction / 8 December 2022 / 1pm GMT



66

Shio Kusaka

(hole 30)

incised with the artist's signature on the underside
stoneware

24.3 x 14 x 13.5 cm (9 5/8 x 5 1/2 x 5 3/8 in.)

Executed in 2012.

Estimate

£3,000 — 5,000

[Go to Lot](#)



Provenance

The Modern Institute, Glasgow

Acquired from the above by the present owner

Exhibited

Glasgow, The Modern Institute, *Shio Kusaka*, 27 October - 24 November 2012

New Now

London Auction / 8 December 2022 / 1pm GMT



67

Ayako Rokkaku

Untitled

stamped with the artist's signature 'Rokkaku Ayako [in Japanese]' lower left
acrylic on cardboard
59 x 47.5 cm (23 1/4 x 18 3/4 in.)
Painted in 2008.

Estimate

£25,000 — 35,000 †

[Go to Lot](#)



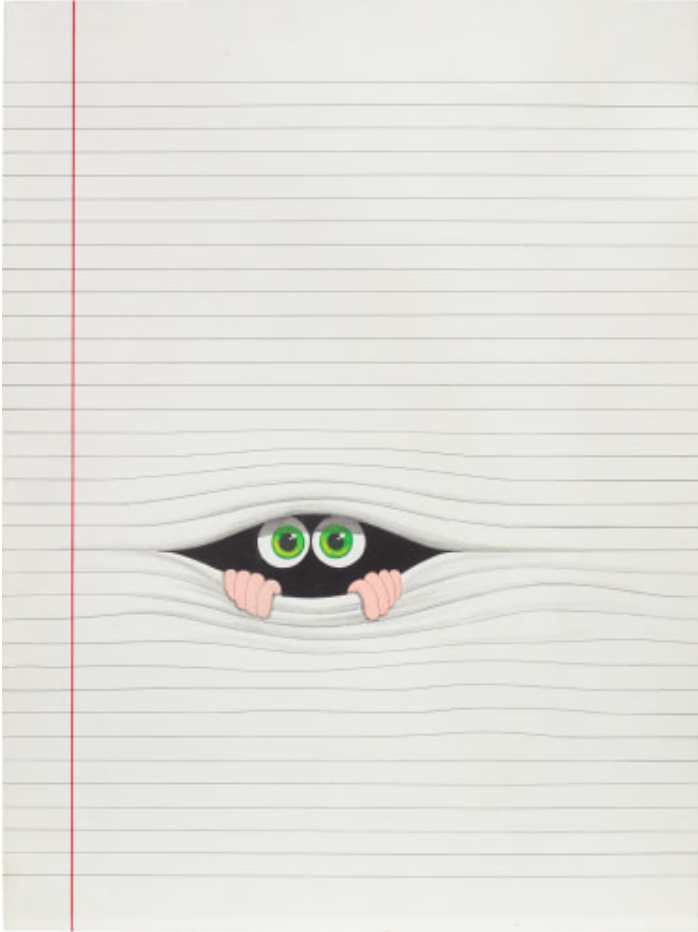
Provenance

Gallery Delaive, Amsterdam

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



68

Javier Calleja

Between the Lines

gouache, felt-tip pen, coloured pencil and pencil on paper

39.9 x 30 cm (15 3/4 x 11 3/4 in.)

Executed in 2015.

Estimate

£2,500 — 3,500 [†]★

[Go to Lot](#)



Provenance

Admiral Partners Arte Contemporaneo, Málaga

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



69

Mary Reid Kelley

Pasiphae's Liquor Cabinet

liquor and pill bottles, paint, sculpey compound, glass, wood

93.5 x 105.5 x 38.2 cm (36 3/4 x 41 1/2 x 15 in.)

Executed in 2014.

Estimate

£6,000 — 8,000

[Go to Lot](#)



Mary Reid Kelley

Provenance

Pilar Corrias, London

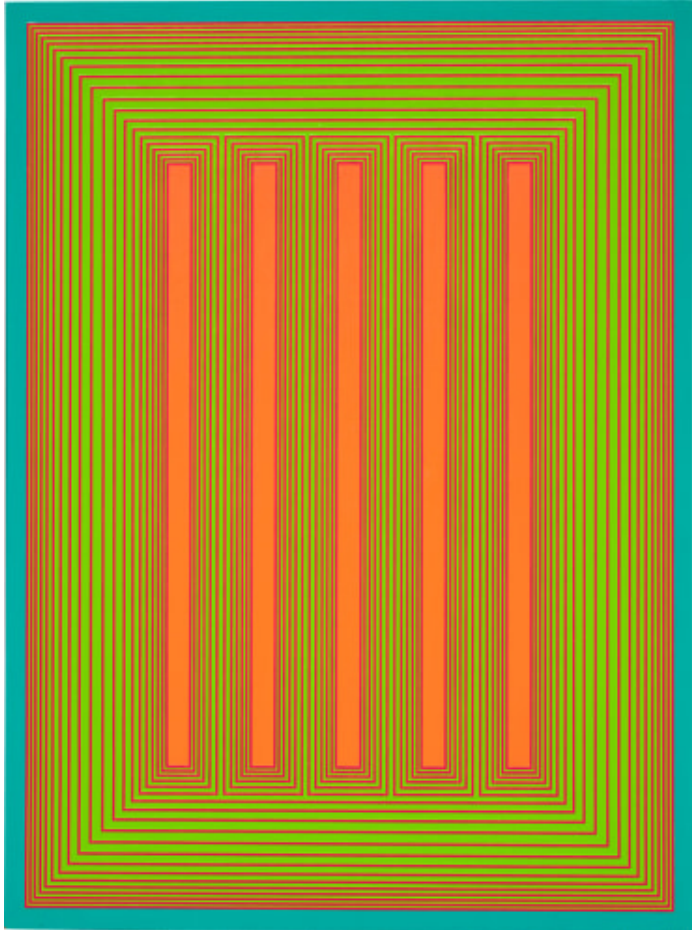
Acquired from the above by the present owner in 2014

Exhibited

London, Pilar Corrias, *Swinburne's Pasiphae*, 9 September - 4 October 2014

New Now

London Auction / 8 December 2022 / 1pm GMT



70

Richard Anuszkiewicz

Temple of Fire

signed and dated 'RICHARD ANUSZKIEWICZ 1986' on
the reverse

acrylic on board

78.7 x 58.4 cm (30 7/8 x 22 7/8 in.)

Painted in 1986.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



70

Richard Anuszkiewicz

Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



71

Math Bass

Newz!

gouache on canvas
111.9 x 107.3 cm (44 x 42 1/4 in.)
Painted in 2017.

Estimate
£8,000 — 12,000

[Go to Lot](#)



Provenance

Tanya Leighton, Berlin

Acquired from the above by the present owner



72

Katherine Bernhardt

Untitled

signed and dated 'Katherine Bernhardt 2019' on the reverse

acrylic and watercolour on paper
60.8 x 45.4 cm (23 7/8 x 17 7/8 in.)

Executed in 2019.

Estimate

£6,000 — 8,000 †

[Go to Lot](#)



Provenance

Xavier Hufkens, Brussels

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



73

Ella Kruglyanskaya

Painter, Blue Stripes

signed and dated 'Ella Kruglyanskaya - 2018' on the reverse

water-based paint and oil pastel on paper
45.7 x 37.6 cm (17 7/8 x 14 3/4 in.)

Executed in 2018.

Estimate

£1,500 — 2,500 ‡

[Go to Lot](#)



Ella Kruglyanskaya

Provenance

Koppe Astner, Glasgow

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



74

Caleb Hahne Quintana

Room Temperature

signed 'Caleb Hahne' on the reverse

coloured pencil on paper

30.5 x 22.9 cm (12 x 9 in.)

Executed in 2020.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)



Provenance

1969 Gallery, New York

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



75

Nadia Waheed

Selective Mutism

acrylic, watercolour and ink on paper
106.5 x 84.6 cm (41 7/8 x 33 1/4 in.)
Executed in 2021.

Estimate
£4,000 — 6,000

[Go to Lot](#)



Provenance

Arsenal Contemporary Art, New York
Acquired from the above by the present owner

Exhibited

New York, Arsenal Contemporary Art, *Nadia Waheed: AM I HUMAN YET?*, 27 May - 22 July 2021



76

Jadé Fadojutimi


Clustering Thoughts

signed and numbered 'Jadé Fadojutimi Jadé Fadojutimi 27 of 30' on the artist's label stitched on the reverse cotton, silk viscose velvet, organza ribbon, grosgrain ribbon, velvet ribbon and cotton cord on embroidered linen

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

Executed in 2019, this work is number 27 from an edition of 30 plus 2 artist's proofs.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



Provenance

The Art of Empowerment 2019 UN Women, United Kingdom

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



77

LOT OFFERED WITH NO RESERVE

Isshaq Ismail

Consolidation 3

signed 'Isshaq' lower left
acrylic on canvas
150.4 x 125.8 cm (59 1/4 x 49 1/2 in.)
Painted in 2020.

Estimate

£20,000 — 30,000 • ‡

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



78

Josh Smith

Untitled (JSP07413)

signed, inscribed and dated 'Josh Smith 2007 PARIS SET #25' on the reverse; inscribed 'PARIS SET #25 JSP07413' on the overlap
oil on canvas
153 x 122.5 cm (60 1/4 x 48 1/4 in.)
Executed in 2006.

Estimate

£15,000 — 20,000 £

[Go to Lot](#)



Provenance

Luhning Augustine, New York

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



80

Igor Moritz

selfportrait 2



signed and dated 'IGOR 2019' lower left

oil on linen

99.8 x 68.2 cm (39 1/4 x 26 7/8 in.)

Painted in 2019.

Estimate

£8,000 — 12,000  

[Go to Lot](#)



Provenance

Lundgren Gallery, Palma de Mallorca

Acquired from the above by the present owner



81

Conny Maier

Genießbar 6

signed with the artist's initials 'CM' upper right; signed with the artist's initial, partially titled and dated 'C 19 "Genießbar"' on the reverse
oil and oil pen on linen
150 x 110 cm (59 x 43 1/4 in.)
Executed in 2019.

Estimate

£10,000 — 15,000 ‡▲

[Go to Lot](#)



Provenance

Ruttkowski;68, Paris

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT




82

Gerhard Richter

28.3.08

signed and titled '28.3.08 Richter' on the mount
lacquer on colour photograph, in artist's frame
image 10 x 15 cm (3 7/8 x 5 7/8 in.)
frame 34 x 42 cm (13 3/8 x 16 1/2 in.)
Executed in 2008.

Estimate

£25,000 — 35,000 

[Go to Lot](#)



Provenance

Marian Goodman Gallery, Paris

Acquired from the above by the present owner




83

Gerhard Richter

13.3.08

signed and titled '13.3.08 Richter' on the mount
lacquer on colour photograph, in artist's frame
image 10 x 15 cm (3 7/8 x 5 7/8 in.)
frame 34 x 42 cm (13 3/8 x 16 1/2 in.)
Executed in 2008.

Estimate

£25,000 — 35,000 

[Go to Lot](#)



Provenance

Marian Goodman Gallery, Paris

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



84

Martha Jungwirth

Untitled


signed 'Martha Jungwirth' lower right

oil on paper

100.1 x 89.1 cm (39 3/8 x 35 1/8 in.)

Executed *circa* 2018.

Estimate

£10,000 — 15,000 

[Go to Lot](#)



Provenance

Stuart Shave/Modern Art, London

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



85

Pamela Rosenkranz

Express nothing

signed 'Pamela Rosenkranz' on the reverse
acrylic on emergency blanket, in artist's frame
214 x 164 cm (84 1/4 x 64 5/8 in.)
Executed in 2012.

Estimate

£20,000 — 30,000 ‡

[Go to Lot](#)



85

Pamela Rosenkranz

Provenance

Private Collection

New Now

London Auction / 8 December 2022 / 1pm GMT



86

Kiki Kogelnik

Melancholie

signed and dated 'Kiki Kogelnik 1962' on the reverse

oil and acrylic on canvas

122.3 x 91.6 cm (48 1/8 x 36 1/8 in.)

Painted in 1962.

Estimate

£30,000 — 50,000 [†]±

[Go to Lot](#)



“*She was not Pop, she was strictly Kiki*” —Tom Wesselmann

Internationally renowned as one of Austria’s most significant Pop artists, Kiki Kogelnik’s work is at once playful and political, characterised by a bold, neon palette and lively exchanges between abstract and more figurative impulses. Rooted in the traditions of European modernism, Kogelnik quickly absorbed the new currents of American pop art after relocating to New York in 1962, making a home amongst a community of artists including, Roy Lichtenstein, Claes Oldenburg, and Tom Wesselmann.

Executed in 1962 at the outset of this exciting new chapter, *Melancholie* is highly characteristic of Kogelnik’s work from this period, its vibrant colours and flat, floating motifs embodying what Otto Mauer, the founder of Galerie nächst St. Stephan in Vienna where Kogelnik had her first solo exhibition in 1961, described as the artist’s balance of artificiality and joyful exuberance, like the ‘thousand lively colours of Broadway in New York.’¹

One of a smaller number of women working in a Pop idiom during the United States at this time, Kogelnik’s works also record the influence of the growing feminist movement, the artist moving away from the Pop’s more familiar focus on commodity consumption and the language of advertising in favour of a more nuanced critique of mechanisation and the impact of capitalist modes of production on conceptions of the female body. Interested in science and technology, Kogelnik’s humorous compositions explored the visual possibilities introduced by a range of new materials including plastics and vinyl, found objects that she used in her assemblages and in the formation of her distinctly flat, weightless forms including the skulls and limbs evident in the present work.

Despite these more playful elements, Kogelnik’s work from the early 1960s also record the shadow of nuclear threat and the omnipresent atmosphere of Cold War politics, as detailed in anxious letters back to her mother in Austria. Typical of her paintings from this period, the bombs and skulls featured in *Melancholie* speaks directly to these pervasive concerns, and to the angsty underside of American post-war optimism that must certainly have reminded Kogelnik of her upbringing in war-torn Europe.

Now recognised as a hugely significant figure in post-war art, Kogelnik has been honoured in more recent years with major solo shows with Kunsthall Stavanger, Norway; Modern Art Oxford, UK; and Kunstverein in Hamburg, her work ‘with its wry feminist critique of Cold War technopolitics as much in tension as in sync with Pop’s silvery lunar utopia.’² Included in several group survey shows complicating more straightforward narratives of post-war Pop art, Kogelnik has also been the subject of two major retrospectives in Austria to date, with a third planned for 2023 to be presented by the Bank Austria Kunstforum Wein.

Video: <https://www.youtube.com/watch?v=o4AA1iUewaQ>

Stephen Hepworth, Director of Kiki Kogelnik Foundation, talks about the life and work of Kiki Kogelnik, and her exhibition *Riot of Objects* at MOSTYN, Wales, 2020.

¹ Otto Mauer, quoted in Stephen Hepworth, *Kiki Kogelnik: Falling*, (exh. cat.), Los Angeles, 2021, [online](#).

² Sarah Wilson, ‘Kiki Kogelnik, Modern Art Oxford’, *Artforum*, January 2016, [online](#).

Provenance

König Galerie, Berlin

Acquired from the above by the present owner in 2015

Literature

Kiki Kogelnik: Falling, exh. cat., Kayne Griffin, Los Angeles, 2021, p. 19 (illustrated)

New Now

London Auction / 8 December 2022 / 1pm GMT




87

Karel Appel

Untitled

signed and dated 'appel 73' lower right
oil and acrylic on board
64.7 x 49.9 cm (25 1/2 x 19 5/8 in.)
Painted in 1973.

Estimate

£8,000 — 12,000 

[Go to Lot](#)



Provenance

Enrico Gariboldi Arte Contemporanea, Milan

Galleria d'Arte Spagnoli, Florence

Private Collection, Milan

Acquired from the above by the present owner



88

Alexander Calder

Receding Blocks

signed and dated 'Calder 44' lower right
gouache and ink on paper

57.8 x 78.7 cm (22 3/4 x 30 7/8 in.)

Executed in 1944, this work is registered in the archives of the Calder Foundation, New York, under application number A06512.

Estimate

£35,000 — 55,000 £

[Go to Lot](#)



Provenance

Perls Galleries, New York

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

Sotheby's, New York, 12 November 2015, lot 305

Acquired at the above sale by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



89

LOT OFFERED WITH NO RESERVE

Ossip Zadkine

Le Repos

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

bronze

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

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

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

Estimate

£5,000 — 7,000 •♣†

[Go to Lot](#)



“So innovative, so personal, Zadkine is one of our real, rare ‘classics’ of today.”
—André de Ridder

Ossip Zadkine’s innovative vision for sculpture contributed to a new modernity, where abstraction fluctuates with the tangible, evoking intimate and tactile objects as seen in the present lot, *Le Repos*. Zadkine acknowledges the materiality of each sculpture, where protrusions and recessions are moulded to reveal either a sculpted portrait or an ethereal study that ignites a moving reflection of an artist who worked through a period of constant political turmoil.

The Belarusian-born French nationalised artist arrived in Paris in 1909. He briefly studied at the École des Beaux-Arts but came to reject institutional principles for a bohemian lifestyle when he left Paris to join *La Ruche* (The Hive), a school and artists’ commune founded on anarchist principles by Sébastien Faure near Rambouillet in 1904. It is at *La Ruche* where Zadkine worked alongside other modern masters, such as Marc Chagall, Jacques Lipchitz and Amedeo Modigliani.

In the 1920s, Zadkine adopted Georges Braque and Pablo Picasso’s Cubist principles and his early experiments embodied geometric forms while adhering to the dialogue associated with Cubism. However, in 1921 Zadkine obtained French citizenship and served in the French Army during World War I, resulting in a pause in his practice. In the aftermath of the war, his work clearly embodies a sense of imminent disaster and the necessity for change in aesthetic values are powerfully revealed in his creativity. Following his military duties, Zadkine began to teach sculpture at the Académie de la Grande Chaumière, a school which was free from classical academic constraints.

Zadkine’s practice began to diverge from Cubism as the result of a desire to delve deeper into his Russian heritage and growing interests in the sculptural tradition of folk decoration where the immediacy of directly carving into wood hugely impacted Zadkine’s own artistic style and technique. As World War II broke out in Europe, Zadkine was forced to flee France and seek refuge in New York City. This proved to transform the artist’s sculptural practice. It is in New York City, where the artist became acquainted with the American Abstract Expressionists who further influenced his sculptural practice.

Zadkine’s legacy continues through his pronounced connection to contemporary sculptors. Exceedingly effervescent, his expressive sculptures are, above all else, concerned with the human form and how certain materials effect the representation of the body. Such preoccupations are especially relevant to contemporary British sculptor Anthony Gormley, whose work concentrates on the relationship between the human body and the space that it occupies. Tellingly, Gormley was greatly influenced by certain artists working in New York in the 60s, many of whom would have in turn been familiar with Zadkine’s work when he was based in the city. Playing with perceived relationships between sculpture, nature, and questions of existence, both Gormley and Zadkine’s sculptures share a powerful emotional resonance that continues to persist today. Zadkine’s turbulent life and ever-evolving artistic practice culminated with three major retrospectives just before his death at Wallraf-Richartz Museum in Cologne, Tate Gallery in London and Kunsthaus

Zürich. In 1950, Zadkine was recognised as a great sculpture of the 20th Century when he was awarded the Grand prix for sculpture at the XXV Biennale di Venezia.

Provenance

Waddington Gallery, London
Sotheby’s, Tel Aviv, 26 May 1988, lot 16
Private Collection, London (acquired at the above sale)
Thence by descent to the present owner

Exhibited

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

Literature

Jianou Ionel, *Zadkine*, Paris, 1979, no. 471, pp. 92, 95 (another example illustrated)
Marie-Claude Dane, *Musée Zadkine Sculptures*, Marseille, 1982, no. 280, p.225 (another example illustrated)
Sylvain Lecombe, *Ossip Zadkine. L’œuvre Sculpté*, Paris, 1994, no. 568, p. 702 (another example illustrated, p. 622)

New Now

London Auction / 8 December 2022 / 1pm GMT



90

Bernar Venet

Undetermined line

signed, titled and dated 'Undetermined line - Venet

Bernar 89 -' lower right

oilstick on paper

137.2 x 152.4 cm (54 x 60 in.)

Executed in 1989, this work is registered in the Bernar Venet Archive under number bv89d18.

Estimate

£50,000 — 70,000

[Go to Lot](#)



Provenance

Galerie Raymond Dreyfus, Paris

Acquired from the above by the present owner in 1996

Literature

Nastasia Hadoux, ed., *Bernar Venet: Dessins*, Paris, 2021, p. 154 (illustrated p. 155)

New Now

London Auction / 8 December 2022 / 1pm GMT



91

Alighiero Boetti

Order and Disorder

signed "alighiero e boetti" on the turnover edge

embroidery on fabric, mounted on panel

17.1 x 18.4 cm (6 3/4 x 7 1/4 in.)

Executed *circa* 1983, this work is registered with the Archivio Alighiero Boetti, Rome under number 6984.

Estimate

£20,000 — 30,000

[Go to Lot](#)



Provenance

Galleria Alessandra Bonomo, Rome

Private Collection (acquired from the above in 1998)

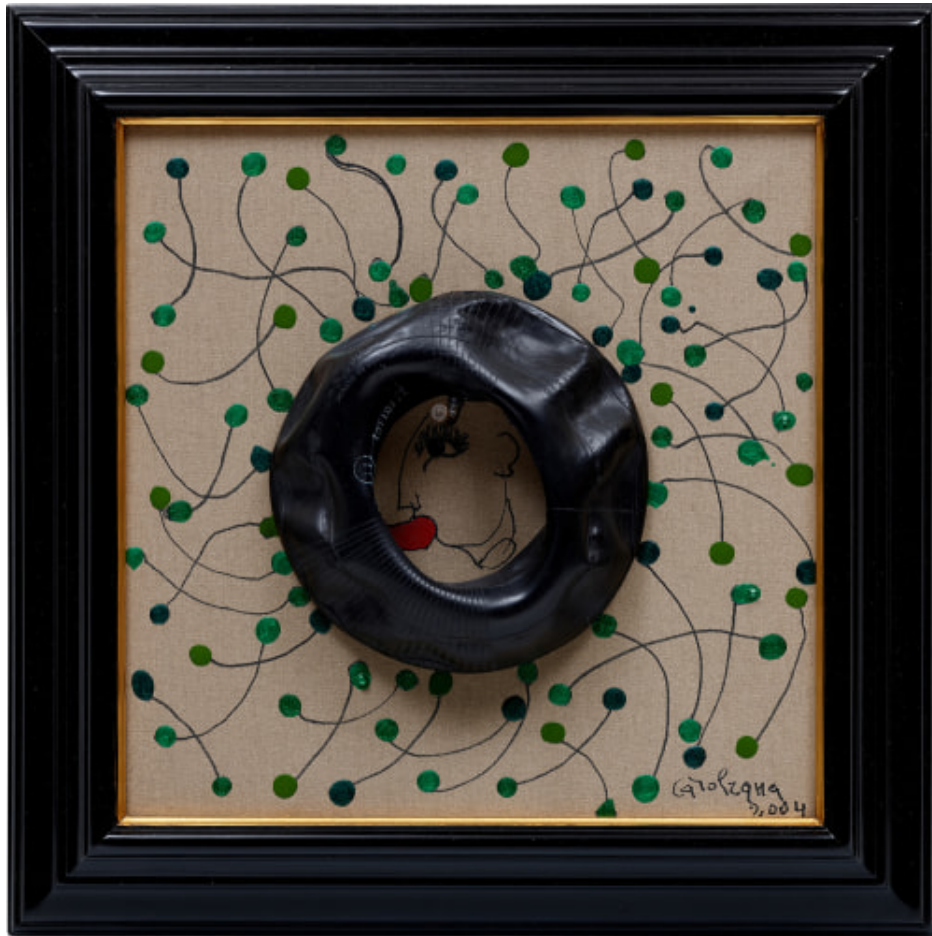
Bonhams, London, 11 October, 2012, lot 1

Private Collection, Europe

Acquired from the above by the present owner in 2017

Exhibited

New York, Phillips, *The Sky In A Room*, 14 July - 11 August 2017



92

Carol Rama

Capricci

signed and dated 'carol Rama 2004' lower right;
signed, titled and dated 'CAROL RAMA "CAPRICCI",
2004 carol rama' on the reverse
marker, acrylic and plastic tyre on canvas, in artist's
frame

53.7 x 54 cm (21 1/8 x 21 1/4 in.)

Executed in 2004.

Estimate

£6,000 — 8,000 ±

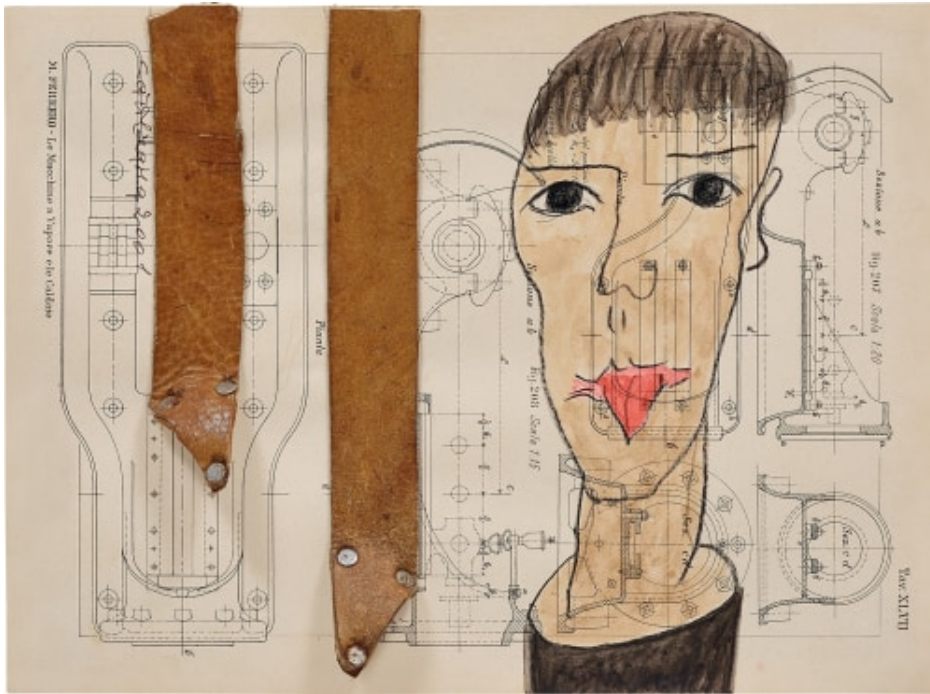
[Go to Lot](#)



Provenance

Franco Masoero Gallery, Turin

Acquired from the above by the present owner



93

Carol Rama

Altre Seduzioni

signed and dated 'carol rama 2001' upper left
watercolour, pastel, graphite, metal and leather straps
on paper, in artist's frame
23 x 31 cm (9 x 12 1/4 in.)
Executed in 2001.

Estimate

£4,000 — 6,000 [†]▲

[Go to Lot](#)



Provenance

Franco Masoero Gallery, Turin

Acquired from the above by the present owner



94

Carol Rama

Rainbow

dated '2002' upper left; signed, titled and dated
"RAINBOW" (PARABOLA), 2002 carol rama 2002' on
the reverse

marker, oil, rope, metal, buckle and stitched fabric on
canvas

72 x 65 cm (28 3/8 x 25 5/8 in.)

Executed in 2002.

Estimate

£10,000 — 15,000 \pounds

[Go to Lot](#)



Provenance

Franco Masoero Gallery, Turin

Acquired from the above by the present owner



95

Richard Prince

Untitled (Taco Bell)

signed and dated 'Richard Prince 1993' lower right
ballpoint pen, pencil, collage and charcoal on paper
76.4 x 56.2 cm (30 1/8 x 22 1/8 in.)
Executed in 1993.

Estimate

£8,000 — 12,000 †

[Go to Lot](#)



Provenance

Barbara Gladstone Gallery, New York (acquired directly from the artist)

Private Collection (acquired from the above in 1997)

Sotheby's, New York, 24 September 2009, lot 100

Acquired at the above sale by the present owner

Exhibited

Basel, Museum für Gegenwartskunst; Zurich, Kunsthalle; Wolfsburg, Kunstmuseum, Richard Prince, Paintings, 8 December 2001 - 28 July 2002, p. 175 (p. 15, illustrated)

Geneva, BFAS Blondeau Fine Art Services, *Faces*, May - July 2006

New Now

London Auction / 8 December 2022 / 1pm GMT



96

Julian Schnabel

Untitled (Benazir Bhutto)

oil on tarpaulin

178 x 180 cm (70 1/8 x 70 7/8 in.)

Executed in 2008.

Estimate

£60,000 — 80,000 †

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



97

Tom Wesselmann

Monica Sitting with Legs Spread

alkyd on cut-out steel

26.7 x 27.9 cm (10 1/2 x 10 7/8 in.)

Executed in 1985-1997, this work is number 8 from an edition of 25 plus 6 artist's proofs.

Estimate

£12,000 — 18,000

[Go to Lot](#)



Provenance

Private Collection

Andy Warhol & The Pop Generation, Sotheby's, London, 15 March 2005, lot 260

Private Collection

Sotheby's, Milan, 20 November 2017, lot 2

Private Collection (acquired at the above sale)

Phillips, London, 9 March 2018, lot 273

Acquired at the above sale by the present owner



98

Ray Johnson

Landscape (Cityscape with black orb)

Painted and printed card collage and string on paper

33 x 15.2 cm (12 7/8 x 5 7/8 in.)

Executed circa 1953-1954.

Estimate

£2,500 — 3,500 †

[Go to Lot](#)



Provenance

Collection of Ruth Asawa, San Francisco (acquired directly from the artist)

Callamari Fine Art, New York

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



99

LOT OFFERED WITH NO RESERVE

Roxy Paine

Cauliflower

polymer, oil, lacquer and wood, in glass vitrine
25.4 x 55.2 x 57.8 cm (10 x 21 3/4 x 22 3/4 in.)
Executed in 2006.

Estimate

£5,000 — 7,000 +†

[Go to Lot](#)



Provenance

James Cohan Gallery, New York

Acquired from the above by the present owner in 2006

New Now

London Auction / 8 December 2022 / 1pm GMT



100

Andy Warhol

Vanishing Animals: Okapi

stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for The Visual Arts Inc., New York, initialed and numbered VF 89.038' on the reverse
synthetic polymer paint on paper
59.2 x 80 cm (23 1/4 x 31 1/2 in.)
Executed in 1986.

Estimate

£5,000 — 7,000 ‡

[Go to Lot](#)



Provenance

Marc Jancou, Saint Barthélemy

Acquired from the above by the present owner in 2002

Exhibited

Saint Barthélemy, Marc Jancou and Me.di.um Saint Barthélemy, *Andy Warhol - Vanishing Animals*,
7 January - 25 February 2006



101

Olafur Eliasson

Light Removal

mirror, stainless steel, halogen bulb
installation dimensions 212 x 86.5 x 66.4 cm (83 1/2 x
34 x 26 1/8 in.)

Executed in 2005, this work is number 2 from an
edition of 20 and is accompanied by a certificate of
authenticity signed by the artist.

Estimate

£12,000 — 18,000 ♣

[Go to Lot](#)



Provenance

neugerriemschneider, Berlin

Acquired from the above by the present owner in 2006

Exhibited

Lund Konstall, *Olafur Eliasson. The light setup*, 10 September 2005 - 8 January 2006 (another example exhibited)

Copenhagen, GL Strand, *Lavaland: Olafur Eliasson and Johannes Kjarval*, 10 February - 29 April 2007 (another example exhibited)

New York, Museum of Modern Art; MoMA PS1, *Take your time: Olafur Eliasson*, 20 April - 30 June 2008 (another example exhibited)

Barcelona, Fundació Joan Miró; Girona, Centre Cultural de Caixa Girona-Fontana d'Or, *Olafur Eliasson: The Nature of Things*, 19 June - 14 September 2008, p. 162 (p. 163, another example illustrated)

Literature

Italo Calvino, *Olafur Eliasson: your engagement has consequences on the relativity of your reality*, Baden, 2006, pp. 169-185 (another example illustrated)

Olafur Eliasson, *Contact is Content*, Berlin, 2014, n.p (another example illustrated)

New Now

London Auction / 8 December 2022 / 1pm GMT



102

Jon Rafman

New Age Demanded

photopolymer resin and lacquer on metal base

52 x 25 x 20 cm (20 1/2 x 9 7/8 x 7 7/8 in.)

Executed in 2014.

Estimate

£10,000 — 15,000 ‡

[Go to Lot](#)



Provenance

Future Gallery, Berlin

Acquired from the above by the present owner

Exhibited

Montréal, Galerie Antoine Ertaskiran, *Jon Rafman: Hope Springs Eternal II*, 15 October - 6 December 2014

New Now

London Auction / 8 December 2022 / 1pm GMT



103

Anne Collier

You Rock My World

c-print

image 68.9 x 91.2 cm (27 1/8 x 35 7/8 in.)

sheet 75.3 x 98 cm (29 5/8 x 38 5/8 in.)

Executed in 2005, this work is number 3 from an edition of 4, plus 1 artist's proof.

Estimate

£10,000 — 15,000 ‡

[Go to Lot](#)



Provenance

Marc Foxx Gallery, Los Angeles

Acquired from the above by the present owner



104

Wolfgang Tillmans

paper drop (passage) IV

signed, titled, numbered and dated 'paper drop (passage) IV ph 12/2019 pr WT 03/2020 6/10 +1' on the reverse

inkjet print on paper, in artist's frame

33.8 x 43.9 cm (13 1/4 x 17 1/4 in.)

Executed in December 2019 and printed March 2020, this work is number 6 from an edition of 10 plus 1 artist's proof.

Estimate

£10,000 — 15,000 ±*

[Go to Lot](#)



Provenance

Galerie Chantal Crousel, Paris

Acquired from the above by the present owner



105

Thomas Ruff

h.t.b. 02

signed, titled, numbered and dated 'h.t.b. 02 Thomas Ruff 2/5 1999' on the backing board
c-print, Diasec mounted, in artist's frame
129.9 x 163.4 cm (51 1/8 x 64 3/8 in.)
Executed in 1999, this work is number 2 from an edition of 5, plus 2 artist's proofs.

Estimate

£10,000 — 15,000 ‡▲

[Go to Lot](#)



Provenance

Haunch of Venison, London

Acquired from the above by the present owner

Exhibited

Baden-Baden, Staatliche Kunsthalle; Essen, Museum Folkwang; Oslo, Museet for Samtidskunst; Munich, Städtische Galerie im Lenbachhaus; Dublin, Irish Museum of Modern Art; Vitoria-Gasteiz, Artium - Centro-Museo Vasco de Arte Contemporáneo; Porto, Museu de Arte Contemporanea de Serralves; Tate Liverpool, *Thomas Ruff: 1979 to the Present*, 12 February 2002 - 6 July 2003, pp. 51, 242 (another example exhibited and illustrated)



106

Thomas Ruff

Nudes part 11

signed, numbered and dated 'Thomas Ruff 1/5 1999'
on the back board

c-print, Diasec mounted, in artist's frame
80.2 x 97.7 cm (31 5/8 x 38 1/2 in.)

Executed in 1999, this work is number 1 from an edition
of 5.

Estimate

£12,000 — 18,000 [‡]▲

[Go to Lot](#)



Provenance

Mai 36 Galerie, Zurich

Acquired from the above by the present owner

Literature

Matthias Winzen, ed., *Thomas Ruff: 1979 to the Present*, exh. cat., Cologne, 2001, p. 236 (another example illustrated)

New Now

London Auction / 8 December 2022 / 1pm GMT



107

LOT OFFERED WITH NO RESERVE

James Welling

Two works: (i) Waterfall; (ii) Island

each gelatin silver print, in artist's frame
each 68.4 x 57.6 cm (26 7/8 x 22 5/8 in.)

Each executed in 1981, these works are number 1 from
an edition of 5.

Estimate

£2,000 — 3,000 +†

[Go to Lot](#)



Provenance

Maureen Paley, London

Acquired from the above by the present owner

Exhibited

Kunsthalle, Bern, *James Welling Photographs 1977-1990*, 12 May - 24 June 1990, pp. 32 and 36
(pp. 33 and 37, another example illustrated)

London, Maureen Paley, *James Welling*, 19 April - 20 May 2007 (another example exhibited)

Vienna, Kunst Haus Wien, *Still Life: Obstinacy of Things*, 13 September 2018 - 17 February 2019



108

Thomas Ruff

h.t.b. 04

signed, numbered and dated 'Thomas Ruff 6/15 1999'
on the reverse


c-print

image 28.8 x 21.4 cm (11 3/8 x 8 3/8 in.)

sheet 30.1 x 23.9 cm (11 7/8 x 9 3/8 in.)

Executed in 1999, this work is number 6 from an
edition of 15, plus 5 artist's proofs.

Estimate

£2,500 — 3,500 

[Go to Lot](#)



Provenance

Mai 36 Galerie, Zurich

Acquired from the above by the present owner

Literature

Matthias Winzen (ed.), *Thomas Ruff: 1979 to the Present*, exh. cat., Cologne, 2001, p. 243 (another example illustrated)



110

Paulina Olowska

Dancing

neon

83.7 x 12.6 cm (32 7/8 x 4 7/8 in.)

Executed in 2007, this work is number 2 from an edition of 3.

Estimate

£6,000 — 8,000 [†] _±

[Go to Lot](#)



Provenance

Private Collection, Brussels

Acquired from the above by the present owner



111

Ewa Juskiewicz

Amulet (Scissors)


signed 'Ewa Juskiewicz' on the reverse

oil, acrylic and collage on canvas

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

Executed in 2010.

Estimate

£5,000 — 7,000 

[Go to Lot](#)



Provenance

Lokal 30, Warsaw

Acquired from the above by the present owner

Exhibited

Krakow, Otwarta Pracownia, *How It Is, Asks Agnisia, That We See a Teddy Bear in the Painting (Jak to się dzieje, pyta Agnisia, że na obrazie widzimy misia)*, 3 March - 1 April 2011

New Now

London Auction / 8 December 2022 / 1pm GMT



112

Christoph Ruckhäberle

Vier Hüte


signed, titled and dated 'RUCKHÄBERLE 2005 VIER HÜTE' on the overlap

oil on canvas

180.1 x 180.3 cm (70 7/8 x 70 7/8 in.)

Painted in 2005.

Estimate

£7,000 — 10,000 

[Go to Lot](#)



Provenance

Galleri Nicolai Wallner, Copenhagen

Acquired from the above by the present owner

Exhibited

Copenhagen, Galleri Nicolai Wallner, *Christoph Ruckhäberle: Nye Eventyr*, 2 September - 29

October 2005

New Now

London Auction / 8 December 2022 / 1pm GMT



113

Kai Althoff

Reincarnation, 1990

paper collage on paper
50 x 53.5 cm (19 5/8 x 21 1/8 in.)
Executed in 1990.

Estimate

£5,000 — 7,000 ⁺£

[Go to Lot](#)



Provenance

Private Collection

Acquired from the above by the present owner

Exhibited

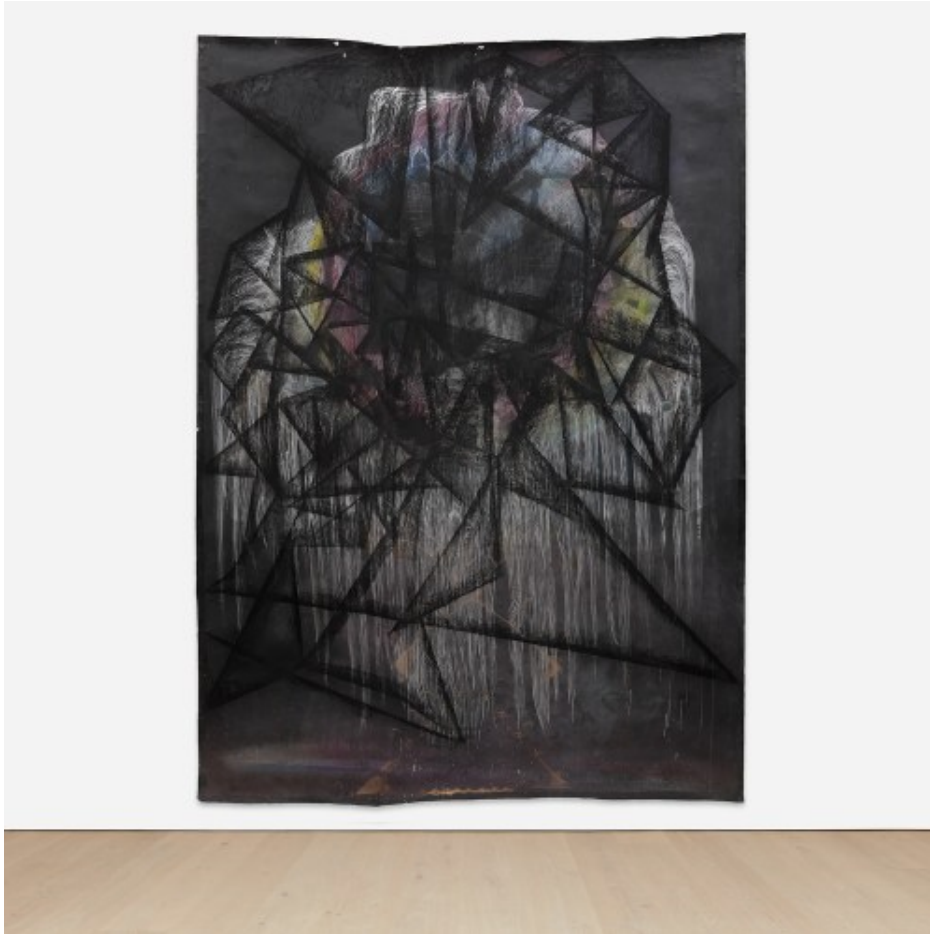
Vienna, Galerie Crone, *Jugendzimmer*, 8 September - 5 October 2016

Literature

Francesco Bonami, 'Kai Althoff', *Flash Art*, November/December 1996, p. 98

New Now

London Auction / 8 December 2022 / 1pm GMT



114

Kerstin Brätsch



Untitled (from psychics series)

crayon, oil, metallic paint, acrylic, pigment, spray paint
and charcoal on paper

288.4 x 203 cm (113 1/2 x 79 7/8 in.)

Executed in 2007.

Estimate

£8,000 — 12,000  

[Go to Lot](#)



Provenance

Andrew Kreps Gallery, New York

Acquired from the above by the present owner

Exhibited

Berlin, Hamburger Bahnhof, *Preis der Nationalgalerie für junge Kunst*, 30 August 2013 - 12 January 2014

Munich, Museum Brandhorst, *Kerstin Brätsch. Innovation*, 25 May - 17 September 2017, pp. 26 and 412 (illustrated)

New Now

London Auction / 8 December 2022 / 1pm GMT



115

Robert Janitz

Deep Beneath the Surface

signed, titled and dated 'DEEP BENEATH THE SURFACE 2017 Robert Janitz Robert Janitz' on the overlap

oil, wax and flour on linen

199.9 x 152.8 cm (78 3/4 x 60 1/8 in.)

Executed in 2017.

Estimate

£6,000 — 8,000 ⁺▲

[Go to Lot](#)



Provenance

Meyer Riegger, Berlin

Acquired from the above by the present owner

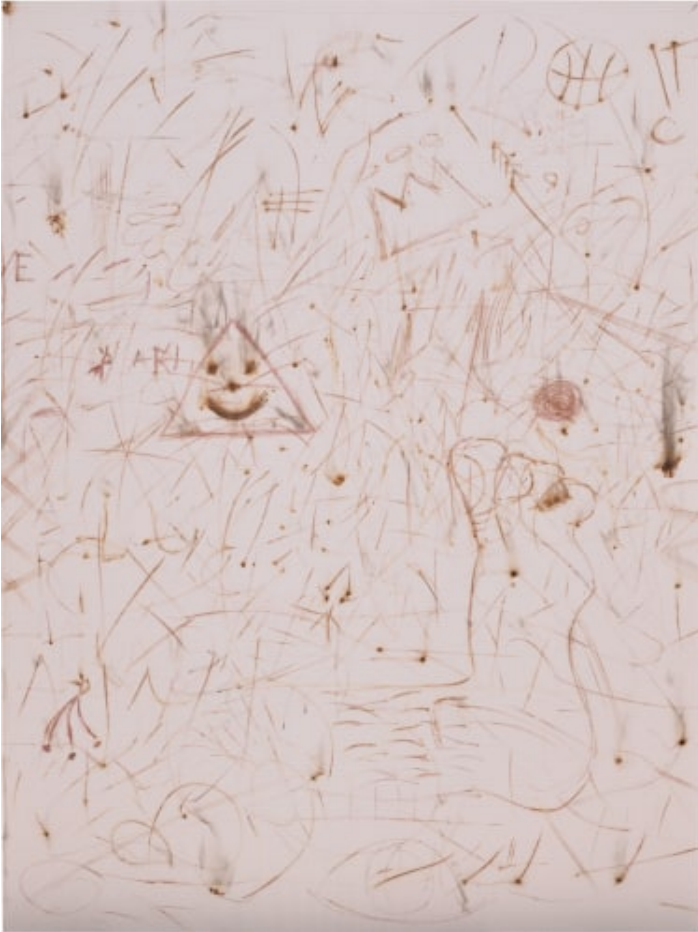
Exhibited

Berlin, Meyer Riegger, *Erst mit diesem Lack wird Unerhörtes richtig spannend*, Robert Janitz, 30

June - 5 August 2017

New Now

London Auction / 8 December 2022 / 1pm GMT



116


LOT OFFERED WITH NO RESERVE

Thomas Wachholz

Ohne Titel (Reibfläche)

signed and dated 'Thomas Wachholz 2016 Thomas Wachholz '16' on the reverse; signed 'Thomas Wachholz' on the artist's label affixed to the reverse
red phosphorous, binder and cardboard on wood
140 x 105 cm (55 1/8 x 41 3/8 in.)
Executed in 2016.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Provenance

Nino Mier Gallery, Los Angeles

Acquired from the above by the present owner

Exhibited

Los Angeles, Nino Mier Gallery, *Thomas Wachholz: Strike Gently*, 16 January - 27 February 2016

New Now

London Auction / 8 December 2022 / 1pm GMT



117


LOT OFFERED WITH NO RESERVE

Markus Amm

Untitled #5

signed with the artist's initial, titled and dated '#5/
2008/A' on the overlap
oil-based enamel on paper mounted on canvas
180 x 135 cm (70 7/8 x 53 1/8 in.)
Executed in 2008.

Estimate

£2,000 — 3,000 

[Go to Lot](#)



Provenance

Galerie Karin Guenther, Hamburg

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



118

Peter Doig

Study for "Guru" (Ooty Boathouse)

signed and dated 'Peter Doig 03' lower right

pencil on paper

35.6 x 41.9 cm (14 x 16 1/2 in.)

Executed in 2003.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)

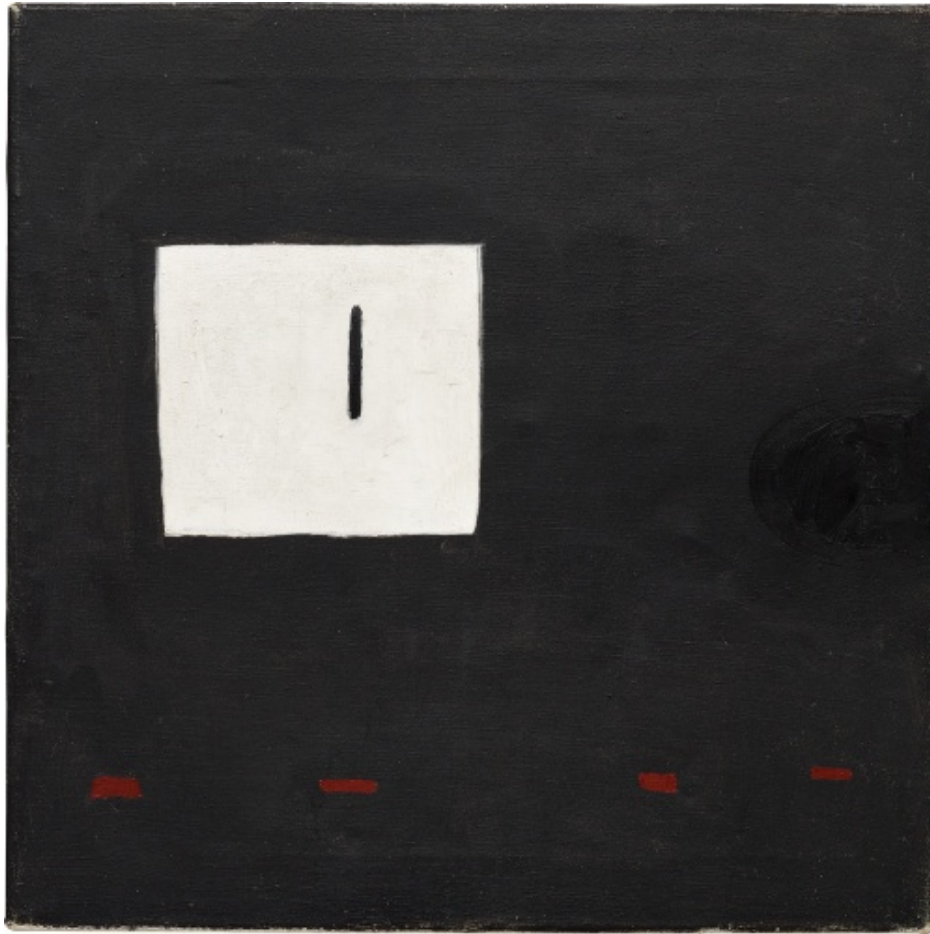


Provenance

Charity Auction, Contemporary Art Gallery, Vancouver
Acquired at the above sale by the present owner in 2004

New Now

London Auction / 8 December 2022 / 1pm GMT



119

William Scott

White Square on Black Ground

signed and dated 'W SCOTT 80' on the reverse
oil on canvas

50.9 x 51.1 cm (20 x 20 1/8 in.)

Painted in 1980, this work is registered with the
William Scott Foundation as No. 2334.

Estimate

£7,000 — 10,000 ♦

[Go to Lot](#)



Provenance

Gifted by the Artist to Michael Kustow, former Director of The Institute of Contemporary Arts and
Commissioning Editor for the Arts at Chanel Four

Private Collection (by descent from the above)

Sotheby's, London, 5 April 2017, lot 217

Acquired at the above sale by the present owner



120

Callum Innes

Exposed Painting Cobalt Blue


signed, signed with the artist's initials, numbered and dated 'Callum Innes 2008 Callum Innes 08 CI 45 08' on the overlap; signed with the artist's initials, numbered and dated 'CI 45 08' on the stretcher

oil on canvas

104.6 x 102.4 cm (41 1/8 x 40 3/8 in.)

Painted in 2008.

Estimate

£20,000 — 30,000 

[Go to Lot](#)



Provenance

Kerlin Gallery, Dublin

Private Collection (acquired from the above in 2008)

Bonhams, London, 2 July 2014, lot 17

Acquired at the above sale by the present owner



121

Martin Creed


Work No. 3439: EVERYTHING IS GOING TO BE ALRIGHT

white neon

8 x 210.8 cm (3 1/8 x 82 7/8 in.)

Executed in 2020, this work is number 20 from an edition of 20, plus 4 artist's proofs and is accompanied by a letter of authenticity.

Estimate

£15,000 — 20,000 

[Go to Lot](#)



Provenance

Christie's, London, 25 March 2021, lot 484 (donated by the artist)

Acquired at the above sale by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



122

Harland Miller

Wherever You Are Whatever You're Doing This One's for You

signed 'Harland Miller' lower right
acrylic and oil on paper
152.5 x 121.5 cm (60 x 47 7/8 in.)
Executed in 2013.

Estimate
£25,000 — 35,000 ♦

[Go to Lot](#)



Provenance

Reflex Amsterdam

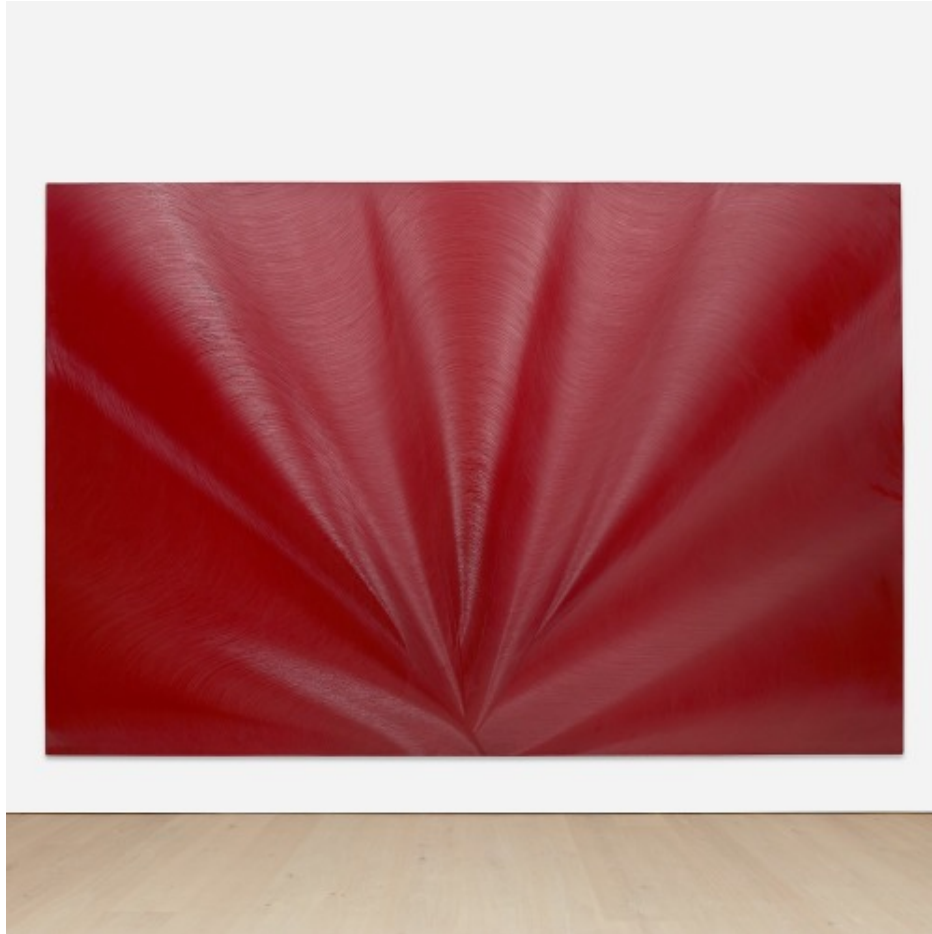
Acquired from the above by the present owner

Exhibited

Reflex Amsterdam, *Harland Miller: Wherever You Are Whatever You're Doing This One's For You*,
20 September - 24 November 2013

New Now

London Auction / 8 December 2022 / 1pm GMT



123

Jason Martin

Hero


signed and dated 'Jason Martin '05 'Hero' on the reverse

oil on aluminium

243.5 x 365.6 cm (95 7/8 x 143 7/8 in.)

Painted in 2005.

Estimate

£10,000 — 15,000 

[Go to Lot](#)



123

Jason Martin

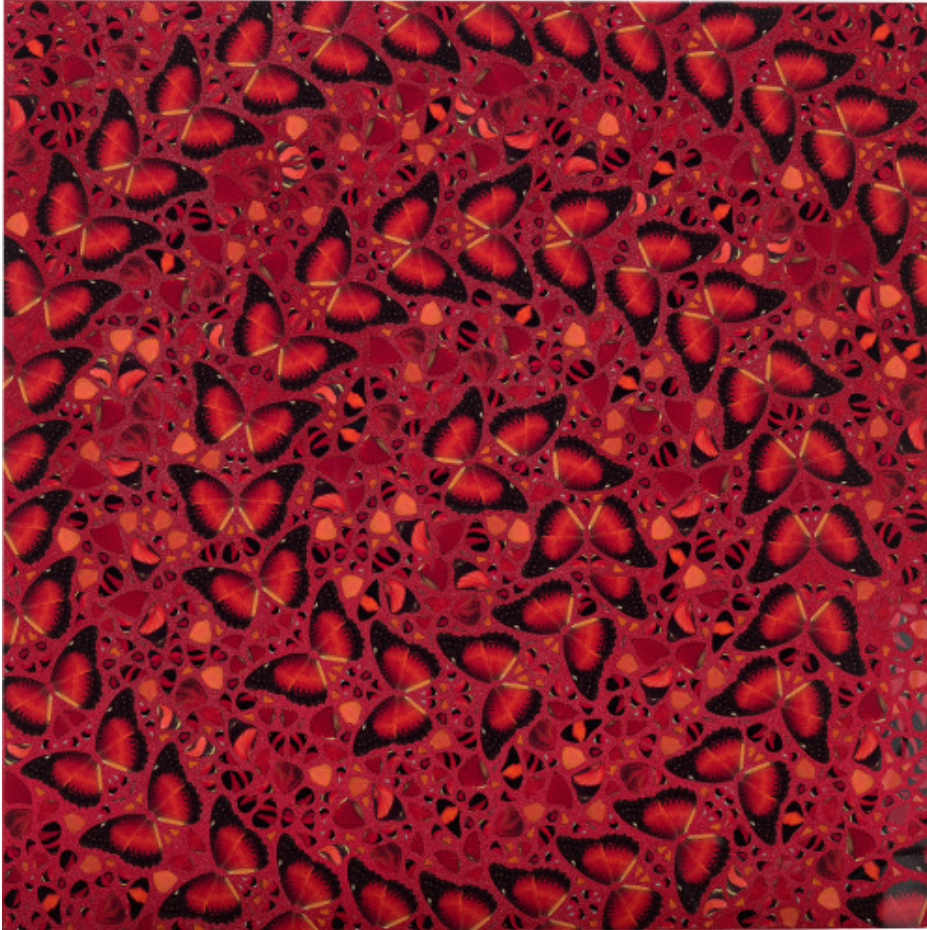
Provenance

Lisson Gallery, London

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



124

Damien Hirst

H10-5 Taytu Betul (from The Empresses)

signed and numbered 'Damien Hirst 451/2814' on a label affixed to the reverse

Laminated Giclée print on aluminium composite panel, screen printed with glitter

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

Executed in 2022, this work is number 451 from an edition of 2814.

Estimate

£3,500 — 5,500 ♦

[Go to Lot](#)



Provenance

HENI, London

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



125

Damien Hirst

H10-4 Suiko (from The Empresses)

signed and numbered 'Damien Hirst 455/3310' on a label affixed to the reverse

Laminated Giclée print on aluminium composite panel, screen printed with glitter

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

Executed in 2022, this work is number 455 from an edition of 3310.

Estimate

£3,500 — 5,500 ♦

[Go to Lot](#)



125

Damien Hirst

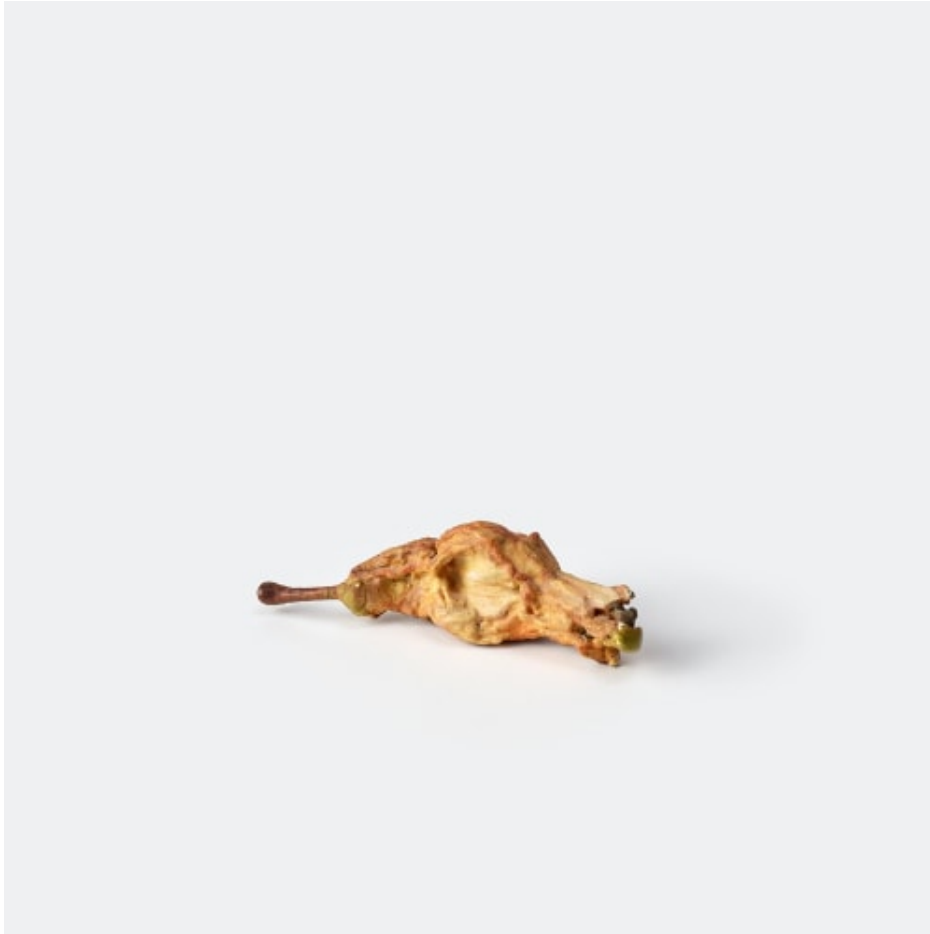
Provenance

HENI, London

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



126

Gavin Turk


Paradise Lost

painted bronze

5 x 1.5 x 1.2 cm (1 7/8 x 0 5/8 x 0 1/2 in.)

Executed in 2006.

Estimate

£2,000 — 3,000 

[Go to Lot](#)



Eaten and then thrown away, Gavin Turk takes the discarded, shrivelled and dead and gives it new life in the form of miniature painted bronze sculptures. Heavy with the symbolism of an English Eden, these once ripe fruits, alongside their associations with knowledge and temptation, Adam's apple and of course, Eve, have been discarded and tossed away. Now 'rotten to the core', the fruits of the utopian English garden have become a poisonous symbol of man's fall. Or perhaps they are nothing more ominous than evidence of a healthy diet in which their daily consumption contains the promise to keep the doctor away.

Provenance

Christie's, London, Charity Auction, 15 October 2006, lot 19 (donated by the artist)
Acquired at the above sale by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



127

LOT OFFERED WITH NO RESERVE

Marc Quinn

The Nurseries of El Dorado

bronze with heat-treated chrome patina, in 2 parts

82 x 67.4 x 47 cm (32 1/4 x 26 1/2 x 18 1/2 in.)

Executed in 2007.

Estimate

£30,000 — 50,000 • †

[Go to Lot](#)



Provenance

White Cube, London

Acquired from the above by the present owner

Exhibited

London, White Cube, *Evolution*, 25 January - 23 February 2008, p. 65 (illustrated, pp. 82-83)



128

Oscar Murillo

WORK!

signed and dated 'O. Murillo 12' on the overlap
spray print, paint, tape, dirt, yarn and steel grommets
on canvas

157 x 212 cm (61 3/4 x 83 1/2 in.)

Executed in 2012.

Estimate

£40,000 — 60,000 **±**

[Go to Lot](#)



Provenance

Stuart Shave/Modern Art, London

Private Collection

Sotheby's, London, 18 October 2013, lot 109

Acquired at the above sale by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



129

Brent Wadden


Untitled

signed and dated 'Brent Wadden 2017' on the reverse
handwoven fibres, wool, cotton and acrylic on canvas,
in artist's frame

118.8 x 111.6 cm (46 3/4 x 43 7/8 in.)

Executed in 2017.

Estimate

£10,000 — 15,000 

[Go to Lot](#)



Provenance

Pace Gallery, London

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



130

Kader Attia


Untitled (burnt wood picture)

burnt wood and nails on wooden stretcher

200 x 200.3 cm (78 3/4 x 78 7/8 in.)

Executed in 2007.

Estimate

£8,000 — 12,000 

[Go to Lot](#)



130

Kader Attia

Provenance

Albion Gallery, London

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



131

Patrick Alston

Count it All Joy

signed, titled, inscribed and dated 'Patrick Alston NH/CT 2021 'Count it All Joy'' on the reverse; signed and dated 'PATRICK ALSTON - 2021' on the overlap
acrylic, enamel, gouache, oil, oil stick, pumice and spray paint on fabric and vinyl
152.4 x 152.4 cm (60 x 60 in.)
Executed in 2021.

Estimate

£7,000 — 10,000 ±

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



132

Alex Da Corte

Solid State (Robbing Peter to PayPal)

velvet, satin, rubber, sequin pins and counterfeit
twenty-dollar bill, in artist's anodized metal frame
144.8 x 144.8 cm (57 x 57 in.)
Executed in 2013.

Estimate

£15,000 — 20,000 ‡

[Go to Lot](#)



Provenance

David Risley Gallery, Copenhagen

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



133

Sterling Ruby

DRFTRS (5035)

signed and dated 'Sterling Ruby 14' lower centre right
paper collage and acrylic on paper, in artist's frame
34.6 x 29.8 cm (13 5/8 x 11 3/4 in.)
Executed in 2014.

Estimate

£3,000 — 5,000 †

[Go to Lot](#)



133

Sterling Ruby

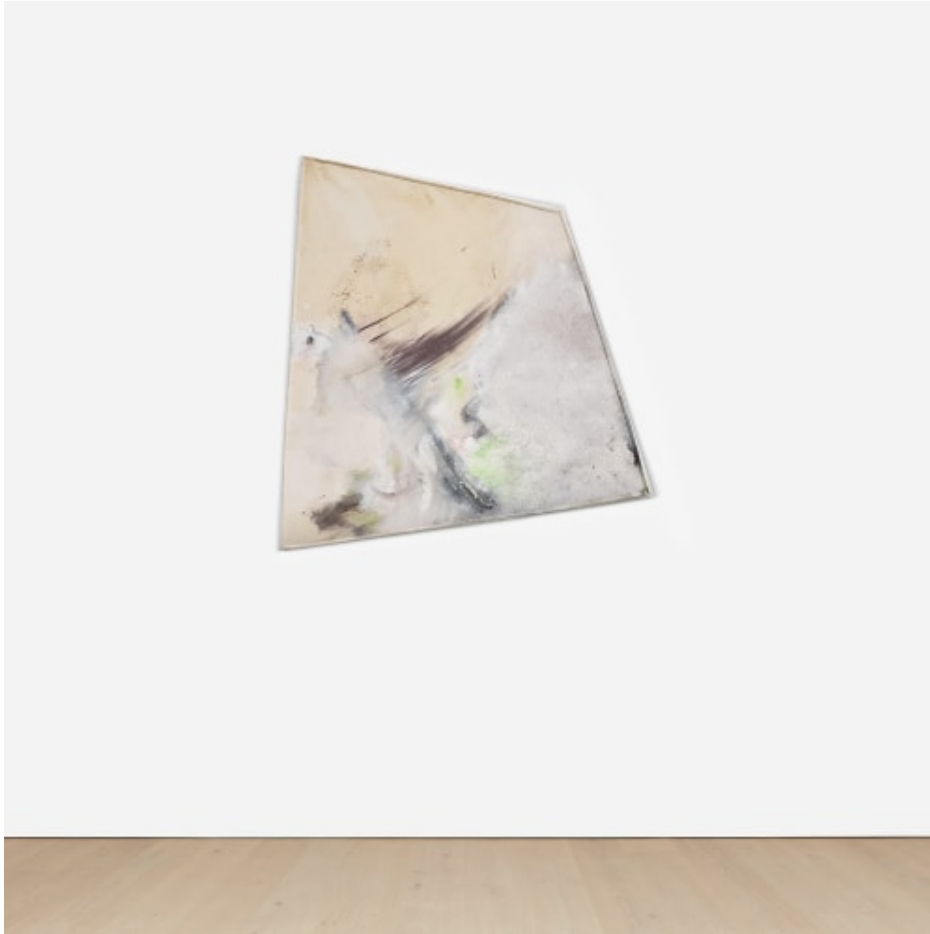
Provenance

Gagosian, London

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



134

Lucy Dodd

Luminous Limicolous

foss leaf extract, hematite, graphite and mixed pigments on canvas

123.8 x 122.8 cm (48 3/4 x 48 3/8 in.)

Executed in 2014.

Estimate

£15,000 — 20,000 ‡

[Go to Lot](#)



Provenance

David Lewis Gallery, New York

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



135

Michael Williams

Cerebral TV from the 90's

signed, titled and dated 'CEREBRAL TV FROM THE 90'S 2012-2013 Michael Williams' on the reverse

oil, resin and airbrush on canvas

228.8 x 180.5 cm (90 1/8 x 71 1/8 in.)

Executed in 2012-2013.

Estimate

£25,000 — 35,000 ‡

[Go to Lot](#)



Provenance

Galerie Michael Werner, Berlin

Acquired from the above by the present owner

Exhibited

Berlin, König Galerie, *SURREAL*, 12 March - 24 April 2016

New Now

London Auction / 8 December 2022 / 1pm GMT



136

Jim Shaw

Untitled (Red Hair)

signed and dated 'Jim Shaw 2007' on the overlap
oil on canvas, mounted on board
122 x 127.4 cm (48 x 50 1/8 in.)
Painted in 2007.

Estimate

£10,000 — 15,000 †

[Go to Lot](#)



136

Jim Shaw

Provenance

Metro Pictures, New York

Acquired from the above by the present owner



137


Charming Baker

Samson & Delilah

signed 'BAKER' on the reverse of the left part; signed and dated 'BAKER 2005' on the reverse of the right part

acrylic, oil and staples on board, diptych
left part 122 x 73.2 cm (48 x 28 7/8 in.)
right part 122 x 88.3 cm (48 x 34 3/4 in.)
Executed in 2005.

Estimate

£10,000 — 15,000 

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



138

Jakub Julian Ziolkowski

Olimp

signed, inscribed and dated 'Jakub Julian Ziolkowski

2014 "OLIMP"' on the reverse

oil on canvas

140.1 x 150 cm (55 1/8 x 59 in.)

Painted in 2014.

Estimate

£10,000 — 15,000 [‡]▲

[Go to Lot](#)



Provenance

Hauser & Wirth, London

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



139

Angel Otero

TBC-007

signed and dated 'Angel Otero 2010' on the reverse
oil skins, silicone and oil on canvas
245 x 214.6 cm (96 1/2 x 84 1/2 in.)
Executed in 2010.

Estimate

£8,000 — 15,000

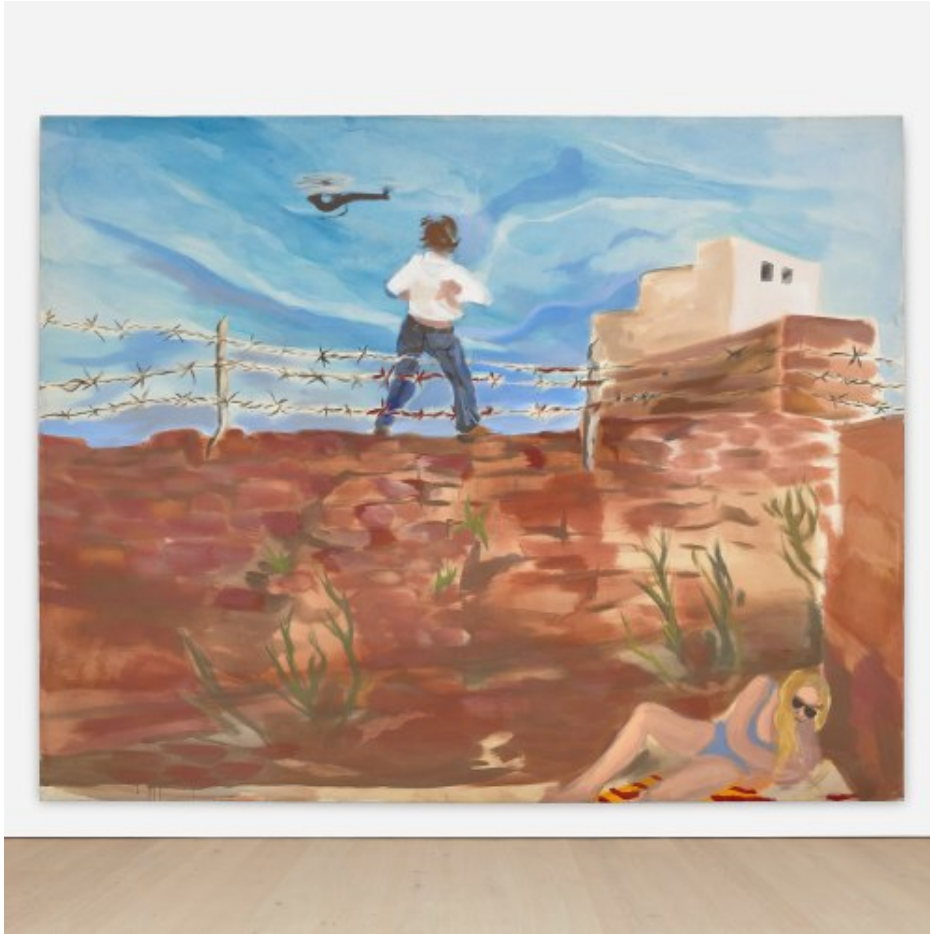
[Go to Lot](#)



Provenance

Lehmann Maupin, New York

Acquired from the above by the present owner



140

Sophie von Hellermann

Untitled

signed, titled and dated 'Untitled Sophie von Hellermann 2004' on the reverse

oil on canvas

224.9 x 284.4 cm (88 1/2 x 111 7/8 in.)

Painted in 2004.

Estimate

£4,000 — 6,000

[Go to Lot](#)



Provenance

Primo Marella Gallery, Milan

Acquired from the above by the present owner



141

Jules de Balincourt

Youth Nationalism

signed, titled and dated 'Jules de Balincourt Youth Nationalism 2004' on the reverse

oil, enamel and spray paint on board

37.3 x 27.5 cm (14 5/8 x 10 7/8 in.)

Executed in 2004.

Estimate

£3,000 — 5,000

[Go to Lot](#)



Provenance

Deitch Projects, New York

Private Collection (acquired from the above in October 2004)

Sotheby's, New York, 27 September 2017, lot 372

Acquired at the above sale by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



142

LOT OFFERED WITH NO RESERVE

Raelis Vasquez

Momentos Asi

signed, titled and dated 'MOMENTOS ASI aje a Haiti en 2019 Raelis VASQUEZ 2020' on the reverse
oil, acrylic and sand on canvas
35.6 x 27.9 in. (90.4 x 70.9 cm)
Executed in 2020.

Estimate

£3,000 — 5,000 +†

[Go to Lot](#)



142

Raelis Vasquez

Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



143

Doron Langberg

Resting 1

signed with the artist's initials and dated 'DL 21' on the reverse

monotype on paper

45.6 x 61.1 cm (17 7/8 x 24 in.)

Executed in 2021.

Estimate

£4,000 — 6,000 †

[Go to Lot](#)



143

Doron Langberg

Provenance

Victoria Miro, London

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



144

Justin John Greene

Trouble with the Communications

signed and dated 'Justin John Greene 2016' on the reverse

oil on canvas, mounted on panel
51 x 40.6 cm (20 1/8 x 15 7/8 in.)
Painted in 2016.

Estimate

£4,000 — 6,000 †

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner



145

Cristina BanBan

Untitled

signed with the artist's initials 'CBB' lower right; signed and dated 'CRISTINA BANBAN 2017' on the reverse

oil pastel on paper
29.7 x 21.1 cm (11 3/4 x 8 1/4 in.)

Executed in 2017.

Estimate

£2,500 — 3,500 [▲]

[Go to Lot](#)



145

Cristina BanBan

Provenance

The Dot Project, London

Acquired from the above by the present owner



146

Jordy Kerwick


Untitled

signed and dated 'Jordy 2018' on the reverse
oil, acrylic and canvas collage on canvas, in artist's
frame

77.8 x 62.5 cm (30 5/8 x 24 5/8 in.)

Painted in 2018.

Estimate

£10,000 — 15,000 

[Go to Lot](#)



146

Jordy Kerwick

Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



147

Brandon Lipchik

Untitled

signed and dated 'Brandon Lipchik 2018' on the reverse

acrylic, airbrush and mixed media on canvas
160 x 130 cm (62 7/8 x 51 1/8 in.)

Executed in 2018.

Estimate

£7,000 — 10,000

[Go to Lot](#)



Provenance

Julien Cadet, Paris

Wadström Tönnheim, Marbella

Acquired from the above by the present owner



149

Javier Calleja

S. T. (This Is Not My Universe)

crayon and acrylic on card
18.5 x 12.5 cm (7 1/4 x 4 7/8 in.)
Executed in 2012.

Estimate

£10,000 — 15,000 [‡]▲

[Go to Lot](#)



Provenance

Galerie UNA, Paris

Acquired from the above by the present in 2012

New Now

London Auction / 8 December 2022 / 1pm GMT



150

Zanele Muholi

Alakhe

signed, titled, inscribed and dated 'Zanele Muholi

Alakhe (2021)' on the reverse

acrylic on canvas

180 x 120 cm (70 7/8 x 47 1/4 in.)

Painted in 2021.

Estimate

£10,000 — 15,000

[Go to Lot](#)



150

Zanele Muholi

Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



151

John Madu

John's Kiss

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

150.5 x 120.7 cm (59 1/4 x 47 1/2 in.)

Painted in 2021.

Estimate

£6,000 — 8,000 †

[Go to Lot](#)



151

John Madu

Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



152

Aboudia

UN Car Burning I

dated '25/03/2011' on the reverse
acrylic and paper collage on canvas
178.9 x 236.6 cm (70 3/8 x 93 1/8 in.)
Executed in 2011.

Estimate

£30,000 — 50,000

[Go to Lot](#)



152

Aboudia

Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



153

James Mishio

Mishio and Max

signed and dated 'MISHIO 2022' lower right; signed, signed with the artist's initials, titled and dated 'JM MISHIO N MAX 2022 James Mishio' on the reverse
acrylic, oil and fabric collage on canvas
169.8 x 130 cm (66 7/8 x 51 1/8 in.)
Executed in 2022.

Estimate

£5,000 — 7,000

[Go to Lot](#)



153

James Mishio

Provenance

Phillips, London

Acquired from the above by the present owner

Exhibited

London, Phillips, *Birds of a Feather - PHILLIPS x ARTEMARTIS*, 1-10 February 2022

New Now

London Auction / 8 December 2022 / 1pm GMT



154

Yannick Ackah

Untitled

acrylic, crayon, newspaper and paper and fabric
collage on canvas

109.5 x 138 cm (43 1/8 x 54 3/8 in.)

Executed in 2021.

Estimate

£8,000 — 12,000 ‡

[Go to Lot](#)



Yannick Ackah

Yannick Ackah is a recognised contemporary artist, and currently one of the most sought-after newcomer artists from Africa. His works have echoes of Pablo Picasso and Jean-Michel Basquiat and were also immediately sold out at the Berlin Art Fair Positions and at his first solo show last September.

At first glance, the works of this artist suggests his deep rootedness in the visual cultures of Africa. The engaging images seem to want to carry you away, in search of individual truth, but also the collective truth of a culture. For his compositions, Ackah draws inspiration from African sculptures and masks. The stylistic artistic reference to Picasso and his work is deliberately chosen, whereby Picasso's source of inspiration also leads back to African culture. Ackah himself describes his relationship to it as a mystery:

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

Various materials such as paper, newspaper and magazine articles, or fabric, which he assembles in his works as in a collage, create the typical surface structure. They contribute to the three-dimensionality and depth of his works and add a dimension of everyday life and pop culture, which the artist playfully combines with traditional motifs.

If you allow yourself to embark on this journey, you will often recognise a play of opposites: The dialectic of life and death, mental abysses and dreamy playfulness, day and night, in short 'the poetry of an existence', as the young artist himself states. But his own identity and the society in which he lives also play an undeniable role for Ackah. Socio-political themes such as racism and the deep wounds of colonialism as well as to the cultural appropriation can also be found in the works.

In 2020 Yannick Ackah completed his art studies at I.N.S.A.A.C (Institut National Supérieur des Arts et de l'Action Culturelle) in Abidjan, Ivory Coast. Since then, he exhibited internationally and his works are part of prestigious private collections in France, Germany, Switzerland, Japan, Spain and the United States.

Provenance

Galerie Melbye-Konan, Hamburg

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



155

Odinakachi Okoroafor

Blue Socks

signed and dated 'Odinakachi Okoroafor 2021' upper right

acrylic and photo transfer on canvas
145.3 x 133.5 cm (57 1/4 x 52 1/2 in.)

Executed in 2021.

Estimate

£5,000 — 7,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



156

Dankyi Mensah

Blue Polo

signed, titled and dated 'Dankyi Mensah Blue Polo

2022 Dankyi' on the reverse

acrylic on canvas

182.3 x 151.3 cm (71 3/4 x 59 5/8 in.)

Painted in 2022.

Estimate

£8,000 — 12,000 ‡

[Go to Lot](#)



Provenance

Maruani Mercier Gallery, Knokke

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



157

Raphael Adjetey Adjei Mayne


Untitled

signed and dated 'Raphael Adjetey Adjei Mayne 21'
lower right

acrylic and african wax print on unstretched canvas
205.8 x 120.1 cm (81 x 47 1/4 in.)

Painted in 2021.

Estimate

£8,000 — 12,000 

[Go to Lot](#)



Provenance

GYNP Gallery, Berlin

Acquired from the above by the present owner

Exhibited

Berlin, GYNP Gallery, *Raphael Adjetey Adjei Mayne: Assuming you look like me*, 10 July - 22

August 2021



158

Kelechi Nwaneri

Untitled

signed and dated 'Kelechi Nwaneri 2021' lower right

acrylic and fabric collage on canvas

114 x 87 cm (44 7/8 x 34 1/4 in.)

Executed in 2021.

Estimate

£6,000 — 8,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



159

LOT OFFERED WITH NO RESERVE

Isshaq Ismail

Black Face 8

signed 'Isshaq' lower left

acrylic on canvas

90.8 x 74.3 cm (35 3/4 x 29 1/4 in.)

Painted in 2020.

Estimate

£20,000 — 30,000 •

[Go to Lot](#)



Provenance

Galerie Gerald Hartinger, Vienna

Private Collection (acquired from the above)

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



160

Kingsley Obasi

White polka dots

signed and dated '22 Obasi Kingsley' lower right

acrylic on cotton

164 x 120.2 cm (64 5/8 x 47 3/8 in.)

Painted in 2022.

Estimate

£5,000 — 7,000

[Go to Lot](#)



160

Kingsley Obasi

Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



161

Cleon Peterson

Flesh of the Wicked

signed and dated 'Cleon Peterson 15' on the reverse

acrylic on canvas

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

Painted in 2015.

Estimate

£10,000 — 15,000

[Go to Lot](#)



161

Cleon Peterson

Provenance

PLUS-ONE Gallery, Antwerp

Acquired from the above by the present owner

Exhibited

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



162

Sayre Gomez

1,2,3,4 Thiefs (Part 3)

signed with the artist's initials, titled and dated 'Sg
2011 1,2,3,4 thieves (part 3)' on the reverse
acrylic on canvas
182.5 x 158.9 cm (71 7/8 x 62 1/2 in.)
Painted in 2011.

Estimate

£7,000 — 10,000 ‡

[Go to Lot](#)



Provenance

François Ghebaly, Los Angeles

Acquired from the above by the present owner

Exhibited

Los Angeles, Las Cienegas Projects, *Sayre Gomez and J. Patrick Walsh III: ZZZZX*, 18 June - 16 July 2011

Irvine, University Art Gallery, *Chiasmus: Zones of Political and Aesthetic Imagination*, 12 January - 11 February 2012

Los Angeles, François Ghebaly Gallery, *Deep Space*, 21 July - 18 August 2012

New York, The Hole, *Slippery*, 27 November - 30 December 2012, no, 17, n.p. (illustrated)

Literature

Travis Diehl, 'Critic's Picks, Sayre Gomez and J. Patrick Walsh III', *Art Forum*, June 2011, online (illustrated)

New Now

London Auction / 8 December 2022 / 1pm GMT



163

Regina Goldelman

Grasshopper

signed with artist's initials 'R.G.' lower right
acrylic on canvas, in artist's frame
110 x 110 cm (43 1/4 x 43 1/4 in.)
Executed in 2018.

Estimate
£6,000 — 8,000

[Go to Lot](#)



163

Regina Goldelman

Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



164

Richard Hambleton

Shadow Head

signed and dated 'R Hambleton 04' lower right

acrylic on paper

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

Executed in 2004.

Estimate

£8,000 — 12,000 ‡

[Go to Lot](#)



Provenance

Private Collection (acquired directly from the artist)
artnet auctions, online, 23 January 2019, lot 127092
Acquired at the above sale by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



165

LOT OFFERED WITH NO RESERVE

Vasily Klyukin

Gluttony

painted steel

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

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

Estimate

£30,000 — 50,000 • ‡

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

Exhibited

St. Petersburg, The State Russian Museum, The Mikhailovsky Palace, *In Dante Veritas*, 27 June - 25 September 2018, n.p. (another example exhibited and illustrated)

Venice Biennale, Arsenale Nord, *In Dante Veritas*, 7 May - 30 November 2019, n.p. (another example exhibited and illustrated)

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

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

New Now

London Auction / 8 December 2022 / 1pm GMT



166

Guillermo Kuitca

Untitled

signed and dated 'Kuitca 1991' on the reverse

acrylic on canvas

79.9 x 62.4 cm (31 1/2 x 24 5/8 in.)

Painted in 1991.

Estimate

£15,000 — 20,000 ‡

[Go to Lot](#)



166

Guillermo Kuitca

Provenance

Galerie Barbara Farber, Amsterdam

Acquired from the above by the present owner



167

Joana Vasconcelos

Colormaq

signed, titled and dated 'Colormaq, 2011 Joana Vasconcelos' on the reverse
stainless steel sink, handmade woolen crochet, ornaments and polyester
150 x 65 x 40 cm (59 x 25 5/8 x 15 3/4 in.)
Executed in 2011.

Estimate

£10,000 — 15,000 \pounds ▲

[Go to Lot](#)



"[I] take material objects from the domestic context and decontextualise them. They gain a new approach and a new dimension as they become recontextualised through a whole new meaning [...] ultimately recontextualised as a work of art." —Joana Vasconcelos

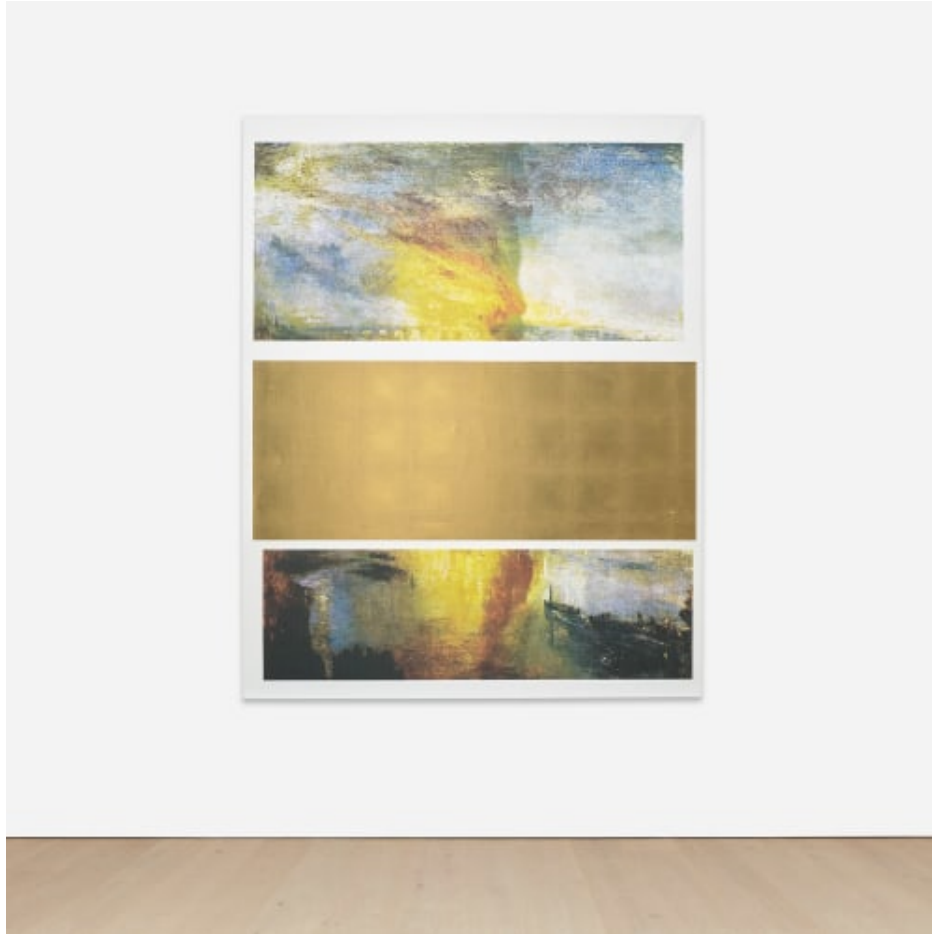
Provenance

Galería Horrach Moya, Palma de Mallorca

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



168

Allora & Calzadilla

Borrowed Time

silkscreen and gold leaf on linen
167.8 x 132.1 cm (66 1/8 x 52 in.)
Executed in 2017.

Estimate

£12,000 — 18,000 ‡

[Go to Lot](#)



Provenance

Lisson Gallery, London

Acquired from the above by the present owner in 2017



169

Chris Succo


Flesh #1

signed and dated 'Chris Succo 2014' on the reverse
oil and lacquer on canvas, in artist's frame

171.4 x 141.4 cm (67 1/2 x 55 5/8 in.)

Executed in 2014.

Estimate

£5,000 — 7,000 

[Go to Lot](#)



Provenance

Rod Barton, London

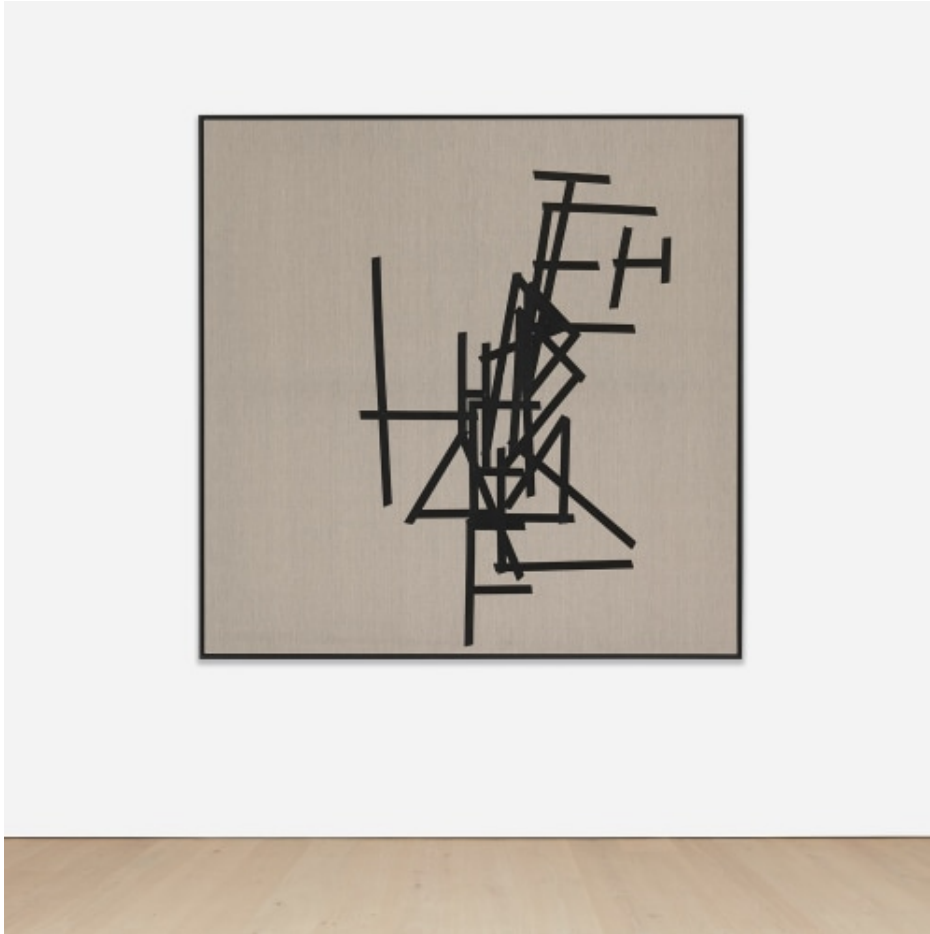
Private Collection, United Kingdom

Sotheby's, London, 16 October 2015, lot 337

Acquired at the above sale by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



170

Matias Faldbakken


Untitled

tape on linen

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

Executed in 2007.

Estimate

£7,000 — 10,000 

[Go to Lot](#)



170

Matias Faldbakken

Provenance

STANDARD (OSLO)

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



171

Wim Delvoye


Vogelnest (Birdhouse)

wood, leather and metal

45 x 31 x 27 cm (17 3/4 x 12 1/4 x 10 5/8 in.)

Executed *circa* 1997.

Estimate

£12,000 — 18,000 

[Go to Lot](#)



171

Wim Delvoye

Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



172

Stanley Casselman

IR-40-6

signed, titled and dated 'STANLEY CASSELMAN

'IR-40-6' 2013' on the reverse

acrylic on canvas

135.1 x 134.9 cm (53 1/4 x 53 1/8 in.)

Painted in 2013.

Estimate

£7,000 — 10,000

[Go to Lot](#)



172

Stanley Casselman

Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



173

LOT OFFERED WITH NO RESERVE

Jim Lambie

Silver Owl (House of the Rising Sun)

ceramic, aluminum tape, wood door, paint, shoe and mirrored pedestal

owl on pedestal 188.5 x 100.6 x 100.6 cm (74 1/4 x 39 5/8 x 39 5/8 in.)

door 206.4 x 75.9 cm (81 1/4 x 29 7/8 in.)

Executed in 2007.

Estimate

£5,000 — 7,000 [•] _†

[Go to Lot](#)



173

Jim Lambie

Provenance

Anton Kern Gallery, New York

Private Collection, Brussels

Acquired from the above by the present owner



174

Neil Beloufa

Vintage Series: syringe

steel, acrylic on MDF and electronic components
60.2 x 45.2 cm (23 3/4 x 17 3/4 in.)

Estimate

£5,000 — 7,000 ±

[Go to Lot](#)



174

Neil Beloufa

Provenance

Private Collection

New Now

London Auction / 8 December 2022 / 1pm GMT



175

LOT OFFERED WITH NO RESERVE

Kerstin Brätsch

Untitled

spray paint on printed magazine page, Plexiglas and
metal industrial clamps
63.5 x 54.2 cm (25 x 21 3/8 in.)
Executed in 2009.

Estimate

£1,000 — 2,000 ⁺ _±

[Go to Lot](#)



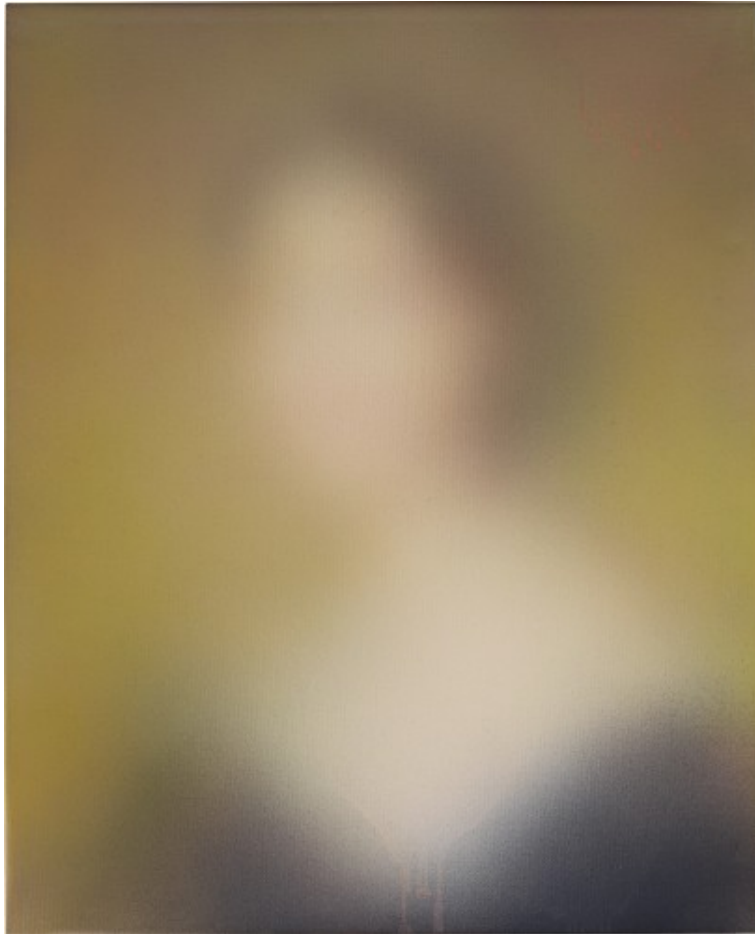
175

Kerstin Brätsch

Provenance

Private Collection

Acquired from the above by the present owner



176

Miaz Brothers

Young Lady


signed and dated 'MIAZ BROTHERS 2016' on the reverse

acrylic on canvas

80.6 x 65.2 cm (31 3/4 x 25 5/8 in.)

Painted in 2016.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



176

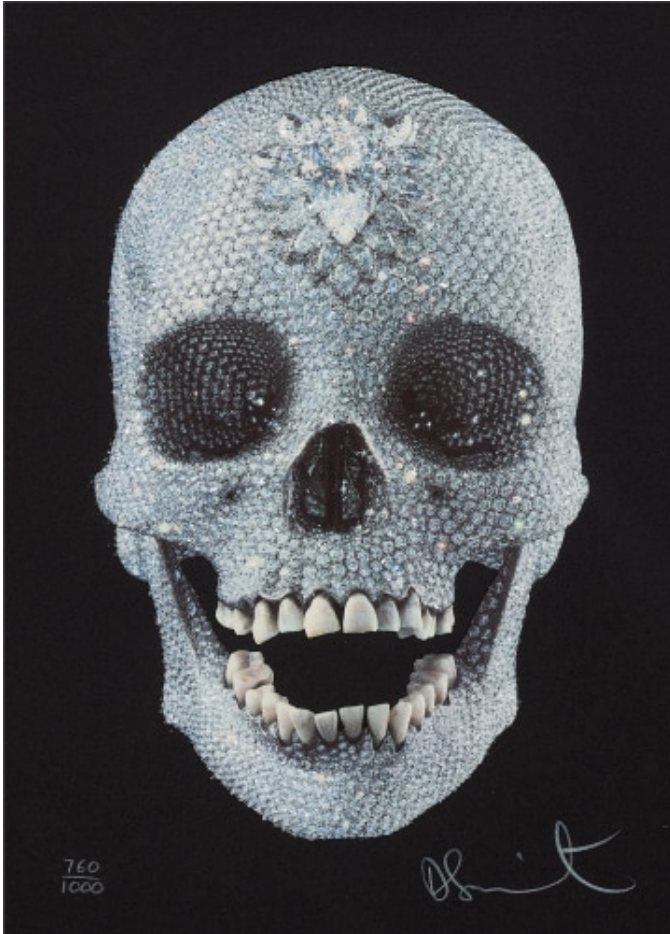
Miaz Brothers

Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



177

Damien Hirst

For the Love of God

signed 'Damien Hirst' lower right; numbered '760/1000' lower left

screenprint with glazes and diamond dust on wove paper

sheet 32.7 x 24.1 cm (12 7/8 x 9 1/2 in.)

Executed in 2009, this work is number 760 from an edition of 1000.

Estimate

£3,000 — 5,000 [♣]

[Go to Lot](#)



Provenance

DTR Modern Galleries, New York

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



178

LOT OFFERED WITH NO RESERVE

**Vladimir Dubossarsky & Alexander
Vinogradov**

Martienne et fleurs

signed and dated 'Vinogradov Dubossarsky 06' lower
right

oil on linen

144.5 x 194.3 cm (56 7/8 x 76 1/2 in.)

Painted in 2006.

Estimate

£12,000 — 18,000 +†

[Go to Lot](#)



Provenance

Galerie Orel, Paris

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



179

Jeff Koons

Balloon Dog (Blue)

printed signed, titled, stamped with artist's studio stamp, numbered and dated '● DOG (BLUE) Jeff Koons limited edition | fine porcelain 515/799 '21' on the underside

Limoges porcelain with chromatic coating
40 x 48 cm (15 3/4 x 18 7/8 in.)

Executed in 2021, this work is number 515 from an edition of 799.

Estimate

£15,000 — 20,000 ₤

[Go to Lot](#)



179

Jeff Koons

Provenance

Weng Contemporary, Zug

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



180

LOT OFFERED WITH NO RESERVE

Eliza Douglas

I Am the Horse You Should Bet On (4)

signed and dated 'Eliza Douglas 2017' on the overlap
oil on canvas

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

Painted in 2017.

Estimate

£4,000 — 6,000 •†•

[Go to Lot](#)



180

Eliza Douglas

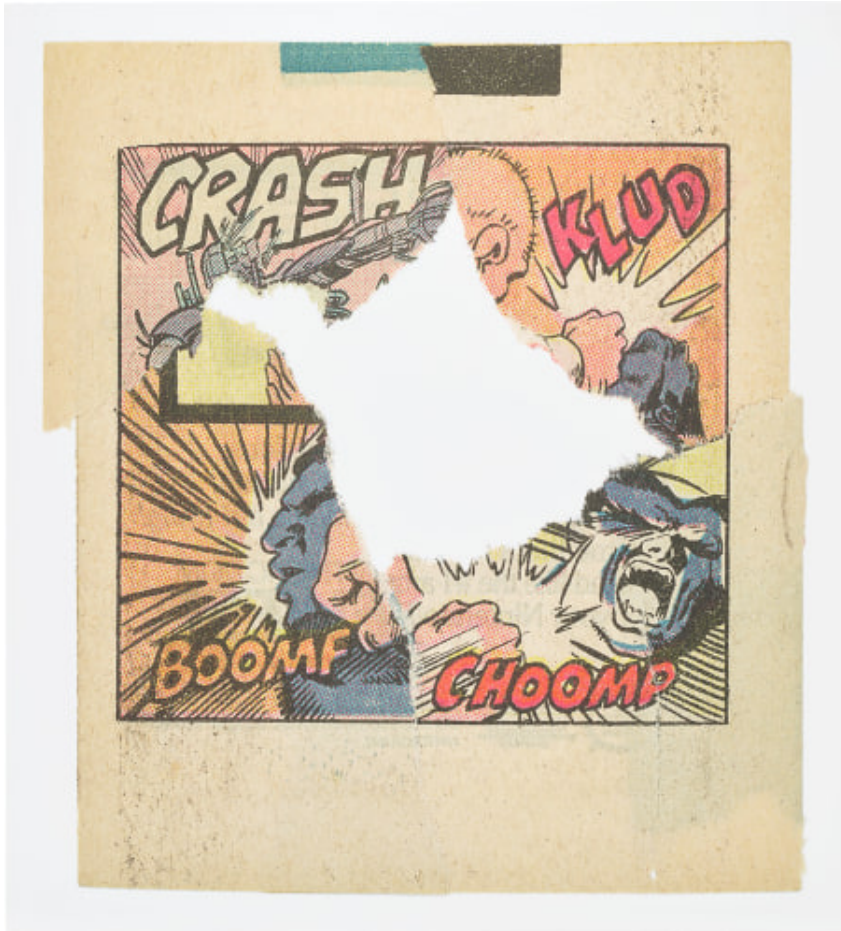
Provenance

Neue Alte Brücke, Frankfurt

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



181

Christian Marclay

Klud

signed, numbered and dated 'Christian Marclay 2006
5/5' on the reverse

inkjet print on paper mounted on board
121 x 109.5 cm (47 5/8 x 43 1/8 in.)

Executed in 2006, this work is number 5 from an
edition of 5 plus 2 artist's proofs.

Estimate

£6,000 — 8,000 †

[Go to Lot](#)



181

Christian Marclay

Provenance

White Cube, London

Acquired from the above by the present owner



182

KAWS

SEEING (BLUE)

signed and dated 'KAWS 2018' on the underside, titled and stamp-numbered 'SEEING 245/250' on the underside

zinc alloy and ceramic lamp, with LED light, with the original box

overall 37.6 x 26.1 x 20.3 cm (14 3/4 x 10 1/4 x 7 7/8 in.)

figure 27 x 18.3 x 19 cm (10 5/8 x 7 1/4 x 7 1/2 in.)

plinth 10.1 x 20.4 x 18 cm (3 7/8 x 8 x 7 1/8 in.)

Executed in 2018, this work is number 245 from an edition of 250, published by AllRightsReserved, Hong Kong and is accompanied by a certificate of authenticity.

Estimate

£15,000 — 20,000

[Go to Lot](#)



182

KAWS

Provenance

AllRightsReserved, Hong Kong

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



183

Thierry Noir

Rhythmic Gymnastics

signed 'NOIR' centre left; signed, titled and dated
'RHYTHMIC GYMNASTICS NOIR [in Japanese] 2020
NOIR' on the reverse
acrylic on canvas
diameter 40 cm (15 3/4 in.)

Estimate
£5,000 — 7,000 ▲

[Go to Lot](#)



183

Thierry Noir

Provenance

Private Collection, London

New Now

London Auction / 8 December 2022 / 1pm GMT



184

Torrick Ablack aka Toxic

FUNKY PENGUIN

signed, titled, indistinctly inscribed and dated 'Toxic PENGUIN 2012 PARIS FUNKY PENGUIN' on the reverse
spray paint on canvas
141 x 103 cm (55 1/2 x 40 1/2 in.)
Painted in 2012.

Estimate
£4,000 — 6,000

[Go to Lot](#)

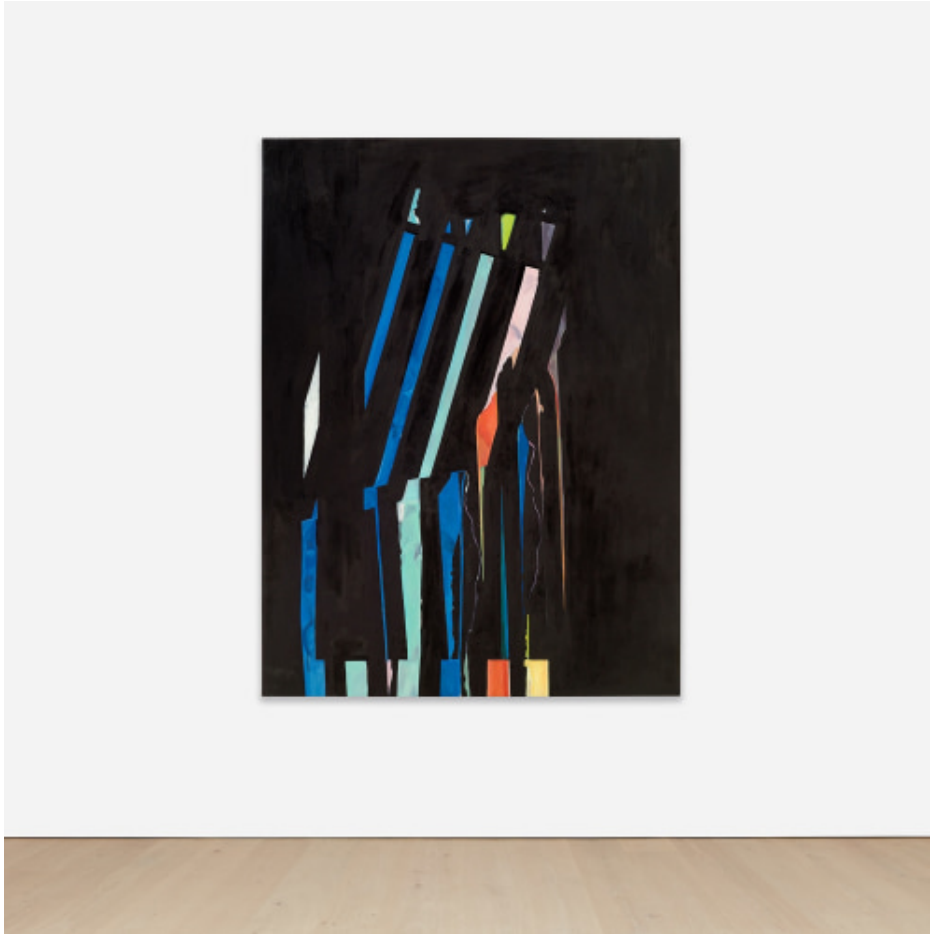


184

Torrick Ablack aka Toxic

Provenance

Private Collection



185

LOT OFFERED WITH NO RESERVE

Alex Hubbard

Untitled (S5)

signed, titled and dated 'A. HUBBARD 2008 "UNTITLED" (S5)' on the overlap; signed, titled and dated 'A HUBBARD 2008 "UNTITLED" (S5)' on the reverse

oil on canvas, mounted on board
162.6 x 122.2 cm (64 x 48 1/8 in.)
Painted in 2008.

Estimate

£10,000 — 15,000 +†

[Go to Lot](#)



185

Alex Hubbard

Provenance

Acquired directly from the artist by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



186

LOT OFFERED WITH NO RESERVE

Sadie Laska

BritPop

signed and dated 'Sadie Laska 2014' on the reverse
acrylic and fabric collage on canvas
178 x 138 cm (70 1/8 x 54 3/8 in.)
Executed in 2013.

Estimate

£5,000 — 7,000 •‡

[Go to Lot](#)



186

Sadie Laska

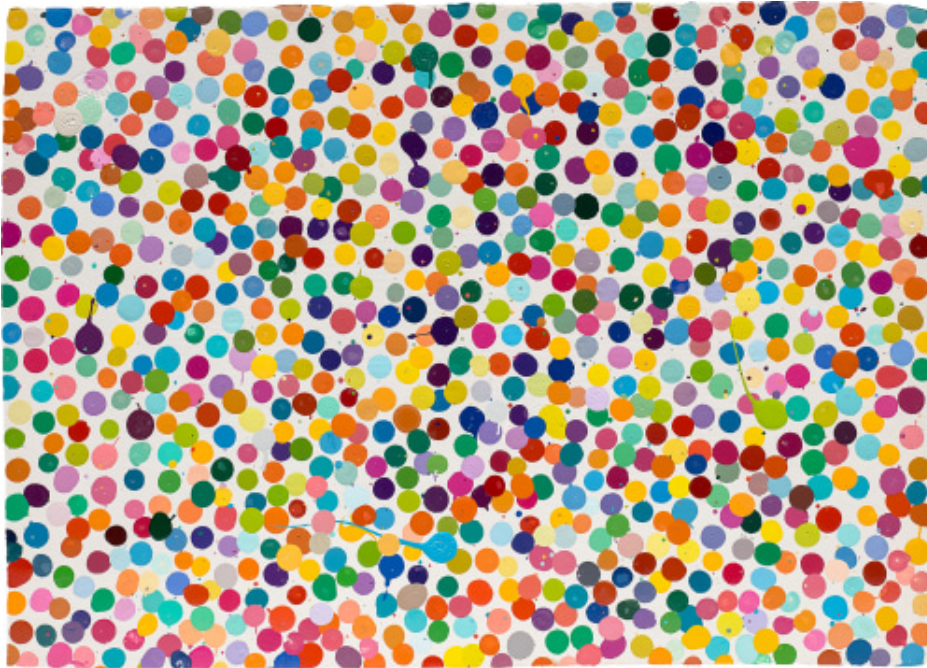
Provenance

Galerie Ceysson & Bénétière, Geneva

Acquired from the above by the present owner

Exhibited

Geneva, Galerie Ceysson & Bénétière, *Sadie Laska*, 20 March - 17 May 2014



187

Damien Hirst

5133. Will pass that time (from The Currency)


signed, stamped with the artist's blindstamp, microdot, watermark and hologram, numbered, inscribed and dated '5133. Will pass that time. 2016 Damien Hirst' on the reverse

one shot enamel paint on handmade paper

21.4 x 29.7 cm (8 3/8 x 11 3/4 in.)

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

Estimate

£6,000 — 8,000 

[Go to Lot](#)



187

Damien Hirst

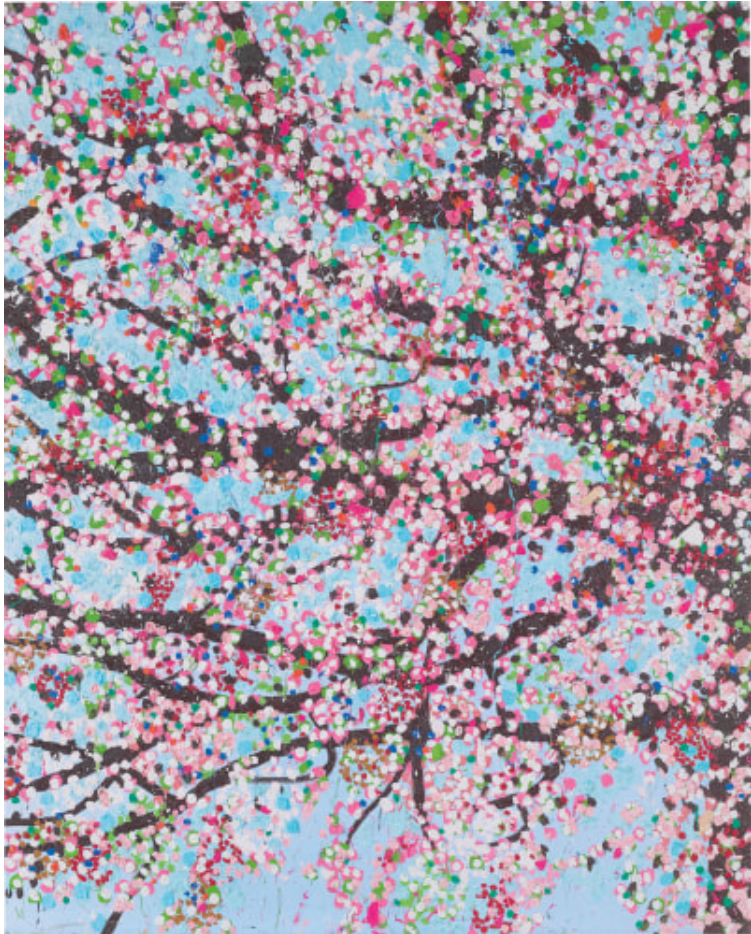
Provenance

HENI, London

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



188

Damien Hirst

H9-7 Loyalty (from The Virtues)

signed and numbered on a label affixed to the reverse
giclée print on aluminium composite panel

120 x 96 cm (47 1/4 x 37 3/4 in.)

Executed in 2021, this work is number 236 from an
edition of 1067.

Estimate

£7,000 — 9,000

[Go to Lot](#)



Provenance

HENI, London

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



189

Damien Hirst

H9-4 Politeness (from The Virtues)

signed and numbered on a label affixed to the reverse
laminated giclée print on aluminium composite panel
120 x 96 cm (47 1/4 x 37 3/4 in.)
Executed in 2021, this work is number 236 from an
edition of 1549.

Estimate

£7,000 — 9,000

[Go to Lot](#)



Provenance

HENI, London

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



190

Roberto Bernardi

CLIMBERS II-05

resin pigments on marble base

sculpture 137 x 28.5 x 28.5 cm (53 7/8 x 11 1/4 x 11 1/4 in.)

base 12 x 31 x 31 cm (4 3/4 x 12 1/4 x 12 1/4 in.)

overall 149 x 31 x 31 cm (58 5/8 x 12 1/4 x 12 1/4 in.)

Executed in 2022.

Estimate

£8,000 — 12,000

[Go to Lot](#)



190

Roberto Bernardi

Provenance

Private Collection, Rome

New Now

London Auction / 8 December 2022 / 1pm GMT



191

Ryan McLaughlin

Akbar Al Baker

signed, titled and dated 'Akbar Al Baker Ryan
McLaughlin 2015' on the reverse
oil on linen, mounted on MDF, in artist's frame
62.7 x 87 cm (24 5/8 x 34 1/4 in.)
Executed in 2015.

Estimate

£1,000 — 2,000 ‡

[Go to Lot](#)



191

Ryan McLaughlin

Provenance

Laurel Gitlen, New York

Acquired from the above by the present owner



192

Lucas Blalock

Two lettuces

archival inkjet print, mounted on aluminium

85.8 x 108.6 cm (33 3/4 x 42 3/4 in.)

Executed in 2014, this work is number 3 from an edition of 3, plus 2 artist's proofs.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)



Provenance

Ramiken Crucible, New York

Acquired from the above by the present owner

Literature

Andrew Russeth, 'Lucas Blalock's Trippy Lens', *W Magazine*, 1 January 2015, online (another example illustrated)

Theresa Hioki, 'Converging Lenses: Issues in Contemporary Photography', *The Jewish Museum*, 3 May 2015, online (another example illustrated)

David Company, 'Colour Continued', *Art Press Magazine*, November 2017, online (another example illustrated)



193

Russell Young

Marilyn Crying

signed, titled, inscribed, numbered and dated 'Russell Young 2010 Marilyn Crying FV 1/2010 white + liquid amber' on the reverse
acrylic, silkscreen, enamel and diamond dust on linen
157.8 x 120.8 cm (62 1/8 x 47 1/2 in.)
Executed in 2013.

Estimate

£7,000 — 10,000

[Go to Lot](#)



Provenance

Tagliatella Gallery, Palm Beach

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



194

LOT OFFERED WITH NO RESERVE

Neil Raitt

Golden Tide

signed and dated 'Neil Raitt 2016' on the overlap
oil on canvas
140.2 x 100.6 cm (55 1/4 x 39 5/8 in.)
Painted in 2016.

Estimate

£5,000 — 7,000 •†‡

[Go to Lot](#)



Provenance

Anat Ebgi, Los Angeles

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT




195

Mike Bouchet

Swolo 1

signed, signed with the artist's initials, titled and dated
'Mike Bouchet "SWOLO 1" 2014 MB Bouchet Swolo 1'
on the reverse
oil on canvas
200.1 x 200.1 cm (78 3/4 x 78 3/4 in.)
Painted in 2014.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



195

Mike Bouchet

Provenance

Peres Projects, Berlin

Acquired from the above by the present owner

New Now

London Auction / 8 December 2022 / 1pm GMT



196

LOT OFFERED WITH NO RESERVE

Yoan Mudry

BE WARNED!

signed, titled and dated 'BE WARNED! Yoan Mudry
2015' on the reverse
acrylic and oil on canvas
160.5 x 120 cm (63 1/4 x 47 1/4 in.)
Painted in 2015.

Estimate

£2,000 — 3,000 +†

[Go to Lot](#)



Provenance

Nicolas Krupp, Basel

Acquired from the above by the present owner

Exhibited

Basel, Nicolas Krupp, *Plumbing*, 27 February - 25 April 2015

Literature

Pablo Larios, ed., *Collection Cahiers d'Artistes, 2019*, Lucerne, 2019, pp. 17, 39 (illustrated)