











Art Basel | Booth B13

15 – 18 June 2023

Ai Weiwei
Giulia Andreani
Karel Appel
André Butzer
William N. Copley
Jeremy Demester
Ida Ekblad
Barry Flanagan
Walton Ford

Günther Förg
Katharina Grosse
Mark Grotjahn
Hans Hartung
Hans Josephsohn
Jeff Koons
Friedrich Kunath
Jake Longstreth
Paul McCarthy

Beatriz Milhazes
Joan Mitchell
Albert Oehlen
Adam Pendleton
Bridget Riley
Raphaëla Simon
Thomas Struth
Eleanor Swordy
Tursic & Mille

Rinus Van de Velde
Edmund de Waal
Rebecca Warren
Grace Weaver
Emma Webster
Christopher Wool
Toby Ziegler

Art Basel

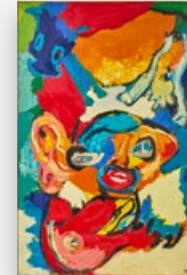
Booth B13
15 – 18 June 2023



1.
Ai Weiwei
Butterfly in Brown, 2022
toy bricks (LEGO)
190 x 190 cm.; 74 3/4 x 74 3/4 in.
unique
€ 350.000
(VAT not included)



2.
Giulia Andreani
Bête de foire (strongmen), 2023
acrylic on canvas
200 x 150 cm.; 78 3/4 x 59 in.
€ 50.000
(VAT not included)



3.
Karel Appel
Belly Dancer with Orange Cow, 1966
oil on canvas
300 x 200 cm.; 118 1/8 x 78 3/4 in.
€ 725.000
(VAT not included)



4.
Karel Appel
Visage-Paysage no.4, 1977
oil on canvas
200 x 201 cm.; 78 3/4 x 79 1/8 in.
€ 395.000
(VAT not included)



5.
André Butzer
Untitled, 2023
acrylic on canvas
275.5 x 200.5 cm.; 108 1/2 x 79 in.
€ 155.000
(VAT not included)



6.
André Butzer
Charlotte, 2023
acrylic on canvas
202 x 204 cm.; 79 1/2 x 80 1/4 in.
€ 130.000
(VAT not included)



7.
André Butzer
Untitled, 2020
acrylic, lacquer and pencil on paper
65 x 107 cm.; 25 1/2 x 42 1/8 in.
76 x 119.7 cm.;
30 x 47 1/8 in. (framed)
€ 28.000
(VAT not included)



8.
William N. Copley
Drive Out, 1984
acrylic and cut printed fabric on canvas
144.8 x 111.8 cm.; 57 x 44 in.
147 x 113.7 x 5.1 cm.;
57 7/8 x 44 3/4 x 2 in. (framed)
\$ 300.000
(VAT not included)



9.
William N. Copley
Untitled, 1973
charcoal on paper
66 x 102 cm.; 26 x 40 1/8 in.
73.5 x 109.7 x 3.5 cm.;
29 x 43 1/4 x 1 3/8 in. (framed)
\$ 50.000
(VAT not included)



10.
Jeremy Demester
Le Soleil comme une Bête, 2023
acrylic on canvas
194 x 129 cm.; 76 3/8 x 50 3/4 in.
€ 40.000
(VAT not included)



11.
Jeremy Demester
Passage à la Lumière, 2023
acrylic on canvas
179.5 x 149.5 cm.; 70 5/8 x 58 7/8 in.
€ 40.000
(VAT not included)



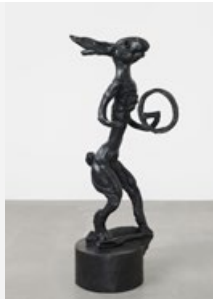
12.
Ida Ekblad
5 A.M., 2023
oil on linen, in artist's frame
184 x 144 x 5.5 cm;
72 1/2 x 56 3/4 x 2 1/8 in.
\$ 90.000
(VAT not included)



13.
Ida Ekblad
The Cards of the Gambler, 2020
oil on canvas, in artist's frame
223.8 x 183.8 x 6 cm.;
88 1/8 x 72 3/8 x 2 3/8 in.
\$ 110.000
(VAT not included)



14.
Barry Flanagan
Record, 1994
bronze
174.6 x 102.2 x 58.4 cm.;
68 3/4 x 40 1/4 x 23 in.
2 AC, from an edition of 8, plus 3 AC
\$ 390.000
(VAT not included)



15.
Barry Flanagan
Awe, 1993
bronze
131 x 55 x 38 cm.;
51 5/8 x 21 5/8 x 15 in.
edition 8 of 8, plus 3 AC
\$ 200.000
(VAT not included)



16.
Günther Förg
Untitled, 1988
bronze
120 x 80 x 8 cm.;
47 1/4 x 31 1/2 x 3 1/8 in.
edition 1 of 3
€ 115.000
(VAT not included)



17.
Günther Förg
Untitled, 2005
acrylic on wood mounted on white
painted MDF board
75 x 65 cm.; 29 1/2 x 25 5/8 in.
€ 115.000
(VAT not included)



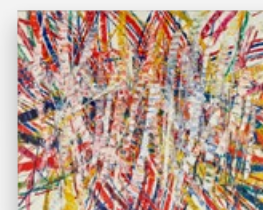
18.
Walton Ford
The Singer Tract, 2023
watercolour, gouache and ink on paper
152.5 x 106 cm.; 60 x 41 3/4 in.
160 x 113.5 x 6.4 cm.;
63 x 44 3/4 x 2 1/2 in. (framed)
\$ 750.000
(VAT not included)



19.
Walton Ford
Study for the Original Nikko, 2023
watercolour on paper
26 x 17.5 cm.; 10 1/4 x 6 7/8 in.
46.5 x 39.5 x 4.3 cm.;
18 1/4 x 15 1/2 x 1 3/4 in. (framed)
\$ 40.000
(VAT not included)



20.
Walton Ford
Study for The Singer Tract, 2023
watercolour on paper
30 x 20.5 cm.; 11 3/4 x 8 1/8 in.
50 x 42 x 4.3 cm.;
19 3/4 x 16 1/2 x 1 3/4 in. (framed)
\$ 40.000
(VAT not included)



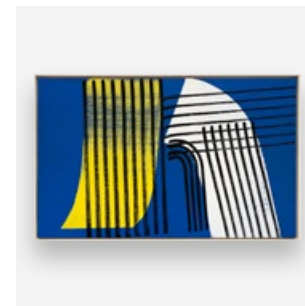
21.
Mark Grotjahn
Untitled (Backcountry 55.01), 2023
oil on cardboard mounted on linen
188 x 238.8 cm.; 74 x 94 in.
Price and further
information upon request



22.
Hans Josephsohn
Untitled (Mirjam), 1953
brass
205 x 44 x 30 cm.;
80 3/4 x 17 3/8 x 11 3/4 in.
plinth: 60 x 120 x 65 cm.;
23 5/8 x 47 1/4 x 25 5/8 in.
edition 2 of 6, plus 2 AP
CHF 550.000
(VAT not included)



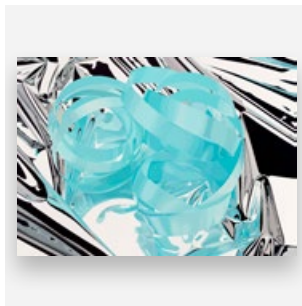
23.
Hans Josephsohn
Untitled, 1974
brass
13 x 51 x 12 cm.;
5 1/8 x 20 1/8 x 4 3/4 in.
edition 3 of 6, plus 2 AP
CHF 30.000
(VAT not included)



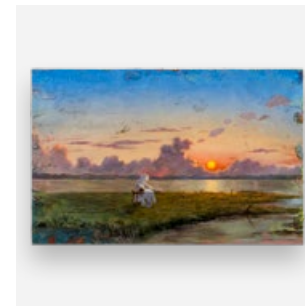
24.
Hans Hartung
T1975-H41, 1975
acrylic on canvas
111 x 180 cm.; 43 3/4 x 70 7/8 in.
116 x 185 x 5 cm.;
45 5/8 x 72 7/8 x 2 in. (framed)
€ 350.000
(VAT not included)



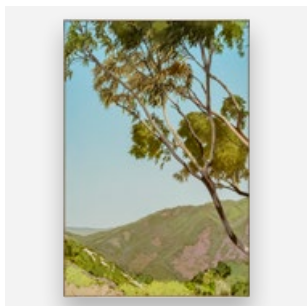
25.
Katharina Grosse
Untitled, 2023
acrylic on canvas
135 x 123 cm.; 53 1/8 x 48 3/8 in.
138 x 126 x 4 cm.;
54 3/8 x 49 5/8 x 1 5/8 in. (framed)
€ 215.000
(VAT not included)



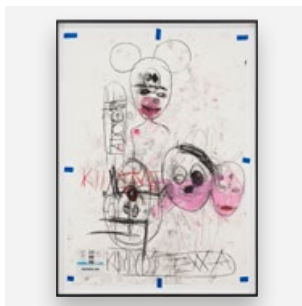
26.
Jeff Koons
Ribbon, 1995–1997/2010
oil on canvas
259.1 x 363.2 cm.; 102 x 143 in.
Price and further
information upon request



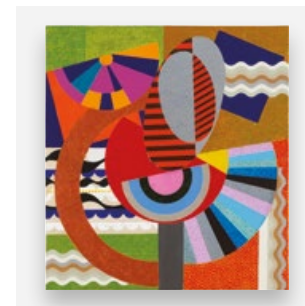
27.
Friedrich Kunath
Tonight I Will Retire, 2022
oil on canvas
137.2 x 213.4 cm.; 54 x 84 in.
\$ 85.000
(VAT not included)



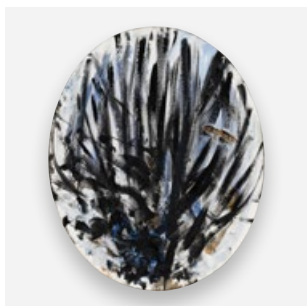
28.
Jake Longstreth
In Glendale 10, 2023
oil on muslin, in artist's frame
216.5 x 145.4 x 7 cm.;
85 1/4 x 57 1/4 x 2 3/4 in.
\$ 85.000
(VAT not included)



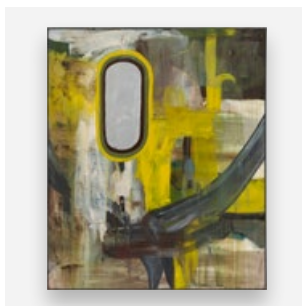
29.
Paul McCarthy
A&E, EXXA, Santa Anita session, 2020
charcoal, pastel and collage on paper
245.1 x 182.9 cm.; 96 1/2 x 72 in.
266.7 x 204.5 x 8.9 cm.;
105 x 80 1/2 x 3 1/2 in. (framed)
\$ 500.000
(VAT not included)



30.
Beatriz Milhazes
O Arlequin (The Harlequin), 2021–2022
acrylic on canvas
150 x 140 cm.; 59 x 55 1/8 in.
\$ 770.000
(VAT not included)



31.
Joan Mitchell
Tilleul, 1978
oil on canvas
74 x 60 cm.; 29 1/8 x 23 5/8 in.
Price and further
information upon request



32.
Albert Oehlen
Untitled, 1989
oil on canvas
240 x 200 cm.; 94 1/2 x 78 3/4 in.
243 x 203.5 x 3 cm.;
95 5/8 x 80 1/8 x 1 1/8 in. (framed)
Price and further
information upon request



33.
Albert Oehlen
Untitled, 2005
acrylic and oil on canvas
280 x 340 cm.; 110 1/4 x 133 7/8 in.
283.3 x 343.5 x 6 cm.;
111 1/2 x 135 1/4 x 2 3/8 in. (framed)
Price and further
information upon request



34.
Albert Oehlen
Feuchtigkeit, 2007
oil, acrylic and paper on canvas
190 x 230 cm.; 74 3/4 x 90 1/2 in.
193.5 x 233.5 x 5.5 cm.;
76 1/8 x 91 7/8 x 2 1/8 in. (framed)
Price and further
information upon request



35.
Albert Oehlen
Ö-Man sculpture drawing 2, 2022
ink, graphite and collage on paper
142.2 x 106.6 cm.; 56 x 42 in.
145.4 x 109.8 x 3.1 cm.;
57 1/4 x 43 1/4 x 1 1/4 in. (framed)
€ 140.000
(VAT not included)



36.
Albert Oehlen
Untitled, 1993
watercolour on paper
72.8 x 51 cm.; 28 5/8 x 20 1/8 in.
93.5 x 72 x 3.5 cm.;
36 3/4 x 28 3/8 x 1 3/8 in. (framed)
€ 60.000
(VAT not included)



37.
Albert Oehlen
Untitled, 1994
mixed media on paper
57.5 x 43.8 cm.; 22 5/8 x 17 1/4 in.
75.5 x 61 x 3.5 cm.;
29 3/4 x 24 x 1 3/8 in. (framed)
€ 50.000
(VAT not included)



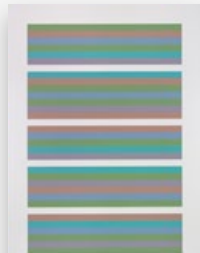
38.
Albert Oehlen
Untitled, 1994
mixed media on paper
69 x 46.6 cm.; 19 1/4 x 18 3/8 in.
91.5 x 69.5 x 3.5 cm.;
36 x 27 3/8 x 3 1/2 in. (framed)
€ 60.000
(VAT not included)



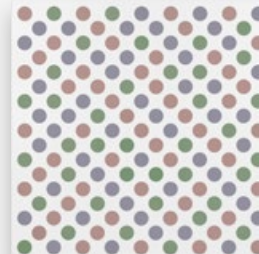
39.
Albert Oehlen
Untitled, 1994
mixed media on paper
69.5 x 46.6 cm.; 27 3/8 x 18 3/8 in.
91.5 x 69.5 x 3.5 cm.;
36 x 27 3/8 x 1 3/8 in. (framed)
€ 60.000
(VAT not included)



40.
Adam Pendleton
Untitled (days for drawing), 2022
ink, spray paint and oil on paper
74.3 x 112.1 cm.; 29 1/4 x 44 1/8 in.
80.8 x 118.6 x 4.5 cm.;
31 3/4 x 46 3/4 x 1 3/4 in. (framed)
\$ 65.000
(VAT not included)



41.
Bridget Riley
Intervals 24, 2021
oil on linen
265 x 190 cm.; 104 3/8 x 74 3/4 in.
£ 1.000.000
(VAT not included)



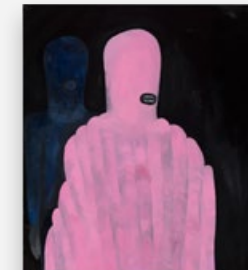
42.
Bridget Riley
Measure for Measure 29, 2018
acrylic on canvas
139.3 x 139.3 cm.; 54 7/8 x 54 7/8 in.
£ 700.000
(VAT not included)



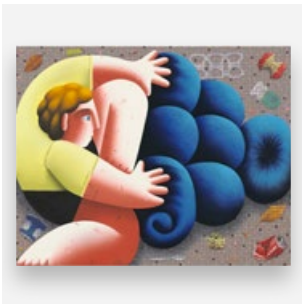
43.
Thomas Struth
ALICE, CERN, Saint Genis-Pouilly
2019, 2019
inkjet print
270.2 x 230 cm.; 106 3/8 x 90 1/2 in.
283.8 x 243.6 x 7 cm.;
111 3/4 x 95 7/8 x 2 3/4 in. (framed)
edition 6 of 6
€ 350.000
(VAT not included)



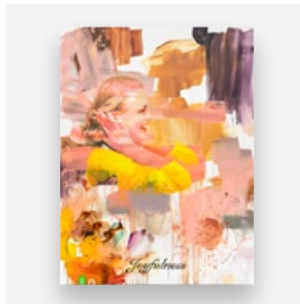
44.
Thomas Struth
West 58th Street, New York, Midtown
1978, 1978
silver gelatin print
41.6 x 58.6 cm.; 16 3/8 x 23 1/8 in.
68 x 86 x 2.4 cm.; 26 3/4 x 33 7/8 x 1
in. (framed)
edition 8 of 10
€ 30.000
(VAT not included)



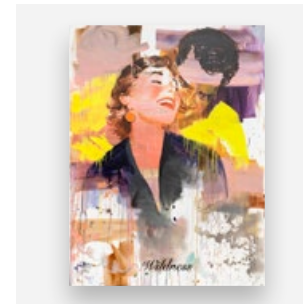
45.
Raphaela Simon
Der Tod und die Masken (Death and the Masks), 2022
oil on canvas
220.5 x 190 cm.; 86 3/4 x 74 3/4 in.
€ 33.000
(VAT not included)



46.
Eleanor Swordy
Unswept Floor, 2022
oil on canvas
122 x 152.4 cm.; 48 x 60 in.
\$ 45.000
(VAT not included)



47.
Tursic & Mille
Joyfulness, 2023
oil on canvas
200 x 150 cm.; 78 3/4 x 59 in.
€ 40.000
(VAT not included)



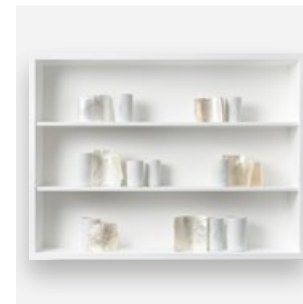
48.
Tursic & Mille
Wildness, 2023
oil on canvas
200 x 150 cm.; 78 3/4 x 59 in.
€ 40.000
(VAT not included)



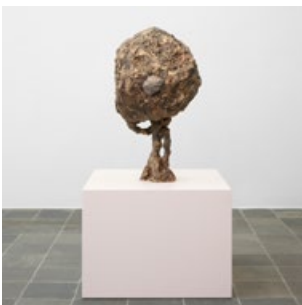
49.
Rinus Van de Velde
Do you think Joan can hear us, Albert, ..., 2023
oil pastel on paper
126 x 111.9 cm.; 49 5/8 x 44 in.
146 x 132 x 4 cm.;
57 1/2 x 52 x 1 5/8 in. (framed)
€ 32.000
(VAT not included)



50.
Rinus Van de Velde
Strands of white vapour..., 2022
coloured pencil on paper
29.7 x 42 cm.; 11 3/4 x 16 1/2 in.
50 x 62.5 x 4 cm.;
19 3/4 x 24 5/8 x 1 5/8 in. (framed)
€ 18.000
(VAT not included)



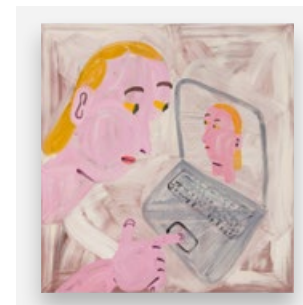
51.
Edmund de Waal
a house full of music, II, 2023
10 porcelain vessels, 1 with silver inclusion, 7 curved solid silver tiles in an aluminium and Artglass vitrine
74.5 x 100 x 18.5 cm.;
29 3/8 x 39 3/8 x 7 1/4 in.
\$ 160.000
(VAT not included)



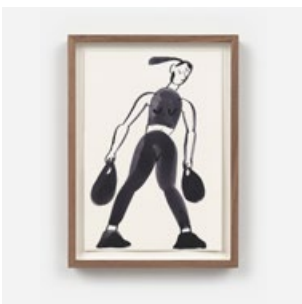
52.
Rebecca Warren
A Saint, 2022
hand-painted bronze on painted MDF plinth
bronze: 127 x 101 x 66 cm.;
50 x 39 3/4 x 26 in.
plinth: 80 x 110 x 110 cm.;
31 1/2 x 43 1/4 x 43 1/4 in.
1 of 2 casts, each painted uniquely
+ 1 artist copy (#1/2)
£ 240.000
(VAT not included)



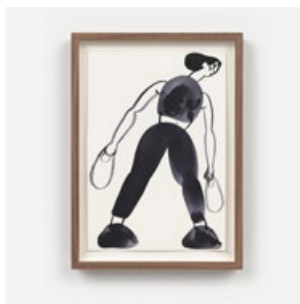
53.
Grace Weaver
Sofa-painting, 2023
oil on canvas
241 x 231.5 cm.; 95 x 91 1/8 in.
\$ 50.000
(VAT not included)



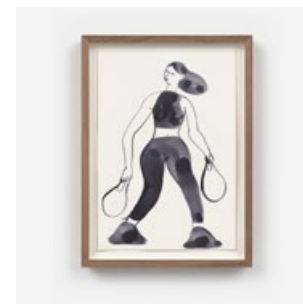
54.
Grace Weaver
Head and Laptop, 2023
oil on canvas
165 x 155 cm.; 65 x 61 in.
\$ 37.500
(VAT not included)



55.
Grace Weaver
Girl with Shopping Bags, 2022
oak gall ink on paper
26.5 x 18 cm.; 10 3/8 x 7 1/8 in.
30 x 22 x 4 cm.;
11 3/4 x 8 5/8 x 1 5/8 in. (framed)
\$ 2.500
(VAT not included)



56.
Grace Weaver
Girl with Shopping Bags, 2022
oak gall ink on paper
26.5 x 18 cm.; 10 3/8 x 7 1/8 in.
30 x 22 x 4 cm.;
11 3/4 x 8 5/8 x 1 5/8 in. (framed)
\$ 2.500
(VAT not included)



57.
Grace Weaver
Girl with Shopping Bags, 2022
oak gall ink on paper
26.5 x 18 cm.; 10 3/8 x 7 1/8 in.
30 x 22 x 4 cm.;
11 3/4 x 8 5/8 x 1 5/8 in. (framed)
\$ 2.500
(VAT not included)



58.
Grace Weaver
Girl with Shopping Bags, 2022
oak gall ink on paper
26.5 x 18 cm.; 10 3/8 x 7 1/8 in.
30 x 22 x 4 cm.;
11 3/4 x 8 5/8 x 1 5/8 in. (framed)
\$ 2.500
(VAT not included)



59.
Grace Weaver
Girl with Shopping Bags, 2022
oak gall ink on paper
26.5 x 18 cm.; 10 3/8 x 7 1/8 in.
30 x 22 x 4 cm.;
11 3/4 x 8 5/8 x 1 5/8 in. (framed)
\$ 2.500
(VAT not included)



60.
Grace Weaver
Girl with Shopping Bags, 2022
oak gall ink on paper
26.5 x 18 cm.; 10 3/8 x 7 1/8 in.
30 x 22 x 4 cm.;
11 3/4 x 8 5/8 x 1 5/8 in. (framed)
\$ 2.500
(VAT not included)



61.
Emma Webster
Double World, 2023
oil on linen
243.8 x 193 cm.; 96 x 76 in.
\$ 110.000
(VAT not included)
RESERVED



62.
Christopher Wool
Untitled, 2011
silkscreen ink on linen
304.8 x 243.8 cm.; 120 x 96 in.
Price and further
information upon request



63.
Toby Ziegler
Pregnant boy, 2023
oil and inkjet on canvas
250 x 180 cm.; 98 3/8 x 70 7/8 in.
£ 70.000
(VAT not included)



1.
AI WEIWEI
Butterfly in Brown, 2022
toy bricks (LEGO)
190 x 190 cm.; 74 3/4 x 74 3/4 in.
unique

€ 350.000
(VAT not included)

AI WEIWEI

born 1957 in Beijing, China

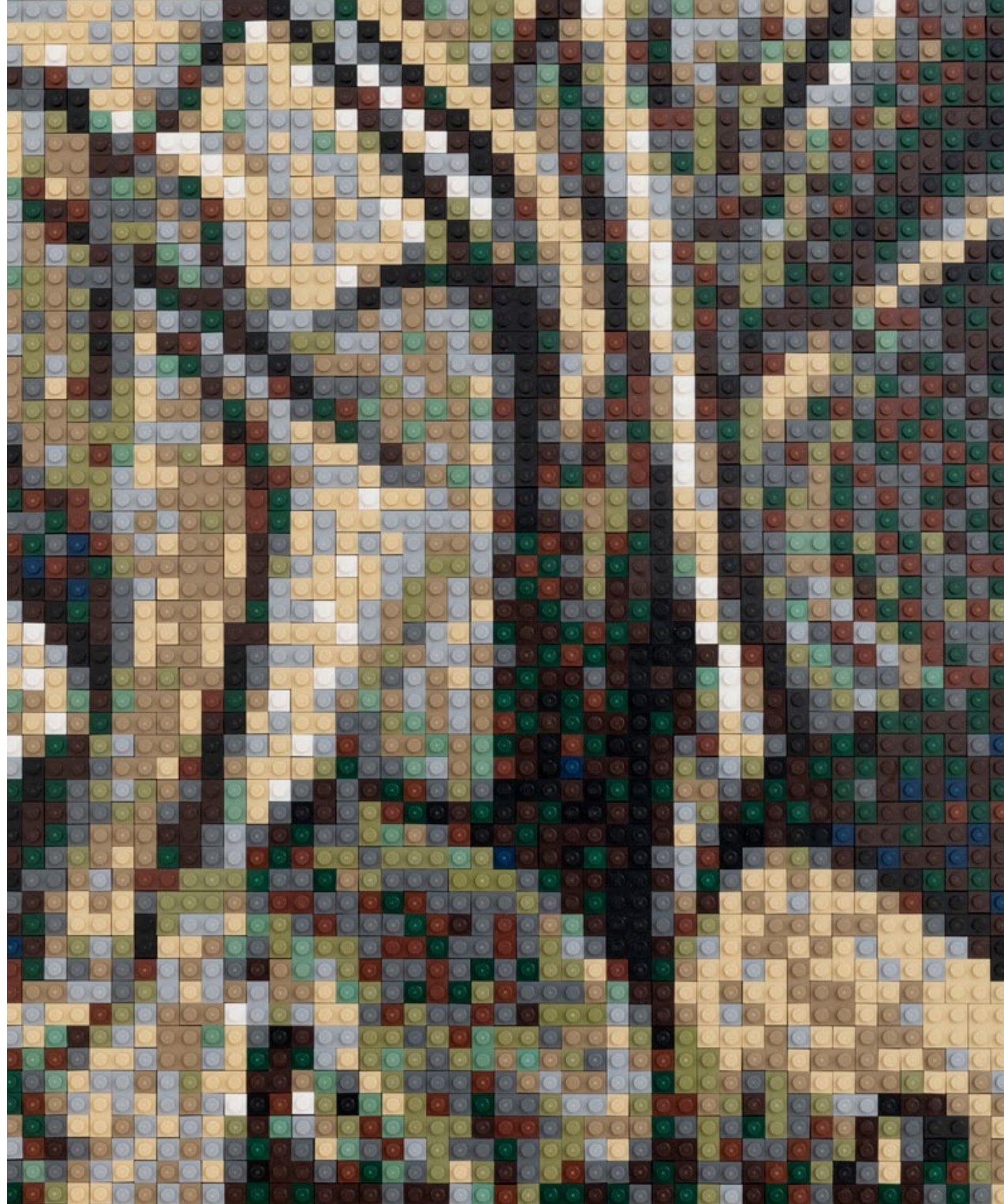
lives and works between Beijing, China; Berlin, Germany;

Cambridge, UK and Lisbon, Portugal

Ai Weiwei's work is currently the subject of solo presentations at Abbazia di San Giorgio Maggiore, Venice, until 18 June 2023; and The Design Museum, London, until 30 July 2023. The artist's work will also be included in a group exhibition at Des Moines Art Center, Iowa, from 3 June to 10 September 2023.

Executed in 2022, *Butterfly in Brown* belongs to Ai Weiwei's celebrated LEGO bricks series. The work was inspired by Marcel Duchamp's painting *Nude Descending a Staircase (No. 2)*, 1912, which was exhibited in the New York Armory Show in 1913. In Ai Weiwei's carefully constructed LEGO rendition, Duchamp's vertical canvas has been mirrored with an upside-down double, forming a perfect square. Locked in a reverse time-space continuum, the two represented bodies move in parallel: while one descends, the other goes upwards, giving the impression of fluttering butterfly wings.

Ai Weiwei's works are in the collections of Centre Pompidou, Paris; Cleveland Museum of Art; De Pont Museum, Tilburg; Los Angeles County Museum of Art; Museum of Contemporary Art, San Diego; Museum für Moderne Kunst (MMK), Frankfurt am Main; The Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Tate, London; and Queensland Art Gallery, Brisbane, among others.





2.

GIULIA ANDREANI

Bête de foire (strongmen), 2023

acrylic on canvas

200 x 150 cm.; 78 3/4 x 59 in.

€ 50.000
(VAT not included)



3.

KAREL APPEL

Belly Dancer with Orange Cow, 1966

oil on canvas

300 x 200 cm.; 118 1/8 x 78 3/4 in.

Provenance: the artist's estate

€ 725.000
(VAT not included)

KAREL APPEL

1921 – 2006

lived and worked in Paris, France and New York, USA,
among other places

Painted in 1966, Karel Appel's *Belly Dancer with Orange Cow* offers an insight into the artist's rich and varied oeuvre. The work presents a crudely rendered orange cow with a blue face, who appears to float or jump over a fragmented depiction of a female dancer. Articulated with a strong dynamism in vivid, almost Fauvist hues, the painting alternates between abstraction and figuration, imbuing its subjects with a raw and primal energy. This surrealistic play between human and animal reoccurs as a motif throughout Appel's practice, permeating his work with humour, spontaneity and a sense of *joie de vivre*. Indeed, the reductive forms, arresting palette, and impasto paint are reminiscent of his early CoBrA work, inspired by children's drawings and Outsider Art.

Karel Appel's works are in the collections of the Art Gallery of Ontario, Toronto; Centre Pompidou, Paris; Gemeentemuseum Den Haag, The Hague; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Moderna Museet, Stockholm; Musée d'Art Moderne de Paris; The Museum of Modern Art, New York; Neue Nationalgalerie, Berlin; Pinakothek der Moderne, Munich; The Phillips Collection, Washington, D.C.; Rijksmuseum, Amsterdam; Solomon R. Guggenheim Museum, New York; Stedelijk Museum, Amsterdam; Los Angeles County Museum of Art; Hara Museum ARC, Shibukawa; and Tate, London, among others.





4.

KAREL APPEL

Visage-Paysage no.4, 1977

oil on canvas

200 x 201 cm.; 78 3/4 x 79 1/8 in.

Provenance: the artist's estate

€ 395.000
(VAT not included)



Visage-Paysage no.4, 1977 (detail)



5.

ANDRÉ BUTZER

Untitled, 2023

acrylic on canvas

275,5 x 200,5 cm.; 108 1/2 x 79 in.

€ 155.000
(VAT not included)



Untitled, 2023 (detail)



6.
ANDRÉ BUTZER
Charlotte, 2023
acrylic on canvas
202 x 204 cm.; 79 1/2 x 80 1/4 in.

€ 130.000
(VAT not included)



Charlotte, 2023 (detail)



7.

ANDRÉ BUTZER

Untitled, 2020

acrylic, lacquer and pencil on paper

65 x 107 cm.; 25 1/2 x 42 1/8 in.

76 x 119.7 cm.; 30 x 47 1/8 in. (framed)

€ 28.000
(VAT not included)



8.

WILLIAM N. COPLEY

Drive Out, 1984

acrylic and cut printed fabric on canvas

144.8 x 111.8 cm.; 57 x 44 in.

147 x 113.7 x 5.1 cm.; 57 7/8 x 44 3/4 x 2 in. (framed)

Provenance: the artist's estate

\$ 300.000
(VAT not included)



Drive Out, 1984 (detail)



9.

WILLIAM N. COPLEY

Untitled, 1973

charcoal on paper

66 x 102 cm.; 26 x 40 1/8 in.

73.5 x 109.7 x 3.5 cm.; 29 x 43 1/4 x 1 3/8 in. (framed)

Provenance: the artist's estate

\$ 50.000
(VAT not included)



10.

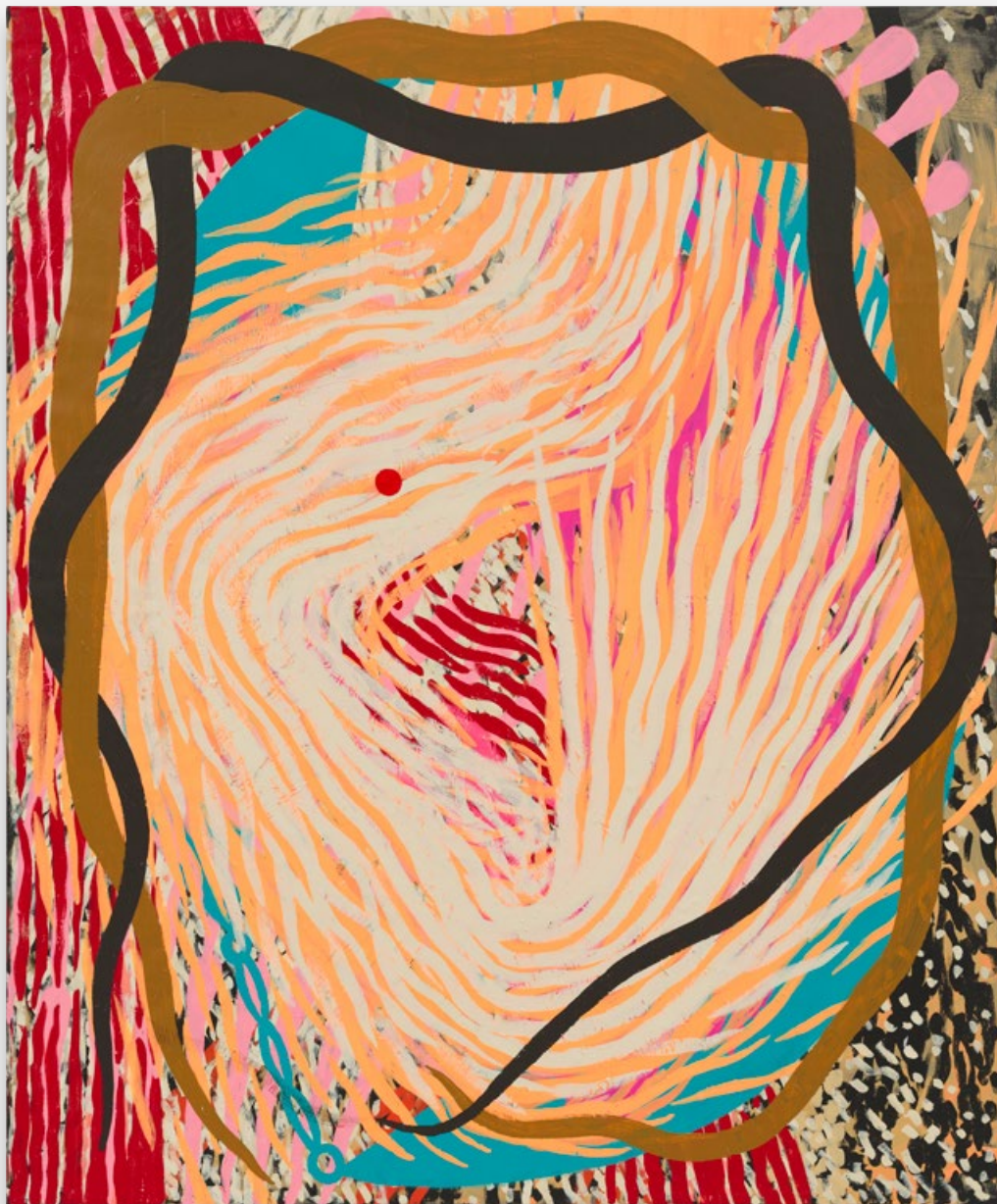
JEREMY DEMESTER

Le Soleil comme une Bête, 2023

acrylic on canvas

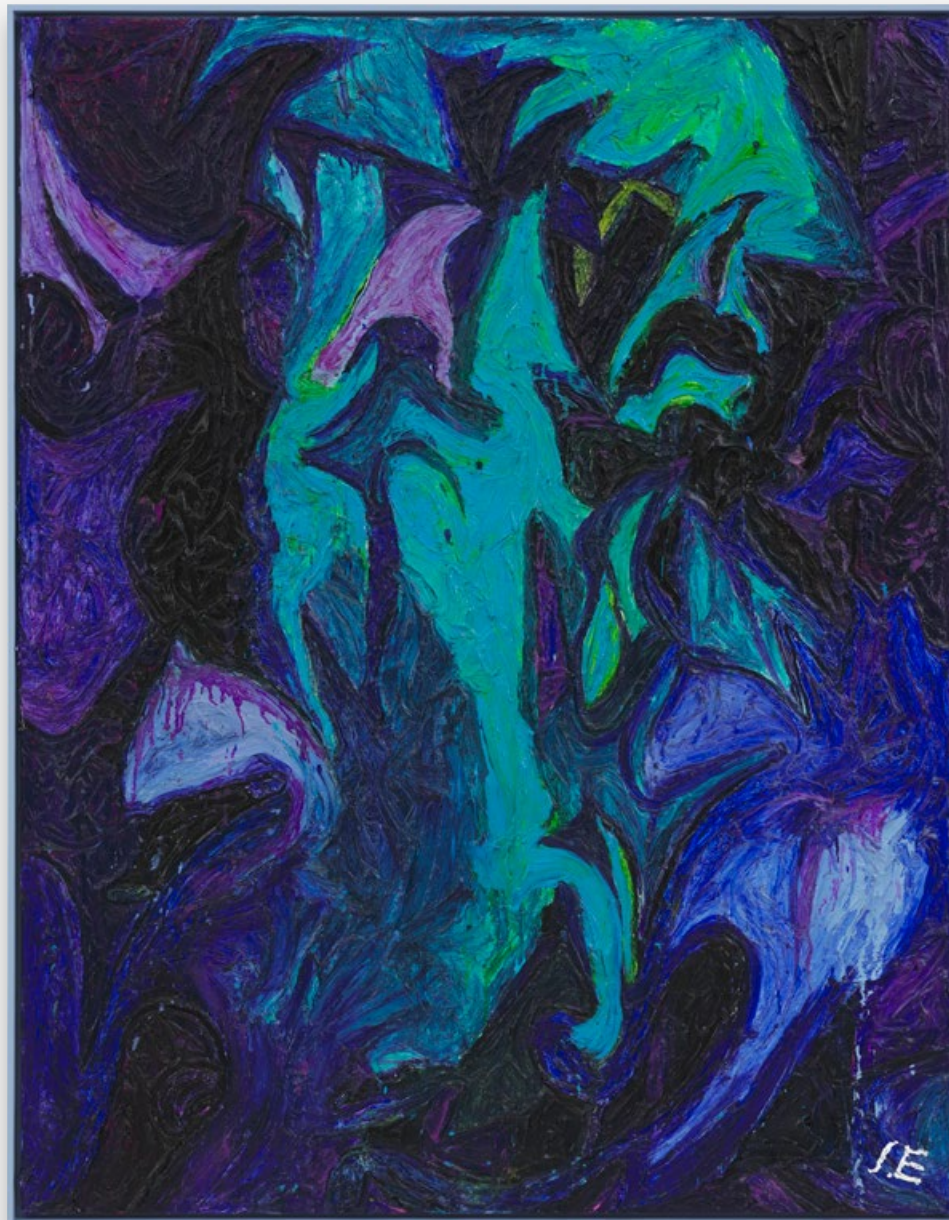
194 x 129 cm.; 76 3/8 x 50 3/4 in.

€ 40.000
(VAT not included)



11.
JEREMY DEMESTER
Passage à la Lumière, 2023
acrylic on canvas
179.5 x 149.5 cm.; 70 5/8 x 58 7/8 in.

€ 40.000
(VAT not included)



12.
IDA EKBLAD
5 A.M., 2023
oil on linen, in artist's frame
184 x 144 x 5.5 cm; 72 1/2 x 56 3/4 x 2 1/8 in.

\$ 90.000
(VAT not included)



5 A.M., 2023 (detail)



13.

IDA EKBLAD

The Cards of the Gambler, 2020

oil on canvas, in artist's frame

223.8 x 183.8 x 6 cm.; 88 1/8 x 72 3/8 x 2 3/8 in.

\$ 110.000
(VAT not included)



14.

BARRY FLANAGAN

Record, 1994

bronze

174.6 x 102.2 x 58.4 cm.; 68 3/4 x 40 1/4 x 23 in.

2 AC, from an edition of 8, plus 3 AC

Provenance: the artist's estate

\$ 390.000
(VAT not included)



Record, 1994 (detail)



15.

BARRY FLANAGAN

Awe, 1993

bronze

131 x 55 x 38 cm.; 51 5/8 x 21 5/8 x 15 in.

edition 8 of 8, plus 3 AC

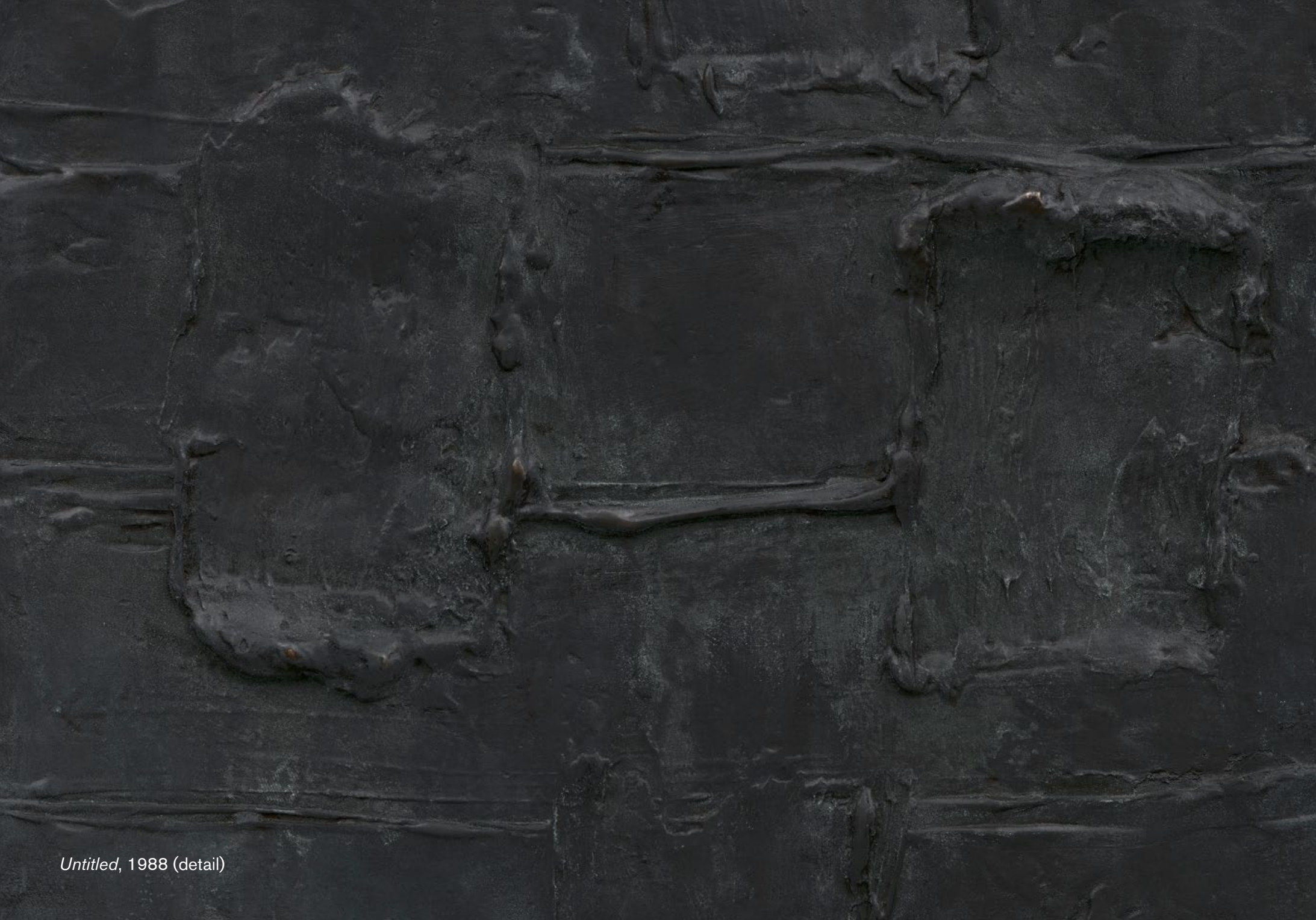
Provenance: the artist's estate

\$ 200.000
(VAT not included)

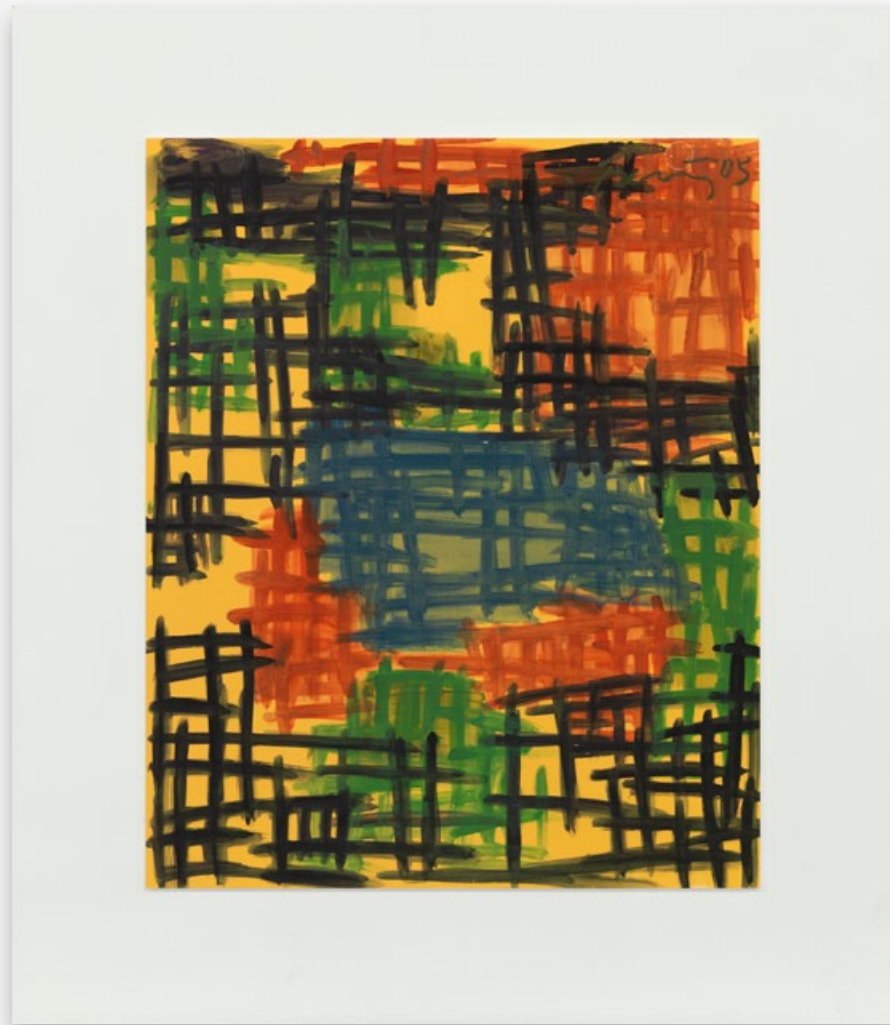


16.
GÜNTHER FÖRG
Untitled, 1988
bronze
120 x 80 x 8 cm.; 47 1/4 x 31 1/2 x 3 1/8 in.
edition 1 of 3

€ 115.000
(VAT not included)



Untitled, 1988 (detail)



17.

GÜNTHER FÖRG

Untitled, 2005

acrylic on wood mounted on white painted MDF board

75 x 65 cm.; 29 1/2 x 25 5/8 in.

Provenance: the artist's estate

€ 115.000
(VAT not included)



Untitled, 2005 (detail)



18.

WALTON FORD

The Singer Tract, 2023

watercolour, gouache and ink on paper

152.5 x 106 cm.; 60 x 41 3/4 in.

160 x 113.5 x 6.4 cm.; 63 x 44 3/4 x 2 1/2 in. (framed)

\$ 750.000
(VAT not included)

WALTON FORD

born 1960 in Westchester County, New York, USA
lives and works in New York, USA

Walton Ford's work is currently the subject of a solo exhibition at Galerie Max Hetzler, Paris, until 3 June 2023. The artist's work is also on view in a group presentation at the Nordic Watercolour Museum, Tjörn, until 3 September 2023.

Walton Ford's painting *The Singer Tract*, 2023, portrays a nesting pair of ivory-billed woodpeckers, a now-extinct species once native to the American Deep South. The title refers to the Singer Sewing Machine Company, which sold the logging rights to an enormous tract of Louisiana forest to the Chicago Mill and Lumber Company in the 1930s. The land, which had previously held the last breeding population of ivory-billed woodpeckers, was quickly cleared, pulped, and turned into cardboard boxes, resulting in the species' eventual demise. In the present work, Ford depicts two of the birds looking into their former nest hole in a newly felled tree. As is characteristic of the artist's practice, the beauty of the blue skies, golden light and glistening water presents a stark contrast to the foreboding narrative that ripples beneath the surface.

Walton Ford's watercolours are in the public collections of the Bowdoin College Museum of Art, Brunswick; Crystal Bridges Museum of American Art, Bentonville; New Britain Museum of American Art; Smithsonian American Art Museum, Washington, D.C.; The Museum of Fine Arts, Houston; The Museum of Modern Art, New York; and Wadsworth Atheneum, Hartford, among others.







19.

WALTON FORD

Study for the Original Nikko, 2023

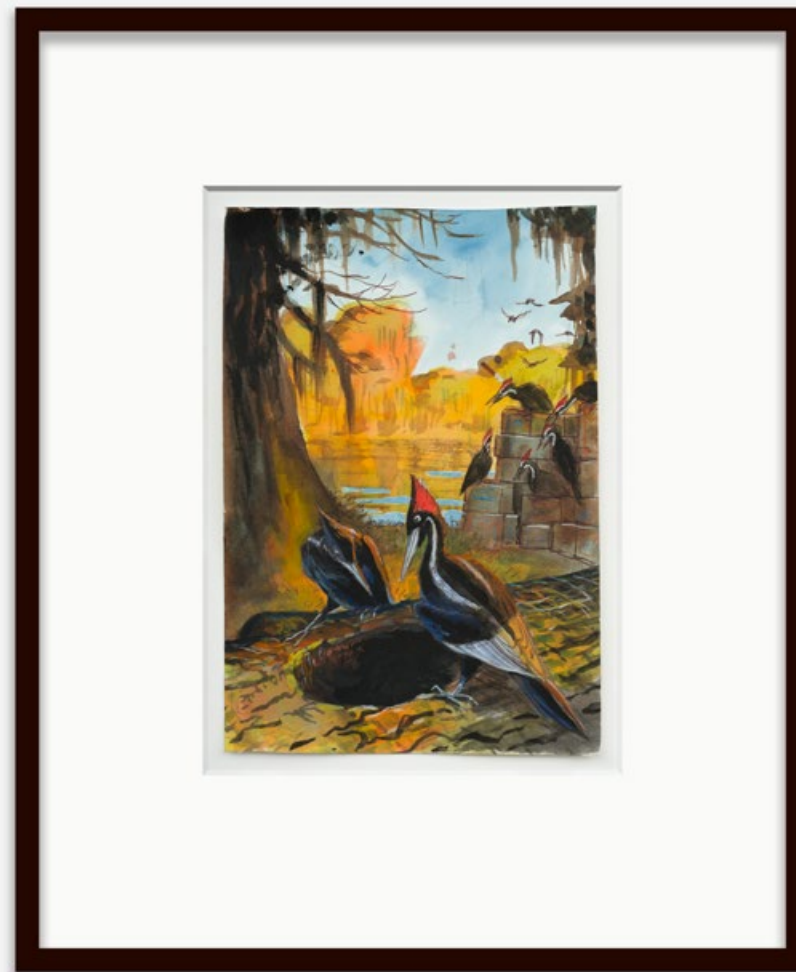
watercolour on paper

26 x 17.5 cm.; 10 1/4 x 6 7/8 in.

46.5 x 39.5 x 4.3 cm.; 18 1/4 x 15 1/2 x 1 3/4 in. (framed)

\$ 40.000

(VAT not included)



20.

WALTON FORD

Study for The Singer Tract, 2023

watercolour on paper

30 x 20.5 cm.; 11 3/4 x 8 1/8 in.

50 x 42 x 4.3 cm.; 19 3/4 x 16 1/2 x 1 3/4 in. (framed)

\$ 40.000

(VAT not included)



21.

MARK GROTHJAHN

Untitled (Backcountry 55.01), 2023

oil on cardboard mounted on linen

188 x 238.8 cm.; 74 x 94 in.

Price and further
information upon request

MARK GROTJAHN

born 1968 in Pasadena, USA
lives and works in Los Angeles, USA

Mark Grotjahn's work is currently included in a group presentation at the Hill Art Foundation, New York, until 21 July 2023.

Over the course of three decades, Mark Grotjahn has developed a unique pictorial lexicon which pushes the boundaries of visual language. Encompassing painting, drawing and sculpture, his multimedia practice foregrounds the tensions and intersections between the abstract and figurative divide.

Presenting a dynamic explosion of colour and form, *Untitled (Backcountry 55.01)*, 2023, belongs to Grotjahn's most recent body of work, 'Backcountry'. An extension of his earlier 'Capri' paintings, initiated in 2016, the present series is notable for its vibrant palette, geometric contours and richly textured surfaces, which hum and buzz beneath the viewer's gaze. Rendered in the artist's signature medium of cardboard mounted on linen, the surface effervesces with gestural sweeps of impasto paint, smeared at times with a palette knife or directly from the tube. Inspired by Grotjahn's ski touring and fly-fishing ventures in the backcountry of western Colorado, the 'Backcountry' paintings are ripe with textures and layers, alluding to rural landscapes and snowy mountain descents.

Grotjahn's works are in the collections of The Broad, Los Angeles; Cleveland Museum of Art; Hammer Museum, Los Angeles; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Los Angeles County Museum of Art; Museum of Contemporary Art, Chicago; The Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Stedelijk Museum, Amsterdam; Tate, London; Walker Art Center, Minneapolis; and The Whitney Museum of American Art, New York, among others.







22.

HANS JOSEPHSOHN

Untitled (Mirjam), 1953

brass

205 x 44 x 30 cm.; 80 3/4 x 17 3/8 x 11 3/4 in.

plinth: 60 x 120 x 65 cm.; 23 5/8 x 47 1/4 x 25 5/8 in.

edition 2 of 6, plus 2 AP

Provenance: the artist's estate

CHF 550.000
(VAT not included)



Galerie Max Hetzler

← Eingang im Hof
Entrance through the courtyard

Hans Josephsohn, *Untitled (Mirjam)*, 1953, Galerie Max Hetzler, Berlin, 2023



23.

HANS JOSEPHSOHN

Untitled, 1974

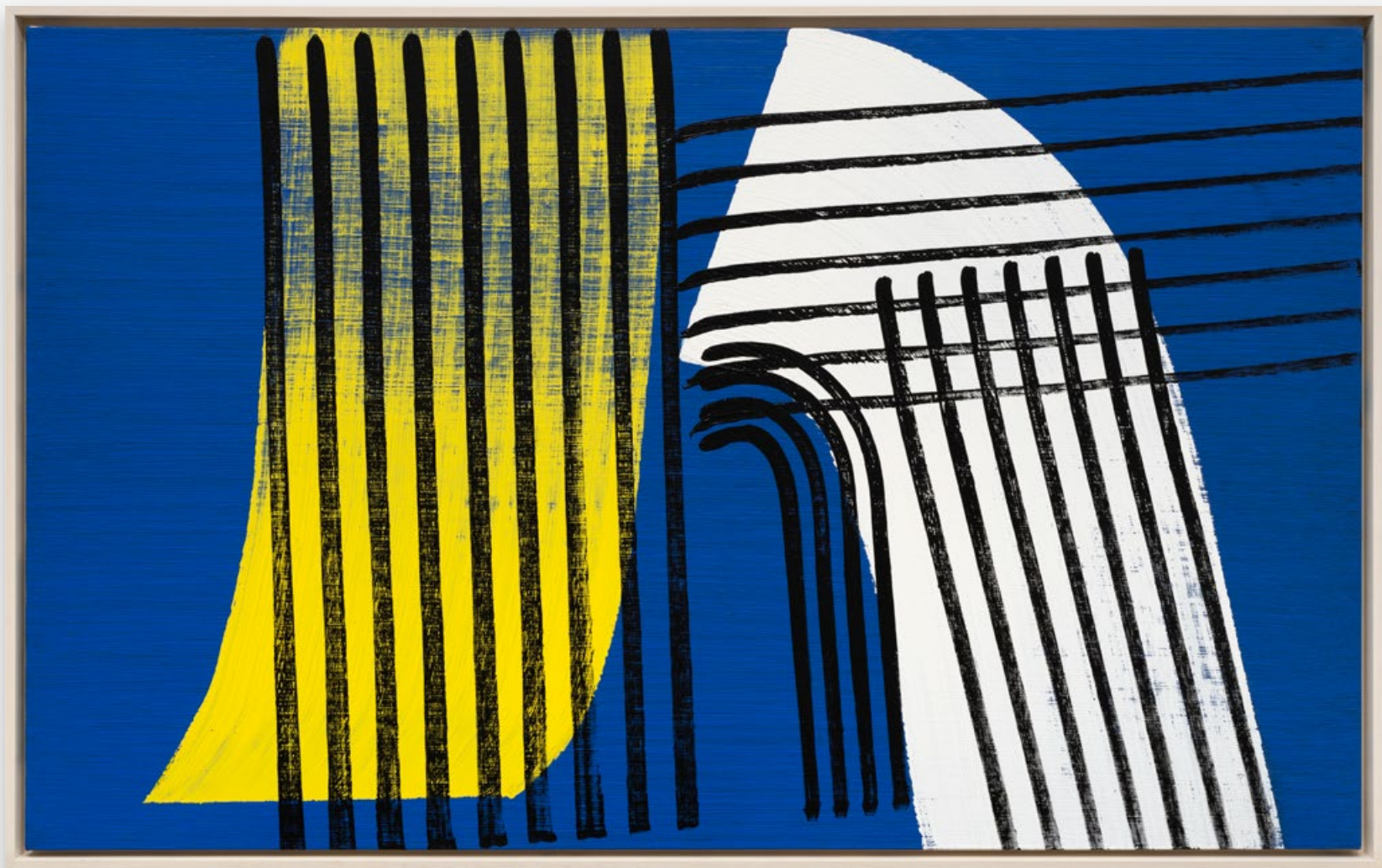
brass

13 x 51 x 12 cm.; 5 1/8 x 20 1/8 x 4 3/4 in.

edition 3 of 6, plus 2 AP

Provenance: the artist's estate

CHF 30.000
(VAT not included)



24.

HANS HARTUNG

T1975-H41, 1975

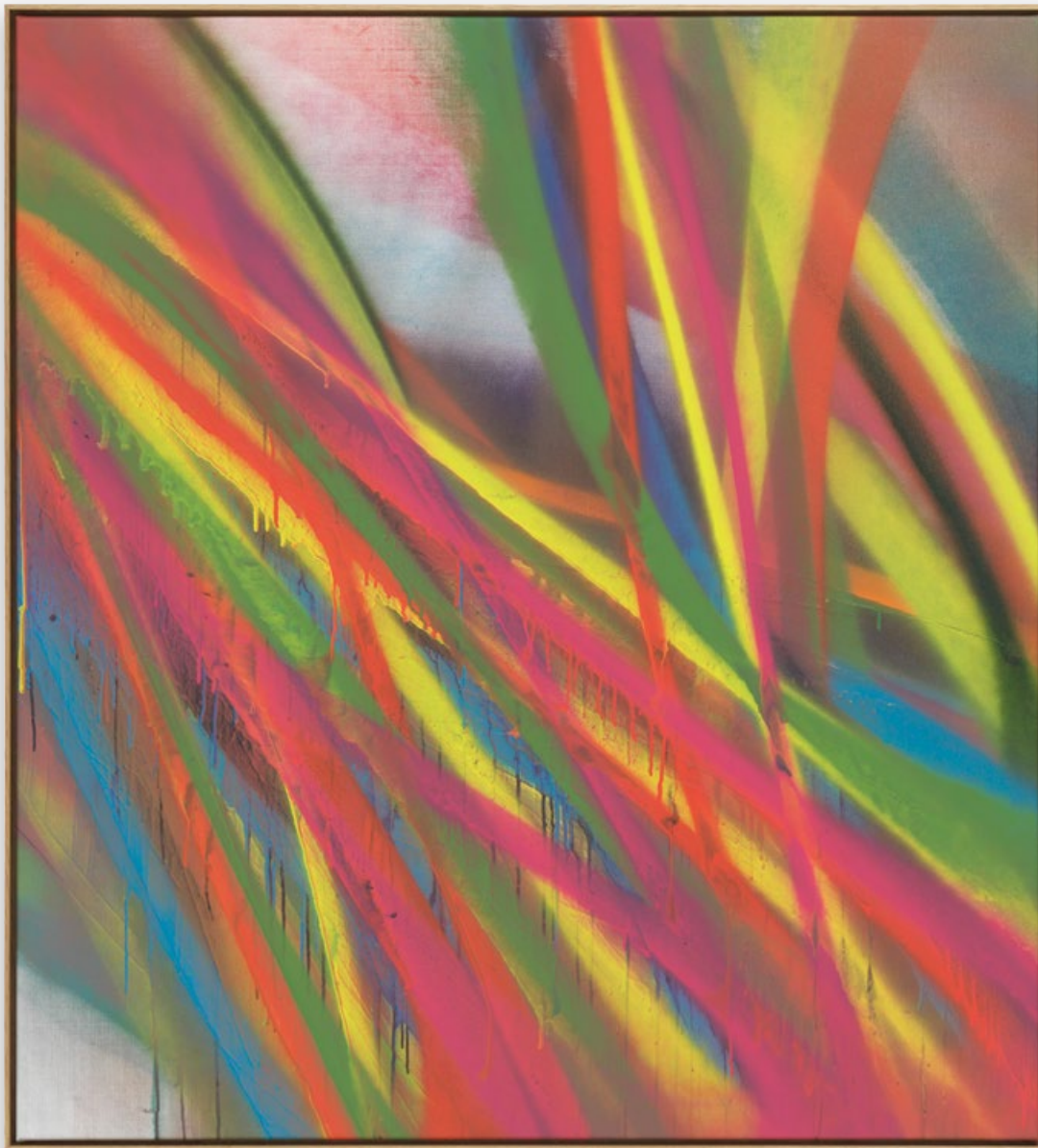
acrylic on canvas

111 x 180 cm.; 43 3/4 x 70 7/8 in.

116 x 185 x 5 cm.; 45 5/8 x 72 7/8 x 2 in. (framed)

Provenance: the artist's estate

€ 350.000
(VAT not included)



25.

KATHARINA GROSSE

Untitled, 2023

acrylic on canvas

135 x 123 cm.; 53 1/8 x 48 3/8 in.

138 x 126 x 4 cm.; 54 3/8 x 49 5/8 x 1 5/8 in. (framed)

€ 215.000
(VAT not included)



26.

JEFF KOONS

Ribbon, 1995–1997/2010

oil on canvas

259.1 x 363.2 cm.; 102 x 143 in.

Price and further
information upon request

JEFF KOONS

born 1955 in York, Pennsylvania, USA
lives and works in New York, USA

Jeff Koons' work is currently included in a group presentation at Liebieghaus Frankfurt, until 10 September 2023.

Conjuring openness, opulence and unadulterated childhood joy, Jeff Koons' monumental oil painting *Ribbon*, 1995–1997/2010, presents a lavish bundle of blue satin ribbon against gleaming silver wrapping paper. The work belongs to one of the artist's most iconic bodies of work, 'Celebration', which was initiated in 1994, and gradually fabricated over some twenty-five years. Across his oeuvre, Koons has sought to engage with and challenge the vast canon of art history. Expanding upon the modernist traditions of Marcel Duchamp's 'Readymades' and Andy Warhol's Factory, while simultaneously invoking the rich vocabulary of the Renaissance, Baroque and Rococo periods, Koons' work unites the revered with the banal, the profound with the profane. Exemplifying the interplay between 'high' and 'low' art that characterises much of his practice, *Ribbon* stands as a testament to the artist's provocative and unbounded ingenuity.

Koons' works are in the collections of Astrup Fearnley Museet, Oslo; Baltimore Museum of Art; Fondazione Prada, Milan; Guggenheim Museum, Bilbao; Kunsthalle Hamburg; Hirshhorn Museum, Washington, D.C.; Museum Ludwig, Cologne; Museum of Contemporary Art, Los Angeles; The Museum of Modern Art, New York; San Francisco Museum of Modern Art; Stedelijk Museum, Amsterdam; Tate, London; and The Whitney Museum of American Art, New York, among others.





27.

FRIEDRICH KUNATH

Tonight I Will Retire, 2022

oil on canvas

137.2 x 213.4 cm.; 54 x 84 in.

\$ 85.000
(VAT not included)



Tonight I Will Retire, 2022 (detail)



28.

JAKE LONGSTRETH

In Glendale 10, 2023

oil on muslin, in artist's frame

216.5 x 145.4 x 7 cm.; 85 1/4 x 57 1/4 x 2 3/4 in.

\$ 85.000
(VAT not included)



In Glendale 10, 2023 (detail)



29.

PAUL MCCARTHY

A&E, EXXA, Santa Anita session, 2020

charcoal, pastel and collage on paper

245.1 x 182.9 cm.; 96 1/2 x 72 in.

266.7 x 204.5 x 8.9 cm.; 105 x 80 1/2 x 3 1/2 in. (framed)

\$ 500.000
(VAT_not included)

PAUL MCCARTHY

born 1945 in Salt Lake City, USA
lives and works in Los Angeles, USA

Paul McCarthy's work will be included in a group presentation at Kunstmuseum Wolfsburg, from 13 May to 24 September 2023.

Across his oeuvre, Paul McCarthy draws from politics and popular culture to investigate themes of sexuality, death and the cultural subconscious. Encompassing performance, photography, sculpture, video, drawing and painting, his multimedia practice tests the limits of genre, medium and taboo as a means of questioning what it is to be human.

Executed in charcoal, pastel and collage on paper, *A&E, EXXA, Santa Anita session*, 2020, exemplifies McCarthy's innovative approach to drawing. The work belongs to one of the artist's latest projects, 'A&E' (2019–), created during a series of freely improvised drawing sessions or 'performances' between McCarthy and the German actress Lilith Stangenberg. The title is an acronym of Adolf & Eva, Adam & Eve, and Arts & Entertainment, and indeed in these recitals, McCarthy plays the dual role of Adolf Hitler and Adam, while Stangenberg is cast as Eva Braun and Eve. The works coalesce themes of violence and power with McCarthy's longstanding interest in drawing, performance and film.

McCarthy's works are in the collections of the Carnegie Museum of Art, Pittsburgh; Kunsthaus Zürich; mumok, Vienna; Museum of Contemporary Art, Los Angeles; Museum of Fine Arts, Boston; The Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Tate, London; Walker Art Center, Minneapolis; and The Whitney Museum of American Art, New York, among others.





30.
BEATRIZ MILHAZES
O Arlequim (The Harlequin), 2021–2022
acrylic on canvas
150 x 140 cm.; 59 x 55 1/8 in.

\$ 770.000
(VAT not included)

BEATRIZ MILHAZES

born 1960 in Rio de Janeiro, Brazil
lives and works in Rio de Janeiro, Brazil

Beatriz Milhazes' work is currently the subject of a solo exhibition at Turner Contemporary, Margate, until 10 September 2023.

Beatriz Milhazes draws from traditional arabesques, Brazilian Baroque and Modernism, the *papiers découpés* of Henri Matisse, and Robert Delaunay's geometric abstractions in her mesmeric oeuvre. Influenced by the tropical climate and vegetation of her home country, as well as the bustling urban environment of cities such as Rio de Janeiro, she combines traditional imagery and cultural clichés with geometric forms and structured compositions.

Presenting a hypnotic swirl of vibrant colours, patterns, shapes and forms, *O Arlequin (The Harlequin)*, 2021–2022, encapsulates Milhazes' dynamic and captivating approach to painting. In her most recent production, the artist has begun to incorporate diagonals within her compositions. Here, triangular and pointed constructions meld with flowing lines and waving sequences to create a visually arresting work. Blocks of colour in vermillion, orange, purple, pink and green give way to speckled patterns which ripple with multi-toned hues.

Milhazes' works are in the collections of Fondation Beyeler, Basel; Deutsche Bank Collection, Berlin; Museo Nacional Centro de Arte Reina Sofia, Madrid; Museu de Arte Moderna, Rio de Janeiro; Museu de Arte Moderna, São Paulo; Museu de Belas Artes de Caracas; San Francisco Museum of Modern Art; Solomon R. Guggenheim Museum, New York; The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; and Tokyo Art Museum, among others.







31.
JOAN MITCHELL
Tilleul, 1978
oil on canvas
74 x 60 cm.; 29 1/8 x 23 5/8 in.

Price and further
information upon request

JOAN MITCHELL

1925 – 1992

lived and worked in Chicago, USA and Paris, France

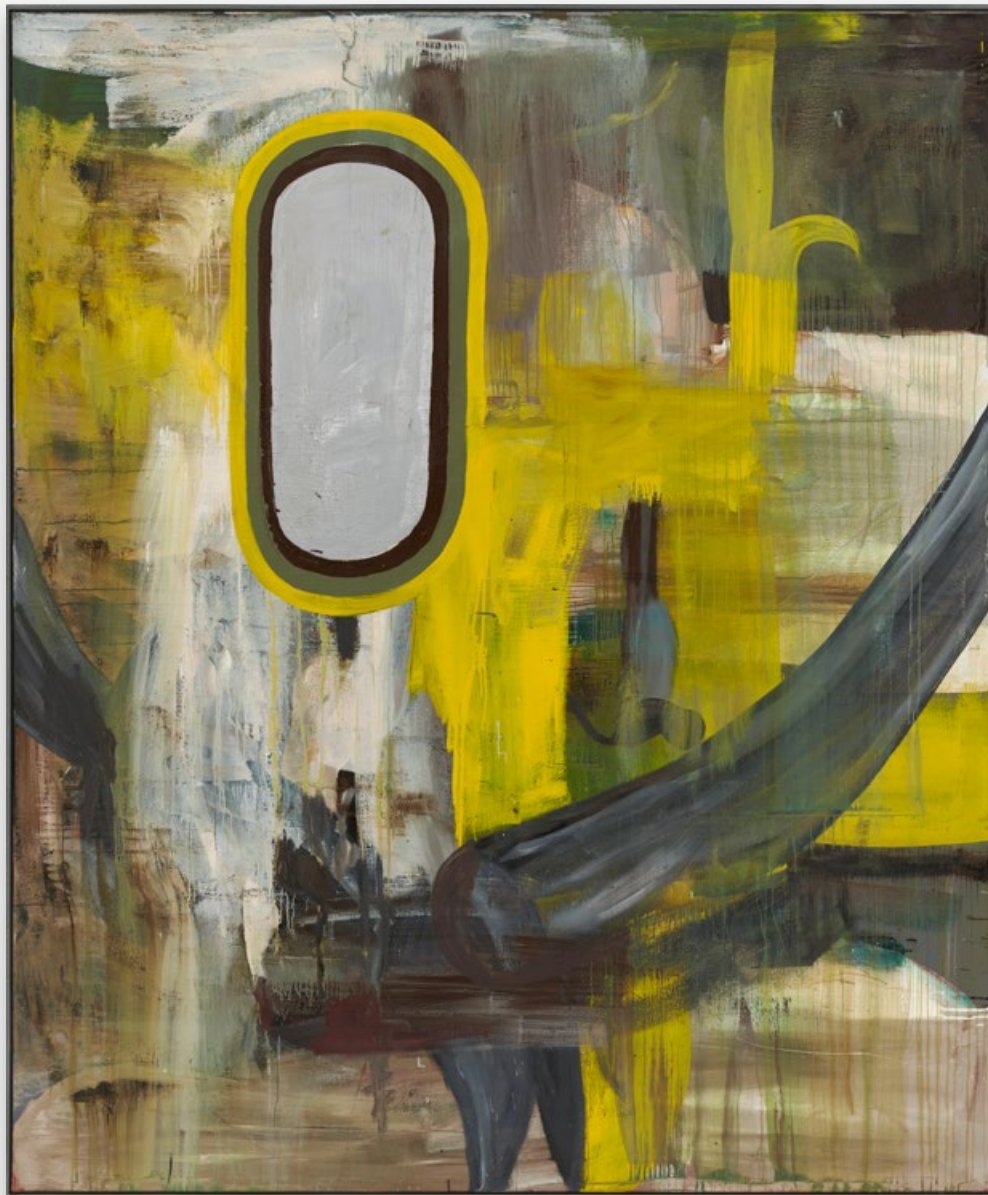
Joan Mitchell's work is currently the subject of a duo exhibition, Monet/ Mitchell, on view at Saint Louis Art Museum until 25 June 2023.

Painted in 1978, Joan Mitchell's *Tilleul* presents an expressive palette of strong, monochrome shades with soft shadows of blues, yellows and browns, rendered over a striking, oval canvas. The work belongs to Mitchell's eponymous series of French linden trees from 1978. Inspired by the artist's garden at La Tour – her French countryside residence in Vétheuil – Mitchell created around a dozen paintings depicting her daily view: a landscape with the majestic Linden tree at its heart.

Throughout her career Mitchell sporadically engaged with the Renaissance tradition of the tondo, modernising the use of circular canvases and emphasising natural shapes such as the crown of a tree in *Tilleul*, 1978. With contemporaries such as Jackson Pollock and Sam Francis experimenting with the innovative shape as well, the tondo saw a resurgence in 20th century abstract art. Radiating with endurance and continuity, the present work exemplifies Mitchell's sensory approach to painting, offering a lingering impression of a landscape deeply anchored in the moment of its creation.

Works from the *Tilleul* series are in the collections of Centre Pompidou, Paris; and Fondation Louis Vuitton, Paris. A comparable painting of a similar tonal range is included in the current survey exhibition Monet/Mitchell at Fondation Louis Vuitton. Further works are in the collections of the Art Institute of Chicago; Hammer Museum, Los Angeles; The Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Tate, London; Walker Art Center, Minneapolis; and The Whitney Museum of American Art, New York, among others.





32.

ALBERT OEHLER

Untitled, 1989

oil on canvas

240 x 200 cm.; 94 1/2 x 78 3/4 in.

243 x 203.5 x 3 cm.; 95 5/8 x 80 1/8 x 1 1/8 in. (framed)

Price and further
information upon request

ALBERT OEHLLEN

born 1954 in Krefeld, Germany
lives and works in Switzerland

Albert Oehlen's work is currently included in group presentations at Galerie Max Hetzler, Berlin, until 10 June 2023; the Hill Art Foundation, New York, until 21 July 2023; and Kunstmuseum Bonn, until 31 January 2024.

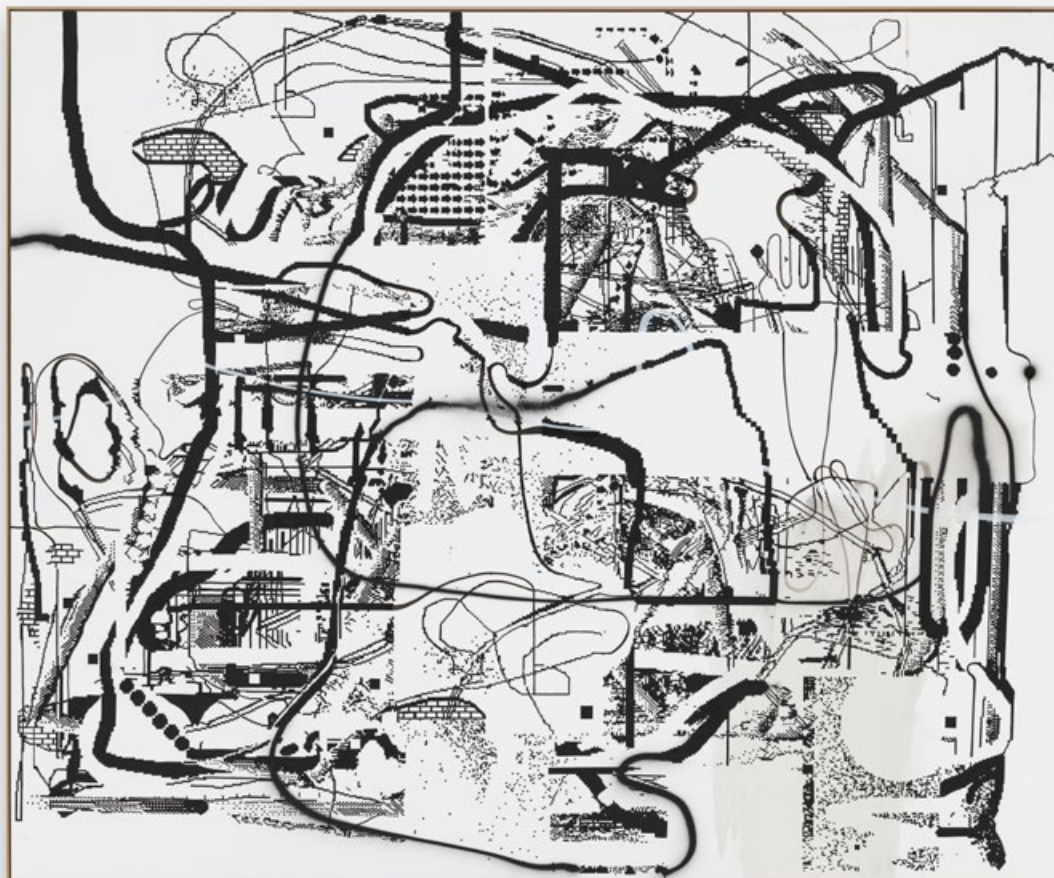
Painted in 1989, *Untitled* emerged during the artist's second year of abstract painting, during a now fabled period of isolation with Martin Kippenberger, in a secluded house in Andalusia. A pivotal work, it combines confident, thick brushstrokes in black and yellow, with near-tangible shapes in silver, and atmospheric washes of white. The composition is dominated by a mysterious, lozenge-like shape, which shimmers from the centre-left of the canvas, providing a focal point for the eye that interrupts the composition, as though projected, or collaged onto the surface. A black tubular form sweeps from right to left, overlaying translucent drips of paint and multiple layers of flat planes of colour.

Shifting between foreground and background, structure and formlessness, elegance and abjection, the abstract elements coalesce together into a chaotic, all-over 'non-composition'. As such, it represents a watershed moment in Oehlen's conceptual and stylistic development, revealing his desire to question the medium of painting and abstraction's place in art history.

Further works from this period can be found in the collections of FRAC Île-de-France, Paris; Hill Art Foundation, New York; Musée d'Art Moderne de Paris; Museum Brandhorst, Munich; The Museum of Modern Art, New York; Pinakothek der Moderne, Munich; San Francisco Museum of Modern Art; and Staatliche Kunstsammlungen, Dresden, among other significant collections.







33.

ALBERT OEHLER

Untitled, 2005

acrylic and oil on canvas

280 x 340 cm.; 110 1/4 x 133 7/8 in.

283.3 x 343.5 x 6 cm.; 111 1/2 x 135 1/4 x 2 3/8 in. (framed)

Price and further
information upon request

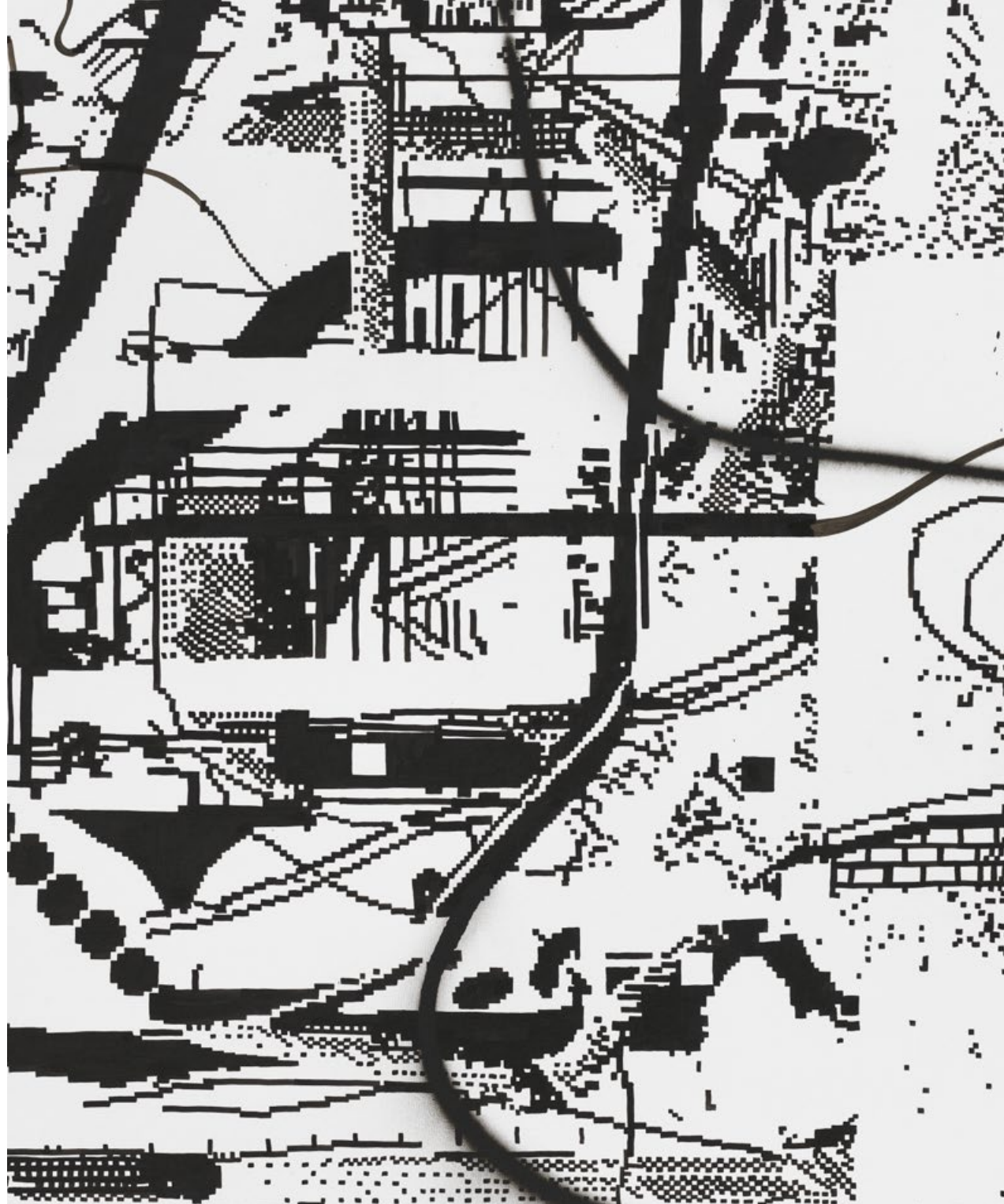
ALBERT OEHLLEN

born 1954 in Krefeld, Germany
lives and works in Switzerland

Albert Oehlen's work is currently included in group presentations at Galerie Max Hetzler, Berlin, until 10 June 2023; the Hill Art Foundation, New York, until 21 July 2023; and Kunstmuseum Bonn, until 31 January 2024

Executed in 2005, *Untitled* is an exemplary, large-scale work from Albert Oehlen's 'Computer Painting' series. Oehlen began this body of work derived from computer-generated motifs in 1992, making him one of the first artists to incorporate the digital into the realm of painting, and concluded this celebrated series in 2008. Foregoing mainstream discourses that declared the death of painting, Oehlen initiated an investigation of the medium that stood in firm opposition to this very notion. He explains, 'in the 1990s there were no new ideas about how to make an abstract painting anymore. The history of abstraction seemed to be finished. I think I found a new way to extend that history.'

Several works from the 'Computer Painting' series are held in prominent museum collections including The Broad, Los Angeles; Fondation Louis Vuitton, Paris; Hill Art Foundation, New York; Los Angeles County Museum of Art; and Museum Brandhorst, Munich, among others.





34.

ALBERT OEHLÉN

Feuchtigkeit, 2007

oil, acrylic and paper on canvas

190 x 230 cm.; 74 3/4 x 90 1/2 in.

193.5 x 233.5 x 5.5 cm.; 76 1/8 x 91 7/8 x 2 1/8 in. (framed)

Price and further
information upon request

ALBERT OEHLLEN

born 1954 in Krefeld, Germany
lives and works in Switzerland

Albert Oehlen's work is currently included in group presentations at Galerie Max Hetzler, Berlin, until 10 June 2023; the Hill Art Foundation, New York, until 21 July 2023; and Kunstmuseum Bonn, until 31 January 2024.

Albert Oehlen's *Feuchtigkeit* (Humidity), 2007, belongs to a group of dynamic paintings made that same year, combining elements of pop, punk and free collage, in pursuit of a new direction in painting. Anticipating the 'Pasted Advertisements' and 'Fingermalerei' (Finger Paintings) that would follow in 2008, *Feuchtigkeit* is a vibrant example of Oehlen's use of multiple techniques within the frame of the painting. These evoke both the dynamism of action painting, and a kind of 'punk vandalism' unique to the artist.

The colours are characteristically bright and noisy, comprising oranges, pinks, yellows and an ambiguous central void in ultramarine blue. A prominent area of 'rag-blur' dominates the upper right of the composition, recalling the brushwork of Mark Rothko. Presenting a juxtaposition of loud/quiet, slow/fast, tough/tender, Oehlen's painting gives the impression of condensation, as the colours, shapes and lines appear in a state of permanent dissolution and reconstruction. In this way, *Feuchtigkeit* continues the artist's desire to test parameters of taste, and push the definition of 'beauty' in painting.

Comparable colourful abstract paintings from this period can be found in the collections of Tate, London; ICA, Miami; The Broad, Los Angeles; Museum of Contemporary Art, Chicago; and Düsseldorf Art Academy, among others.







35.

ALBERT OEHLER

Ö-Man sculpture drawing 2, 2022

ink, graphite and collage on paper

142.2 x 106.6 cm.; 56 x 42 in.

145.4 x 109.8 x 3.1 cm.; 57 1/4 x 43 1/4 x 1 1/4 in. (framed)

€ 140.000
(VAT not included)



36.
ALBERT OEHLLEN
Untitled, 1993
 watercolour on paper
 72.8 x 51 cm.; 28 5/8 x 20 1/8 in.
 93.5 x 72 x 3.5 cm.; 36 3/4 x 28 3/8 x 1 3/8 in. (framed)

€ 60.000
 (VAT not included)



37.
ALBERT OEHLLEN
Untitled, 1994
 mixed media on paper
 57.5 x 43.8 cm.; 22 5/8 x 17 1/4 in.
 75.5 x 61 x 3.5 cm.; 29 3/4 x 24 x 1 3/8 in. (framed)

€ 50.000
 (VAT not included)



38.

ALBERT OEHLLEN

Untitled, 1994

mixed media on paper

69 x 46.6 cm.; 19 1/4 x 18 3/8 in.

91.5 x 69.5 x 3.5 cm.; 36 x 27 3/8 x 3 1/2 in. (framed)

€ 60.000

(VAT not included)



39.

ALBERT OEHLLEN

Untitled, 1994

mixed media on paper

69.5 x 46.8 cm.; 27 3/8 x 18 3/8 in.

91.5 x 69.5 x 3.5 cm.; 36 x 27 3/8 x 1 3/8 in. (framed)

€ 60.000

(VAT not included)



40.

ADAM PENDLETON

Untitled (days for drawing), 2022

ink, spray paint and oil on paper

74.3 x 112.1 cm.; 29 1/4 x 44 1/8 in.

80.8 x 118.6 x 4.5 cm.; 31 3/4 x 46 3/4 x 1 3/4 in. (framed)

\$ 65.000
(VAT not included)



Untitled (days for drawing), 2022 (detail)



41.

BRIDGET RILEY

Intervals 24, 2021

oil on linen

265 x 190 cm.; 104 3/8 x 74 3/4 in.

£ 1.000.000
(VAT not included)

BRIDGET RILEY

born 1931 in London, UK

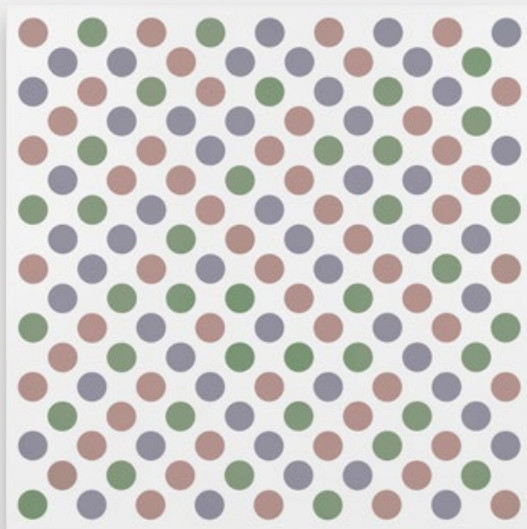
lives and works in London, UK

Bridget Riley's work will be the subject of a solo exhibition at Galerie Max Hetzler, Berlin, from 9 June to 19 August 2023. A wall painting by the artist was recently unveiled as a permanent installation at the British School at Rome.

A large-scale example from one of Bridget Riley's latest series, *Intervals 24*, 2022, is a testament to the dynamic and continually evolving nature of the artist's practice. In Riley's 'Intervals' – a body of work which includes some of the largest vertical paintings the artist has ever made – her palette of muted shades of purple, ochre and green is uplifted by the addition of turquoise. The surrounding white border simultaneously separates the horizontal bands of colour, and provides a luminous, enhancing frame around the vertical 'stacks', interspersing the composition with irregular intervals to create a rhythmic and tonal experience. Humming with a playful lyricism, *Intervals 24* fosters a range of visions and sensations similar to those found in nature and music: powerful, yet fleeting and elusive.

Works from Bridget Riley's 'Intervals' series are in the collections of the National Gallery of Ireland, Dublin, and the National Galleries of Scotland, Edinburgh. Further works by the artist are in the collections of Centre Pompidou, Paris; Dallas Museum of Art; Museum of Contemporary Art, Los Angeles; National Museum of Modern Art, Tokyo; The Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; Staatsgalerie Stuttgart; and Tate, London, among others.





42.

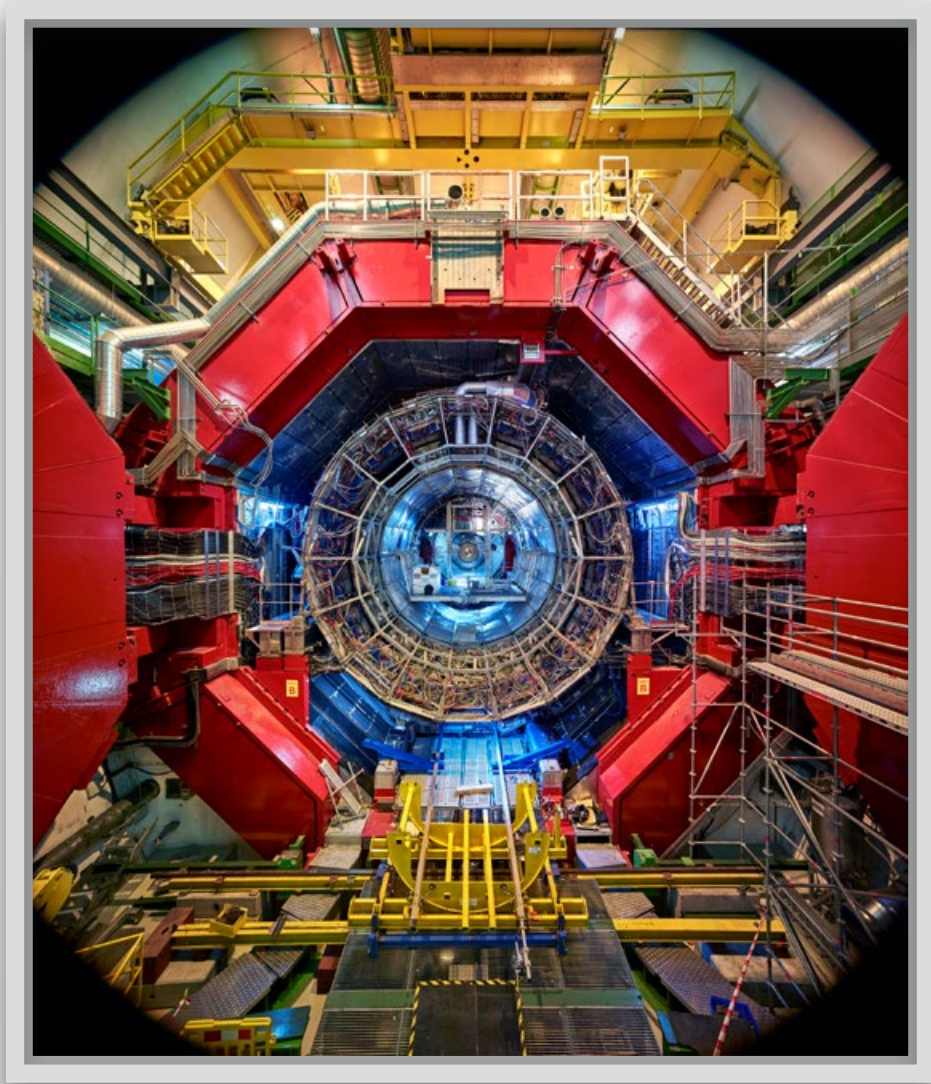
BRIDGET RILEY

Measure for Measure 29, 2018

acrylic on canvas

139.3 x 139.3 cm.; 54 7/8 x 54 7/8 in.

£ 700.000
(VAT not included)



43.

THOMAS STRUTH

ALICE, CERN, Saint Genis-Pouilly 2019, 2019

inkjet print

270.2 x 230 cm.; 106 3/8 x 90 1/2 in.

283.8 x 243.6 x 7 cm.; 111 3/4 x 95 7/8 x 2 3/4 in. (framed)

edition 6 of 6

€ 350.000
(VAT not included)



44.

THOMAS STRUTH

West 58th Street, New York, Midtown 1978, 1978

silver gelatin print

41.6 x 58.6 cm.; 16 3/8 x 23 1/8 in.

68 x 86 x 2.4 cm.; 26 3/4 x 33 7/8 x 1 in. (framed)

edition 8 of 10

€ 30.000
(VAT not included)



45.

RAPHAELA SIMON

Der Tod und die Masken (Death and the Masks), 2022

oil on canvas

220.5 x 190 cm.; 86 3/4 x 74 3/4 in.

€ 33.000
(VAT not included)



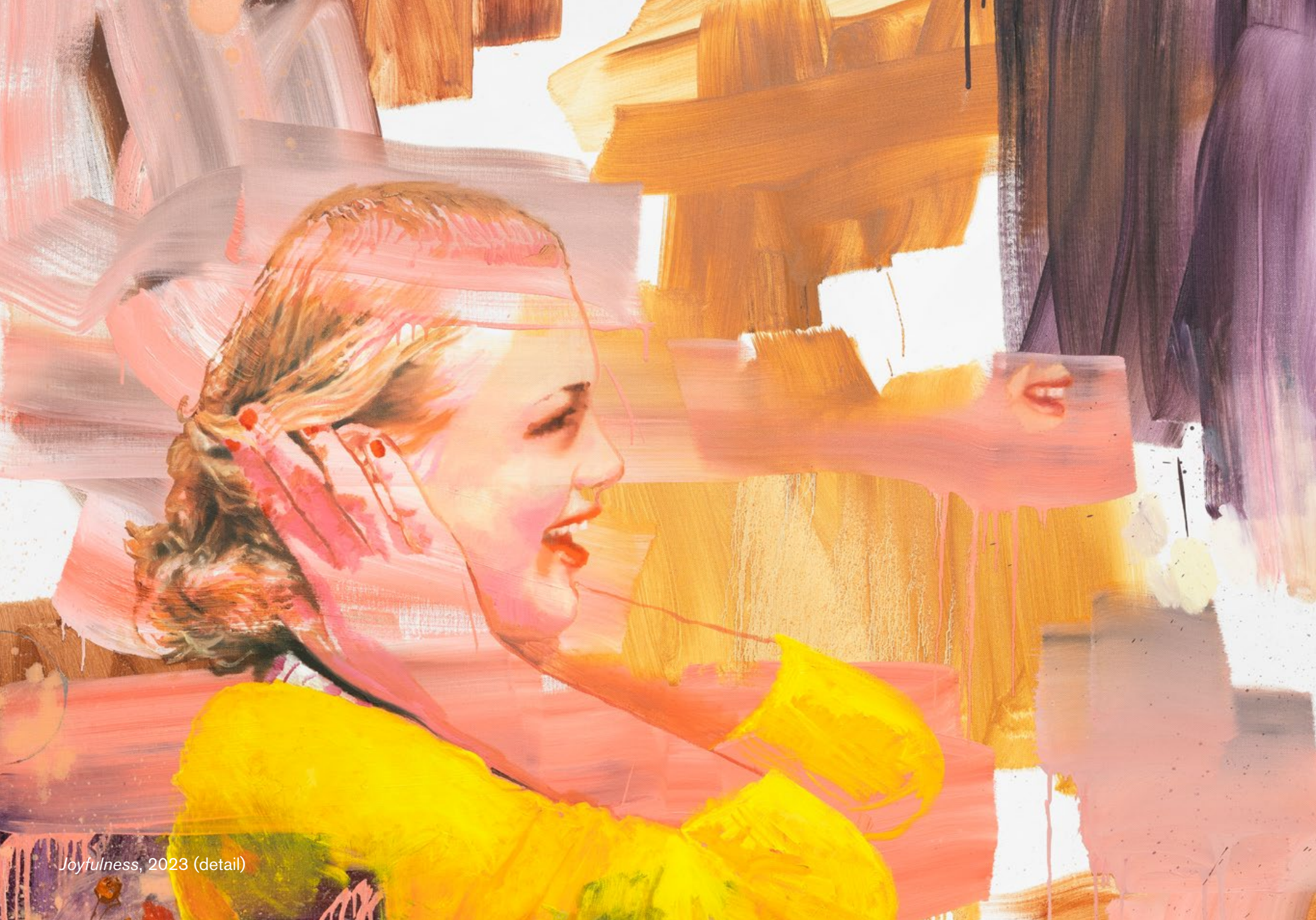
46.
ELEANOR SWORDY
Unswept Floor, 2022
oil on canvas
122 x 152.4 cm.; 48 x 60 in.

\$ 45.000
(VAT not included)



47.
TURSIC & MILLE
Joyfulness, 2023
oil on canvas
200 x 150 cm.; 78 3/4 x 59 in.

€ 40.000
(VAT not included)



Joyfulness, 2023 (detail)



48.
TURSIC & MILLE
Wildness, 2023
oil on canvas
200 x 150 cm.; 78 3/4 x 59 in.

€ 40.000
(VAT not included)



49.

RINUS VAN DE VELDE

Do you think Joan can hear us, Albert, ..., 2023

oil pastel on paper

126 x 111.9 cm.; 49 5/8 x 44 in.

146 x 132 x 4 cm.; 57 1/2 x 52 x 1 5/8 in. (framed)

€ 32.000
(VAT not included)



Do you think Joan can hear us, Albert, ..., 2023 (detail)



50.

RINUS VAN DE VELDE

Strands of white vapour..., 2022

coloured pencil on paper

29.7 x 42 cm.; 11 3/4 x 16 1/2 in.

50 x 62.5 x 4 cm.; 19 3/4 x 24 5/8 x 1 5/8 in. (framed)

€ 18.000
(VAT not included)



51.

EDMUND DE WAAL

a house full of music, II, 2023

10 porcelain vessels, 1 with silver inclusion, 7 curved solid silver tiles in an aluminium and Artglass vitrine

74.5 x 100 x 18.5 cm.; 29 3/8 x 39 3/8 x 7 1/4 in.

\$ 160.000
(VAT not included)



a house full of music, II, 2023 (detail)



52.

REBECCA WARREN

A Saint, 2022

hand-painted bronze on painted MDF plinth

bronze: 127 x 101 x 66 cm.; 50 x 39 3/4 x 26 in.

plinth: 80 x 110 x 110 cm.; 31 1/2 x 43 1/4 x 43 1/4 in.

1 of 2 casts, each painted uniquely + 1 artist copy (#1/2)

£ 240.000
(VAT not included)



A Saint, 2022 (detail)



53.

GRACE WEAVER

Sofa-painting, 2023

oil on canvas

241 x 231.5 cm.; 95 x 91 1/8 in.

\$ 50.000
(VAT not included)



Sofa-painting, 2023 (detail)



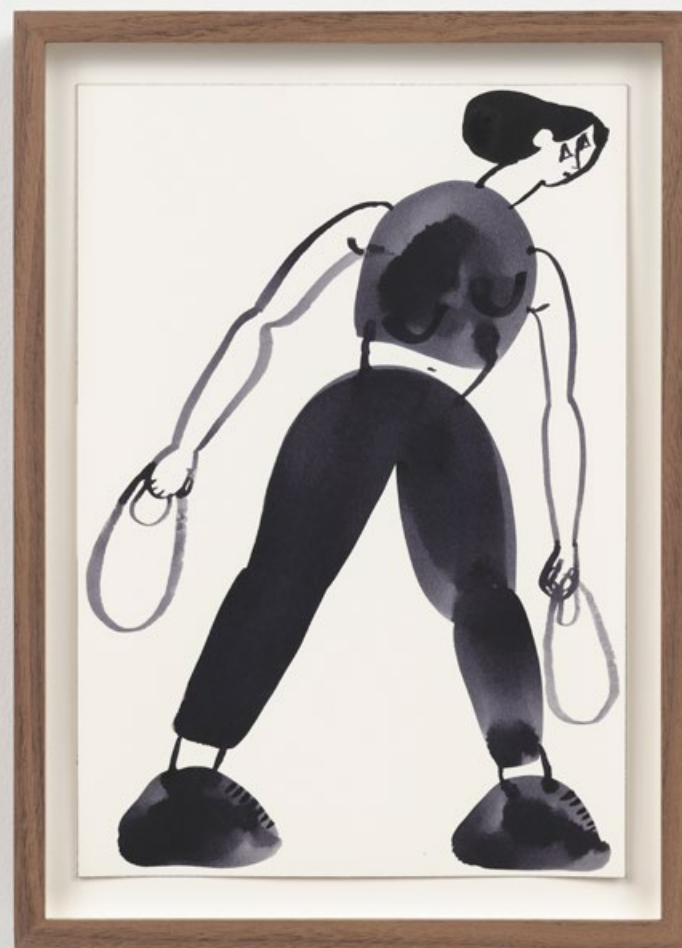
54.
GRACE WEAVER
Head and Laptop, 2023
oil on canvas
165 x 155 cm.; 65 x 61 in.

\$ 37.500
(VAT not included)



55.
GRACE WEAVER
Girl with Shopping Bags, 2022
oak gall ink on paper
26.5 x 18 cm.; 10 3/8 x 7 1/8 in.
30 x 22 x 4 cm.; 11 3/4 x 8 5/8 x 1 5/8 in. (framed)

\$ 2.500
(VAT not included)



56.
GRACE WEAVER
Girl with Shopping Bags, 2022
oak gall ink on paper
26.5 x 18 cm.; 10 3/8 x 7 1/8 in.
30 x 22 x 4 cm.; 11 3/4 x 8 5/8 x 1 5/8 in. (framed)

\$ 2.500
(VAT not included)



57.
GRACE WEAVER
Girl with Shopping Bags, 2022
oak gall ink on paper
26.5 x 18 cm.; 10 3/8 x 7 1/8 in.
30 x 22 x 4 cm.; 11 3/4 x 8 5/8 x 1 5/8 in. (framed)

\$ 2.500
(VAT not included)



58.
GRACE WEAVER
Girl with Shopping Bags, 2022
oak gall ink on paper
26.5 x 18 cm.; 10 3/8 x 7 1/8 in.
30 x 22 x 4 cm.; 11 3/4 x 8 5/8 x 1 5/8 in. (framed)

\$ 2.500
(VAT not included)



59.
GRACE WEAVER
Girl with Shopping Bags, 2022
oak gall ink on paper
26.5 x 18 cm.; 10 3/8 x 7 1/8 in.
30 x 22 x 4 cm.; 11 3/4 x 8 5/8 x 1 5/8 in. (framed)

\$ 2.500
(VAT not included)



60.
GRACE WEAVER
Girl with Shopping Bags, 2022
oak gall ink on paper
26.5 x 18 cm.; 10 3/8 x 7 1/8 in.
30 x 22 x 4 cm.; 11 3/4 x 8 5/8 x 1 5/8 in. (framed)

\$ 2.500
(VAT not included)



61.

EMMA WEBSTER

Double World, 2023

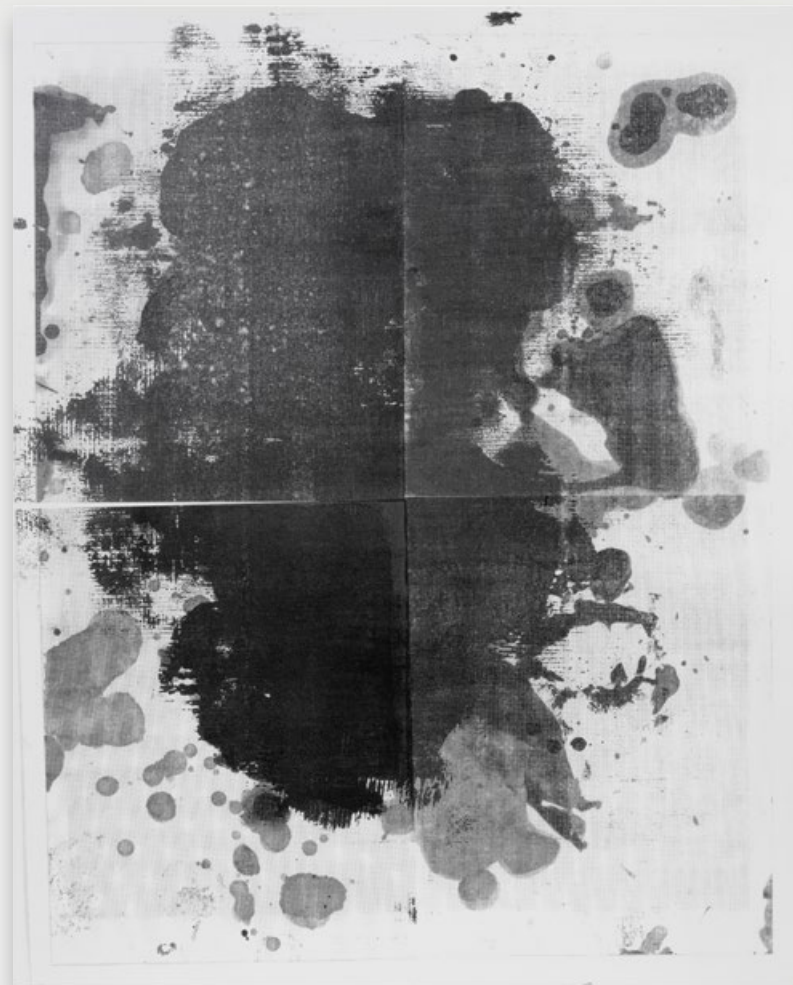
oil on linen

243.8 x 193 cm.; 96 x 76 in.

RESERVED

\$ 110.000

(VAT not included)



62.

CHRISTOPHER WOOL

Untitled, 2011

silkscreen ink on linen

304.8 x 243.8 cm.; 120 x 96 in.

Price and further
information upon request

CHRISTOPHER WOOL

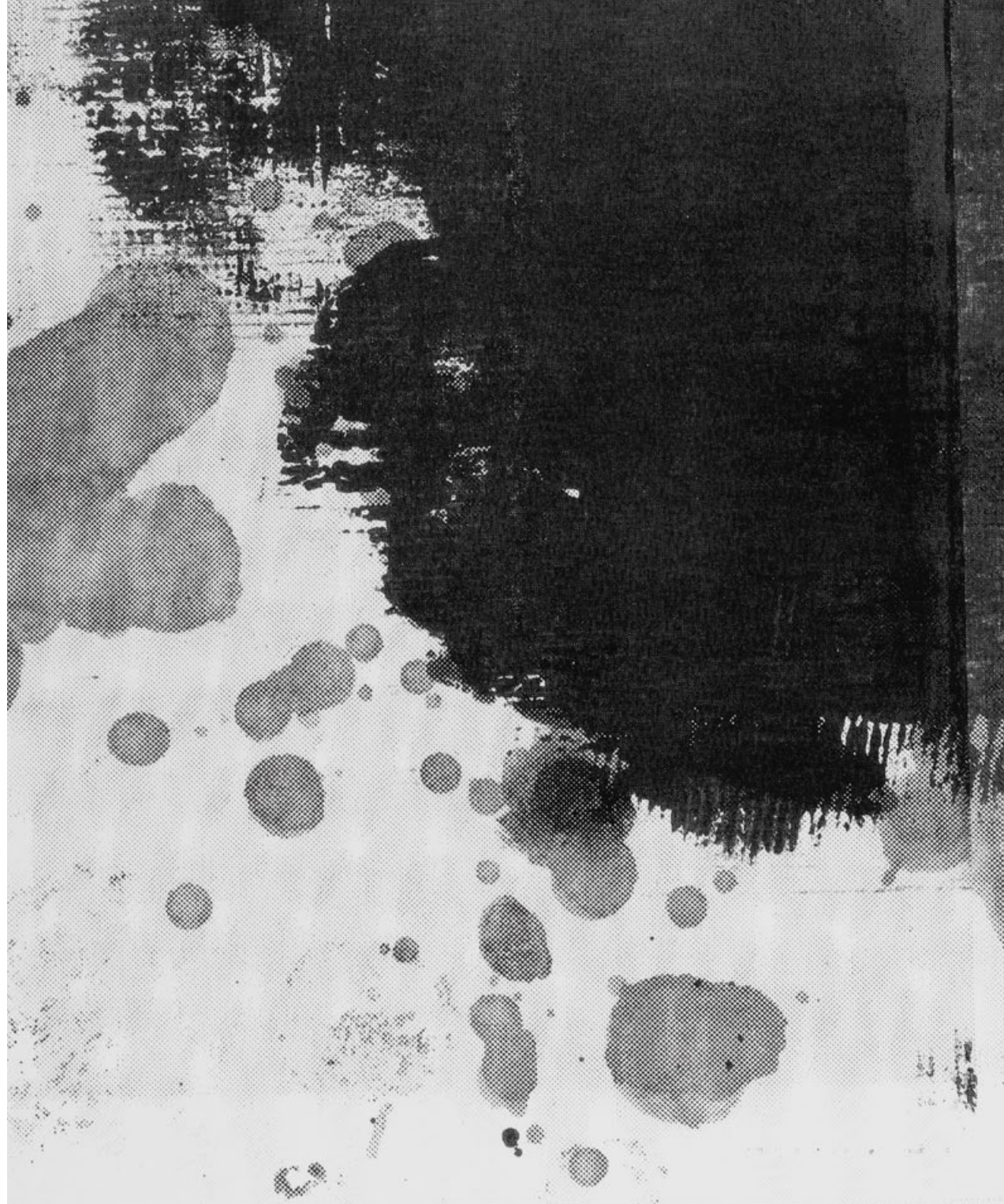
born in Chicago, USA

lives and works in New York and Marfa, USA

Christopher Wool's work is currently included in group presentations at the Hill Art Foundation, New York, until 21 July 2023; and Villa Carmignac, Porquerolles Island, until 5 November 2023. A new public installation by the artist was recently unveiled at Two Manhattan West, New York.

In Christopher Wool's *Untitled* painting from 2011, a large, biomorphic shape resembling an ink stain sprawls across the surface of the linen ground. Standing ten-feet tall, the work is part of a group of eight identically sized paintings, which were exhibited in the year of their creation at the 54th Venice Biennale. The series was created through a process of silkscreening manipulated and enlarged source images in greyscale. Visually similar at first glance, the works differ through irregular slippages and discrepancies – a smudge here, a splodge there – which betray and reveal the process of their making. In *Untitled*, this is evident in the glitch between the upper and lower left quadrant, leaving a sliver of unmarked, white space.

Christopher Wool's works are in the collections of the Albertina Museum, Vienna; Art Institute of Chicago; Centre Pompidou, Paris; Kunsthalle Basel; Kunsthaus Zürich; Museum Brandhorst, Munich; Museum Ludwig, Cologne; Museum of Contemporary Art, Chicago; Philadelphia Museum of Art; Tate, London; The Broad Museum, Los Angeles; The Museum of Modern Art, New York; Walker Art Center, Minneapolis; and The Whitney Museum of American Art, New York, among others.





63.

TOBY ZIEGLER

Pregnant boy, 2023

oil and inkjet on canvas

250 x 180 cm.; 98 3/8 x 70 7/8 in.

£ 70.000
(VAT not included)

Upcoming Exhibitions at Galerie Max Hetzler

BERLIN

BRIDGET RILEY

Wall Works 1983–2023

Potsdamer Straße 77–87, 10785 Berlin

9 June – 19 August 2023

WERNER BÜTTNER

Malerei 1981–2022

Bleibtreustraße 45 and 15/16, 10623 Berlin

23 June – 19 August 2023

THE YELLOW LIGHT AT 6PM:
REMEMBERING, ENVISIONING,
SENSING LANDSCAPE

A group exhibition curated

by Christian Malycha

Goethestraße 2/3, 10623 Berlin

23 June – 19 August 2023

PAUL MCCARTHY

Potsdamer Straße 77–87, 10785 Berlin

September – October 2023

BEATRIZ MILHAZES

Goethestraße 2/3, 10623 Berlin

September – October 2023

PARIS

TOBY ZIEGLER

Blind men exploring the skin of an elephant

46 & 57, rue du Temple, 75004 Paris

7 June – 29 July 2023

LONDON

THOMAS STRUTH

41 Dover Street, First Floor, London, W1S 4NS

2 June – 29 July 2023

ELEANOR SWORDY

41 Dover Street, First Floor, London, W1S 4NS

September – October 2023

