



Annely Juda Fine Art

Art Basel 2024
B9 | 10 - 16 June

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Roger Ackling
Anthony Caro
Christo
Alexandra Exter
Katsura Funakoshi
Naum Gabo
Philipp Goldbach
Julio González
Nigel Hall
Anthony Hill
David Hockney
Tadashi Kawamata
Leon Kossoff
Elizabeth Magill
Kasimir Malevich
László Moholy-Nagy
François Morellet
David Nash
Raku Kichizaemon XV Jikinyū
Alexander Rodchenko
Elena Semenova
Kazuo Shiraga
Yuko Shiraishi
Suzanne Treister



Annely Juda Fine Art is delighted to unveil a curated selection of works that embody the core values of the gallery. At Art Basel 2024, we will present artists who were championed by Annely in the early years of her pioneering work, through post-war creatives whose estates we represent, and on to contemporary visionaries whom we have ardently supported in recent years. Our stand will testify to the gallery's enduring commitment to art that pushes the boundaries of visual expression.

The origins of Annely Juda Fine Art are defined by a trailblazing commitment to the rigours of abstraction and non-objective art, having promoted Russian Modernism, Bauhaus and De Stijl. As such, at Art Basel 2024 we will present exemplary works from our historic programme, by artists such as Kasimir Malevich, Naum Gabo, Alexander Rodchenko and Laszlo Moholy-Nagy. In response to the overwhelming enthusiasm for our 2022 exhibition of white-rock tea bowls by Raku Kichizaemon XV Jikinyū alongside Suprematist drawings by Malevich, we plan to present these two artists together again. This will coincide with a second show of Raku Kichizaemon XV Jikinyū black-rock and white-rock ceramics which is being staged in London concurrently with Art Basel 2024.

In contrast to our historic offering, we will showcase modern works from the important estates that we represent, including Leon Kossoff and Anthony Caro. Alongside these, will be works from further longstanding gallery artists including the late François Morellet and Katsura Funakoshi. Bringing our showcase up to the present day will be works from contemporary artists Tadashi Kawamata, Philipp Goldbach and Suzanne Treister. Counting among these works, will be a newly-available 2023 oil by Treister, recently returned from museum exhibition in Denmark. Further distinctive British voices will feature with works by David Nash, Elizabeth Magill and David Hockney. The latter's *Water Lilies in the Pond with Pots of Flowers* 2021 leads an offering of works executed in various media, testifying to Hockney's celebrated creative versatility.

Annely Juda Fine Art is also pleased to be participating in the Kabinett sector of Art Basel 2024, where we will present drawings by Leon Kossoff. Ranging from the mid-1950s up to his final drawings in 2015, these works will showcase his most celebrated subjects: portraits of his family and friends; urban scenes of post-war London; and sketches after the antique, paying homage to the European predecessors whom he so greatly admired.

Roger Ackling

(1947-2014)

Alongside Richard Long and Hamish Fulton - his fellow graduates of Saint Martin's School of Art - Roger Ackling challenged traditional methods of making sculpture by taking his art out of the studio and into the landscape. He collected driftwood from the beach and reclaimed broken and discarded materials such as clothes pegs, picture frames and household artefacts from our everyday lives. For over 40 years his method remained unchanged: by directing sunlight through a small hand-held magnifying glass, he burnt lines directly onto the surface of his found objects in intricate linear geometric patterns. Ackling said that his lack of physical contact with the materials was crucial, and that the light itself captured passing through space was what enlivened the surface of the discarded wood. Through his unique technique, Ackling transformed found and abandoned materials into works of great intensity with qualities akin to prehistoric art: beautiful and compelling but without revealing their meaning or purpose.

Ackling lived and worked in London and Norfolk. He died in 2014 at the age of 67. Anneli Juda Fine Art enjoyed a long relationship with him spanning many decades and including numerous solo exhibitions as well as group and curated shows. Today we exclusively represent his estate.

Ackling's works have been exhibited extensively worldwide including major solo shows throughout Europe, USA, Australia and Japan and in group exhibitions including: Tate Britain and Tate Modern, Serpentine Gallery, Kettles Yard, Stedelijk Museum and the Metropolitan Museum of Art, Tokyo. He is also represented in many major public collections including London's British Museum, Tate and Victoria and Albert Museum, as well as the Stedelijk Museum, Amsterdam.



Roger Ackling

Voewood 2010

sunlight on wood with nail

9 x 9 x 3.3 cm

USD \$ 3,100



Roger Ackling
Voewood 2012
sunlight on wood with metal
39 x 32.5 x 1.3 cm

USD \$ 6,300

Annely Juda Fine Art

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Anthony Caro

(1924-2013)

Anthony Caro played a pivotal role in the development of twentieth century sculpture. He was born in Surrey in 1924 and graduated from Christ's College Cambridge with a degree in engineering. After studying sculpture at the Royal Academy Schools in London from 1947–52, he worked as an assistant to Henry Moore in the 1950s.

He came to public attention with an exhibition at the Whitechapel Gallery in 1963 where he showed large abstract sculptures, brightly painted and positioned on the floor so that they engaged the spectator directly. This was a radical departure from the way sculpture had hitherto been seen and paved the way for future developments in three-dimensional art.

Caro worked extensively in steel but also in a diverse range of other materials including bronze, silver, lead, clay, stoneware and wood. His continual reinvention of the language of abstract sculpture distinguished him within

his own lifetime as one of the most important visionaries of modern art. Major retrospectives have been held at the Museum of Modern Art, New York (1975), the Trajan Markets, Rome (1992), the Museum of Contemporary Art, Tokyo (1995), Tate Britain, London (2005), and three museums in Pas-de-Calais, France (2008), to accompany the opening of his Chapel of Light at Bourbourg. His work is represented extensively in museums worldwide.

Caro was honoured with many awards, including the Praemium Imperiale for Sculpture in Tokyo in 1992 and the ISC's Lifetime Achievement Award for Sculpture in 1997. He was a prominent Royal Academician and held honorary degrees from universities in the UK, USA and Europe. He was knighted in 1987 and received the Order of Merit in May 2000. Anthony Caro died in 2013 and Annelly Juda Fine Art is proud to share representation of his estate.





Anthony Caro
Engulfed 2013
stoneware and steel
46 x 50 x 44 cm

USD \$ 82,000



Anthony Caro
Table Piece XLVII 1968
polished steel
17.8 x 49.5 x 38.1 cm

USD \$ 125,000

Christo

(1935-2020)

Christo was born in 1935 in Gabrovo, Bulgaria. After studying at the Fine Arts Academy in Sofia, where his drawings were considered an affront to the Communist regime, Christo fled Bulgaria in 1958 and settled in Paris where he met Jeanne-Claude, who would become his wife and lifelong artistic partner.

It was in March 1958, on arrival in Paris, that Christo created his first wrapped cans. He took ordinary empty paint cans, wrapped them in canvas soaked in resin, and coated them with glue, varnish and sand, finishing with dark-black or brown lacquer. He often presented these wrapped cans alongside their unwrapped counterparts, exploring the contrast between concealed and revealed three-dimensional qualities. His installations initially featured just two cans but soon grew into groups of wrapped, painted, and unchanged cans and bottles. Importantly, none were mounted, allowing for flexible arrangements. This collection, named "Inventory," was conceived to resemble a household's corner-of-the-room assortment when moving to a new house.

Unfortunately, many of these works were fragmented and lost when Christo and Jeanne-

Claude relocated to New York in 1964 and couldn't afford to maintain their storage space in Paris. Their landlord disposed of most pieces. Only a few cans, bottles and barrels were spared, preserved due to various small studios and storage rooms, although many crates, depicted in scarce black-and-white and color photos, are believed to be entirely lost.

Christo's drawings formed a central part of his practice from the very start. An exceptional eye for detail and sensitivity to form offers a fascinating contrast to (and context for) his avant-garde installation works. Christo's work is represented extensively in major museum and public collections worldwide, including MoMA, the Guggenheim Museum and the Metropolitan Museum in New York, the Tate Gallery in London and the Centre Pompidou in Paris.

Annely Juda Fine Art is proud to have worked closely with Christo and Jeanne-Claude for nearly five decades and has held 12 exhibitions of their work, from 'Projects Not Realized' in 1971, to 'Christo and Jeanne-Claude 40 Years – 12 Exhibitions' in 2011.



Christo

Untitled 1959

cans, paint, sand, fabric and rope

24.5 x 10 cm diameter

USD \$ 132,000



Christo

Curtains for La Rotonda, Project for La Rotonda, Via Enrico
Besana, Milan 1970

collage

71 x 56 cm

USD \$ 182,000

Alexandra Exter

(1882-1949)

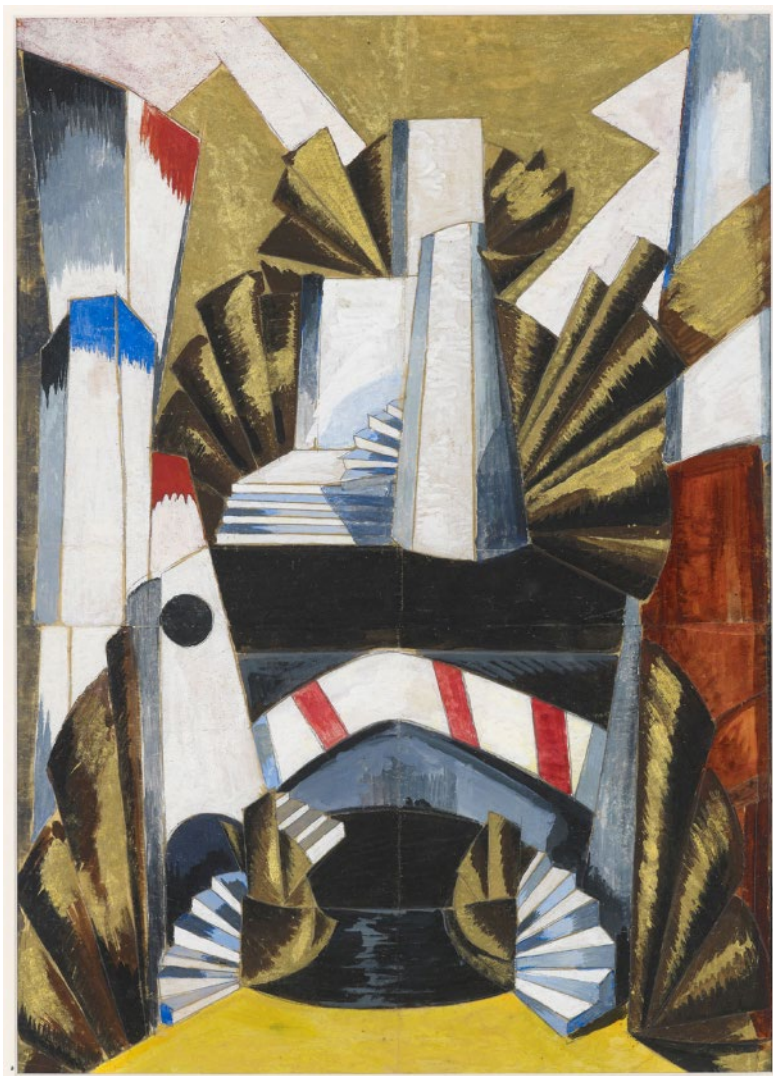
In the years 1909–14, Alexandra Exter travelled extensively between Paris, Moscow and Kiev, playing an important role in disseminating European Cubist and Futurist ideas among the Russian avant-garde. She participated in many important exhibitions in Russia and Ukraine, including David Burlyuk's *Link* (Kiev, 1908), the first and second *Izdebsky Salons* (Odessa, 1909–10; Kiev and St. Petersburg, 1910–11), and the first and last shows of the *Union of Youth* in St. Petersburg (1910 and 1913–14). She also exhibited in Paris at the *Section d'Or* (1912) and at the *Salon des Indépendants* (1912 and 1914), and in Rome at the *International Futurist Exhibition* (1914).

In Exter's work the gradual assimilation of Cubist and Futurist ideas was never divorced from a decorative interest in colour and rhythm. From the summer of 1914 Exter was based in Russia, exhibiting with the avant-garde in the exhibitions *Tramway V: The first Futurist exhibition of paintings* (Petrograd, March 1915)

and *The Store* (Moscow, 1916). Her paintings became totally abstract, exploring a personal interpretation of Malevich's Suprematist style.

In 1916 Exter began working for Aleksandr Tairov's Kamerny Theatre in Moscow. Her experiments in theatrical design included treating the costumes almost as abstract sculptures, reducing the set to movable three-dimensional geometric forms and using mobile coloured lights to dramatize the effects.

Exter kept this stage design for *Romeo and Juliet* in her studio until the end of her life, perhaps indicating her attachment to it. It has since been exhibited at both the Kröller-Müller Museum in Otterlo and in the groundbreaking exhibition "*Storm Women*" at the Schirn Kunsthalle in Frankfurt. A comparable drawing in pencil is now in the permanent collection of the Bakhrushin Museum. Another stage design for *Romeo and Juliet* resides in the permanent collection of MoMA, New York.



Alexandra Exter

Stage Design for 'Romeo and Juliet' 1921

pencil and gouache, heightened with gold on two joined sheets of paper

61.3 x 44 cm

USD \$ 375,000

Katsura Funakoshi

(1951-2024)

Katsura Funakoshi was a leading figure in Japanese visual arts, producing a peerless body of work, comprising sculpture and related drawings. Carved meticulously from camphor wood, his hybrid torso figures have subtly modelled skin and luminescent marble eyes that evoke both fantasy and reality. Human and surreal, his figures are totems for the connection between mind and body and have great poetic ethereal presence: a deep stillness and quietude in the eyes and facial expressions, both extraordinarily direct yet serene and sublime. In more recent works, garlands made of books, fruit, flying bodies and floating hands extend from the shoulders and heads of the figures embodying their dreams and thoughts. Of these works the artist

said *"When something happens, I can see lots of things which stand up from a person's shoulder, just like an aurora and a rainbow, orbiting above the head"*.

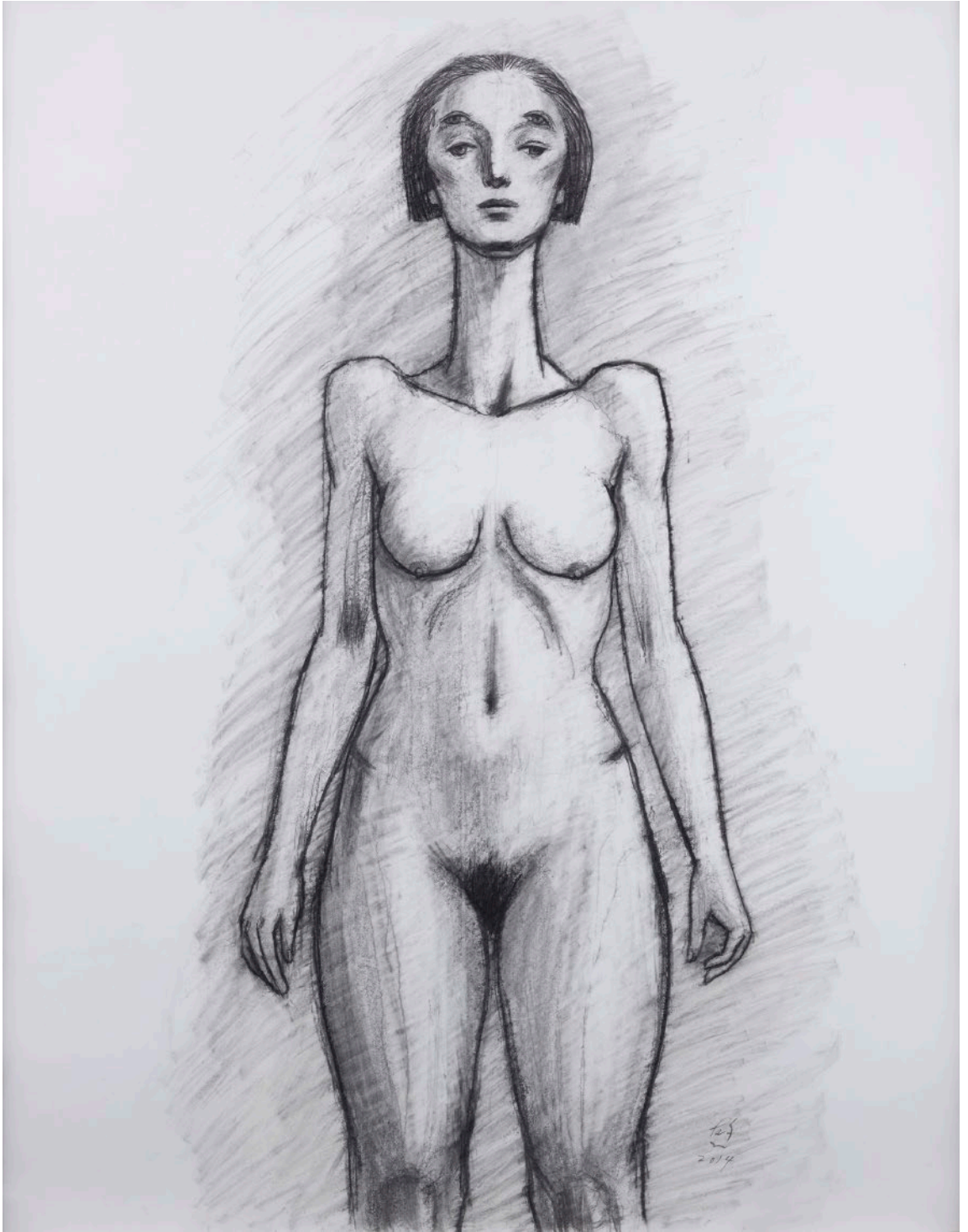
Annely Juda Fine Art worked with Funakoshi for over 30 years, staging his first solo European exhibition in 1991. His works have featured at the Venice Biennale, the São Paulo Biennale and the Shanghai Biennale. He is represented in museums throughout Japan, including Aichi Prefectural Museum of Art, Nagoya, Hiroshima City Museum of Contemporary Art, MCA Tokyo, and internationally, including Metropolitan Museum of Art, New York, Museum Ludwig, Cologne, and McMaster Museum of Art, Hamilton, Canada.





Katsura Funakoshi
The Pendulum above the Water 1991
painted camphor wood and marble
84 x 48 x 48 cm

USD \$ 250,000



Katsura Funakoshi
Drawing No. 1403 2014
pencil on paper
106.4 x 82.7 cm

USD \$ 22,500

Naum Gabo

(1890-1977)

Naum Gabo was an influential sculptor and theorist, who played a pivotal role in Russia's post-Revolution avant-garde, shaping the course of twentieth-century sculpture. He seamlessly melded geometric abstraction with dynamic form in various mediums, from small reliefs and constructions to monumental public sculptures. Gabo was a pioneer in kinetic art, embracing innovative materials like nylon, wire, Perspex, glass, and metal. He was an ever-adapting figure, responding to the scientific and political shifts of his time, and he moved between Berlin, Paris, Oslo, Moscow, London, and finally the United States. Throughout his peripatetic life, he engaged with the major avant-garde movements of his era, including Cubism, Futurism, Constructivism, Bauhaus, de Stijl and the Abstraction-Création group.

Gabo was distinct in his preoccupations with representing negative space and time, most notably showcased in his Linear Construction works (1942-1971) that utilised nylon filament to create concrete voids and his groundbreaking Kinetic Sculpture (Standing Waves) (1920), often hailed as the inaugural kinetic artwork.

Gabo resisted the traditional concept of editioned prints, instead choosing to create a series of unique prints, only a small number of which remain in circulation. The most significant of these monoprints were a sequence of 12 "opera" woodblocks from which he created several monoprint variants, altering colour, tone and orientation. Gabo gifted the present work Opus Five to celebrated English art historian and anarchist, Herbert Read.



Naum Gabo
Opus Five 1950
monoprint
26 x 21.3 cm

USD \$ 10,000

Philipp Goldbach

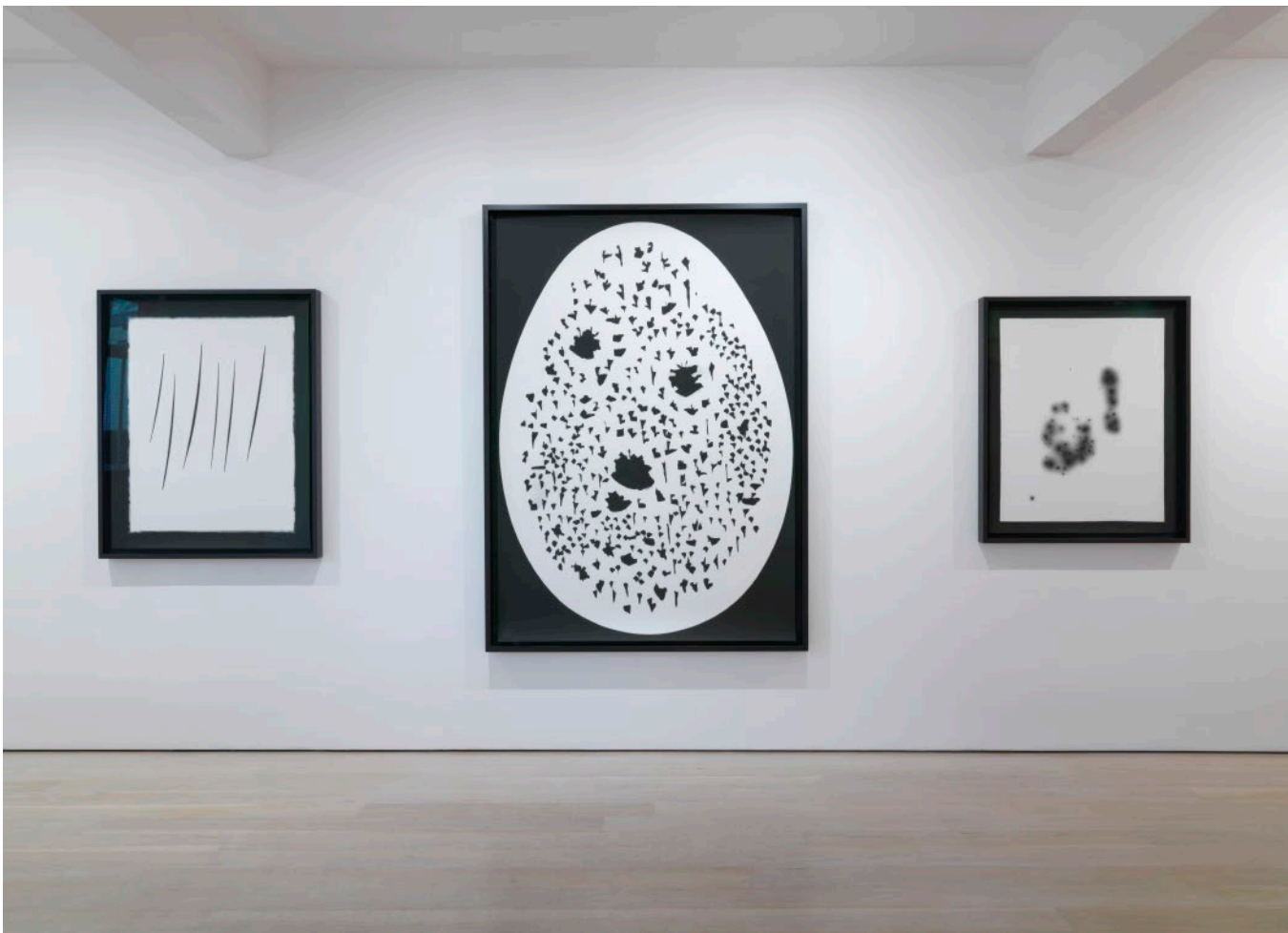
(b. 1978)

Philipp Goldbach is a visual artist whose works explore the relationship between time, written language and technical image - with a focus on photography as both material and metaphor.

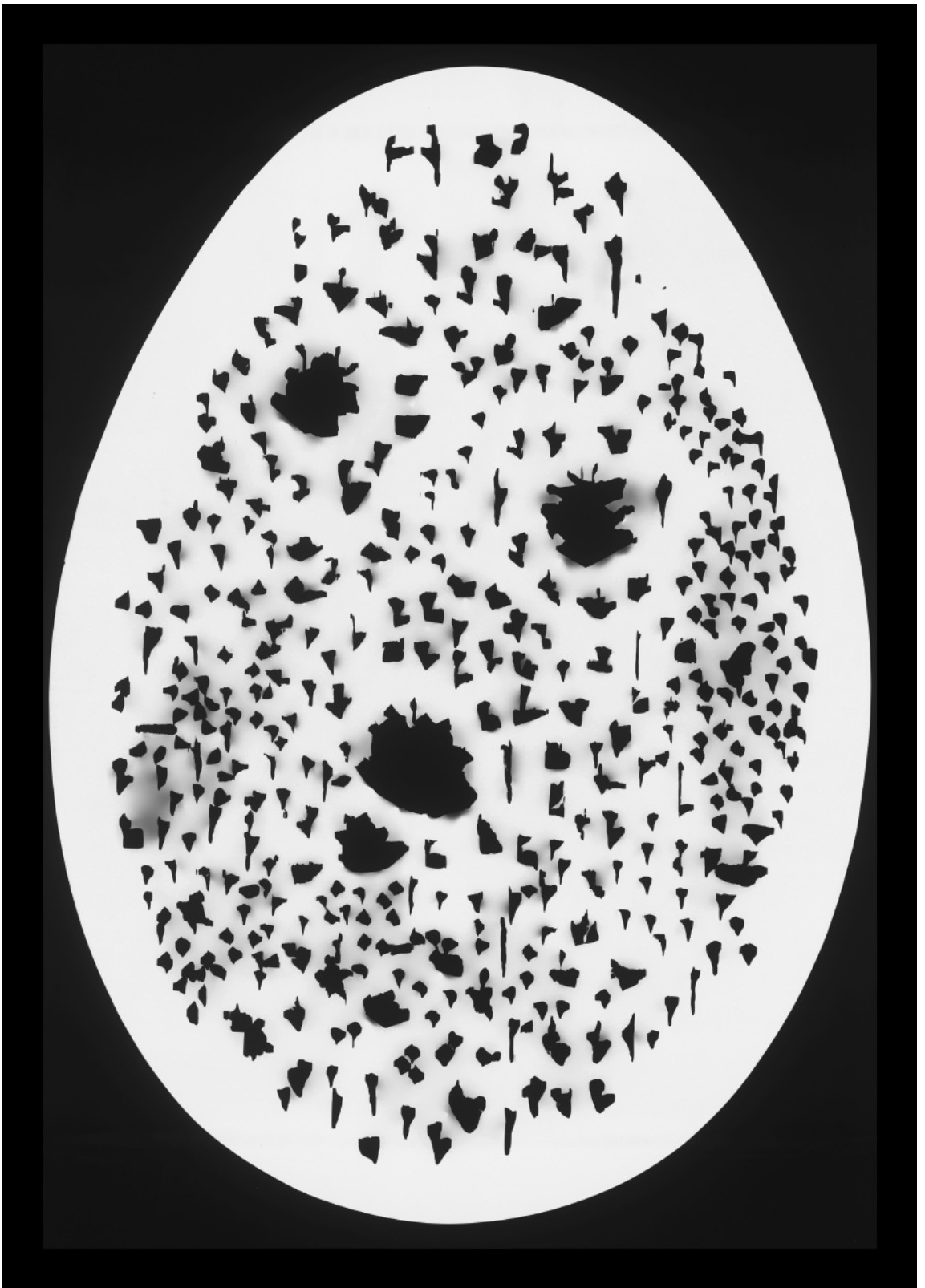
For an extended photographic project in 2023, Goldbach visited major works by the artist Lucio Fontana (1899–1968) in museums such as Museum Folkwang, Essen; Pinacothek der Moderne, Munich; and the Centre Pompidou, Paris. In agreement with the Fondazione Lucio Fontana in Milan, and with the museums' permission and the help of conservators, Goldbach set up a mobile darkroom in the museums and recorded Fontana's original works from the 1950s and 1960s through the medium of photogram: a camera-less image made by placing an object directly on to the surface of a light-sensitive material and then exposing it to light. Light shone through from

the front of the Fontana works to the back and the results are black and white renderings that offer an interpretation of these well-known paintings, continuing Fontana's visionary exploration of space and materiality.

Goldbach explains: *"There are a number of things that interest me about Fontana and one of them is his way of dealing with painting, of leaving the illusionary space of the panel painting behind and introducing real space into the picture by opening up the canvas, cutting it up, piercing it. This is something that is also a question for me in photography, that is, to treat and think of the image as a physical object beyond this illusionistic camera image and from its fundamental processes. The painting is also being treated in a certain iconoclastic way."*



exhibition view, VERSO 2023 at Annely Juda Fine Art



Philipp Goldbach

USD \$ 52,500

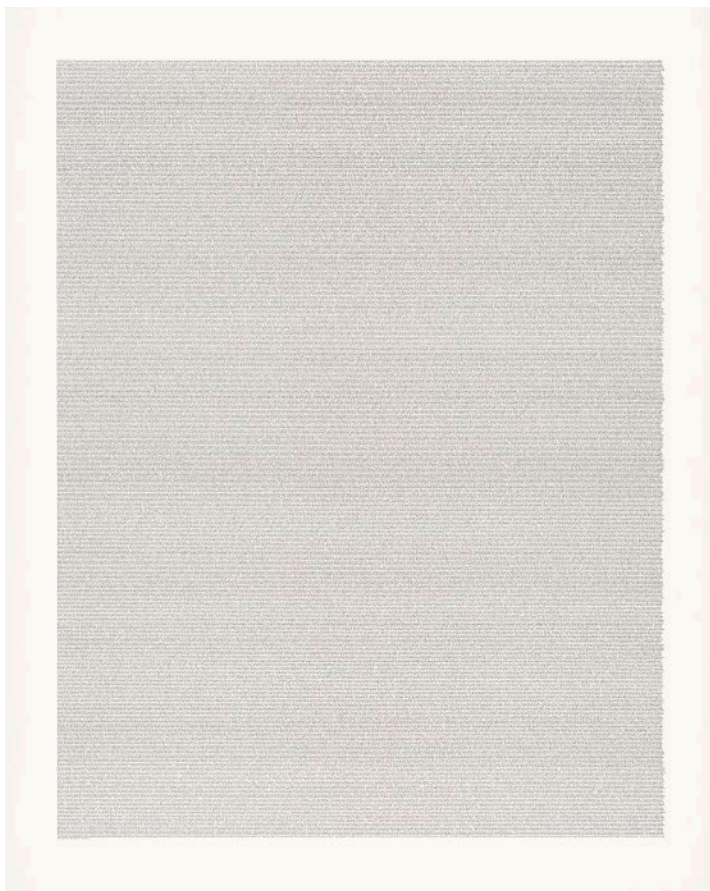
Lucio Fontana, Concetto spaziale, La fine di Dio (63-FD.17), 1963, Centre Pompidou, Paris 2022

B&W photogram on baryta paper, 5 unique exposures
184 x 127 cm; 192.5 x 139.5 cm framed



Philipp Goldbach
Matière et mémoire (Henri Bergson) 2022
Micrograph, pencil on paper
112 x 90 cm; 118 x 96 cm framed

USD \$ 16,500



Philipp Goldbach
On Photography (Susan Sontag) 2022
Micrograph, pencil on paper
100 x 80 cm; 105.5 x 85.5 cm framed

USD \$ 14,500

Julio González

(1876-1942)

Born into a family of metalsmiths, Julio González initially crafted traditional metalwork until a transformative encounter with Pablo Picasso in 1928. González's "Personnage dit 'Femme au miroir'" embodies his departure from convention, reducing the female figure to sparse iron lines, merging Cubism with industrial welding techniques. This synthesis, recognised by peers like David Smith, transcends labels, blending Constructivism and Surrealism into formally self-referential objects. González's work plays on the disparity between mechanistic abstraction and figurative subject matter, as seen in his elegant construction of abstract geometric forms.

González's innovative approach revolutionised twentieth-century sculpture, redefining materials, techniques and the artist's responsibilities. Margit Rowell highlights his pivotal role, stating

that González's direct forging of metals birthed a new sculptural vision. Connections can be drawn between González's work and contemporaries like Alexander Calder and Picasso, yet his mastery of the torch and unique understanding of the medium set him apart.

His work is held in important museums around the world including: The Pompidou Center, Paris, France; Museo Nacional Centro de Arte Reina Sofía, Madrid and Museu Nacional d'Art de Catalunya, Barcelona, Spain; Tate Gallery, London, UK; The Peggy Guggenheim Collection, Venice, Italy; The Kröller-Müller Museum, Otterlo, Netherlands; The Museum of Modern Art, New York, The Art Institute of Chicago, The Hirshhorn Museum & Sculpture Garden, Washington DC, and The Solomon R. Guggenheim Museum New York, USA.





Julio González

Personnage dit "femme au miroir" conceived c. 1934, cast c. 1960s
bronze, ed 6/8

51.5 x 12.3 x 14 cm (excluding base)

USD \$ 880,000

Nigel Hall

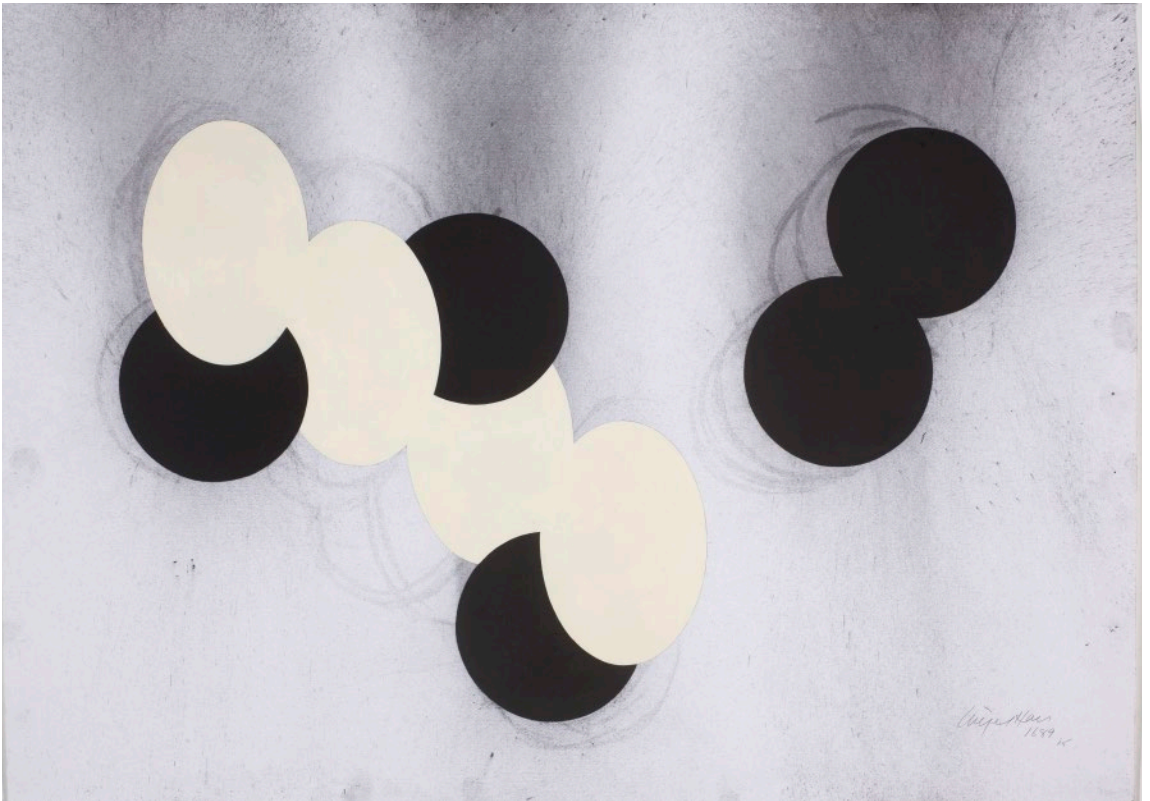
(b. 1943)

Nigel Hall is one of Britain's most distinguished sculptors. His works, principally made of steel, aluminium or polished wood are concerned with three dimensional space, mass and line. His geometric sculptures and abstract drawings give as much prominence to voids and shadows as to density and solidity of material, thus each 3D work changes with light and viewpoint, showcasing elements of the landscapes or surroundings that inspire them. The internal empty spaces become forms, framed by the sculpture itself.

Hall's first tubular aluminium sculpture was made in 1970 and it was in subsequent years when began to explore the ways in which sculpture can alter the viewers' perception of space as they move around the work. This

interest in the qualities of spatial construction is balanced by an equally strong preoccupation with the particular sites his sculptures occupy – his works, particularly large-scale pieces, are often conceived for a specific site.

Born 1943 in Bristol, Nigel Hall studied at the West of England College of Art, Bristol from 1960-64 and the Royal College of Art, London from 1964-67. A Harkness fellowship took him to America from 1967-69; he additionally received the Pollock Krasner Award and the Jack Hill Royal Academy Sculpture Prize. In 2003 he was elected a Royal Academician and has held teaching posts at the Royal College of Art and Chelsea School of Art in London, and the Rome School, Italy.



Nigel Hall
Drawing 1689 2015
acrylic and charcoal on paper
70 x 100 cm

USD \$ 7,200



Nigel Hall
Radiate 2023
corten steel
175 x 149.5 x 37.5 cm

USD \$ 205,000

Anthony Hill

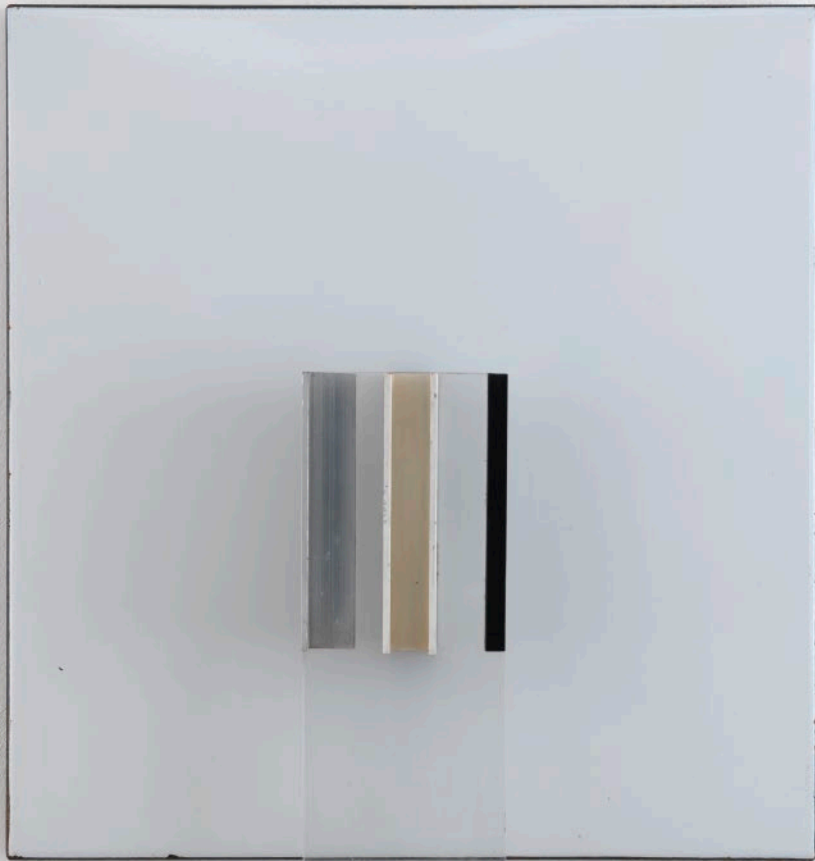
(1930-2020)

Anthony Hill was a seminal figure in British art. He was a principal theorist of the Constructionists, a group of established post-war artists who turned towards abstraction, led by Victor Pasmore. By the mid-1950s, Hill had rejected painting entirely for relief construction. Embracing Duchamp's idea of the readymade, Hill used industrial materials such as copper, aluminium and perspex to propose a radical view of structure in art. He participated in the group exhibition 'This is Tomorrow' at the Whitechapel Gallery, London, in 1956. In his first solo exhibition, at the Institute of Contemporary Art in January 1958, he showed purely orthogonal relief constructions.

Hill described his work as 'ordered sensation'. During the later 1950s, his focus turned from geometrical abstraction to the more qualitative area of topology: the study of one thing in relation to another. Parallel to his art, his inquiries took him into the field of mathematics. In 1957 he began work on what is now known

as Hill's Conjecture, formulated in a 1963 paper co-authored with the eminent mathematician Frank Harary. Hill's investigations in topology permeated works and series in which the mathematical content is at times derived from his own work in the field and at others a purely intuitive study on themes of graph theory, the partitioning of numbers and symmetry. Common to all the works is his fascination with structure.

At the same time Hill was a prolific writer on art and its relations with science. The influential anthology *DATA: Directions in Art, Theory and Aesthetics* that he edited in 1968 centred on three themes: 'the future of plastic art, the relations of art and science, and the ideal of synthesis.' Its stellar cast included the topologist L.E.J. Brouwer, the quantum physicist David Bohm, the visionary urbanist Yona Friedman and the situationist Constant Nieuwenhuys. Hill's own contribution was a startlingly original analysis of the work of Piet Mondrian from a topological viewpoint.



Anthony Hill

Relief Construction June - July 1959

perspex, PVC, aluminium, painted aluminium and enamelled steel

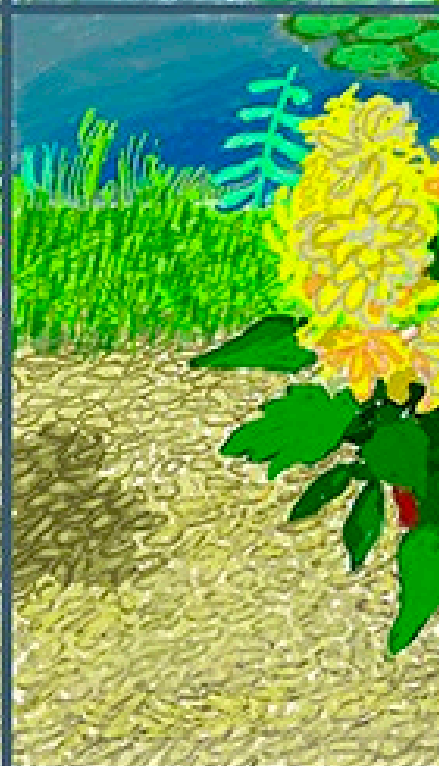
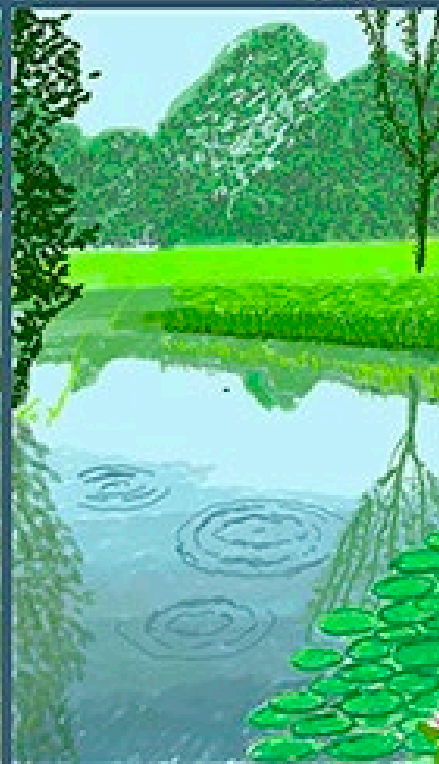
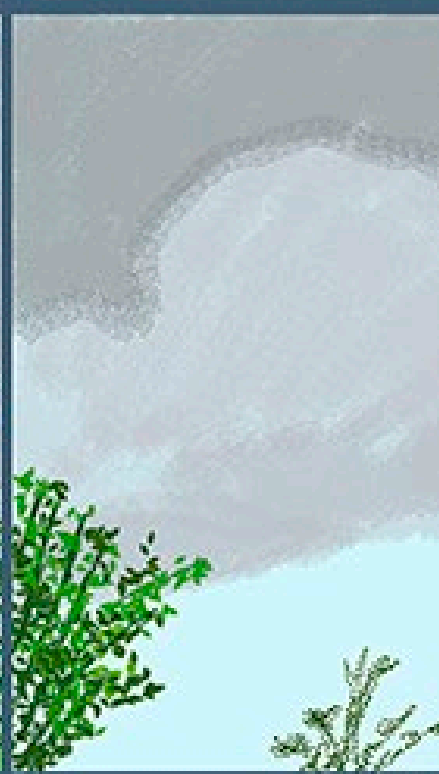
43.2 x 41 cm

USD \$ 33,750



Anthony Hill
Model for F3 1965
aluminium on perspex on laminated plastic (cobex)
60.8 x 60.8 cm

USD \$ 40,000



David Hockney

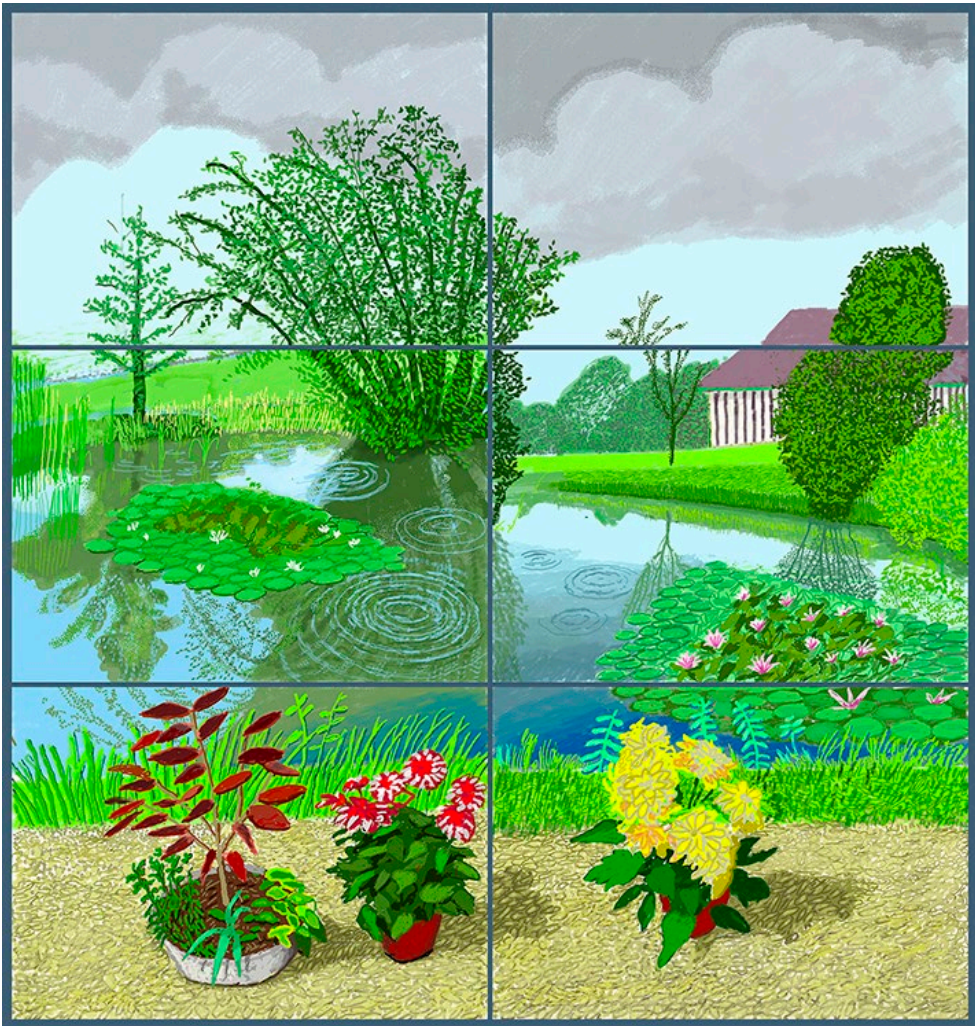
(b. 1937)

David Hockney, born in Bradford, England, in 1937, is one of the most celebrated artists working today, recognised for his manifold and multifaceted contributions to the sphere of contemporary art. His diverse body of work spans painting, drawing, printmaking, photography, and more. Hockney's acclaim can be attributed to his innovative approach to artistic mediums, his distinct visual language and his unyielding commitment to pushing the boundaries of artistic expression.

Hockney first gained international recognition in the 1960s as a key figure in the Pop Art movement. His vibrant and large-scale paintings captivated audiences with their bold colors and striking compositions. In the early 1980s, he began exploring the possibilities of combining art and technology. His photographic drawings, created using collage techniques and multiple photographs, showcased his ability to innovate within the realm of photography.

One of the most groundbreaking chapters in Hockney's career unfolded in the 21st century with his embrace of digital technology. In particular, his iPad paintings from 2008 onwards garnered widespread admiration and demonstrated his adaptability to contemporary tools. By utilising the Brushes app, Hockney created a series of vibrant and evocative digital paintings, confirming his position at the forefront of artistic experimentation.

His iPad paintings, characterised by bold colors, expressive brushstrokes and a fusion of traditional and digital techniques, exemplify Hockney's ability to continually reinvent himself while maintaining a profound connection to the essence of his artistic expression. Hockney's enduring legacy is not only rooted in his mastery of various mediums but also in his unwavering commitment to challenging artistic conventions and embracing the evolving landscape of visual arts.



David Hockney

10th - 22nd June 2021, Water Lilies in the Pond with Pots of Flowers
2021 Six iPad paintings comprising a single work, printed on two
sheets of paper, mounted on two sheets of Dibond, ed. 21/25
209.2 x 199.4 cm

USD \$ 650,000



exhibition view, *20 Flowers and Some Bigger Pictures* 2022 at Annely Juda Fine Art



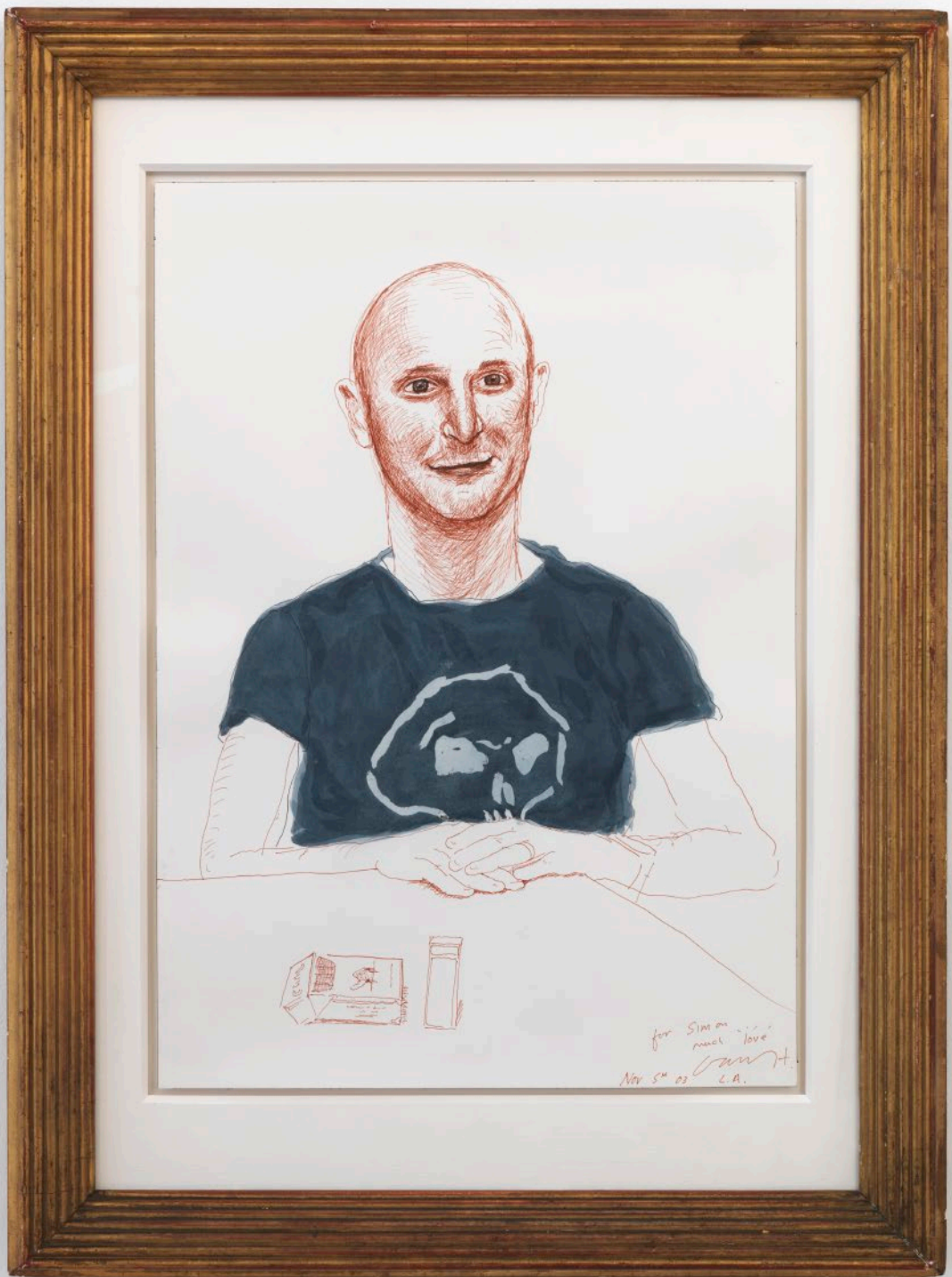
David Hockney

27th July 2021, Some Gladioli 2021

Three iPad paintings comprising a single work,
printed on paper, ed. 21/25

87 x 45.7 cm

USD \$ 135,000



David Hockney

Portrait of Simon 2003

pen, ink, watercolour and gouache on paper
50.5 x 38.8 cm; 71 x 52.5 cm framed

USD \$ 107,000

David Hockney famously does not take requests for portraits – he will only draw someone he chooses to draw. Simon was the General Manager of traditional British tailors Turnbull & Asser, where Hockney has often purchased handkerchiefs and other items. In 2003, on the occasion of the sale of a suit, Simon visited Hockney in LA and was persuaded by the artist to sit for a portrait.

Three years prior, Simon had featured in a celebrated documentary on the making of Dr. No, speaking for Turnbull & Asser who designed James Bond's shirts for the film franchise. In contrast to the sharp suit worn by Simon for the documentary, he wore a skull-adorned t-shirt for his sitting with Hockney, perhaps abiding by his own sartorial mantra: "Show you have a little flair".



David Hockney
13th February 2021, Flowers in a Glass Vase 2021
iPad painting printed on paper, ed. 31/50
89 x 63.5 cm

USD \$ 100,000



David Hockney
15th March 2021, Flowers in a Jug 2021
iPad painting printed on paper, ed. 31/50
89 x 63.5 cm

USD \$ 100,000



David Hockney
21st March 2021, Purple and Yellow Flowers in a Vase 2021
iPad painting printed on paper, ed. 31/50
89 x 63.5 cm

USD \$ 100,000

Tadashi Kawamata

(b.1953)

Tadashi Kawamata is an artist who transforms our environment: he works in the midst of demolition and construction, observing and highlighting socio-economic links between architectural construction and destruction. His site-specific projects - made from reclaimed materials - have taken place all over the world and range from intimate transformations of a single house or apartment to the whole-scale reconfiguration of towns.

Utilising discarded materials, wooden pallets, crates, corrugated tin and cardboard, Kawamata sets about building new and unconventional structures: a bridge between an apartment block and a museum; a wooden walkway that leads from a town centre to a lakeside; slum dwellings constructed in a picturesque park. Kawamata's aim is to turn these environments inside out, and present the viewers with a completely fresh view of their surroundings, whether it's from a walkway built three metres above the town square or by a room transformed with a suspended ceiling of reclaimed doors. These projects make us question our environment, its destruction/reconstruction, and how we interact with it.

Born in Hokkaido, Japan in 1953, Kawamata lives and works between Japan and Paris, France. He has been a professor at both the Tokyo National University of Arts and Ecole National Supérieure des Beaux Arts, Paris. Annely Juda Fine Art has held three solo exhibitions of his work as well as two unique one-off gallery installations at the current and previous gallery premises in 1997 and 1990. He has staged many solo exhibitions and projects throughout Europe, the USA and Japan including the Serpentine Gallery, London, the Kunsthalle, Recklinghausen, Centre Georges Pompidou, Paris, Kunsthaus Zug, Switzerland, Neue Galerie Staatliche, Kassel, Germany and throughout Japan, including the Meguro Museum of Art, Hara Museum and Tokyo Metropolitan Art Museum in Tokyo, Hiroshima City Museum of Contemporary Art, Hiroshima and Toyota Municipal Museum of Art, Toyota. Exhibitions in the US include Museum of Fine Arts, Boston, and in Canada: the McMaster Museum of Art, Hamilton and the National Gallery of Art, Ottawa. Tadashi Kawamata exhibited at the 40th Venice Biennale in 1982, and later was invited to Documenta VIII and Documenta IX and also the Busan Biennale in South Korea.



Tadashi Kawamata
Tsunami No. 2 2015
balsa wood and acrylic paint on plywood, 3 parts
210 x 459 x 12 cm overall

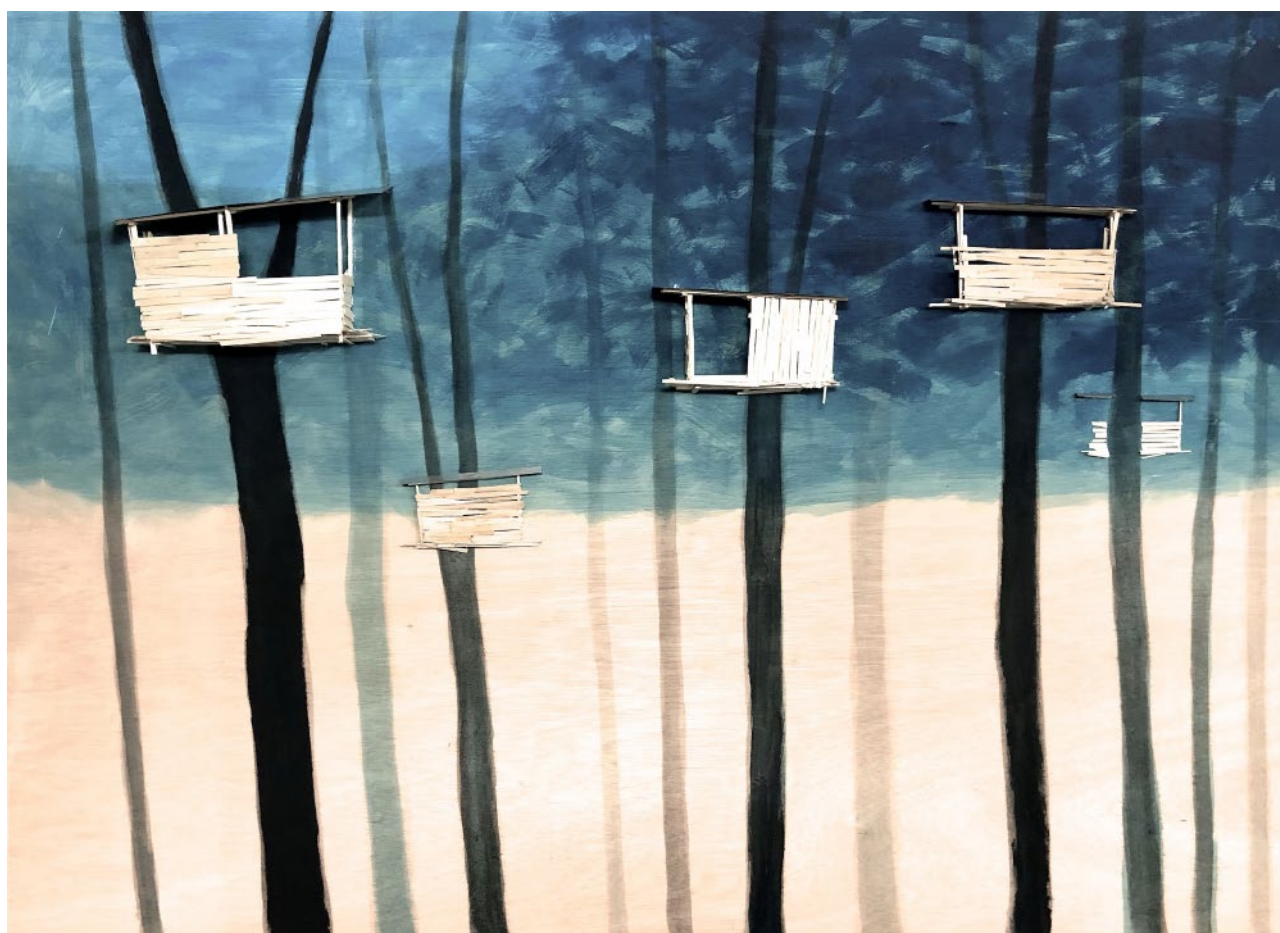
USD \$ 114,000





Tadashi Kawamata
Dome Plan 7 2014
balsa wood and acrylic paint on plywood
100 x 153 x 20 cm

USD \$ 34,000



Tadashi Kawamata
Tree Hut in Tremblay no. 111 2021
balsa wood and acrylic paint on plywood
153 x 210 x 12 cm

USD \$ 55,000



Leon Kossoff

(1926-2019)

One of Britain's most acclaimed painters of modern times, Kossoff is recognised for his highly worked and gestural impasto paintings and his striking and expressive drawings in charcoal, pastel and graphite. Alongside his friend and contemporary Frank Auerbach, Kossoff was a key figure in the group of artists who became known as the 'School of London' in the mid-1950s.

Kossoff grew up in London's East End and the post-war destruction of the city and neighbourhoods so familiar to him quickly became a focus of his work. His sombre palette of greys and browns and heavy mark-making poignantly rendered the desolation and devastation of the local community and industrial landscape. Peopled scenes of everyday life in and around where he lived and worked in Kilburn and Willesden proliferated his images throughout his life. He returned time and time again to observe and capture specific places and buildings, including the local high street, public buildings, swimming pool, railway bridges, sidings and stations. Towards the end of his career he incorporated

gentler subjects such as the leaning cherry tree in his garden, but also returned to earlier favoured locations including King's Cross St. Pancras station and Hawksmoor's Christ Church, marking the passing of the years with more colourful hues and lighter handling.

Kossoff drew from the life model extensively as a young artist, beginning with evening classes at the Toynbee Hall adult education centre in 1943 and later St. Martins School of Art and most formatively, at Borough Road Polytechnic under the tutelage of David Bomberg. From 1953-56 he also studied at the Royal College. Throughout his life he continued to turn to his family and friends as subjects, both portraits and also nude studies of his wife Rosalind and model Fidelma. These figurative works are classical in genre yet distinctly personal in style and approach, revealing the artist's affection for and intimacy with his sitters. In his later years he continued to draw and sketch with vigour: producing both tender portraits and wistful urban views, constantly observing the changing of the seasons in the garden, houses and streets that surrounded him.



Leon Kossoff

Around the Table No. 3 1975

oil on board

48.5 x 61 cm; 68.5 x 81 x 8 cm framed

USD \$ 437,000



Leon Kossoff
Portrait of Anne I 1989
oil on board
145 x 99.1 cm

USD \$ 510,000



Leon Kossoff
Portrait of John Lessore 1992
oil on board
103.5 x 78 cm

USD \$ 437,000

Elizabeth Magill

(b. 1959)

Elizabeth Magill's paintings are enigmatic and evocative psychological interpretations of the traditional landscape genre. Rich with fragmented forms and kaleidoscopic patterning, her images are formed from the artist's imagination, memories and photographs, transcending the confines of a single location point. Although depicting realistic rural or coastal settings, the term 'inscape' has been used to describe Magill's works - landscapes not conceived by direct observation but imbued with a sense of self and reflection. Though they have an undeniable beauty, her paintings are also often eerie and foreboding: trees or telephone wires conceal the view, birds flock in the night sky, distant silhouetted human figures, hills, lakes, and over everything there is often a lurid, polluted light which broods over impending environmental disaster and an apocalyptic threat of instability.

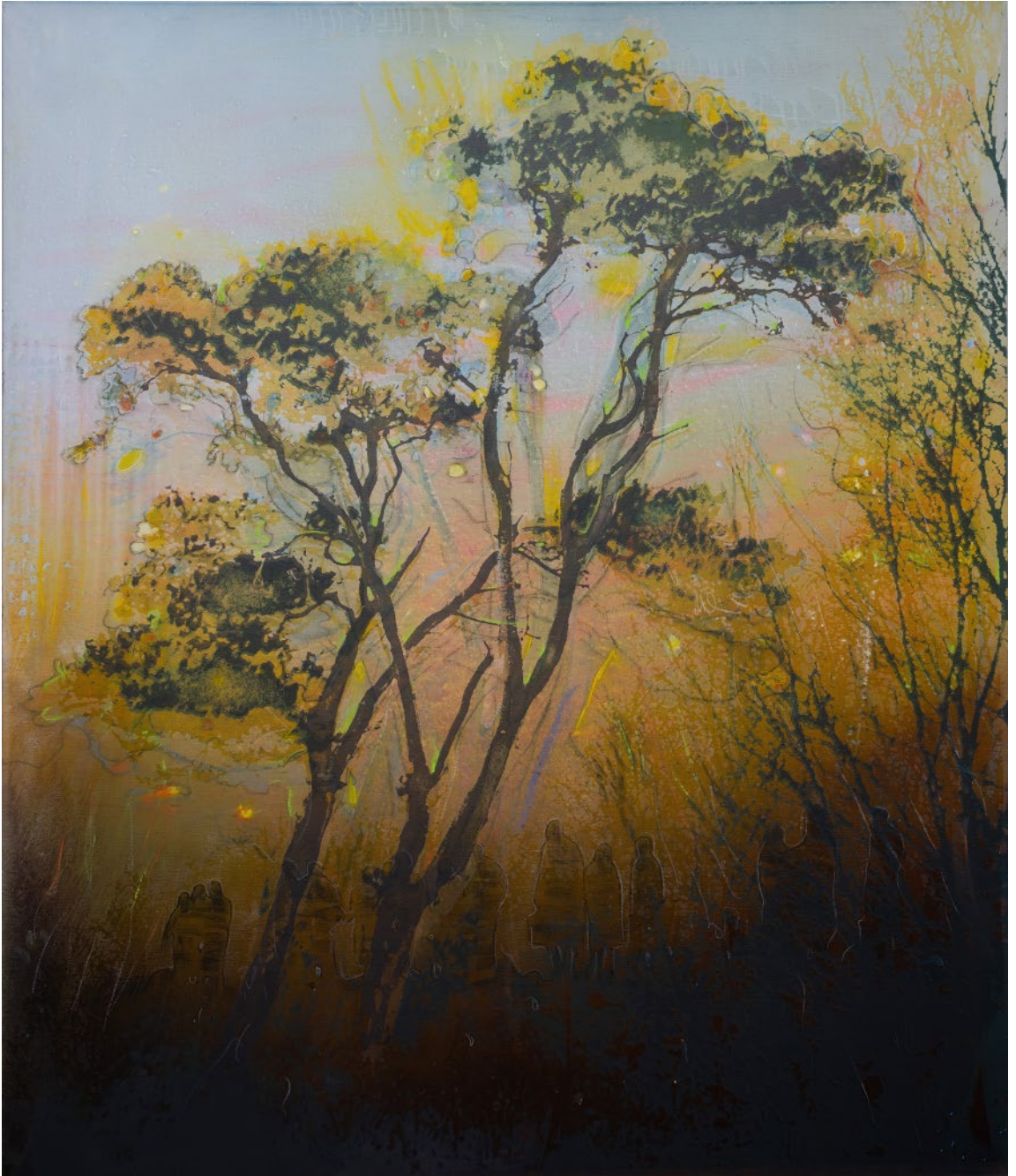
Her images stem - as much as does her imagination - from the County Antrim coast of her childhood and the unhappy coexistence of a landscape of legendary beauty with a social history skewed by political conflict and toxicity.

Elizabeth Magill was born in Canada in 1959 and studied fine art in Belfast College of Art, Ireland 1979-82, and the Slade School of Art in London 1982-84. Magill's work is represented in many museum and public collections worldwide including TATE, London; The Irish Museum of Modern Art; The Hugh Lane Gallery, Dublin; The Arts Council of England; The Arts Council of Northern & Southern Ireland; Ulster Museum, Belfast; The British Museum, London; Towner Art Gallery & Museum, Eastbourne; Worcester Museum and Art Gallery; Southampton City Art Gallery; Walsall Art Gallery & Museum; The Government Art Collection; The British Council and the National Gallery of Australia.



Elizabeth Magill
I wonder why we came 2023
oil on canvas
30 x 40 cm

USD \$ 14,000



Elizabeth Magill
Always failing to remember why 2023
mixed medium on canvas
175 x 150 cm

USD \$ 82,000



Elizabeth Magill
Here we are 2023
mixed medium on canvas
175 x 150 cm

USD \$ 82,000



Elizabeth Magill
We came, came, came 2023
oil on canvas
30 x 40 cm

USD \$ 14,000



Elizabeth Magill
That's ever falling 2023
oil on canvas
30 x 40 cm

USD \$ 14,000



Elizabeth Magill
You talk to me 2023
oil on canvas
31 x 40.5 cm

USD \$ 14,000

Kasimir Malevich

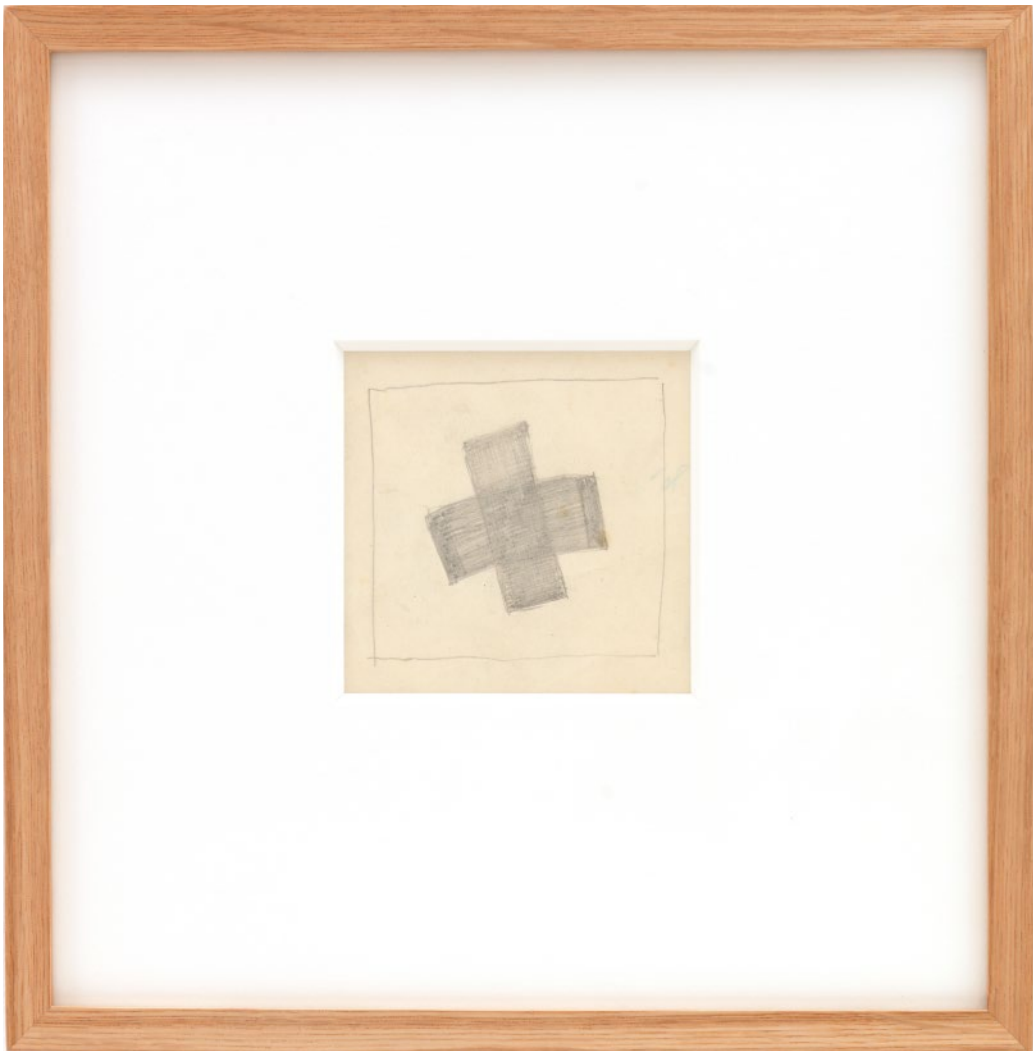
(1879-1935)

Kasimir Malevich was an important avant-garde artist whose pioneering work and writing had a profound influence on the development of non-objective art in the 20th century. Born in 1879 in Kyiv to an ethnic Polish family, his theory of Suprematism sought to develop a form of expression that moved as far as possible from the world of natural forms (objectivity) and subject matter in order to access "the supremacy of pure feeling" and spirituality.

Malevich quickly assimilated the movements of Impressionism, Symbolism and Fauvism, and - after visiting Paris in 1912 - Cubism. Gradually simplifying his style, he developed an approach with key works consisting of pure geometric forms and their relationships to one another, set against minimal grounds. His *Black Square* (1915), has become a celebrated icon of modernism, Malevich called this

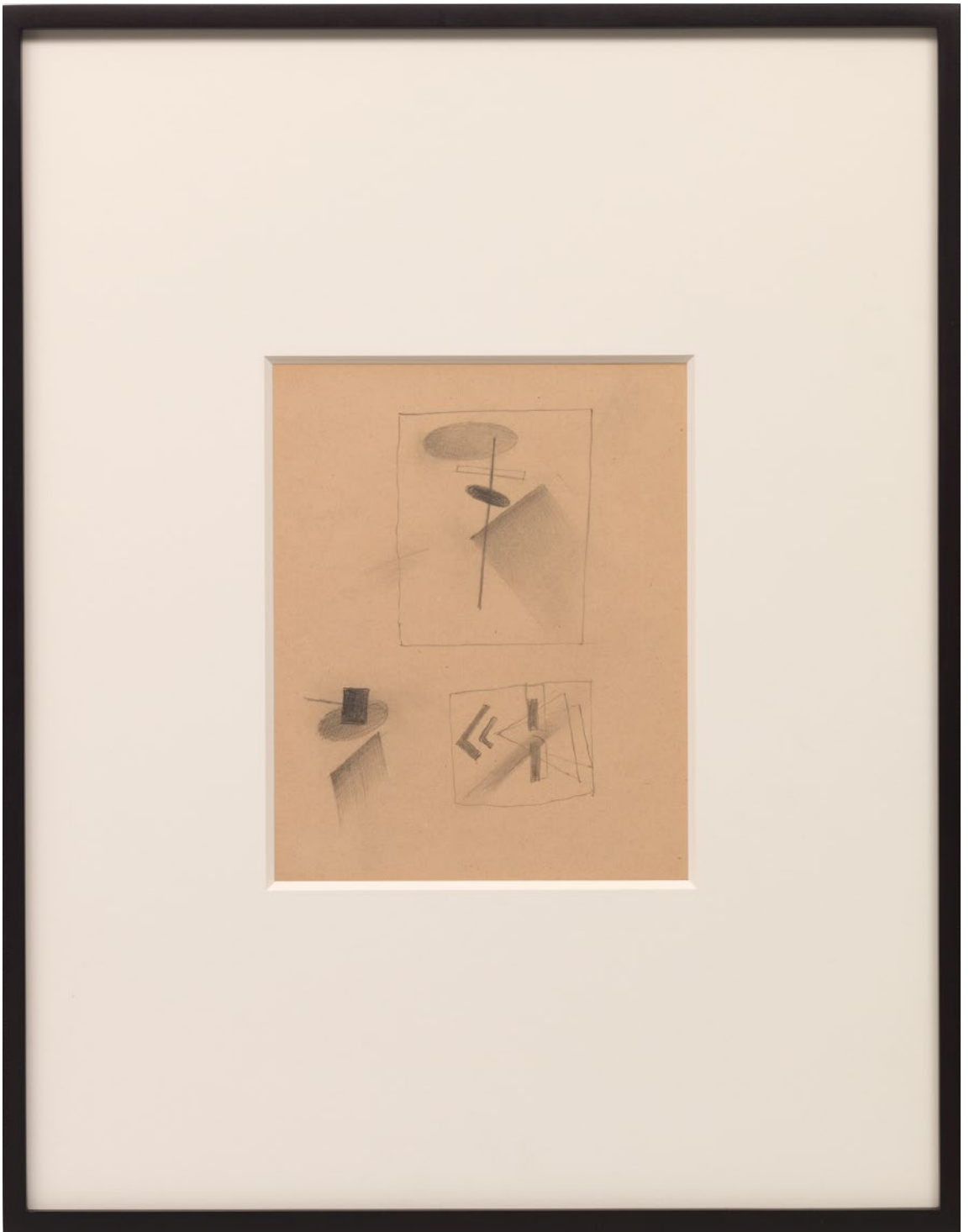
canvas the 'zero of form' as for him it marked the beginning of a new pictorial language based on purity of form and colour free from all associations with the material world. In addition to his paintings, Malevich laid down his theories in writing, such as "From Cubism and Futurism to Suprematism" of 1915 and "The Non-Objective World: The Manifesto of Suprematism" in 1926.

Today, Malevich is considered one of the most influential figures in the history of modern art and his pioneering contributions to Non-Objective art continue to be celebrated and studied extensively the world over. His works can be viewed in public collections such as MoMA, New York, State Hermitage Museum, St Petersburg, Stedelijk Museum, The Netherlands, Tate Modern, London, MOCA, Shanghai and National Art Center, Tokyo.



Kasimir Malevich
Composition 1g motif of 1916, version ca. 1920-21
pencil on paper
11.2 x 11.4 cm

USD \$ 200,000



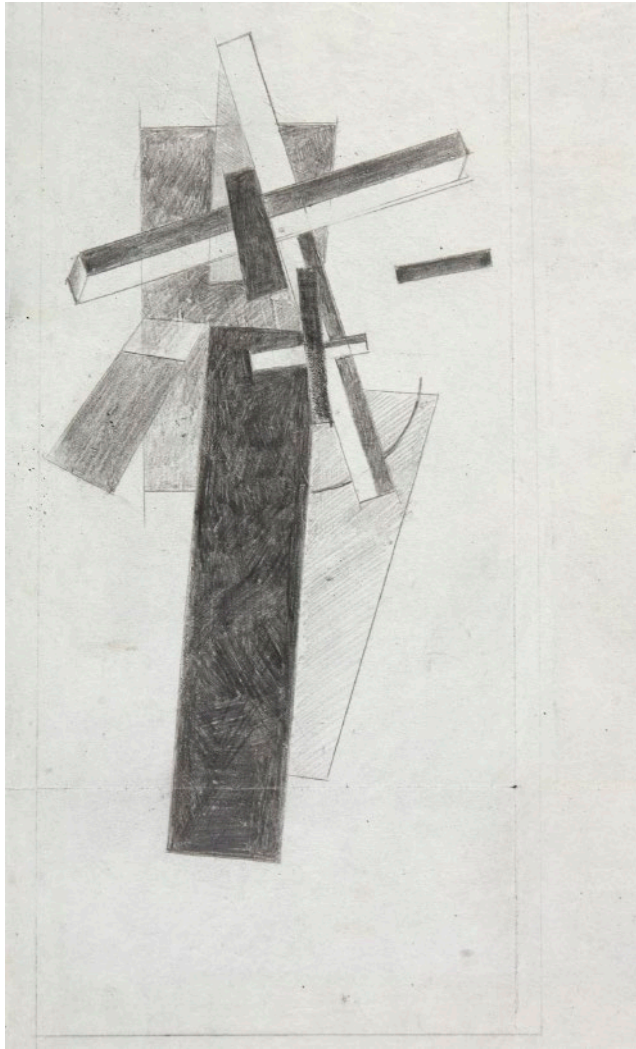
Kasimir Malevich

USD \$ 200,000

Composition with plan for dissolution and magnetic elements 1918

pencil on paper

20 x 16.5 cm



Kasimir Malevich

Architectonic construction with non-objective volumes
motif of 1915 and 1916-17, version 1918 - 1919
pencil on paper
24.8 x 14.6 cm

USD \$ 200,000

László Moholy-Nagy

(1895-1946)

Annely Juda Fine Art is proud to work directly with László Moholy-Nagy's descendants, exhibiting primary works from the artist's estate. In Autumn 2024, we will stage a solo exhibition in our London gallery, presenting paintings, photography, sculpture and drawings, celebrating Moholy-Nagy's unparalleled contribution to the complementary spheres of art and education.

László Moholy-Nagy was one of the most versatile artists of the twentieth century: a pioneer in painting, sculpture, photography and photograms as well as film-making and design. He was also an ardent educator and arguably the most active and influential member of the Bauhaus both during its years in Weimer and in Dessau. In 1937, he dedicatedly continued the school's educational mission by establishing 'The New Bauhaus' in Chicago.

Moholy-Nagy believed that art was a vital instrument for social transformation, a concept highly influenced by constructivist philosophy that promotes that art must serve a social purpose in order to benefit society. After returning from the Austro-Hungarian army in 1918 he attended art classes and began studying the works of Cubist and Futurist artists.

In 1920 he settled in Berlin where he first started painting abstract and geometric shapes and started experimenting with photography. Together with Walter Gropius, he was shaping the Bauhaus movement. When in 1934 the Nazis came to power he fled to Amsterdam, where he worked with the De Stijl artists, exhibited and lectured. When he was invited to hold the position of Director of the New Bauhaus, he moved to the US and remained in Chicago, which is where he later opened his own School of Design.



László Moholy-Nagy

Trb 1 1928

tempera on plastic

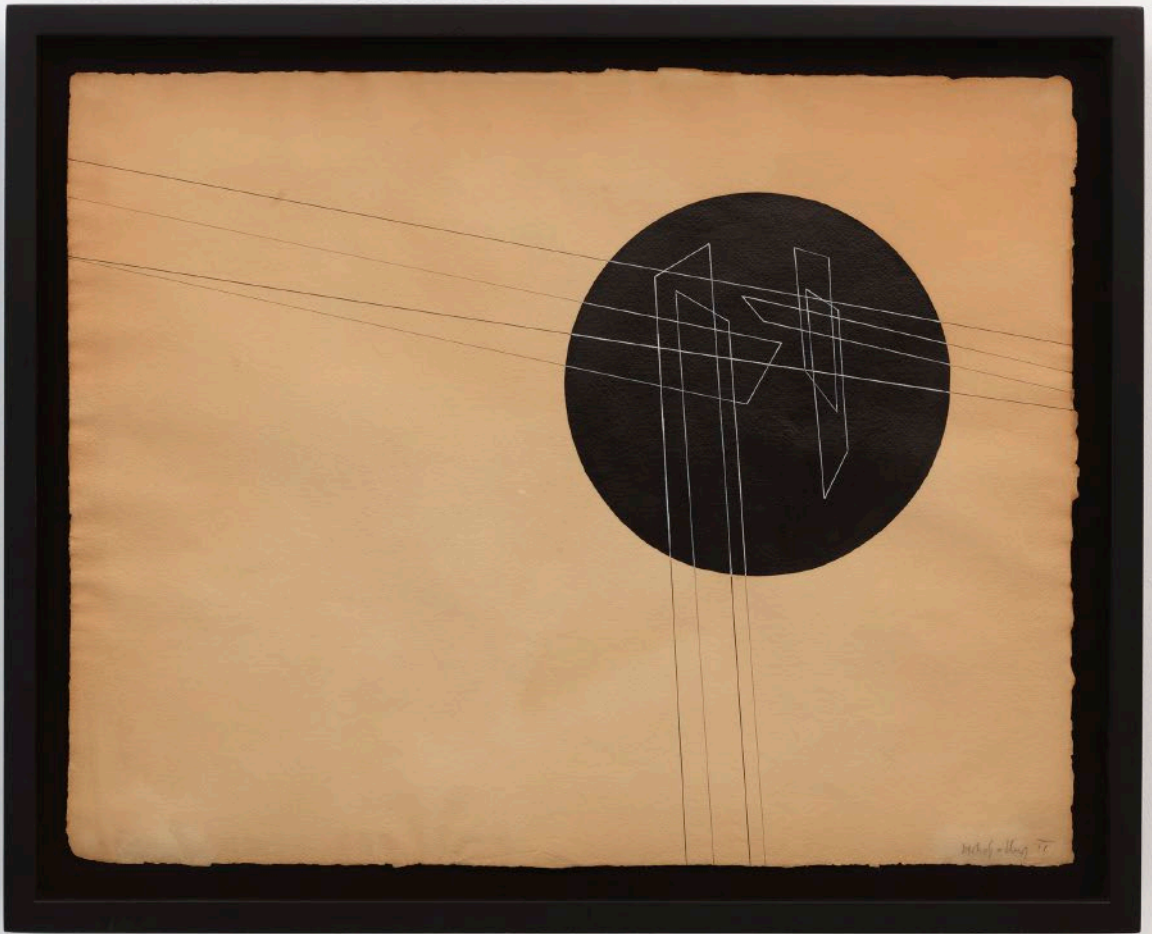
27 x 39 cm

USD \$ 1,150,000



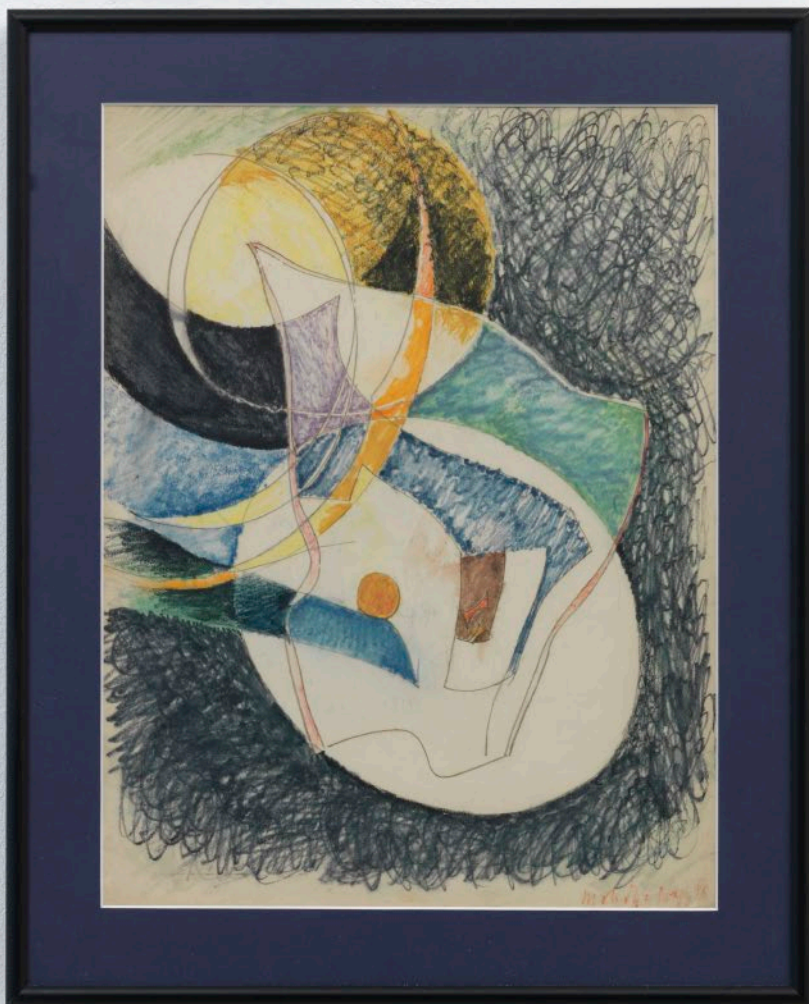
László Moholy-Nagy
CH For Y Space Modulator 1942
oil on yellow formica
152 x 60 cm

price on request



László Moholy-Nagy
W Sil 1931
ink and gouache on paper
45 x 60 cm

USD \$ 320,000



László Moholy-Nagy

Untitled 1946

pencil, watercolour pencil and crayon on cardboard

43 x 35 cm

USD \$ 500,000

François Morellet

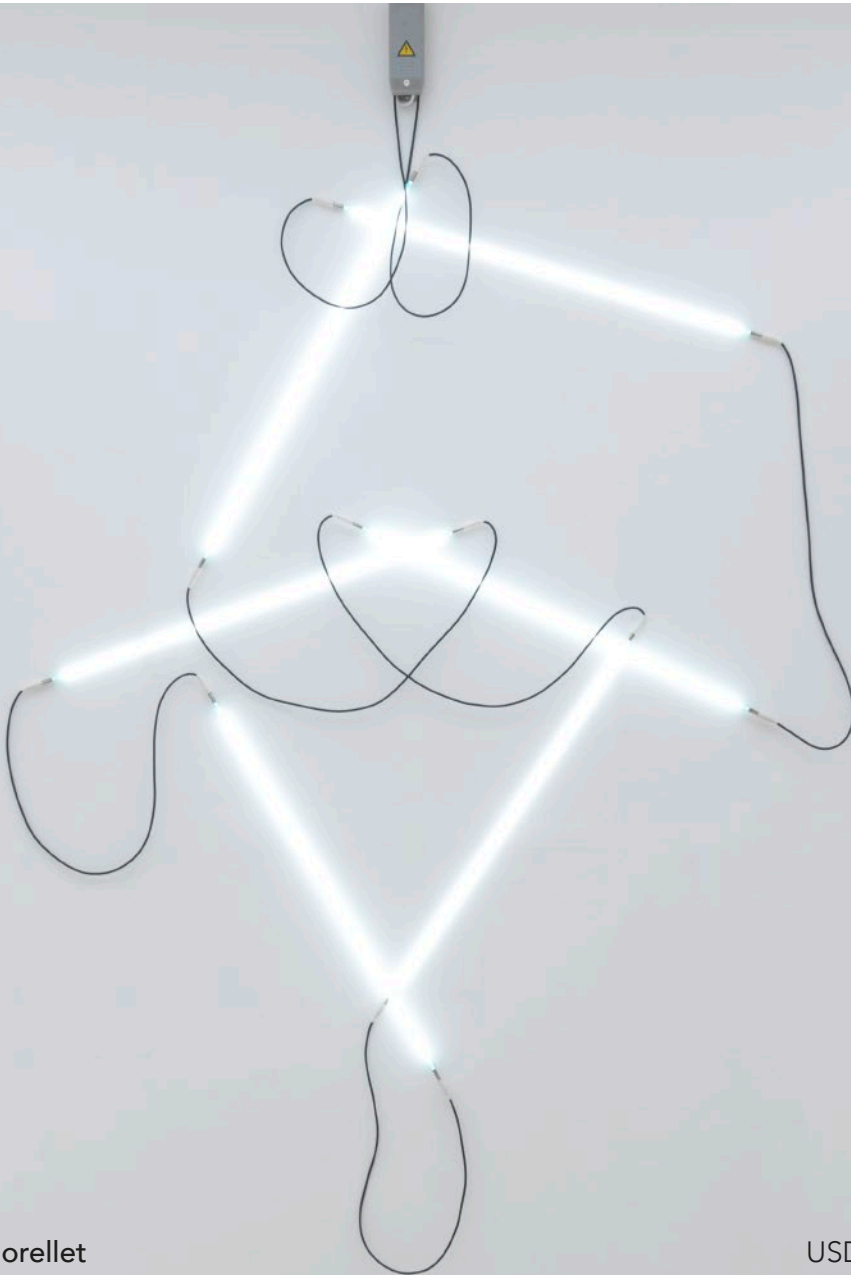
(1926-2016)

François Morellet developed a radical approach to geometric abstraction that would redefine the language of abstract art: from his first works characterised by the optical and kinetic activation of surfaces and spaces - to the installation works incorporating the plastic interference of electric neon tubing, steel and iron - Morellet demystified notions of artistic intuition and initiated a compelling dialogue between systems and randomness.

From 1963, neon had become a central material in his work: he was captivated by its luminosity, the way it could be made to shut on and off and the fact that it was a manufactured material used in commercial and industrial projects – in essence, the antithesis of lofty

artistic endeavour. This irreverence was a defining feature of Morellet's personality and career: up until 1975, Morellet had worked at the toy-factory owned by his family and a sense of playfulness would sustain throughout his life, belying the at-times austere aesthetic of his geometric works.

Morellet's work is widely represented in public collections and museums in France, Germany, across the rest of Europe and worldwide including the Centre Pompidou, Paris, Tate Modern, London, Kunsthaus Zurich, Nationalgalerie, Berlin, Stedelijk Museum, Amsterdam, Los Angeles Museum of Art, MOMA, New York and Hirshorn Sculpture Garden, Washington DC.



François Morellet

Gesticulation no 15 2009

6 white neon tubes 125 cm, high voltage cables, transformer, unique
340 x 200 cm

USD \$ 250,000

David Nash

(b.1945)

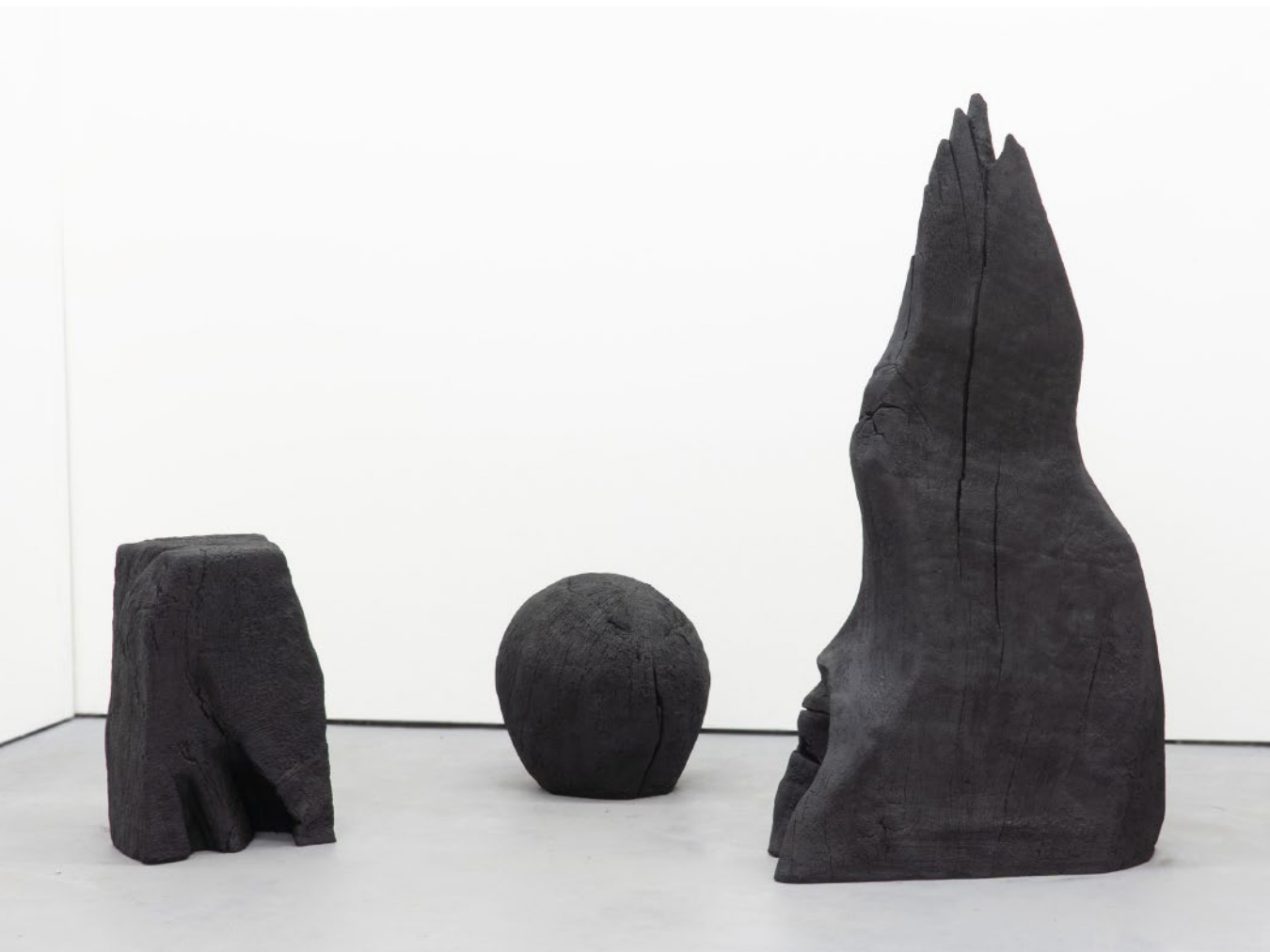
David Nash, celebrated British sculptor and renowned land artist, was born in Esher, Surrey, in 1945. Nash's artistic oeuvre is uniquely tied to wood sourced exclusively from naturally fallen or responsibly felled trees, driven by a deep respect for nature. His work consistently features a striking interplay between organic and geometric shapes, with recurring motifs like eggs, columns, crosses and pyramids. In his expansive installations, Nash artfully arranges cork oak bark to craft towering spires and circles, while charred oak branches are thoughtfully positioned in the earth to give rise to low, convex structures and circular formations.

Educationally, Nash honed his artistic skills at Kingston College of Art from 1963 to 1967, and later at Chelsea School of Art in London, where he studied from 1969 to 1970. In 1967, he made a transformative move to the secluded village of Blaenau Ffestiniog in North Wales, where he continues to reside and create. Nash's artistic evolution is marked by a shift from minimalism to a profound collaboration with the natural world. His primary medium is wood, often shaped with a chainsaw and charred to enhance its character. Notably, he has crafted "living sculptures," exemplified by the iconic Ash Dome – a collection of living ash trees planted in 1977 and thoughtfully coppiced to form a natural dome sculpture. Nash's work emphasises a deep reverence for

wood, allowing the unique qualities of each species to dictate the final form. In addition to sculpture, he engages in drawing and stencil editions.

In recognition of his significant contributions to the arts, David Nash was elected a Royal Academician in 1999 and received an OBE in 2004. His sculpture "Big Black" earned the prestigious Wollaston Award at the Royal Academy in the summer of 2016, the same year he secured the Public Monuments and Sculpture Association's March Award for Excellence in Public Sculpture for his piece "Habitat." Nash's impact extends far beyond the United Kingdom, with numerous international solo exhibitions throughout his illustrious career, spanning renowned venues like the Yorkshire Sculpture Park in Wakefield, Royal Botanical Gardens in Kew, and the Fukuoka Art Museum in Japan. A pivotal moment in his career was the extensive retrospective exhibition held in 2019 at the National Museum of Wales in Cardiff and the Towner Art Gallery in Eastbourne. His works can be found in over 80 major public collections around the world, including institutions such as the Royal Academy of Arts in London, the Tate Gallery, and the Solomon R. Guggenheim Museum in New York, underscoring his lasting impact on the global art landscape.





David Nash
Cube, Sphere, Pyramid 2022
bronze, ed. 2/4
pyramid: 165 x 80 x 70 cm
sphere: 50 x 50 x 50 cm
cube: 67 x 45 x 38 cm

USD \$ 126,000



David Nash
Cut Through Column 2022
Redwood
199 x 93 x 43 cm

USD \$ 87,500



David Nash
Turning Egg 2023
Oak
49 x 27 x 27 cm

USD \$ 18,750



David Nash
Branded Facet Column 2014
Branded Yew
47 x 22 x 20 cm

USD \$ 10,700



David Nash
Wall Sheave 2023
Red Gum
84 x 17 x 10 cm

USD \$ 18,750



David Nash
Red Tree 2023
pastel on paper
103 x 90 cm

USD \$ 12,700



David Nash
Red Tree 2023
pigment on paper
120.5 x 103 cm

USD \$ 18,750

Raku Kichizaemon XV Jikinyū

(b. 1949)

Raku Kichizaemon XV Jikinyū is a highly esteemed figure in the world of ceramics. For nearly 450 years, the Raku family dynasty has been creating their eponymous ceramics on the same plot of land in Kyoto. Considered the embodiment of the principles of Wabi-cha - the traditional Japanese tea ceremony synonymous with humility and simplicity - Raku tea bowls represent the pinnacle of spiritual and social communion.

Raku Jikinyū's journey as a ceramic artist began with rigorous training in the techniques of Raku pottery, transmitted across the generations not by any written instruction but via a process of direct observation. Under the guidance of his father, Raku Kichizaemon XIV, he learned the intricacies of clay preparation, glaze formulation and the delicate art of hand-forming and firing these unique tea bowls and vessels. Throughout his career, Jikinyū has continued to refine and expand

upon the family's centuries-old traditions, evolving Raku ware to incorporate contemporary influences while staying true to its core principles.

Jikinyū has been instrumental in preserving and promoting the legacy of Raku pottery. His tea bowls have been exhibited worldwide, gaining renown for their exquisite craftsmanship and innovative interpretations of time-honoured forms. Raku ware thus represents a bridge between Japan's rich ceramic heritage and the ever-evolving landscape of modern art.

Annely Juda Fine Art was honoured to present Jikinyū's first commercial show outside of Japan in 2022. Its success led to a second collaboration, with 30 new white-rock and black-rock tea bowls currently on view in London, from 16 May to 6 July 2024.



Raku Kichizaemon XV Jikinyū
Kan (clarity) 2022
Yakinuki-type 'Rock' White Raku tea bowl
11.5 x 10.5 x 11 cm

USD \$ 75,000



Raku Kichizaemon XV Jikinyū
Tan (sever, cut out) 2022
Yakinuki-type 'Rock' White Raku tea bowl
11.8 x 11.6 x 11.2 cm

USD \$ 75,000

Alexander Rodchenko

(1891-1956)

Alexander Rodchenko was a central exponent of Russian Constructivism, owing much to the pre-revolutionary work of Malevich and Tatlin, and he was closely involved in the cultural debates and experiments that followed the Revolution of 1917. In 1920, he co-founded the Institute of Artistic Culture in Moscow, which played a pivotal role in fostering interdisciplinary collaboration among artists, architects and designers. Through the profile of the Institute and his own works, Rodchenko played a central role in shaping the course of Russian avant-garde art and establishing Constructivism as a dominant artistic movement.

In 1923, Rodchenko designed his first posters and advertisements and soon after started collaborating with Mayakovsky on the

quarterly periodical 'Lef'. At this time, he also began experimenting with photography and started to work as photographer-journalist on a large number of magazines and papers. He took several photographs of Mayakovsky (who was also a poet and playwright) in April 1924, portraits which mark the creative friendship and intimacy of two of the most prominent figures of the Russian avant-garde. In 1927, he designed a book cover for Tretyakov's book 'Zhongguo', one of the earliest comprehensive studies of Chinese culture, history and society by a Russian author. The book played a significant role in introducing Russian readers to Chinese culture and fostering greater understanding and appreciation of China's rich heritage.



Alexander Rodchenko
cover design for the book S. Tretyakov "Zhongguo" 1927
ink, gouache, collage on paper on fabric
20.2 x 13.5 cm

USD \$ 81,250



Alexander Rodchenko
Vladimir Mayakovsky, April 1924, Portrait, CU enface Printed by
Nikokai Lavrentiev mid-1950s
Ferrotyped gelatine-silver press print
Image size 17.4 x 12 cm; Paper size 17.9 x 12.1 cm

USD \$ 7,500



Alexander Rodchenko
Vladimir Mayakovsky, April 1924. Portrait, half profile Printed by
Nikokai Lavrentiev mid-1950s
Ferrotyped gelatine-silver press print
Image size 15.3 x 10.7 cm; Paper size 18.2 x 12 cm

\$ 7,500

Elena Semenova

(1898-1986)

Semenova (Elena Vladimirovna), born in 1898 in Moscow, was an architect and graphic designer. Her creative journey began with a foundation in sculpture, studying at the Petrograd State Free Art Workshops from 1919 to 1920. Eager to expand her horizons, she delved into the world of art and design, enrolling at VKhUTEMAS in 1920 and later pursuing studies at the Faculty for Architecture from 1922 to 1924. It was during this formative period that she became associated with the Institute of Artistic Culture (INHUK), a pivotal hub for avant-garde artistic thought. Her collaboration with notable figures like Alexander Rodchenko and Varvara Stepanova marked a significant influence on her creative direction.

Between 1920 and 1930, Semenova made a notable impact on the art and design landscape, particularly within the constructivist movement. She channeled her talents into crafting posters characterised by the constructivist aesthetic, contributing to various advertisements and promotional materials. Her ingenuity in design extended to a global stage when, in 1928, she played a key role in the design of the Soviet section at the international exhibition "Press" held in Cologne. During the late 1930s and early 1940s, Semenova's artistic contributions included working as an artist for the exhibitions of the All-Union pavilions at the agricultural exhibition in Moscow, further solidifying her legacy as a dynamic and influential force in the world of design and architecture.



Elena Semenova
cover design for the book S. Tretyakov "Zhongguo" 1927
ink, gouache, collage on paper cardboard
20.7 x 13.8 cm

\$ 18,750

Kazuo Shiraga

(1924-2008)

Kazuo Shiraga, one of Japan's most celebrated artists, is widely regarded as the pioneer of Japanese action painting. In his ambition to translate the essence of human energy into matter, he created distinctive and dramatic oil paintings using his feet by swinging from a rope hung from the ceiling of his studio.

Kazuo Shiraga was a member of the highly influential Japanese avant-garde group, Gutai, formed in 1954, which aimed to create art that "combined human creative ability with the characteristics of the material". This human creativity for the Gutai artists was dynamic, vital and physical and strongly linked to spiritualism. They were the precursors of today's installation and

performance artists. These characteristics are prominent in Shiraga's works, which are bold and gestural with thick swathes of vibrant paint covering the canvas.

In 1971, Shiraga became an esoteric Buddhist priest. Esoteric Buddhism employs trance-like states for spiritual reasons and Shiraga saw a connection between this and the mental state he achieved whilst painting. His paintings are thus a combination of conscious and unconscious, a union of spontaneity and formalism.

In 2001, Annely Juda Fine Art was proud to present Shiraga's first solo exhibition in the UK. This was followed by another highly-regarded solo show in 2007.



Kazuo Shiraga
Koheki 1990
oil on canvas
91.5 x 91.5 cm

USD \$ 700,000

Yuko Shiraishi

(b. 1956)

Born in Tokyo in 1956, Yuko Shiraishi relocated to London in 1978 to pursue her passion for painting at Chelsea School of Art. Shiraishi is recognised for her expansive, minimalist abstract canvases that delve into the formal aspects of color and composition. Her art meticulously orchestrates contrasting hues and textures, ranging from delicate, layered brushwork to more textured surfaces, crafting a space that's focused on form rather than illusion. Shiraishi's work, rooted in American abstract and color field painting, is simultaneously sensual and evocative. Recent works see her employing thinner washes of paint, lending a subtle luminosity to the canvases, punctuated by thoughtfully placed dots or spots of color that disrupt any perceived depth or perspective. Shiraishi's remarkable mastery of color, tone and composition imbues her works with seductive visual and sensory allure, while also serving as intellectual explorations of the formal language of painting.

In addition to her paintings, Shiraishi undertakes architectural and conceptual ventures. In 2009, she brought to life the "Space Elevator Tea House," an intricate stainless steel and plexiglass structure resembling a traditional 17th-century Japanese Tea House, yet embodying an interstellar motif, inspired by Arthur C. Clarke's novel, "Fountains of Paradise." This installation married historical depth with futuristic aspirations. In her 2013 project, "Netherworld," Shiraishi drew parallels between ancient Egyptian tombs' strata and the cyclical processes of stars and human cells, echoing the Egyptians' belief that life and death are intertwined. Shiraishi's works and installations have been shown widely in the UK, Germany, Switzerland and Japan, while her works are held in esteemed public collections internationally, including the Arts Council of Great Britain, the British Museum, the Government Art Collection in London, and museums in Germany, the USA and Japan.





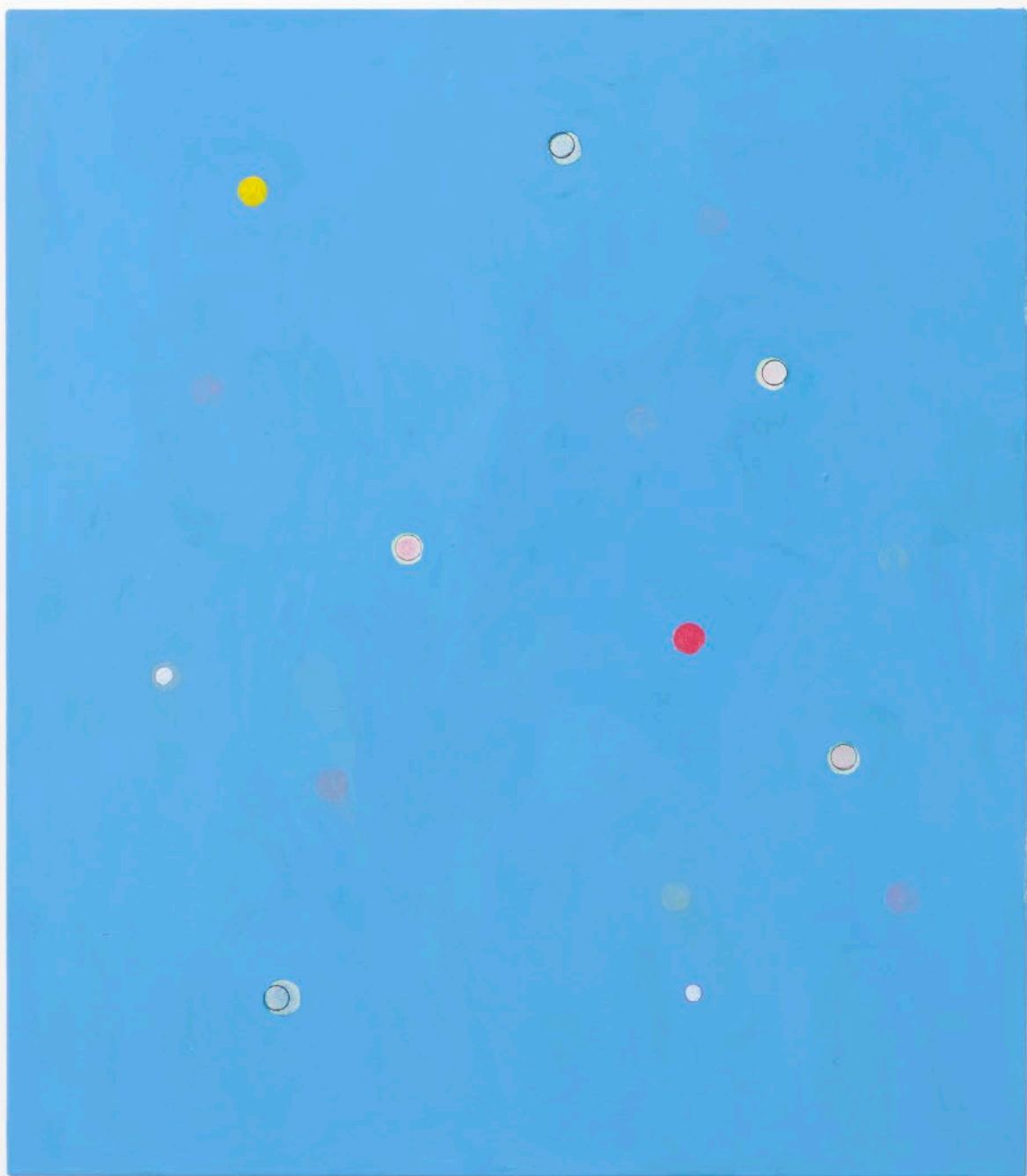
Yuko Shiraishi
Signal 2022
oil on canvas
153 x 137 cm

USD \$ 22,500



Yuko Shiraishi
Floating Trace 2024
oil on canvas
168 x 152 cm

USD \$ 25,000



Yuko Shiraishi
Emerge 2023
oil on canvas
80 x 70 cm

USD \$ 9,400



Yuko Shiraishi
Emerge 2023
oil on canvas
80 x 70 cm



Yuko Shiraishi
Light reception 2024
oil on canvas
80 x 70 cm

USD \$ 9,400



Yuko Shiraishi
Light reception 2024
oil on canvas
80 x 70 cm

Suzanne Treister

(b. 1958)

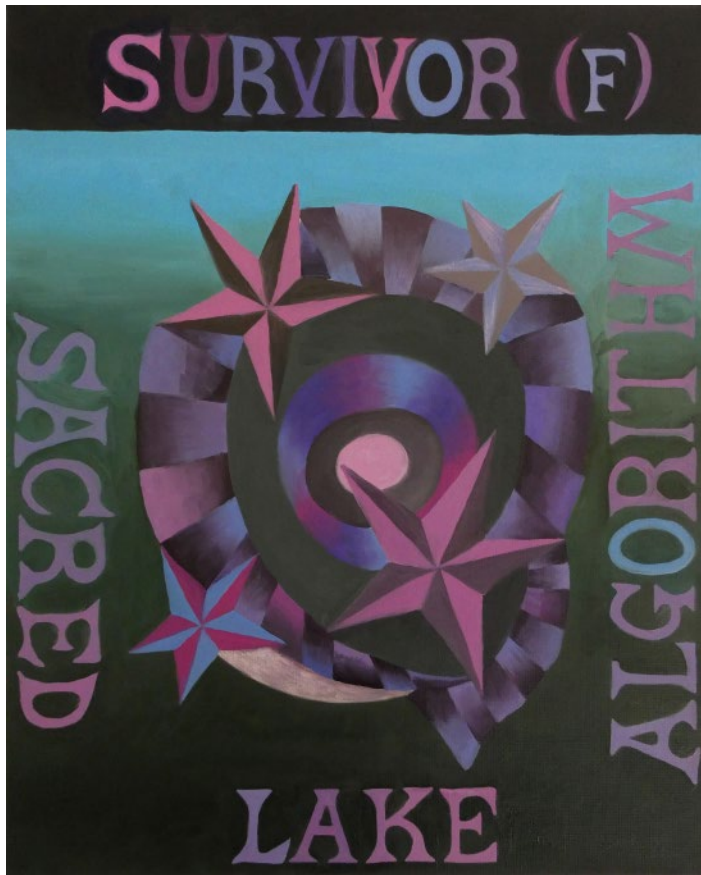
Initially earning recognition in the 1980s as a painter, Suzanne Treister became a pioneer in the fields of digital, new media and web-based art at the beginning of the 1990s. Her work focused on emerging technologies, developing fictional worlds and international collaborative organisations. Utilising various media, including video, the internet, interactive technologies, photography, drawing and watercolour, Treister has developed a large body of work which engages with eccentric

narratives and unconventional bodies of research to reveal structures that bind power, identity and knowledge. Often spanning several years, her projects comprise fantastic reinterpretations of given taxonomies and histories that examine the existence of covert, unseen forces at work in the world, whether corporate, military or paranormal. An ongoing focus of her work is the relationship between new technologies, society, alternative belief systems and the potential futures of humanity.



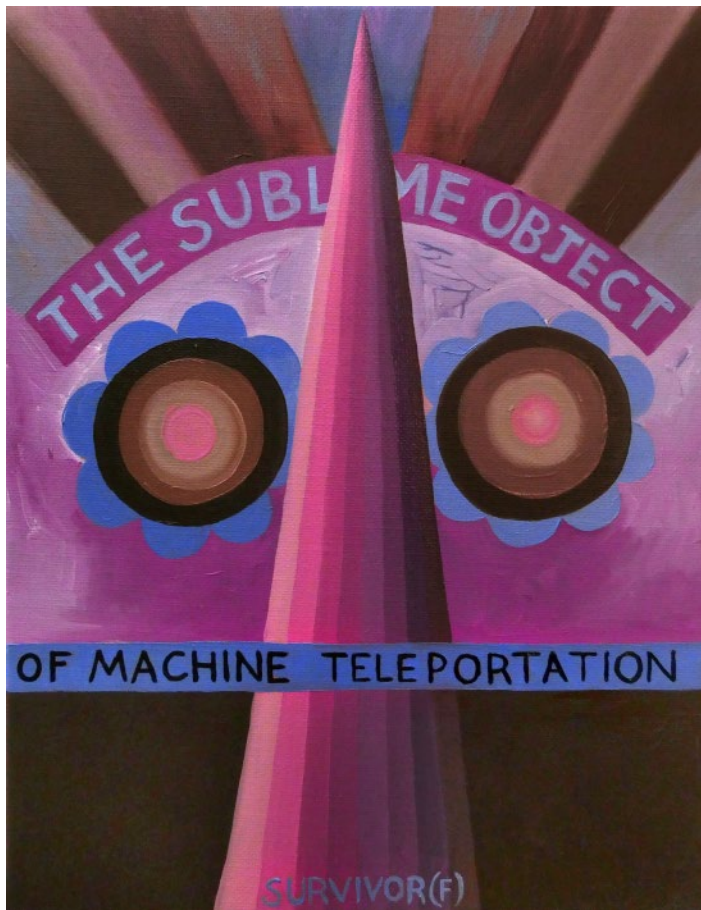
Suzanne Treister
TECHNOSHAMANIC SYSTEMS/Quantumspacecity 01 2023
oil on canvas
213 x 152 cm

USD \$ 47,500



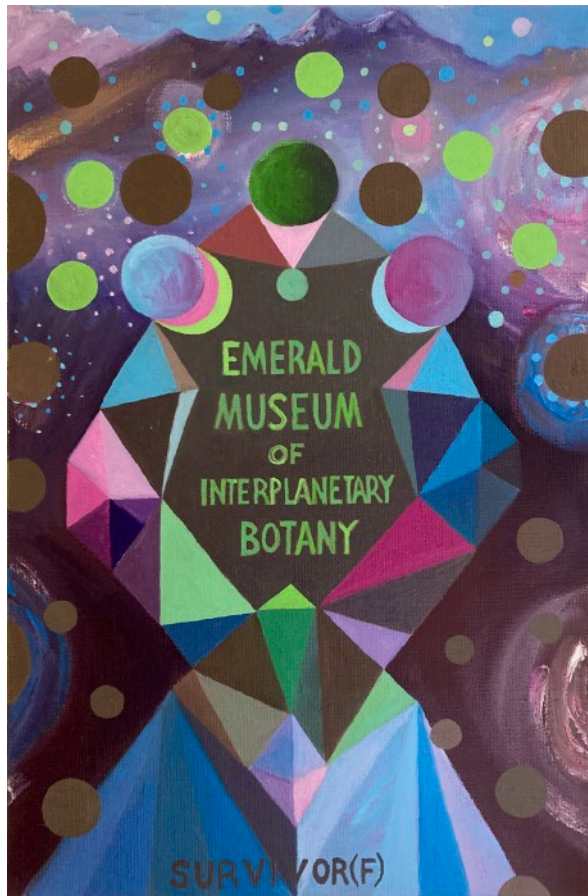
Suzanne Treister
SURVIVOR (F)/Sacred Lake Algorithm 2018
oil on linen
41 x 33 cm

USD \$ 6,250



Suzanne Treister
SURVIVOR (F)/The Sublime Object of Machine Teleportation 2019
oil on linen
35 x 27 cm

USD \$ 6,250



Suzanne Treister
SURVIVOR (F)/Emerald Museum of Interplanetary Botany 2022
oil on linen
41 x 27 cm

USD \$ 6,250



Suzanne Treister
SURVIVOR (F)/Museum of Machine Telepathy 2019
oil on linen
46 x 33 cm

USD \$ 6,250



KABINETT
DRAWINGS BY LEON KOSSOFF



Leon Kossoff
Arnold Circus 2012
charcoal and pastel on paper
61.5 x 50.5 cm

USD \$ 63,000



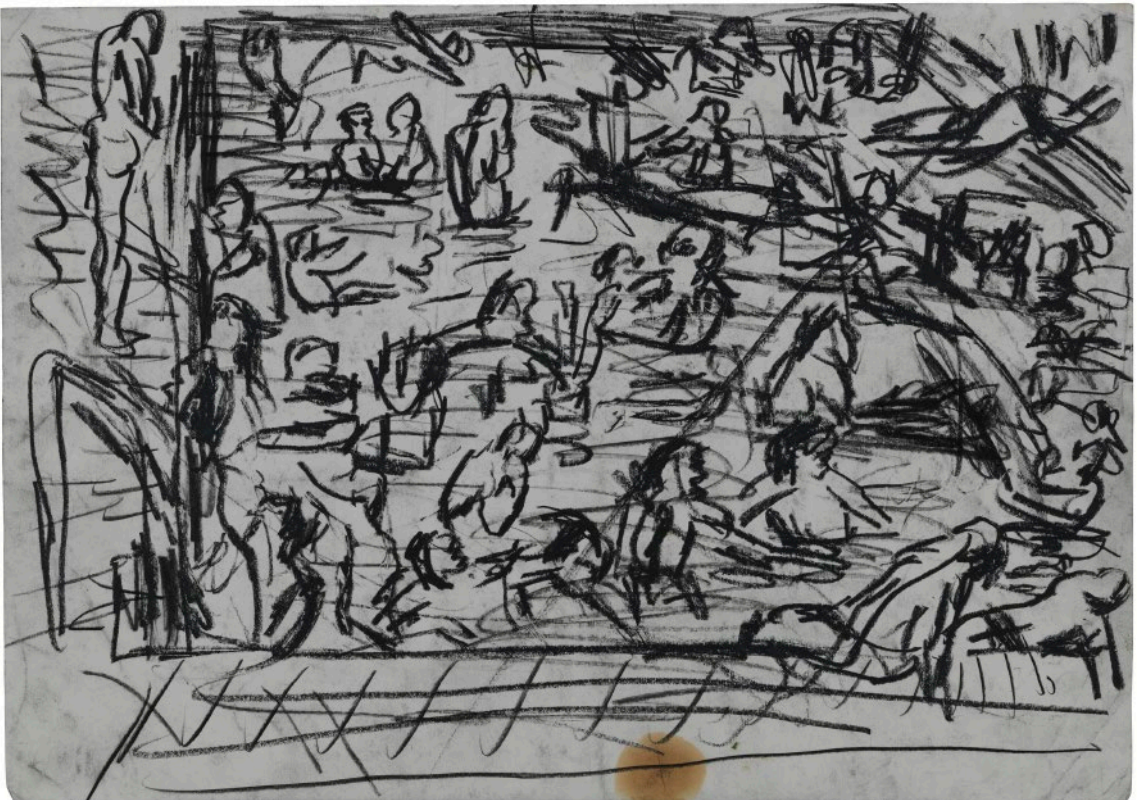
Leon Kossoff
Spring 2014
charcoal on paper
61 x 58 cm

USD \$ 63,000



Leon Kossoff
Children's Swimming Pool, Willesden 1969
charcoal on paper
41.8 x 52.7 cm

USD \$ 75,000



Leon Kossoff
Children's Swimming Pool, Willesden c. 1970
charcoal on paper
41.8 x 63.5 cm

USD \$ 75,000



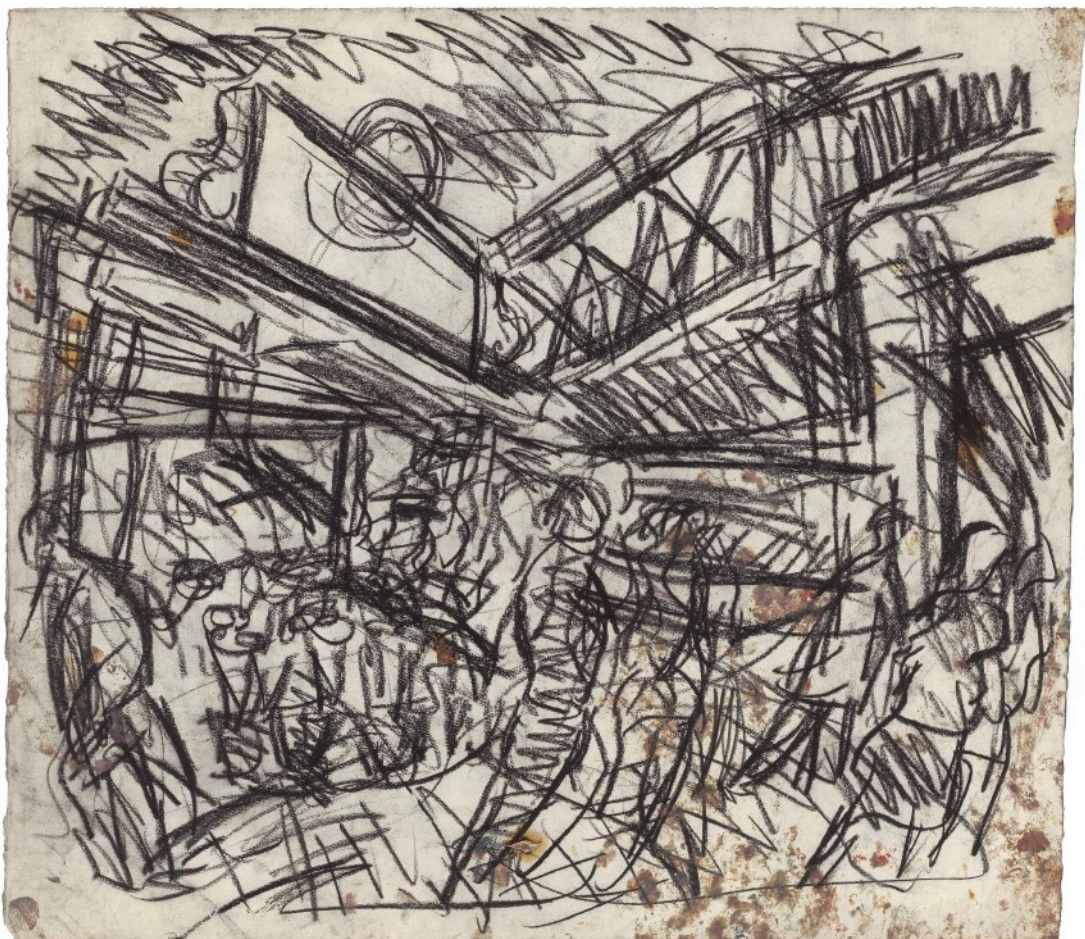
Leon Kossoff
Christ Church Spitalfields c.1990
charcoal on paper
63 x 56 cm

USD \$ 93,500



Leon Kossoff
Embankment Underground Station 1993
pastel and charcoal on paper
59.5 x 69 cm

USD \$ 75,000



Leon Kossoff
The Flower Stall, Embankment Underground Station 1994
charcoal and oil on paper
55.5 x 63.8 cm

USD \$ 63,000



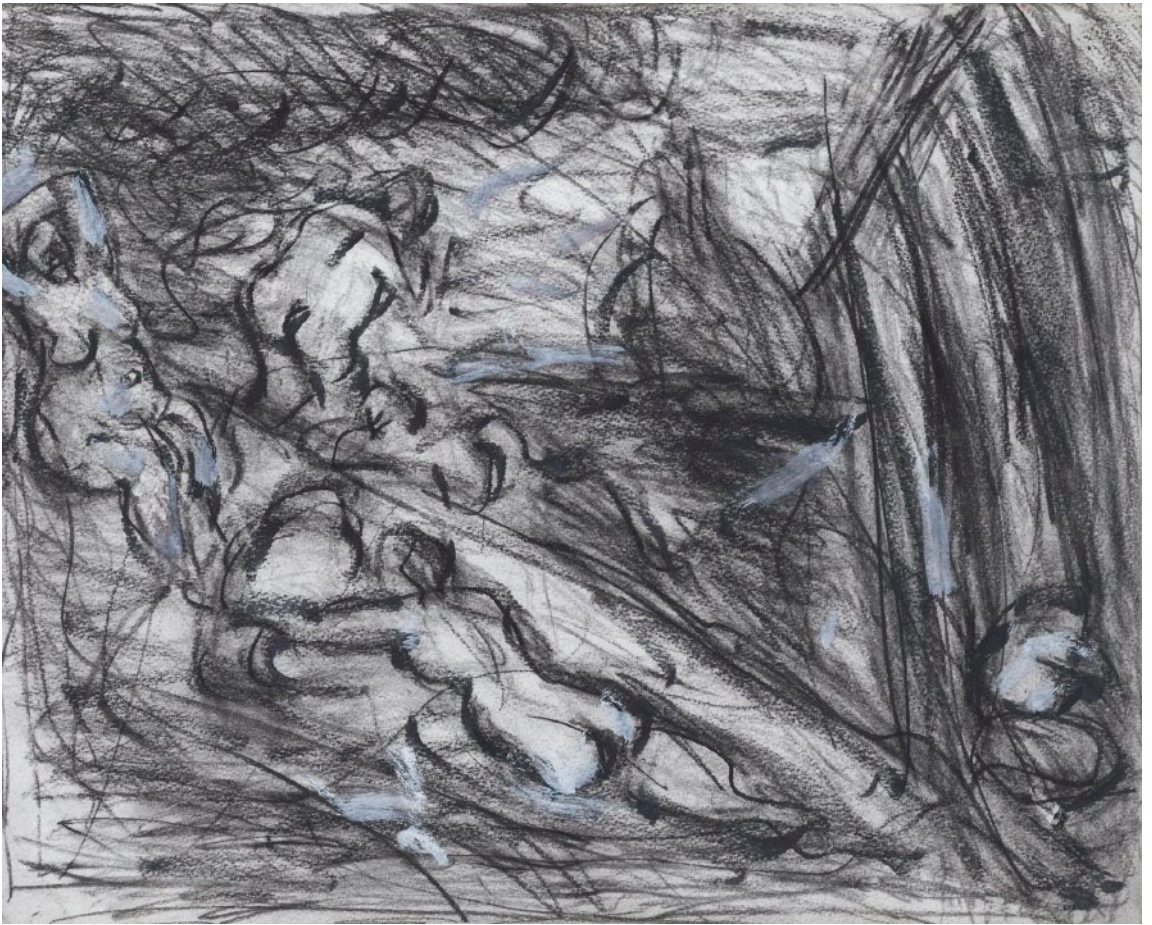
Leon Kossoff
Kilburn Underground Station, interior 1977
charcoal on paper
40.5 x 50.7 cm

USD \$ 57,500



Leon Kossoff
King's Cross Building Site Early Days 2003
charcoal on paper
57 x 56.2 cm

USD \$ 57,500



Leon Kossoff
From Cézanne 'Pastoral (Idyll)' 1988
charcoal and pastel on paper
40.5 x 50.5 cm

USD \$ 50,000



Leon Kossoff
From Poussin 'A Bacchanalian Revel before a Herm' c. 1990s
charcoal on paper
56 x 76 cm

USD \$ 57,500



Leon Kossoff
From Rubens: 'The Judgement of Paris' c. 1998
charcoal on paper
56 x 76 cm

USD \$ 63,000

All works are subject to concurrent offers / prior sale and VAT / import duties where applicable.

Annely Juda Fine Art complies with the EU Money Laundering Regulations, effective from January 2020. The legislation requires us to verify client identity when acquiring a work valued at and or exceeding €10,000. For sales via third parties, it is mandatory by law to identify the beneficial owner of the artwork.

The background is a vibrant pink color with a textured, brushstroke-like pattern. Several decorative elements are scattered across the page: a small white circle at the top center, a teal dotted circle in the upper left, a teal dotted circle in the upper right, a teal dotted circle in the middle left, a teal dotted circle in the middle right, a teal dotted circle in the lower right, a teal dotted circle in the lower left, and a small teal solid circle in the lower middle.

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Monday - Friday 10am - 6pm
Saturday 11am - 5pm