



Investing in Modern
Women Artists

JUNE 2025 LETTER



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Artist Spotlights



Portrait of Berthe Morisot
Public domain image, Wikimedia Commons.

Berthe Morisot

b. **1841** in Bourges, France
d. **1895** in Paris, France

- • **Berthe Morisot was the only female founding member of the Impressionist group.** She exhibited in 7 of the 8 Impressionist salons (missing only one due to pregnancy) and was deeply embedded in the movement's core circle—collaborating with Edgar Degas, Claude Monet, Renoir and her brother-in-law, Edouard Manet. She was painted by both Renoir and Manet. She studied under Camille Corot, is a staple figure in most Art History Undergraduate degrees and one of the few female artists regularly mentioned in generalist 20th century art history books.
- **Morisot's subject matter often considers intimate moments and private domestic scenes**, and her approach was radical. Marked by broken brushwork and bold compositional framing, her technique is characteristic of the Impressionist movement. She challenged traditional ideas of femininity by exhibiting professionally.
- **Her market remains under established compared to her peers.** Her auction record to date is \$10.9M for *Après le déjeuner* (1881), sold at Christie's London in 2013. Her second highest auction record is just \$5.3M, set by *Fillette portant un panier* (1888) at Christies New York in November 2021.
- Comparatively:
 - **Pierre-Auguste Renoir (the closest to Morisot's style):** Record sale of \$78 million set in 1990 (approx. \$179 million: inflation adjusted). Morisot's auction record is around 14% of Renoir's peak.
 - **Paul Cézanne:** \$137 million, making Morisot's record less than 8% of his.
 - **Claude Monet:** \$110 million, over 10 times higher Morisot's record. In fact, **Monet has traded above Morisot's record on over 120 occasions at auction alone.**
 - **Paul Gauguin:** \$105 million, almost 10 times Morisot's record.
 - **Gustave Caillebotte: \$53 million, just under 5 times Morisot's record.**
 - **Edgar Degas:** \$37 million, roughly four times Morisot's record (for a picture), his record for a sculpture is \$41 million.
 - **Camille Pissarro:** \$32 million, three times higher than Morisot's record.
 - **Alfred Sisley:** \$9,064,000, the only major impressionist painter with an auction similar to Morisot.



- **Institutional representation of her work is strong.** Major paintings are held by the Musée d'Orsay, The National Gallery (London), The Metropolitan Museum of Art, The Art Institute of Chicago, and more than 35 other institutions. She *should* be considered essential to any serious Impressionist collection.
- **Auction turnover is reasonable, however, several paintings by Morisot do come to market every year (see our purchases below).** Fewer than 100 Morisot oil paintings have appeared in major auctions in the last two decades of a total 241 since Artnet records began (1985). Most are absorbed into private collections and not resold—suggesting strong long-term demand and limited re-entry to market. Additionally, Morisot's 1961 catalogue raisonné notes that only 416 paintings, 191 pastels, and 238 watercolours were produced during her life.
- **Size matters.** A significant portion of Morisot's works at auction are under 40 cm²—smaller, quickly executed compositions that do not carry the same value. In contrast, works over 40 cm² are far scarcer: only 163 lots of this kind have gone to auction.
- **She is at the centre of recent scholarship.** Major retrospectives at the Musée d'Orsay (2019), The Barnes Foundation (2022) and The Dulwich Picture Gallery (2023) have renewed curatorial and collector interest. She has also been included in recent group exhibitions at Kunstmuseum Den Haag (2025); National Gallery of Art, Washington D.C (2024); The Royal Academy of Art, London (2024) among a number of others. Academic focus on women Impressionists continues to rise.
- **We think Morisot's market has significant room to grow.** For collectors looking at long-term value, Morisot remains one of the few "blue-chip" impressionist artists whose top-tier works are still accessible—though perhaps not for long. We will discuss the other female impressionists in future letters, notably Mary Cassatt, in our first official edition: released in September 2025.
- **She painted Jeanne Fourmanoir, a favourite model of hers (and Renoir's) in her late career, repeatedly.** We now have two major depictions of Fourmanoir by Morisot in the Levett Collection:
 - ***Jeune fille étendue*** (1893), 65.4 x 81.2 cm – acquired from M.S. Rau, New York, for \$1,540,000 in May 2023.
 - ***Jeanne Fourmanoir sur le lac*** (1892), 61 x 50.5 cm – acquired from Christie's New York for \$1,623,000 in November 2023.

WE KNOW OF A SUBSTANTIAL WORK ON THE MARKET with M.S Rau, Louisiana

Please contact Jim Gillis at M.S Rau for more information: jimg@msrau.com.



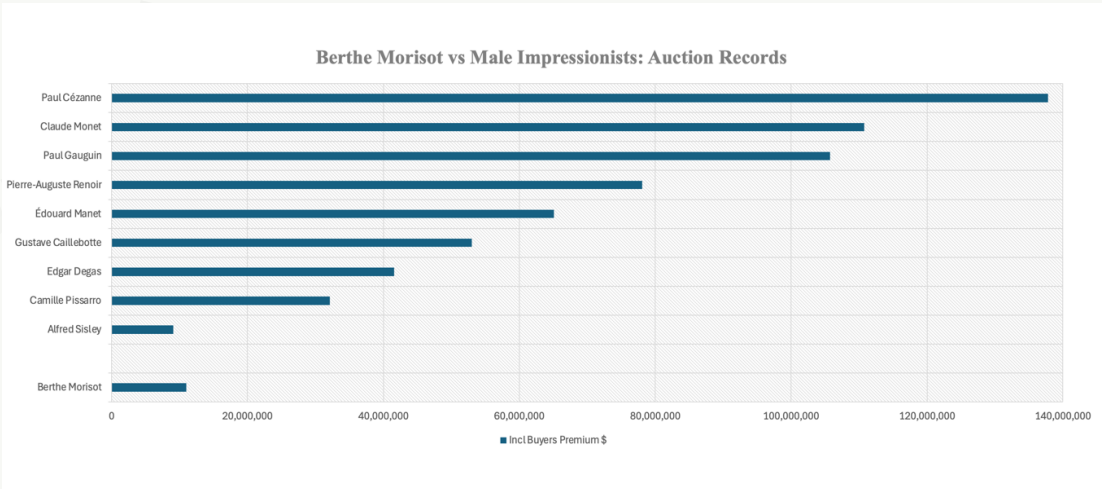
Berthe Morisot
Jeune fille étendue
1893
65.4 x 81.2 cm
The Levett Collection



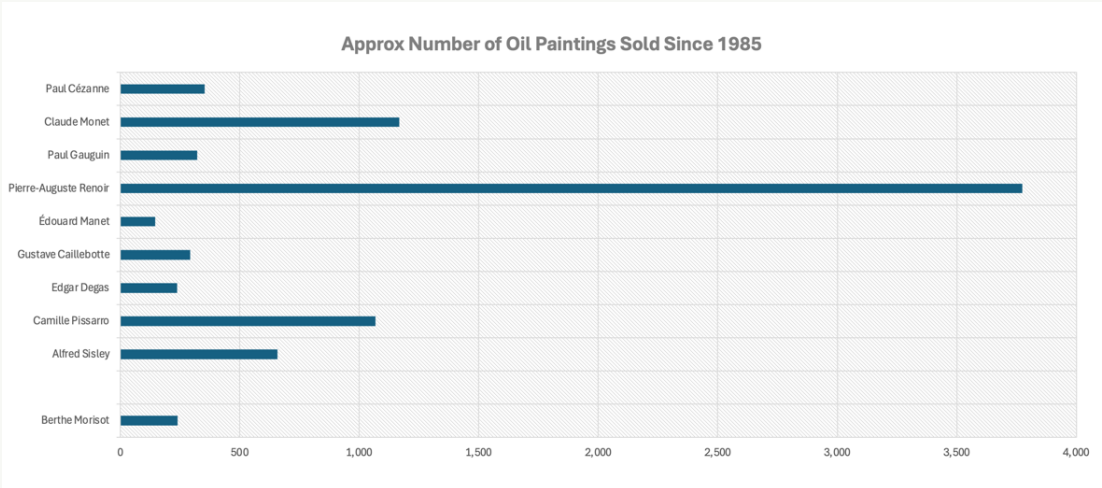
Berthe Morisot
Jeanne Fourmanoir sur le lac
1892
61 x 50.5 cm
The Levett Collection



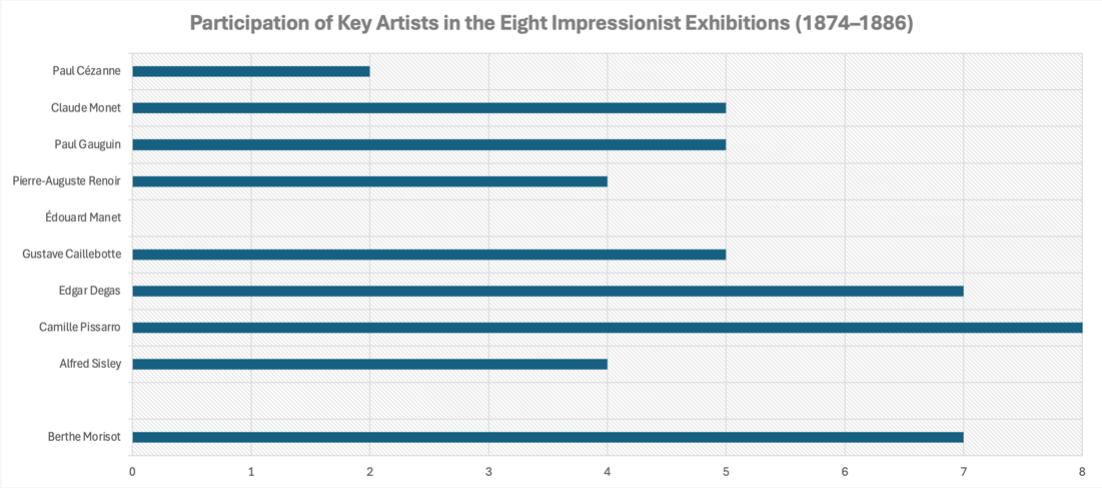
Berthe Morisot



Morisot's market remains deeply undervalued compared to male peers, despite equal historical stature.



Limited auction turnover highlights scarcity and long-term demand stability for Morisot's top works.



Morisot exhibited more than most male Impressionists — a central figure, not a marginal one.



Dorothy Dehner in her studio
Courtesy of the Smithsonian Institution Archives.

Dorothy Dehner

b. **1901**, Cleveland, OH

d. **1994**, New York, NY

- Dorothy Dehner was an abstract expressionist sculptor **best known for her bronze works completed throughout the 1950s and 60s**, although she continued to work throughout her life. Initially studying acting at UCLA, she was inspired to switch to visual arts after encountering Cubist sculpture on a trip to Europe in 1925. Months after returning to the US **she enrolled the Art Students League of New York**, a veteran art school whose alumni includes Jackson Pollock, Mark Rothko, Helen Frankenthaler, Roy Lichtenstein, Cy Twombly, and Donald Judd.
- **She was married to sculptor David Smith from 1927-1952**. He unfortunately discouraged her from sculpting, and during this period in her career she only completed paintings and drawings.
- Following their divorce in 1952, Dehner began exhibiting regularly in New York and transitioned into producing predominantly three-dimensional work. **By 1955, she was casting in bronze.**
- Before she started producing sculpture, **she was invited to exhibit a work on paper at the Whitney Annual Exhibition in 1950, before participating in group shows at The Met and MoMA in 1953**. Her early momentum continued and was soon followed by a **solo show of her drawings at the Art Institute of Chicago in 1955**.
- Presentations of Dehner's sculpture began with participation in MoMA's seminal exhibition *Recent Sculpture U.S.A* in 1959 alongside Alexander Calder, John Chamberlain, Ruth Asawa, David Smith and more. Perhaps off the back of this, she had a **solo show at the Jewish Museum, New York in 1965, titled *Ten Years of Sculpture***: a retrospective of her three-dimensional practice, cementing it as her foremost medium. Since then, **another major retrospective of Dehner's work was held at the Cleveland Museum of Art in 1995**.
- Despite this significant exhibition pedigree, Dehner's auction results remain low. **Her record to date is \$108,000** set by the 1959 bronze, *Septenarius*, at Sotheby's New York in October 2020. **The second highest result is just over half of her record at only \$63,000**, set by the 1964, *Untitled (Landscape)*, also sold at Sotheby's New York, in November 2021.
 - Eight of her top ten auction results are bronzes from the 1950s and 60s.
- Despite Dehner's record commanding a significant price, **substantial works can be picked up at auction at extraordinarily low prices**, selling in the low tens of thousands. Below are some standout results we believe were great value.
 - *Untitled* (1960), 97 x 51 x 25 cm – sold at Rago / Wright for \$52,920 in November 2024.
 - *Untitled* (1961), 19 x 20 x 11 cm – sold at Rago / Wright for \$8,385 in May 2023.
 - *Ladder II* (1968), 118.1 x 40.6 x 25.4 cm – sold at Doyle New York for \$34,650 in May 2023.
 - *Warriors Returned* (1957), 35.6 x 27.3 x 22.6 cm – sold at Doyle New York for \$31,500 in May 2023.
 - *Landscape with Two Suns* (1962), 38.1 x 76.2 x 48.3 cm – sold at Freeman's for \$32,760 in May 2023.



- Turnover of works in the 1950-60s category is also moderate, with only 74 instances of sculptures with this criterion coming to auction since 1985.
- **Here we have an artist of huge art historical stature trading at a price point typically reserved for entry-level shows at mid-tier New York Chelsea galleries**—where one is often buying ultra-contemporary artists in their twenties or thirties with no lasting legacy.
- **Each sculpture by Dehner is unique, and not an edition.** Her bronzes were cast using the lost-wax method, which involves destroying the mold during the casting process—ensuring that only a single original can ever be produced.
 - In today's market, acquiring a unique, museum-collected work by a postwar artist of this calibre at such accessible levels is typical of what The Levett Letter will be informing you of in subsequent monthly releases.
- **Dehner has considerable representation in major institutions.** Her works can be found in the permanent collections of: The Metropolitan Museum of Art, New York; MoMA, New York; The National Museum of American Art, Washington D.C; The British Museum, London; and the Hirshhorn Museum and Sculpture Garden, Washington D.C, and at least 15 others.
- Some particularly significant works in The Levett Collection are:
 - **Mask: Fragment of the Sun (1959)**, 35.6 x 43.2 x 7.7 cm. Acquired at Levis Fine Art, New York in May 2022 for **\$110,000**. We paid a sum higher than her record for this, as it was the front cover of the Jewish Museum catalogue in 1965. We are often happy to pay a premium for an artist's most famous works.
 - **Jacob's Ladder No.2 (1957)**, 78.4 x 22.2 x 18.4 cm. Acquired at Levis Fine Art, New York in June 2020 for **\$100,000**. A photo of this work was on the inside cover of the Jewish Museum catalogue in 1965.
 - **Rites at Sal Safaeni Number 2 (1958)**, 62.2 x 25.7 x 7 cm. Acquired at Michael Rosenfeld, New York in June 2021 for **€80,000**.
 - **Untitled (1962)**, 31.8 x 95.3 x 40.6. Acquired at Eric Firestone Gallery, New York in August 2020 for **\$50,000**.
- We have chosen not to make direct comparisons in the case of Dehner. There are other artists of the period such as David Smith, Alexander Calder, Henry Moore, Claire Falkenstein and Barbara Hepworth. However, they are all dissimilar to Dehner in scale and output. So, it is difficult to compare to any of the others, except maybe Claire Falkenstein (who we will cover in a future letter).

For interest in works beyond auction, **Dorothy Dehner's estate is represented by Berry Campbell in New York.**

They have two works by Dehner available that we believe satisfy these above criteria.

Please contact Martha Campbell: mc@berrycampbell.com and

Christine Berry: cb@berrycampbell.com for more information.



Dorothy Dehner
Siena #1

1962

Bronze

21.6 x 61 x 38.1 cm, 8 1/2 x 24 x 15 in.

Unique



Dorothy Dehner
Sancho Panza

1989

Corten Steel

182.8 x 68.6 x 58.8 cm, 72 x 27 x 20 in.

Unique

Though this is a 1980s work, it is a large and particularly strong example.



Lalan (Xie Jing-lan)
Photograph by Raphaël Dupouy, all rights reserved.

Lalan

(born Xie Jing-lan)

b. **1921** in Guijiang, China
d. **1995** in Le Lavandou, France



- Lalan was a multidisciplinary artist renowned for blending traditional Chinese aesthetics and modern Western abstraction. Prior to painting, she started her career in music and dance. Educated at the prestigious Conservatoire National Supérieur de Musique et de Danse de Paris, she studied under renowned composers Olivier Messiaen and Edgard Varèse.
- Lalan married fellow artist Zao Wou-Ki in 1941 before moving to Paris together in 1949. Here **she formed a close friendship with the "Chinese Matisse," Sanyu**, as well as forming acquaintances with Pierre Soulages, George Mathieu, Hans Hartung, Maria Helena Vieira da Silva and Jean-Paul Riopelle.
- Lalan's auction sales have seen significant growth in recent years – 4 of her top 5 auction results have occurred since autumn of 2020. **Her current record is \$3,003,676 for *La mère de nuage* (1968)**, a large-scale triptych (195 x 131 cm) sold at Christie's Hong Kong in September 2024. **Her second highest auction result** was set by ***Les formes sortent du bleu et du vert* (1972), selling for \$1,427,760** at Sotheby's Hong Kong in October 2020.
 - **Despite this recent growth, major works still appear at auction in the low to mid hundreds of thousands.**
- Yet, she is undervalued relative to her peers. We are not including Sanyu in the comparisons below as he was working slightly earlier and his style was more "Matisse-like" (FYI, his auction record is \$33.3 million).
- Comparatively:
 - **Zao Wou-Ki (close contemporary and first husband): auction record of \$65.2 million**, of which Lalan's is less than 5%.
 - **Chu Teh-Chun: record of \$29.5 million**, approximately ten times higher than Lalan's record.
- Institutional representation of her work is strong: Lalan's paintings can be found in the permanent collections of the Centre Pompidou (Paris), the Musée d'Art Moderne de la Ville de Paris, Shanghai Art Museum, the Macau Museum of Art. She has also had solo exhibitions held at the Shanghai Art Museum (now China Art Museum).
- Auction turnover is moderate, indicating limited supply of paintings but easily enough to generate a fluid market. **Oil paintings by Lalan have gone to auction 92 times** since Artnet records began in 1985, representing 69 unique paintings. In comparison, **oil paintings by Zao Wou-Ki have gone under the hammer on 1529 occasions.**
- **There are estimated to be around 400 paintings completed by Lalan in existence.**
- Size significantly influences her market. Of these lots, 67 are larger than 60 cm² and 58 exceed 80 cm². Large-scale works tend to be more desirable for abstraction across the art market, generally.

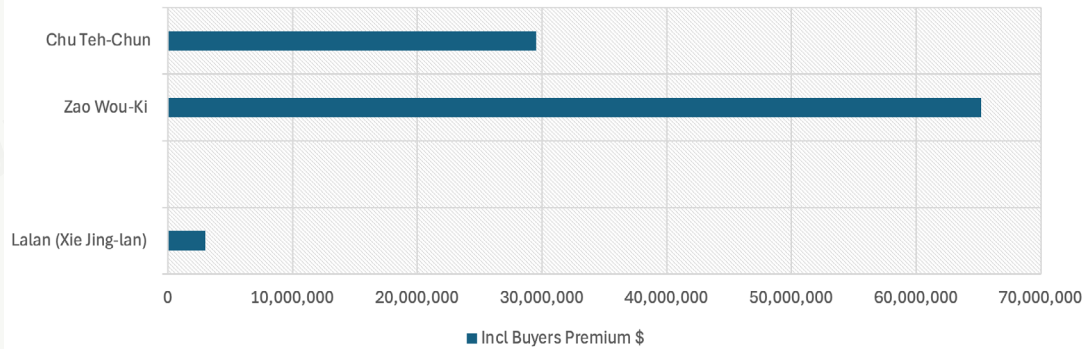


- Lalan's artworks offer collectors an excellent opportunity for significant value appreciation, driven by her unique artistic vision and increasing recognition within the global art market.
- Lalan's small catalogue of works will be absorbed into both private collections and institutions worldwide. With the possibility to buy quality work in the mid hundreds of thousands, acquisitions remain financially possible for museums. Once these works are absorbed into museum collections they will mostly disappear from the market. The opportunity to buy great works by Lalan at current price levels will soon no longer be possible.
- We now hold two works by Lalan in our collection:
 - ***Through the Trees (1965)***, 114 x 145.5 cm, **acquired privately from Christie's Japan for USD\$350,000** in October 2023.
 - ***Untitled (1967/68)***, 80 x 80 cm, **acquired at Christie's Hong Kong for USD\$226,700** in March 2025.

We don't know of a work by Lalan on the market, but the best person to source one is either Junnan Ma at Sotheby's Hong Kong: Junnan.Ma@sothebys.com or Chie Kawasaki at Christie's Japan: ckawasaki@christies.com.

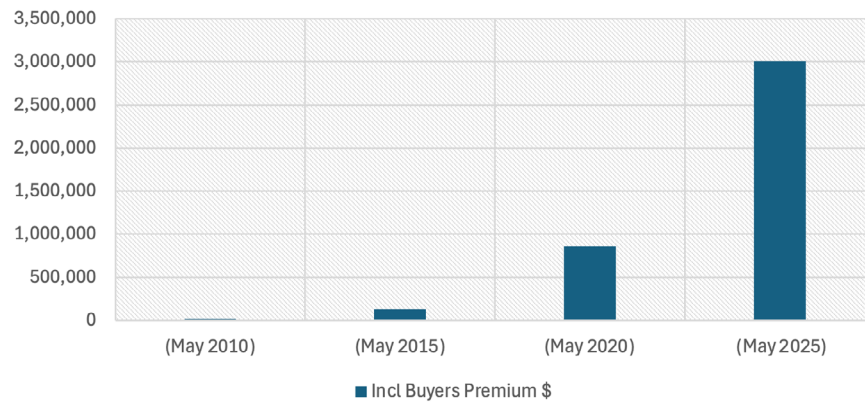


Lalan Auction Record vs. Comparative Abstract Painters



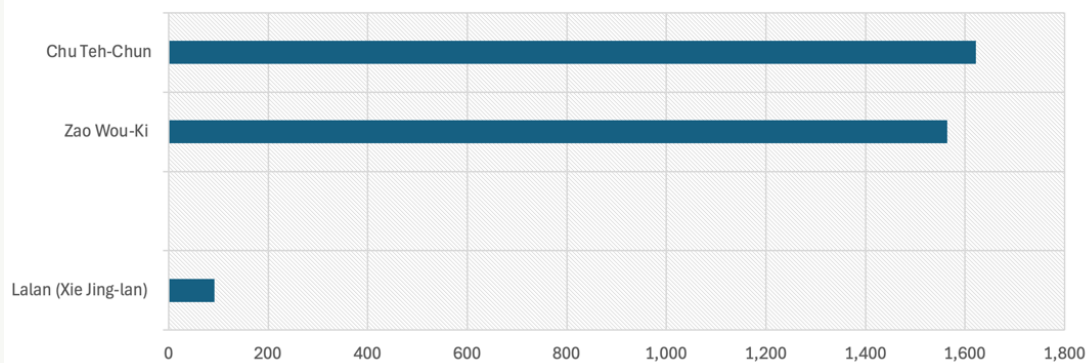
Lalan's record remains a fraction of Zao Wou-Ki or Chu Teh-Chun, despite shared stature and era.

Lalan: Auction Record Growth



Lalan's prices have surged since 2020, signalling rapid reevaluation and strong upward momentum.

Approx Number of Oil Paintings Sold Since 1985



With fewer than 100 recorded sales, Lalan's market remains tightly held — and highly competitive.



Our Art Basel 2025 Top Picks



After viewing countless PDFs ahead of Basel, these were the works we found the most attractive after considering their various price points.

(Disclaimer): For the release of this sample letter, these are not strict recommendations as we have not seen videos of these works, so we cannot comment on the quality of the colour or composition when viewed in person. Provenance, condition etc. will also need to be checked by the buyer.



Alison Jacques

Contact Fiona Amitai for more details: fiona.amitai@alisonjacques.com



Ana Mendieta
Untitled: Silueta Series (Gunpowder Works)
1980
Lifetime black and white photograph
42 x 34 cm, 16 1/2 x 13 3/8 in.
Unique



Dorothea Tanning
Amis ou ennemis? / Friends or enemies?
1962
Oil on canvas
122 x 95 cm, 48 x 37 3/8 in.

We have three 1960s works by Dorothea Tanning in The Levett Collection. We feel that this is an investable period that will be examined further in a future Levett Letter.



Lisson Gallery

Contact Sam Chatterton Dickson for more details: sam@lissongallery.com



Carolee Schneemann
Untitled (from Dust series)

1983

Ink, ashes, acrylic paint, string, vegetable dye, glass particles and circuit board on heavy rag paper

94 x 114.3 x 8.9 cm, 37 x 45 x 3 1/2 in (framed)

Xavier Hufkens

Contact Devon McCormack for more details: devon.mccormack@xavierhufkens.com



Tracey Emin
Hunter

2025

Acrylic on canvas

182.1 x 214.2 cm, 71 3/4 x 84 3/8 in.

We have a number of works by Emin in the collection. She currently has museum shows at the Palazzo Strozzi in Florence, Yale Center for British Art in New Haven and an upcoming survey at Tate Modern, London in 2026. Despite the recent rise in prices, we still see these major new canvases as being very attractive.

Galerie 1900-2000

Contact David Fleiss for more details: mfleiss@galerie1900-2000.com



Hannah Höch
Abflug (Départ)

1957-58

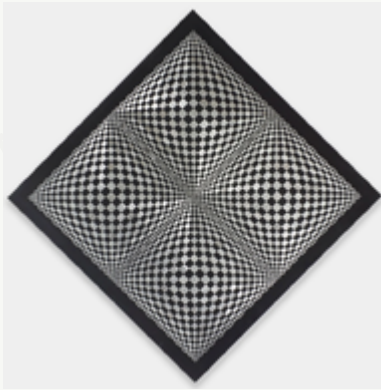
Oil on canvas

71 x 82 cm, 27 7/8 x 32 1/4 in.



→ Cardi Gallery

Contact Nicolo Cardi for more details: nc@cardigallery.com



Dadamaino
Oggetto ottico dinamico
1963
Aluminum plates on board
120 x 120 cm, 47 1/4 x 47 1/4 in.

We have a version of this work in The Levett Collection. It was exhibited at Centre Pompidou's 2021 exhibition Women in Abstraction and is now on view at FAMM. Cardi are offering these two works by Dadamaino at what we consider to be very attractive prices.



Dadamaino
Volume a moduli sfasati
1960
Hand die-cut plastic on overlapping frames
90 x 90 cm, 35 3/8 x 35 3/8 in.

→ Marianne Boesky

Contact Savannah Downs for more details: savannah@boeskygallery.com



Ghada Amer
The Ladies of Giverny
2025
Embroidery and gel medium on canvas
223.5 x 121.9 cm, 88 x 48 in.



Alexander Gray Associates

Contact Lily Snyder for more details: lily@alexandergray.com



Joan Semmel
Sundream
1979
Oil on canvas
198.1 x 274.3 cm, 78 x 108 in.

We own a self-portrait by Joan Semmel from 2003 in the collection, but her early works are also of interest at current levels.

David Zwirner

Contact James Green for more details: jgreen@davidzwirner.com



Alice Neel
Woman
1966
Oil on canvas
116.8 x 78.7 cm, 46 x 31 in.

We own one of Alice Neel's most important paintings: Jackie as a Boy from 1972. It is currently on view at FAMM. Surveys in recent years include The Metropolitan Museum of Art, New York; Centre Pompidou, Paris and The Barbican, London, to name just a few. These have cemented her as one of the most important portrait painters of the 20th century.

Victoria Miro

Contact Victor Schagerlund for more info (Alessandra Modiano is on leave until further notice): victor@victoria-miro.com



Celia Paul
Sunlight on Weeping Birch
2023
Oil on canvas
182.9 x 147.3 cm, 72 x 58 in.
© Celia Paul
Courtesy the artist and Victoria Miro

We have five works by Celia Paul in The Levett Collection – one significant self-portrait is on display at FAMM and is on the front cover of FAMM's catalogue. We find all of her work very attractively priced by Victoria Miro.



Stephen Friedman

Contact Mary Cork for more details: mcork@stephenfriedman.com



Jaune Quick-to-See Smith
I See Red: Give Me That Old Time Religion
1996
Mixed media on canvas
142.2 x 106.7cm, 56 x 42 in.



Jaune Quick-to-See Smith
Charlo Series #29
1987
Pastel and charcoal on paper
76.5 x 56.8 cm, 30 1/8 x 22 3/8 in.

Please note that this work on paper by Quick-to-see Smith will not be on view at Basel; however, we thought that it was too great to leave out of our recommendations. We also acquired a work this week from the same series for The Levett Collection from Stephen Friedman.

Hauser & Wirth

Contact Eugenie for more details: eugenie@hauserwirth.com



Meret Oppenheim
Tisch mit Vogelfüßen (Table with Bird's Feet)
1939 (executed 1983)
Bronze, wood, carved and gilded
64.1 x 67.7 x 53.2 cm, 25 x 26 x 21 in.
Ed. 5/30 + 2 AP



Sadie Coles

Contact Sam for more details: sam@sadiecoles.com



Sarah Lucas
Angel

2022

Bronze, mild steel

113.7 x 60.8 x 78.7 cm, 44 3/4 x 24 x 31 in.

Ed. 1 of 6 + 2 AP

We have two bronze works by Lucas in the collection, as well as an additional work from this series.

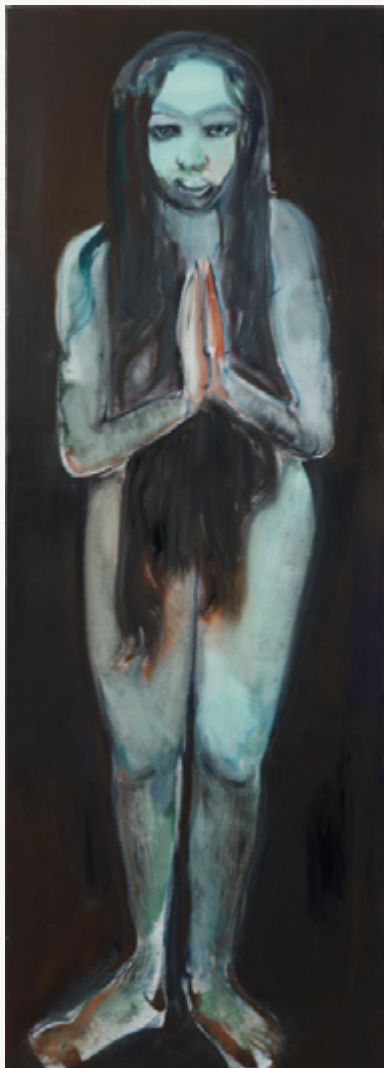


Below is a list of works that we would have included in our pre-Basel highlights had they not already been sold. Sales of major works, notably Marlene Dumas' *Miss January* (1997)—which set a record for a living female artist in May at Christie's, New York—and *Magdalena* (listed below, 1995), signify the robust demand for women artists in an otherwise tepid art market.



David Zwirner

Contact James Green for more details: jgreen@davidzwirner.com



Marlene Dumas
Magdalena
1995
Oil on canvas
280 x 100 cm, 110 3/8 x 39 1/2 in.



Stephen Friedman

Contact Mary Cork for more details: mcork@stephenfriedman.com



Jaune Quick-To-See Smith
I See Red: Indian Heart

1993
Mixed media on canvas
152.4 x 127cm, 60 x 50 in.



Hauser & Wirth

Contact Eugenie for more details: eugenie@hauserwirth.com



Flora Yukhnovich
Tarantella

2025
Oil on linen
200 x 280 cm, 78 3/4 x 110 1/4 in.



Massimo de Carlo

Contact Ludovica Barbieri for more details: barbieri@massimodecarlo.com



Jenna Gribbon
M Naked in Georgia

2025
Oil on linen
152.4 x 121.9 cm, 60 x 48 in.

→ **Alison Jacques**

Contact Fiona Amitai for more details: fiona.amitai@alisonjacques.com



Leonor Fini
Portrait of Elizabeth (Bessie) de Cuevas Faure
1950
Oil on canvas
64 x 42.5 cm, 25 1/4 x 16 3/4 in.





June Sales, London Auction Season Top Picks



Note: From September, we will also be doing private sale recommendations for auction houses.

(Disclaimer): For the release of this sample letter, these are not strict recommendations as we have not seen videos of these works, so we cannot comment on the quality of the colour or composition when viewed in person. Provenance, condition etc. will also need to be checked by the buyer. Contact details for the various auction houses below:

Sotheby's

Modern and Contemporary Evening Auction, 24th June

Contact Otilie Windsor for more details: otilie.windsor@sothebys.com



Lot. 17 (£5,000,000 – 7,000,000)

Jenny Saville

Juncture

1994

Oil on canvas

305.1 by 168.3 cm. 120 $\frac{1}{8}$ by 66 $\frac{3}{4}$ in.

The majority of these early 1990s works are either in museums or very strong private collections. This signifies what is perhaps one of the last remaining opportunities to buy a major 1990s canvas by Saville.

Before Marlene Dumas' recent auction record, the highest price achieved by a living female artist was for Saville's *Propped* (1992), which sold for \$12.4 million including fees in 2018. It is difficult to imagine this painting not selling within the estimate.



Sotheby's

Modern Day Auction, 25th June



Lot. 126 (£40,000 – 60,000)

Marie Laurencin
Jeune femme à l'étoile mauve
n.d.
Oil on canvas
24.4 x 32.9 cm, 9 5/8 x 13 in.

Pending the colour of this, we imagine it will trade within the estimate as the composition is very strong.



Lot. 127 (£30,000 – 40,000)

Lotte Laserstein
Junge Frau in braunem Kleid (Fräulein Neuteboom)
(*Young Woman in a Brown Dress (Miss Neuteboom)*)
1943
Oil on paper mounted on board
76.3 x 55.7 cm, 30 x 21 7/8 in.

Laserstein just had a solo show at the Moderna Museet, Stockholm. Her painting *Traute Washing* (c. 1930) was the National Museum of Women in the Arts' first acquisition made with its own funds.

Pending condition, this is a very attractive purchase beyond the high estimate. We would not be surprised if it traded between £50,000 – 70,000.

Christie's

Post War to Present, 26th June

Contact Clementine Sinclair for more details: csinclair@christies.com



Lot. 40 (£50,000 – 70,000)

Tracey Emin
2016
More Time Just a-second x
Embroidery on calico
155.5 x 217cm, 61 1/4 x 85 3/8 in.

This is a very attractive estimate, usually one would expect similar embroideries to hammer at over £100,000.

Modern British & Irish Art, 26th June



Lot. 650 (£3,000 – 5,000)

Wilhemina Barns-Graham
Green Moon and Lilac
1952
Gouache and pencil on paper
32.5 by 42cm, 12 3/4 by 16 1/2 in.

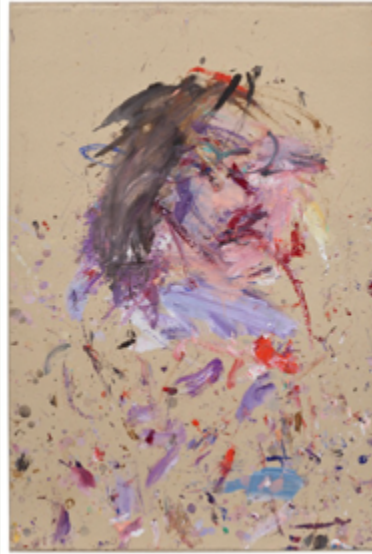
Barns-Graham has a solo show in 2026 at Tate St. Ives. Considering this is a small work on paper, we expect it to trade within the estimate.



Phillips

Modern & Contemporary Art: Evening & Day Sale, 26th June

Contact Matt Langton for more details: mlangton@phillips.com



Lot. 4 (£50,000 – 70,000)

Martha Jungwirth
Ohne Titel

1987

Oil on card laid down on canvas
105.8 x 71.2 cm, 41 5/8 x 28 in.

Excellent early date, which are hard to come across these days. Jungwirth is represented by Thaddeus Ropac. A 1990 work traded last month at Dorotheum for €130,000 incl. buyer's premium. It was slightly larger but an inferior composition. On the basis of that, we would not be surprised to see it hammer at £80,000 - 100,000.



Lot. 32 (£30,000 – 50,000)

Celia Paul
Self Portrait, December-January

2015-16

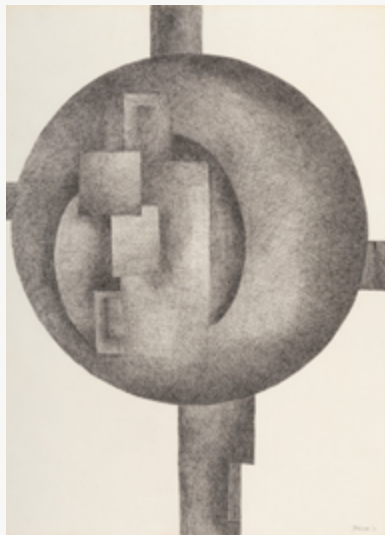
Oil on canvas
91.5 x 61.5 cm, 36 x 24 1/4 in.

Important British mid-late career painter, known for her self portraits. Represented by Victoria Miro.

A similar self portrait sold for £94,500 incl. buyers premium in October 2024 at Christie's London. On the basis of this, we would not be surprised to see bidding in the range of £50,000 - £80,000.



Heritage Auction's

Contemporary Art Within Reach Showcase
Auction #17220, 20th June**Lot. 37031 (\$800 – 1,200)**

Dorothy Dehner
Untitled (Abstract),

1970

Ink on paper

78.1 x 57.1 cm, 30 3/4 x 22 1/2 in.

This is a strong work on paper by Dehner. Nice size and an attractive estimate. We would not be surprised to see bidding up to \$2,000.



Exhibition Recommendations

Below is a selection of current and upcoming exhibitions at museums and galleries that we're particularly excited about:

MUSEUM SHOWS

United Kingdom	Europe	United States
Barbican , London <i>Huma Bhaba Encounters: Giacometti</i> 8th May – 10th August 2025	Palazzo Reale , Milan <i>I am Leonor Fini</i> 26th February – 20th July 2025	Yale Center for British Art , New Haven, CT <i>Tracey Emin: I Loved You Until the Morning</i> 29th March – 10th August 2025
The Courtauld , London <i>Abstract Erotic: Louise Bourgeois, Eva Hesse, Alice Adams</i> 20th June – 14th September 2025	Palazzo Strozzi , Florence <i>Tracey Emin: Sex and Solitude</i> 16th March – 20th July 2020	North Carolina Museum of Art , Raleigh, NC <i>Grace Hartigan: The Gift of Attention</i> 12th April – 10th August 2025
National Portrait Gallery , London <i>Jenny Saville: The Anatomy of Painting</i> 20th June- 7th September 2025	Guggenheim Bilbao , Spain <i>Helen Frankenthaler: Painting Without Rules</i> 11th April – 28th September 2025	Museum of Modern Art (MoMA) , New York <i>Woven Histories, Textiles and Modern Abstraction</i> 20th April – 13th September 2025
Tate Britain , London <i>Ithell Colquhoun</i> 13th June – 19th October 2025	Grand Palais , Paris <i>Niki de Saint Phalle, Jean Tinguely, Pontus Hulten</i> 20th June 2025 – 4th January 2026	Art Institute of Chicago , IL <i>Frida Kahlo's Month in Paris: A Friendship with Mary Reynolds</i> 29th March – 13th July 2025
	Musée Jacquemart-André , Paris <i>Artemisia: Heroine of Art</i> 19th March – 3rd August 2025	Dallas Museum of Art , TX <i>Marisol: A Retrospective</i> 23rd February – 6th July 2025
		The Museum of Contemporary Art (MOCA) , Los Angeles, CA <i>MOCA Focus: Takako Yamaguchi</i> 29th June 2025 – 4th January 2026

GALLERY SHOWS

United Kingdom	Europe
Thaddeus Ropac , London <i>Megan Rooney: Yellow Yellow Blue</i> 12th June – 2nd August 2025	Hauser & Wirth , Basel <i>Meret Oppenheim</i> 4th June – 19th July 2025
Stephen Friedman <i>Jaune Quick-to-See Smith: Rooted in Memory</i> 6th June – 26th July, 2025	Dina Vierny Gallery , Paris <i>Judit Reigl - Convulsion with Fire</i> 16th May – 14th June 2025
Purdy Hicks Gallery <i>The Night Side of Nature: Ithell Colquhoun, Claire Kerr, Alice Maher, Penny Slinger</i> 13th June – 29th August 2025	



Potential opportunities for philanthropic donations

Institute of Contemporary Arts (ICA), London

Connecting Thin Black Lines
1985 – 2025

24 June – 7 September 2025

Curated by Lubaina Himid, this major group exhibition and event programme celebrates 40 years since *The Thin Black Line*, the groundbreaking 1985 ICA show of young Black and Asian women artists. For the first time since, works by all the original artists – Brenda Agard, Sutapa Biswas, Sonia Boyce, Chila Kumari Burman, Jennifer Comrie, Himid, Claudette Johnson, Ingrid Pollard, Veronica Ryan, Marlene Smith and Maud Sulter – will be shown together.

Extending beyond the gallery, a rich programme of film screenings, talks, music and live performances realises Himid's original vision for a multi-disciplinary Black arts festival across the ICA's spaces.

Please contact Chloé Taltas for more information:

chloe.taltas@ica.art

The Courtauld, London

*Rachel Jones: Site Specific
Commission*

Opening on 25 September 2025, acclaimed London-based artist Rachel Jones will create two new site-specific commissions for The Courtauld Gallery that will be free to the public. Working in pastel and oil stick, she creates large-scale abstract compositions in a kaleidoscope of rich colours and gestural marks.

Jones's 2025 installation is the latest focus on contemporary artists at The Courtauld Gallery, including recent major solo-exhibitions by Claudette Johnson, and a commission by Cecily Brown, unveiled in 2021.

She will also work with the Gallery on a significant programme of activations with the public, culminating with an exhibition of collaborators work in the Gallery.

The Courtauld would be delighted to welcome support of the project.
Please do make an introduction to Margot Sprague-Davies:

Margot.SpragueDavies@courtauld.ac.uk



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