

WORKS SOLD TO BENEFIT

THE FUTURE IS UNWRITTEN HEALING ARTS INITIATIVE



Stephanie in Cow Springs by Chip Thomas - aka 'jetsonorama'. Public Artwork, Navajo Nation, Arizona. Photo by Ben Knight.

The **Healing Arts** initiative, in collaboration with the World Health Organization (WHO), is a cultural call to action and rapid response to the greatest health challenge to the human race in a century. Alongside the unprecedented physical impact of COVID-19, the WHO is warning of a 'mirror pandemic', with many countries reporting an escalation of mental health cases resulting from isolation, income reduction, anxiety and bereavement. It is estimated that over one million people will have died by suicide in 2020, over three million by alcohol-related deaths, and hundreds of millions have suffered from deepening depression and other mental disorders. Against this backdrop, the arts have emerged as an essential part of our mental wellbeing, with a growing body of evidence that they bring consolation and healing to people suffering in the mind.

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Healing Arts auctions will run through December 2021 alongside a programme of city activations exploring the role of art in improved mental, societal and environmental health. All proceeds will benefit the **WHO Foundation**, supporting a global mental health response, and The Future is Unwritten **Artist Response Fund** in partnership with the **Blessed Foundation**, supporting artist-led projects that directly facilitate community healing, healthcare messaging, and further mobilize the global public towards recovery.

'Mental health needs must be treated as a core element of our response to, and recovery from, the COVID-19 pandemic. A failure to take people's emotional wellbeing seriously will lead to long-term social and economic costs to society.'

Dr Tedros Adhanom Ghebreyesus
WHO Director-General



Projects by **Hospital Rooms**, a London-based arts and mental health charity working in NHS units across the UK. Clockwise from top left: Julian Opie, Hannah Brown and Charley Peters.

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*482 **YOSHITOMO NARA (B. 1959)**

Empty Handed

i titled in Japanese 'Empty Handed' (upper right); signed in Japanese and dated '2020 Nara' (on the reverse)

coloured pencil on found paper

9¾ x 9½in. (24.8 x 24.1cm.)

Executed in 2020

£70,000–100,000

US\$98,000–140,000

€82,000–120,000

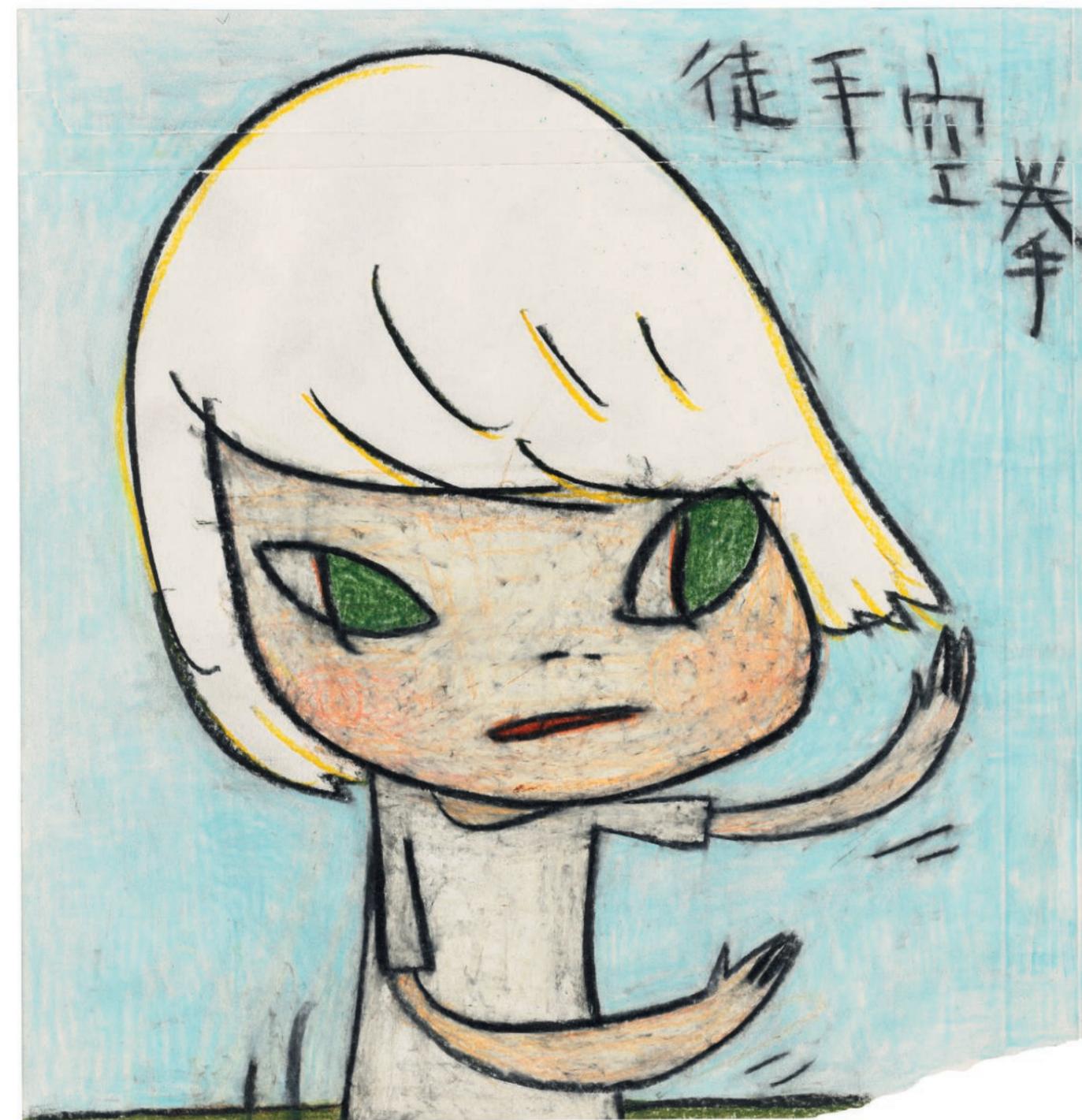
PROVENANCE:

Donated by the artist.

Drawn in coloured oilstick on a found envelope, *Empty Handed* (2020) exemplifies Yoshitomo Nara's playful, childlike imagination. Against a sky-blue backdrop, a little girl is outlined in the artist's distinctive cartoonish mode. She raises her hands in defensive stance, as if facing an off-screen opponent. Nara brings her to life with watchful, cat-like green eyes, shocking her white hair with bright strokes of yellow. The title '徒手空拳' ('Toshukuken') refers to the 'empty-handed' fighting style known as karate.

Nara's art blends heartfelt nostalgia for the media that defined his youth in rural Japan—record-sleeves, comic books, and martial arts

movies—with echoes of the luminous, graphic style of pre-Renaissance painters like Giotto and Piero Della Francesca. Less slick than some of his anime-inspired contemporaries, Nara displays a considered, retro sensibility; *Empty Handed*, transforming an envelope into an enchanted pictorial space, reflects his meditative focus on specific objects. 'Of course, if you think back to the '70s,' he says, 'information moved very differently ... all you have is the music itself and you have the album cover, twelve inches square. I would just sit there, listen to the music, look at the art on the cover and I think I really developed my imagination through that' (N. Hegert, 'Interview with Yoshitomo Nara,' *Artslant*, 18 September 2010).





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λ*483 **RAGNAR KJARTANSSON (B. 1976)**

Figures in a Landscape (Friday)

single channel video

duration: 24 hours

Executed in 2018, this work is number four from an edition of six plus two artist's proofs



£18,000–22,000

US\$25,000–30,000

€21,000–26,000

PROVENANCE:

Donated by the artist.

LOT ESSAY

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.
Check Section D of the Conditions of Sale at the back of this catalogue.

EVERYTHING IS GOING TO BE ALRIGHT

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λ484 **MARTIN CREED (B. 1964)**

Work No. 3439: EVERYTHING IS GOING TO BE ALRIGHT

white neon

3 x 81¼in. (7.5 x 206.5cm.)

Executed in 2020, this work is number twenty from an edition of twenty plus four artist's proofs



£12,000–18,000

US\$17,000–25,000

€14,000–21,000

PROVENANCE:

Donated by the artist, courtesy of Hauser & Wirth.

This work is accompanied by a letter of authenticity.



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λ485 **ANTONY GORMLEY (B. 1950)**

Dive

signed with the artist's initials, dedicated, titled and dated 'for WHO 10-9-20 AMDG



Dive AMDG 2019' (on the reverse)

carbon and casein on paper

15 x 8⁵/₈in. (38.2 x 22cm.)

Executed in 2019

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

PROVENANCE:

Donated by the artist.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
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λ*486 **WILLIAM KENTRIDGE (B. 1955)**

Hyacinths (Wait Once Again for Better People)

signed and numbered 'W Kentridge 14/30' (lower right)



forty-two lithographs laid on unstretched canvas

64⁷/₈ x 59³/₄in. (164.7 x 151.7cm.)

Executed in 2020, this work is number fourteen from an edition of thirty

£20,000-30,000

US\$28,000-42,000

€24,000-35,000

PROVENANCE:

Donated by the artist.