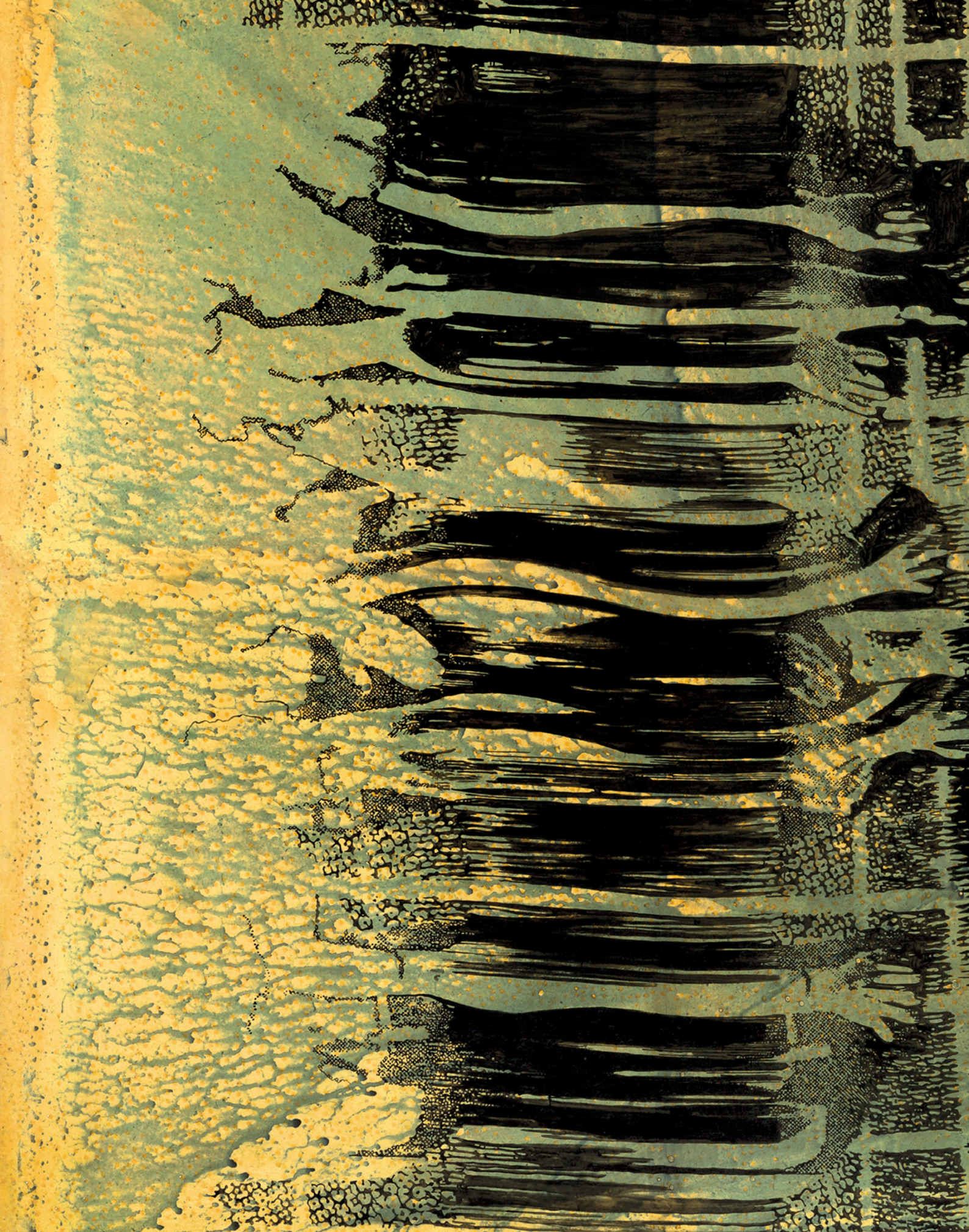
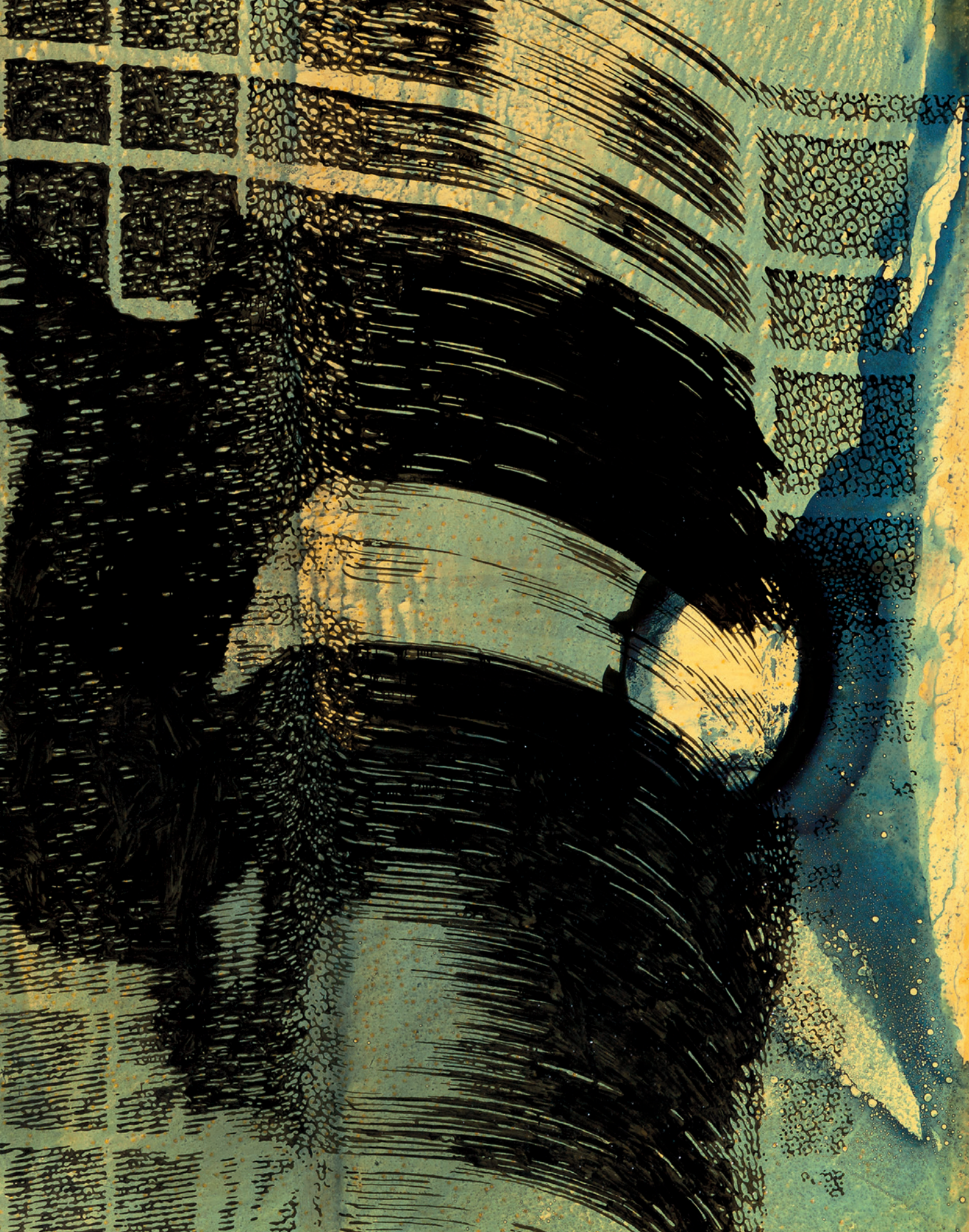
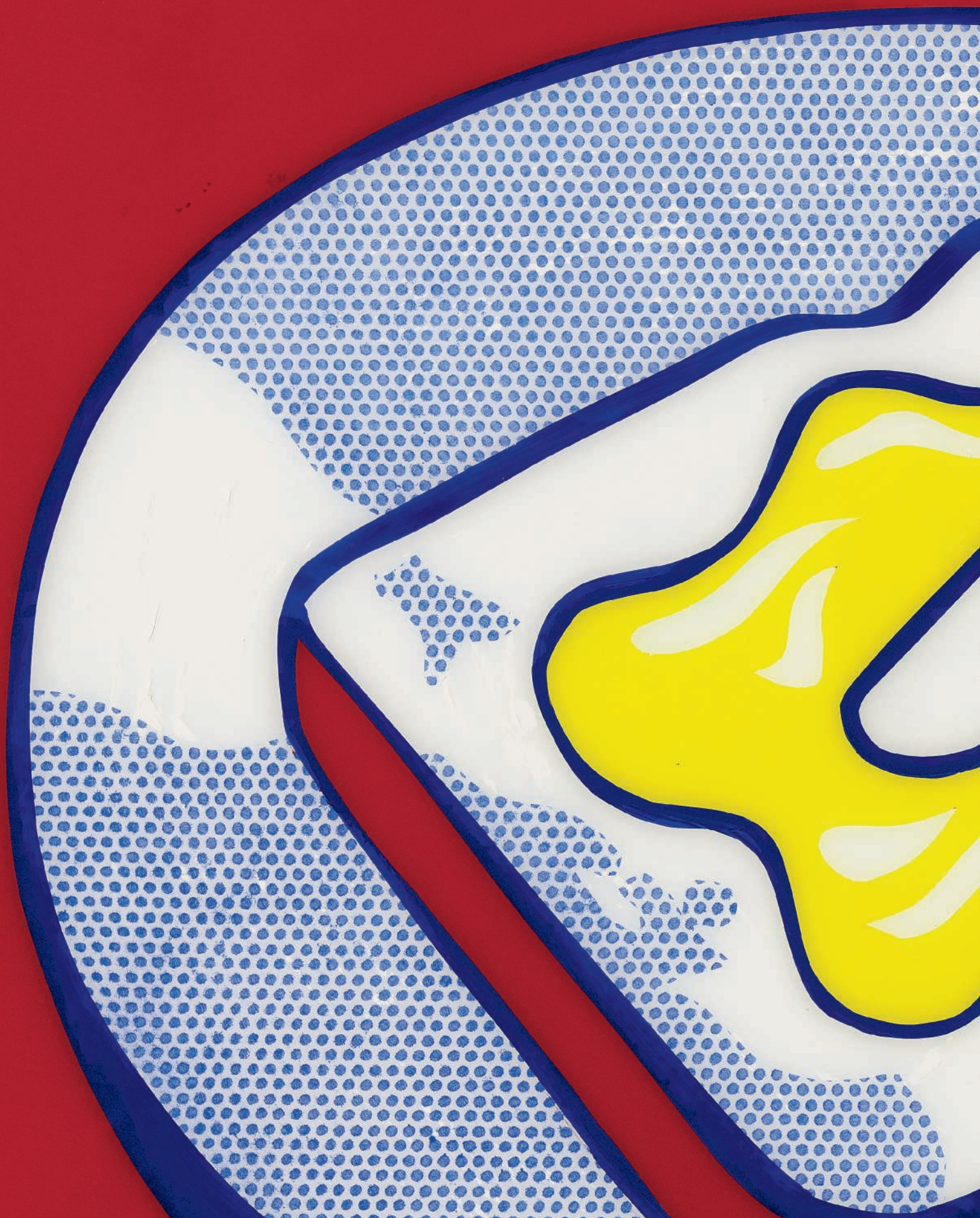


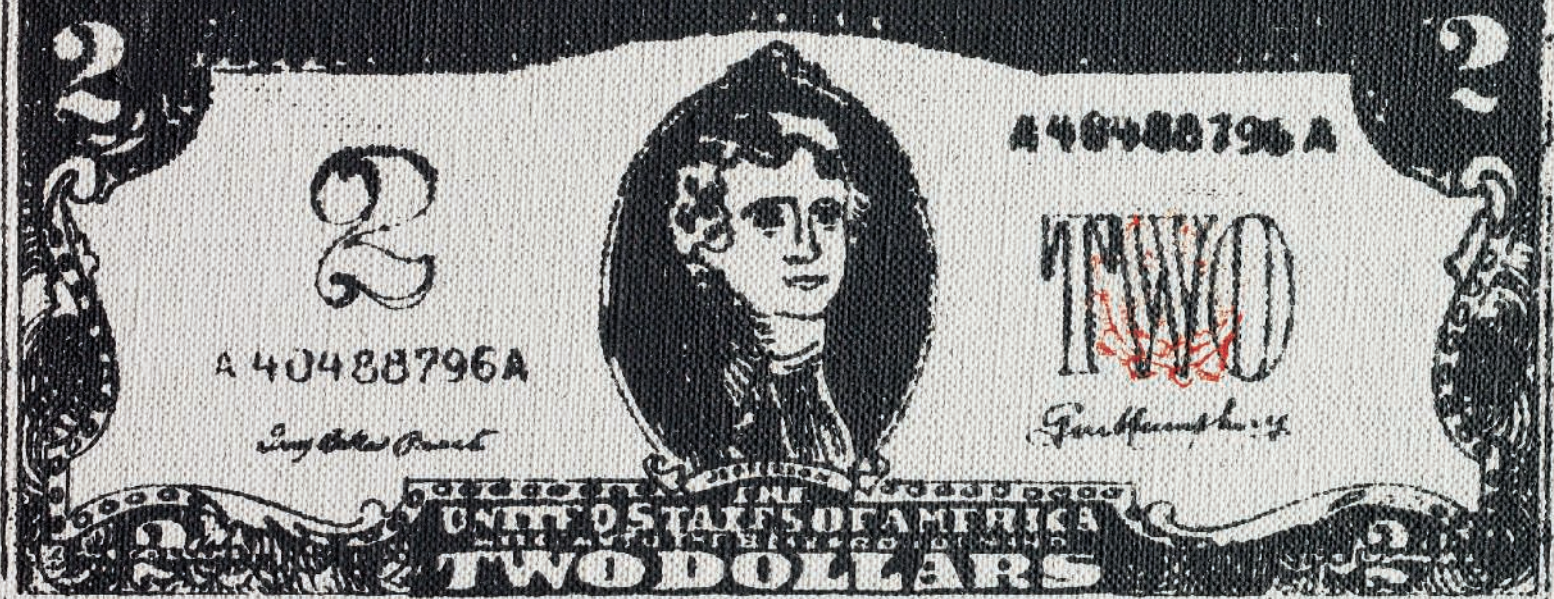
POST-WAR AND CONTEMPORARY ART | CHRISTIE'S











2

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Long Silver Branch



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TWO

George Washington

UNITED STATES OF AMERICA

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TWO

George Washington

UNITED STATES OF AMERICA
TWO DOLLARS

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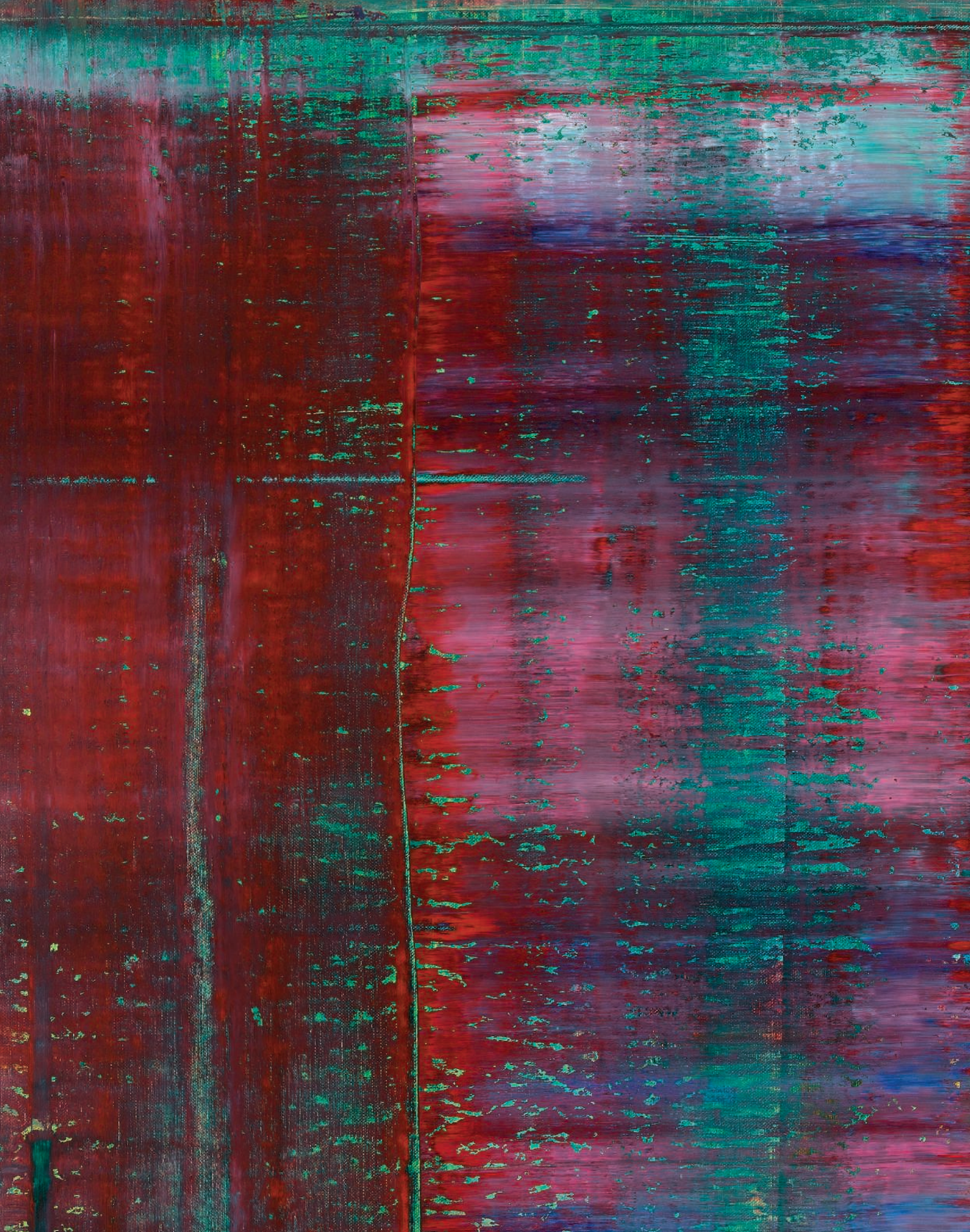


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TWO

George Washington

UNITED STATES OF AMERICA
TWO DOLLARS









FOUR
NICE WORK
YOU CAN GET IT
MONK'S MOOD
WHO KNOWS
ASK ME NOW
HORNIN' IN
HORNIN' ON
SKIPPY
LET'S COOL ONE
SUBURBAN EYES
SUBBARD
ENVY ONCE

STRAIGHT NO CHASE CAROLINE MOON
FOUR IN ONE
NICE WORK IF
HORNIN' ON







Highlights:

Defining **BRITISH ART**

A CURATED EVENING AUCTION

THURSDAY 30 JUNE 2016, 7 PM | 8 KING STREET, ST. JAMES'S, LONDON SW1Y 6QT

FRANCIS BACON (1909-1992)

Version No. 2 of Lying Figure with Hypodermic Syringe

signed 'Francis Bacon' (on the stretcher); titled and dated 'Version No. 2 of Lying Figure with Hypodermic Syringe 1968' (on the reverse)
oil on canvas
78 x 58in. (198 x 147.5cm.)
Painted in 1968

'Bacon, who was famous for enjoying and engendering huge hilarity in his social life, created an art that was always resoundingly solemn. But he was not quite alone in his solemnity; he was in the company of Newman and Rothko and Still and Pollock. Those four contemporaries of his are grouped by Robert Rosenblum as the exponents of 'The Abstract Sublime'. And Bacon's role in painting has been that of the one great exponent in our time of the Figurative Sublime.'

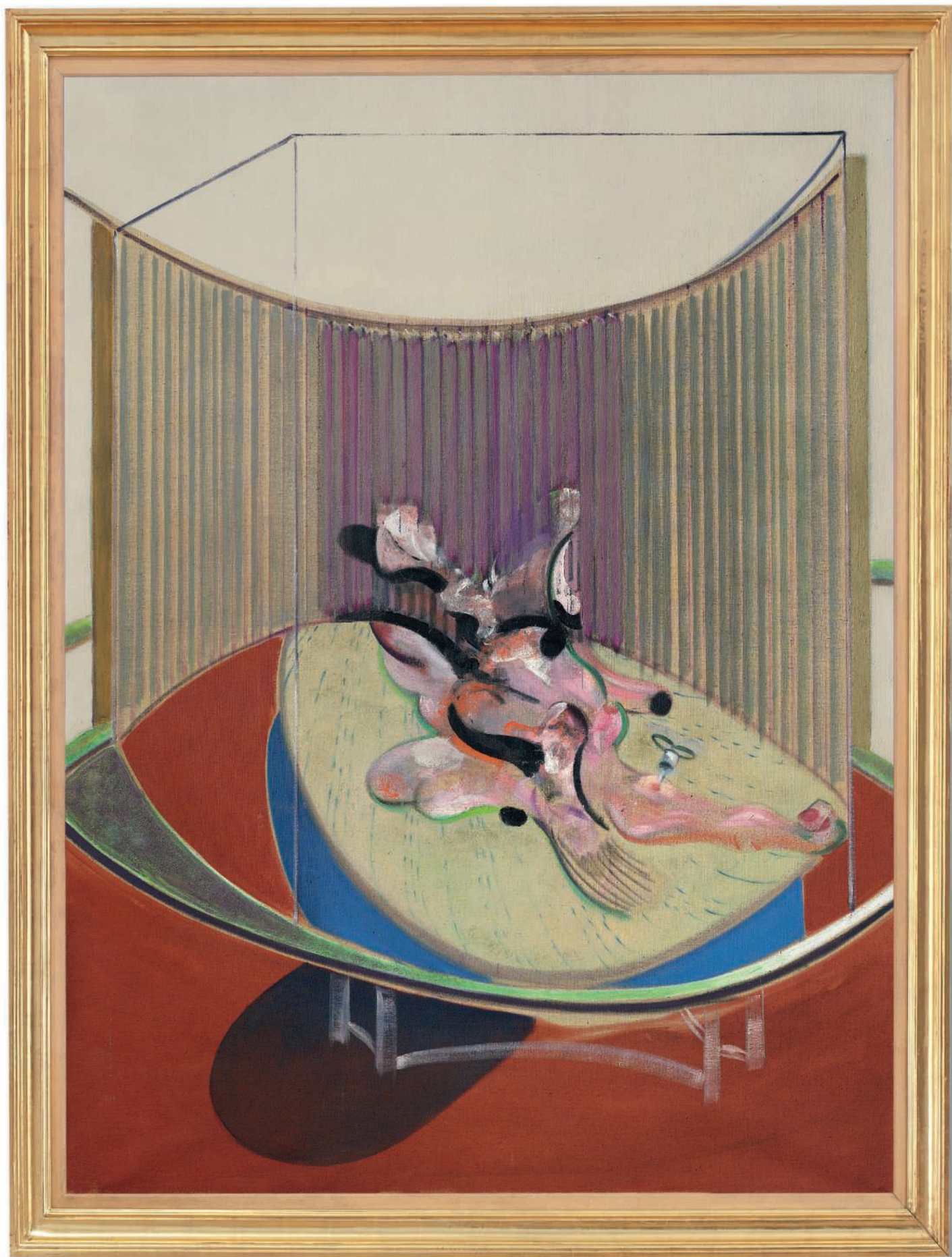
David Sylvester

Highlights:

Defining **BRITISH ART**

30 June 2016 at 7.00 pm

Enquiries:
Francis Outred
+44 20 7389 2270
foutred@christies.com



LUCIAN FREUD (1922-2011)

Ib and her Husband

oil on canvas

66¼ x 57¾in. (168.3 x 146.7cm.)

Painted in 1992

'I only paint the people who are close to me. And who closer than my children?'

Highlights:

Defining **BRITISH ART**

30 June 2016 at 7.00 pm

Enquiries:

Francis Outred

+44 20 7389 2270

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Highlights:

Defining **BRITISH ART**

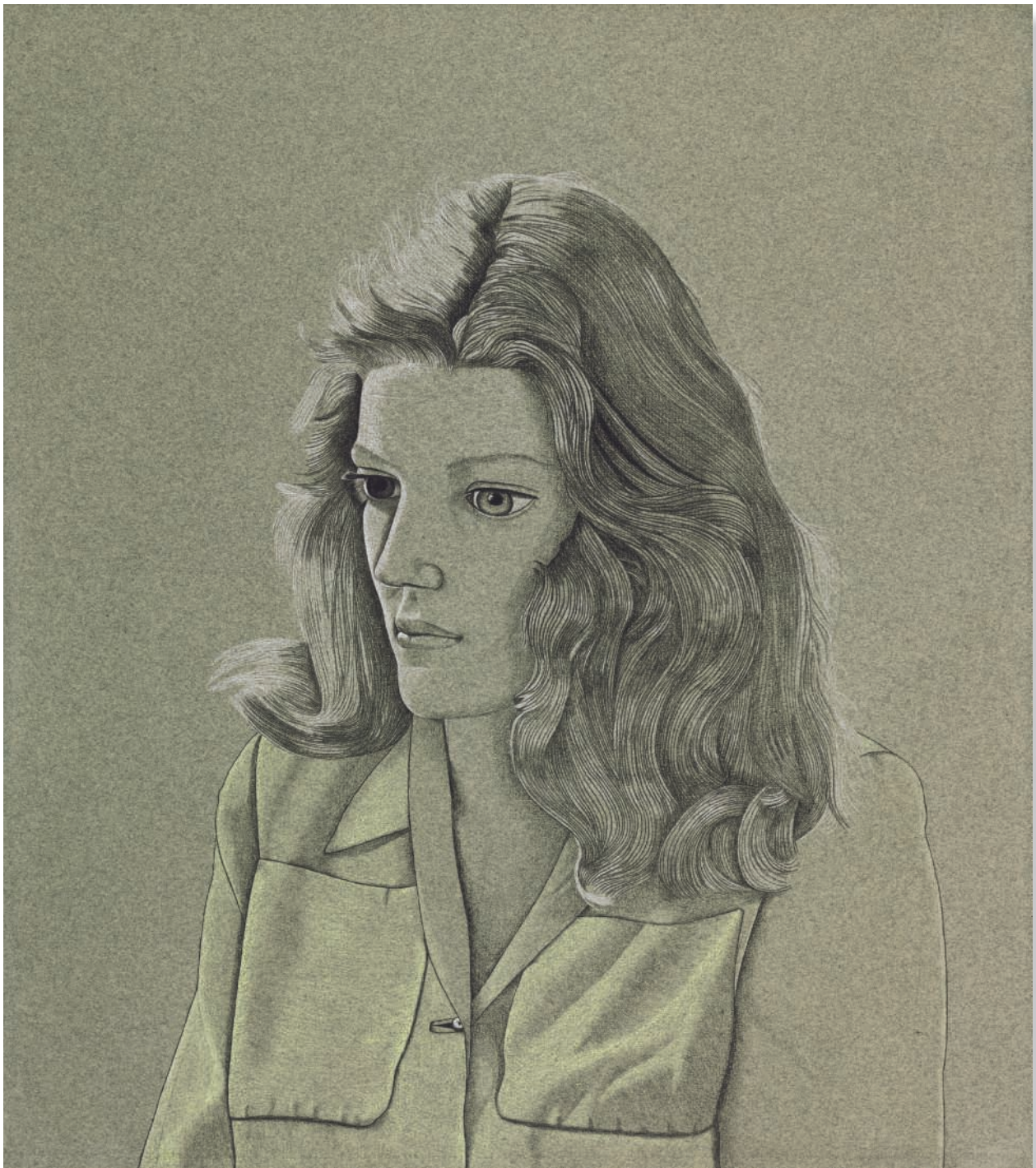
30 June 2016 at 7.00 pm

Enquiries:
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FRANK AUERBACH (B. 1931)

Head of Leon Kossoff

signed 'AUERBACH' (upper right)
oil on panel
24 x 22in. (61 x 55.8cm.)
Painted in 1954



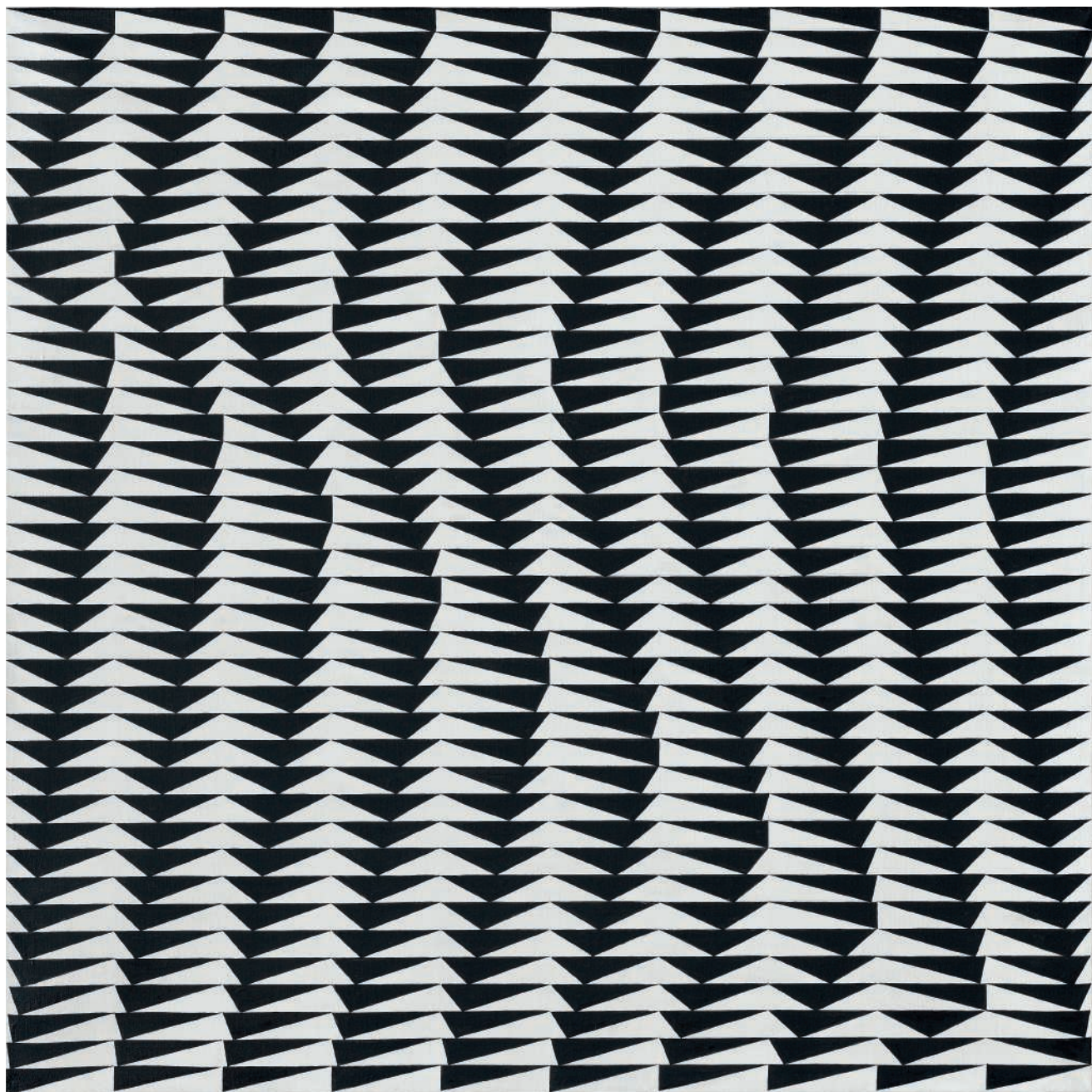
LUCIAN FREUD, O.M., C.H. (1922-2011)

A Girl (Pauline Tennant)

conté crayon and coloured chalk on grey/green paper

17¾ x 15¾ in. (45 x 40 cm.)

Executed *circa* 1945.



Highlights:

Defining **BRITISH ART**

30 June 2016 at 7.00 pm

Enquiries:
Francis Outred
+44 20 7389 2270
foutred@christies.com

BRIDGET RILEY (B. 1931)

Shift

signed and dated 'Riley '63' (on the canvas overlap) and signed again,
inscribed and dated again 'RILEY/1963. SHIFT.' (on the reverse)
emulsion on canvas
30 x 30 in. (76.2 x 76.2 cm.)
Painted in 1963



BRIDGET RILEY (B. 1931)

Untitled (Diagonal Curve)

signed and dated 'Bridget Riley 66' (on the overlap), signed and dated 'Bridget Riley 1966' (on the reverse)

emulsion on board

51 x 51in. (130 x 130cm.)

Painted in 1966



Highlights:

Defining **BRITISH ART**

30 June 2016 at 7.00 pm

Enquiries:

Francis Outred

+44 20 7389 2270

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FRANK AUERBACH (B. 1931)

Study for Tree on Primrose Hill

oil on canvas

16 x 17¼ in. (40.6 x 45 cm.)

Painted in 1986.



GLENN BROWN (B. 1966)

*Let me take you by the hand and lead you through
the streets of London, I'll show you something to
make you change your mind*

signed 'Glenn Brown' (on a label affixed to the reverse)

oil on canvas

32 $\frac{1}{2}$ x 36 $\frac{1}{4}$ in. (83 x 92.5cm.)

Painted in 1992



POST-WAR AND CONTEMPORARY ART EVENING AUCTION

WEDNESDAY 29 JUNE 2016

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for a paddle please contact
Alasdair Young.
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GALLERY TALK

Monday 27 June at noon
8 King Street, SW1Y 6QT
Rob Brown, Anna Campbell
and Billy Jobling

AUCTION

Wednesday 29 June 2016
at 7.00 pm
8 King Street, St. James's
London SW1Y 6QT

VIEWING

| | | |
|-----------|---------|-------------------|
| Saturday | 25 June | 12 noon – 6.00 pm |
| Sunday | 26 June | 12 noon – 5.00 pm |
| Monday | 27 June | 9.00 am – 4.30 pm |
| Tuesday | 28 June | 9.00 am – 6.00 pm |
| Wednesday | 29 June | 9.00 am – 4.00 pm |

AUCTIONEER

Jussi Pyrkänen

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The Post-War and Contemporary Department
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The Evening Sale team would like to thank the
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© Gerhard Richter 2016

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© Yves Klein ADAGP, Paris / DACS, London,
2016.

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Lot 10: Andy Warhol,
*Two Dollar Bills (Front) [40
Two Dollar Bills in red]*, 1962
(detail)

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Visual Arts, Inc. / Artists Rights Society (ARS),
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(detail)

© Estate of Roy Lichtenstein/DACS 2016.

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**POST-WAR AND CONTEMPORARY
ART EVENING AUCTION**

Wednesday 29 June 2016, 7.00 pm



λ*1

ADRIAN GHENIE (B. 1977)

Dr. Mengele

signed and dated 'Ghenie 2011' (on the reverse)

oil on canvas

19 $\frac{5}{8}$ x 17 $\frac{5}{8}$ in. (49.7 x 44.7cm.)

Painted in 2011

£100,000-150,000

\$150,000-220,000

€130,000-190,000



Francis Bacon, *Study for Head of George Dyer*, 1967.
© The Estate of Francis Bacon. All rights reserved, DACS 2016.
Photo: Prudence Cuming Associates Ltd.

PROVENANCE:

Haunch of Venison, London.

Acquired from the above by the present owner in 2011.

EXHIBITED:

London, Haunch of Venison, *Adrian Ghenie*, 2011.

‘The paintings of Mengele
... are all expressively
executed. But in each
approach the artist has
created a different set of
emphases’

—M. GISBOURNE





Gerhard Richter, *Onkel Rudi*, 1965. Private Collection.
© Gerhard Richter 2016.



Adrian Ghenie, *Self Portrait as Vincent Van Gogh*, 2012.
Private Collection.
© Adrian Ghenie, courtesy Pace Gallery.

‘We inevitably live in a post-WWII epoch, which means that we constantly have to look back to that watershed moment in order to understand our present condition’

—A. GHENIE

From viscous layers of pigment, scraped and smeared down the length of the picture plane, an eerily familiar face emerges. Though pummelled into almost total obscurity, suspended with a dense black void, the distinctive visage of Dr. Josef Mengele slowly pieces itself together before the viewer. Painted in 2011, the work takes its place within Adrian Ghenie’s series of portraits depicting the notorious doctor, his features pushed to the brink of abstraction by the artist’s visceral handling of paint. Simultaneously excavating and demolishing his subject by adding and subtracting progressive layers of pigment, Ghenie creates a flickering, filmic mirage that oscillates between illusion and reality. Within a practice that has sought to visualise the workings of individual and collective memory, the ghostly figures of the Third Reich stand among Ghenie’s most important subjects. ‘We inevitably live in a post-WWII epoch’, he explains, ‘which means that we constantly have to look back to that watershed moment in order to understand our present condition’ (A. Ghenie, quoted in M. Radu, ‘Adrian Ghenie: Rise & Fall,’ *Flash Art*, December 2009, p. 49). Like Charles Darwin, Vincent van Gogh and Elvis, Mengele represents a turning point in the artist’s understanding of global history. In attempting to capture the likeness of one of the twentieth century’s most despised war criminals, Ghenie reduces his face to a molten, blurred mass of paint, eroding its contours to the point of illegibility. In this regard, the work invites comparison with Gerhard Richter’s photo-paintings of similar historical figures, in particular *Onkel Rudi* of 1965. Mengele’s visage is at once a hazy apparition, consigned to the realms of fiction, and an all-too-real exposure of flesh, brought from the depths of history into the immediate, tangible present.

It is this dialogue – between the past and its contemporary re-imagining – that lies at the heart of Ghenie’s practice.

Like Francis Bacon’s depictions of the Pope, Ghenie’s portrayals of Mengele confront the darkest depths of the human condition. His celebrated series of *Pie Fight* paintings, many of which consciously evoked Third Reich officials, debased their controversial subjects with comedic swathes of custard, rendered in thick, irrefutable impasto. By recasting historical villains as victims of public gunging and humiliation, Ghenie sought to expose the ways in which their images are entrenched in collective consciousness. The present work is born of a similar impulse; indeed, the streaks of pale pigment, dragged across the canvas with a palette knife, recall to some extent the creamy substance that cakes the surface of the *Pie Fight* paintings. Unplanned abrasions, drips and splatters – characterised by Ghenie as ‘staged accidents’ – litter the surface of the painting, creating richly expressive layers and textures. However, any attempt to bring himself closer to the subject is immediately counteracted by a sense of dream-like transfiguration: an act of distancing that shrouds the figure in dim lighting and surreal fantasy. ‘In terms of composition, colors, atmosphere, I borrow many things from cinema’, he has said, citing David Lynch and Alfred Hitchcock in particular (A. Ghenie, quoted in R. Wolff, ‘Adrian Ghenie The Past is Present-And Never Resolved-In the Romanian Artist’s Absorbing, Ambiguous Canvases,’ *Art + Auction*, March 2013). Mengele’s face dissolves into a watery *trompe l’oeil*: a trick of the light, a slip of the imagination – a brief encounter, an indeterminate moment of déjà-vu. All that remains is a powerful trace of something not ready to be forgotten.



λ*2

MICHAËL BORREMANS (B. 1963)

Pony (II)

signed twice, titled and dated 'MICHAËL M.C.G. BORREMANS, PONY (II), 2009' (on the reverse)

oil on canvas

15 x 20½ in. (38 x 52 cm.)

Painted in 2009

£250,000-350,000

\$360,000-500,000

€330,000-450,000



Gerhard Richter, *Betty*, 1988.
Saint Louis Art Museum.
© Gerhard Richter 2016.

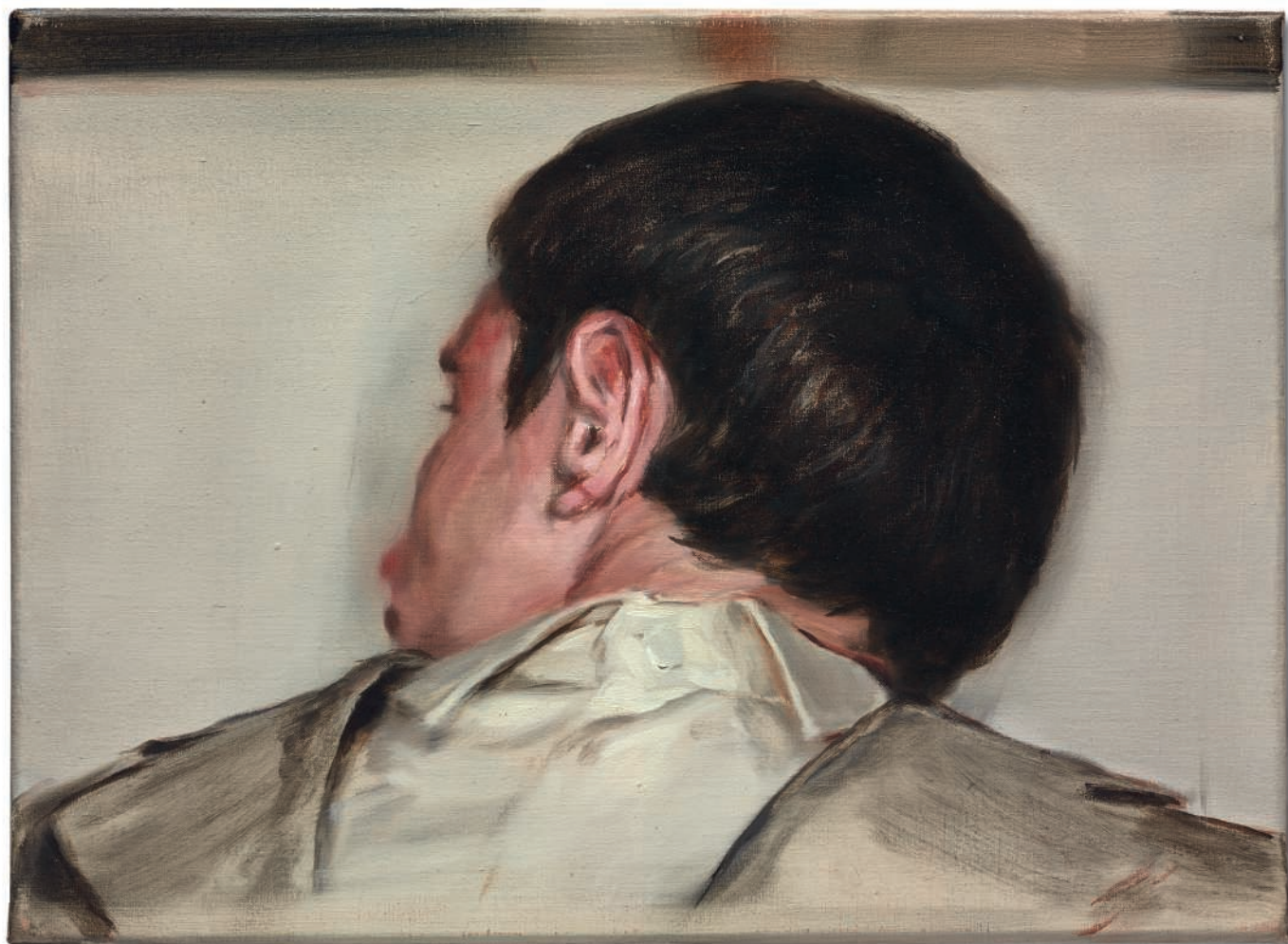
PROVENANCE:

Zeno X Gallery, Antwerp.

Acquired from the above by the present owner in 2009.

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

—M. BORREMANS





Edouard Manet, *The Dead Toreador*, circa 1864.
National Gallery of Art, Washington, D.C.
Photo: Bridgeman Images.

Intimately scaled and thrillingly unnerving, *Pony (II)* is a deft work of theatre in painting by Michaël Borremans. His Old Masterly talent razor sharp, the artist portrays a male figure from behind, with shirt and jacket on backwards – the close sartorial intention informed by Borremans’s background as a fashion photographer. The subject is exposed, made vulnerable by Borremans’s tight framing: we are brought close to the nape of his neck and the inside of his ear, which is placed at the composition’s dead centre and foregrounded by the direction of the shoulders and hairline. Rather than painting portraits, Borremans uses people as symbolic vehicles, their figures acting as props in a carefully orchestrated Beckettian play of paint. *Pony (II)* speaks of unease, guilt, or shame in its avoidance of the gaze, while the inverted clothing hints at perversity and disorder; the loose brushwork, visibly unfinished at the man’s lapels, draws attention to the painting as a constructed illusion, a ghostly apparition poised at the intersections of past and present, nihilism and tenderness. In all its hair-raising uncertainty, this work brings forth both dark humour and beauty through Borremans’s unique painterly vision.

If painting a figure from the back signifies Borremans’s turning away from the usual protocols of the portrait as psychological window, it also gestures towards a certain Germanic tradition. Dora Imhof discusses the use of the *Rückenfigur* (literally ‘back-figure’) as employed by the German Romantic painter Caspar David Friedrich: ‘People – most of them alone – look toward the landscape and thus also represent the viewer inside the painting. We watch them as they watch; we observe the landscape with them and through them. But this act of seeing seeing, as we identify with the viewer portrayed in the painting, can also contain an unfathomable dimension: the sense that we ourselves are being observed ... One may well imagine that the people portrayed in Michaël Borremans’s paintings ... also sense a comparable “burning sensation in the nape of the neck.” They are also depicted from behind, and are objects of our searching, curious gaze. Moreover, they are not looking at a distant landscape, but at a wall, a corner, a floor, or – we don’t know – perhaps they have their eyes closed, are immersed in their internal worlds’ (D. Imhof, ‘Backs – “The sadness of seeing oneself seeing”’ in *Michaël Borremans: As sweet as it gets*, exh. cat. Brussels / Dallas 2014, p. 136). *Pony (II)* thus becomes an oblique performance of the very act of looking itself: dramatised in strokes inherited from Velázquez, Manet and Goya, Borremans’s painting stages its own interrogation, and seems ashamed to meet our gaze.

‘People – most of them alone – look toward the landscape and thus also represent the viewer inside the painting. We watch them as they watch; we observe the landscape with them and through them. But this act of seeing seeing, as we identify with the viewer portrayed in the painting, can also contain an unfathomable dimension: the sense that we ourselves are being observed ... One may well imagine that the people portrayed in Michaël Borremans’s paintings ... also sense a comparable “burning sensation in the nape of the neck”’

—D. IMHOF

The work’s title adds a further layer of uneasy mystery. What does ‘pony’ signify? Absent of context or clues, any fixed answer is unclear. Such irresolution delights Borremans. Perhaps by placing the ear at the painting’s centre, he foregrounds the impossibility of its decoding; we are left powerless as if listening to the image, not seeing, our gaze averted from the truth. Indeed, the ear becomes a void of meaninglessness by suggesting and negating the tumultuous artistic passions of Van Gogh; Borremans conjures an art that is instead furtive, enigmatic and detached. For all its eerie artifice, however, the work radiates a timeless, irresistible magnetism. ‘I find it fascinating that modern man can still be moved by painting,’ the artist says; ‘somehow man is still more attracted to incomprehensible, strange, funny stuff than to rationalism’ (M. Borremans, quoted in M. Gray, ‘The modern mysteries of Michaël Borremans,’ *Apollo Magazine*, March 2016).



Domenico Gnoli, *Hair Partition*, 1968.
Museum Ludwig, St. Petersburg.
© DACS 2016.



WORKS FROM THE COLLECTION OF
GORDON WATSON

λ'3

HURVIN ANDERSON (B. 1965)

Untitled (Lower Lake)

signed with the artist's signature and dated, 'HurvinA Oct 2005'
(on the overlap)

oil on canvas

59 $\frac{1}{8}$ x 102 $\frac{1}{8}$ in. (150.2 x 259.2cm.)

Painted in 2005

£300,000-500,000

\$440,000-720,000

€390,000-650,000



Hurvin Anderson, *Jersey*, 2008.
Tate Collection, London.
Artwork: © Hurvin Anderson.
Photo: © Tate London, 2016.

PROVENANCE:

Thomas Dane Gallery, London.

Acquired from the above by the present owner in 2005.

EXHIBITED:

London, Thomas Dane Gallery, *Hurvin Anderson: New Paintings*, 2005, no. 4 (illustrated in colour, unpagged).

Birmingham, Ikon Gallery, *Hurvin Anderson: reporting back*, 2013, p. 136 (illustrated in colour, pp. 66-67).

'Lower Lake (2005) was inspired by the island in the middle of Handsworth Park; it was, he told me, the first landscape he felt connected to, a place that exists yet is just out of reach – a sense of dislocation that is, perhaps, something experienced by many first and second-generation migrants. The composition of the painting recalls the various version of the Isle of the Dead made by the great Romantic painter Arnold Böcklin, between 1880 and 1886; Anderson's version is, perhaps, less literally melancholic, but still, its washes of pale lilac stir up a wistfulness and a longing, the object of which is not made explicit'

—J. HIGGIE









Peter Doig, *Grande Riviere*, 2001-02.
National Gallery of Canada, Ottawa.
© Peter Doig. All Rights Reserved, DACS 2016.

‘With their lack of crowds and mood of solitude and introspection, [Anderson’s] paintings make clear how central reverie is to him; he has long been influenced in the great masters of leisure – in particular, Seurat and Monet’s near-forensic exploration of the innate abstraction of the natural world. However, despite their beauty, Anderson’s paintings of parks emanate a certain melancholy detachment; it’s as if he’s examining these sites from a great distance even though they’re part of his heritage’

—J. HIGGIE

Rendered with deliquescent swathes of paint that dissolve and intermingle in shimmering vertical bands, Hurvin Anderson’s monumentally-scaled *Untitled (Lower Lake)* occupies a definitive place in his nostalgic painterly practice. Painted in 2005, the work belongs to a series of canvases depicting the island in the middle of Handsworth Park in Birmingham, where the artist grew up. Born to Jamaican parents, who settled in the Midlands following their emigration to the UK, Anderson

spent much of his youth wandering the city’s green spaces, dreaming of the Caribbean shores he had never known. Described to Jennifer Higgie as ‘the first landscape he felt connected to’, this lone island, densely packed with trees and foliage, is at once familiar and tantalizingly exotic; a vision of British suburbia that might just, in the right light, offer a glimpse of a distant land. A former student of Peter Doig – whose own practice is deeply rooted in reverie and dislocation

– Anderson works from photographs and memories, reprinting, drawing and collaging them to create a composite, fractured image of reality. Created in London, shortly after his return from a prestigious artist’s residency on Trinidad, the present work merges hazy recollections of the artist’s youth with the incandescent visual language inspired by his first taste of the tropics. In places, the paint drips down the length of the canvas like rain splattered upon a window pane,





Arnold Böcklin, *The Isle of the Dead III*, 1883.
Staatliche Museen zu Berlin.
Photo: Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.

whilst pale, translucent washes of colour transform the scene into a veiled, watery reflection. Elsewhere, this mirage-like effect is counteracted by intricately-wrought branches, sharp and precise, like moments of clarity within a clouded daydream. Included in the artist's 2013 solo exhibition



Claude Monet, *Peupliers au Bord de l'Epte*, 1891.
Private Collection. Photo: Bridgeman Images.

Hurvin Anderson: reporting back at the Ikon Gallery in Birmingham, the work testifies to Anderson's celebrated mastery of paint, whilst simultaneously expressing the oneiric sense of longing that characterises his practice.

Throughout his *oeuvre*, Anderson has transformed sites of leisure – parks, tennis courts, cafes and barbershops – into extensions of his own wandering psyche. 'With their lack of crowds and mood of solitude and introspection', writes Higgle, 'his paintings make clear how central reverie is to him; he has long been influenced in the great masters of leisure – in particular, Seurat and Monet's near-forensic exploration of the innate abstraction of the natural world. However, despite their beauty, Anderson's paintings of parks emanate a certain melancholy detachment; it's as if he's examining these sites from a great distance even though they're part of his heritage' (J. Higgle, 'Another word for feeling', in *Hurvin Anderson: reporting back*, exh. cat., Ikon Gallery, Birmingham, 2013, pp. 13-14). A quiet, barely perceptible sense of foreboding pervades the *Lower Lake* works, inviting comparisons not only with Doig's landmark series of canoe paintings – inspired by the horror film *Friday 13th* – but also with Arnold Böcklin's seminal nineteenth-century cycle of meditations on the *Isle of the Dead*. As Jonathan Watkins has pointed out, the district of Handsworth was a site of racial conflict during Anderson's youth – a memory

'The new paintings, made in London where Anderson now lives, evoke "another country", the part of his past spent in Handsworth. This is the Birmingham district renowned for considerable unrest due to racial issues in the early 1980s, which he lived through – and this certainly informs the way we read his work – but instead of riots and violence we see quiet, relatively empty locations. These are the streets, parks and other public (in-between) places where the artist as a young man walked and met with friends, played football or simply hung around. They haunt him, like the sun, sea and palm trees of the Caribbean, and he returns to them through an artistic practice that is knowingly nostalgic'

—J. WATKINS

deeply ingrained in the artist's consciousness. However, as he explains, 'instead of riots and violence we see quiet, relatively empty locations. These are the streets, parks and other public (in-between) places where the artist as a young man walked and met with friends, played football or simply hung around. They haunt him, like the sun, sea and palm trees of the Caribbean, and he returns to them through an artistic practice that is knowingly nostalgic' (J. Watkins, 'Foreword', in *Hurvin Anderson: reporting back*, exh. cat., Ikon Gallery, Birmingham, 2013, p. 9).



WORKS FROM THE COLLECTION OF
GORDON WATSON

14

GLENN LIGON (B. 1960)

I Sell the Shadow to Sustain the Substance

neon and paint

8½ x 185in. (21.6 x 469.9cm.)

Executed in 2006, this work is number one from an edition of three plus one artist's proof

Another from the edition is in the Rubell Family Collection, Miami

£250,000-350,000

\$360,000-500,000

€330,000-450,000

PROVENANCE:

Thomas Dane Gallery, London.

Acquired from the above by the present owner in 2006.

EXHIBITED:

London, Thomas Dane Gallery, *Glenn Ligon - Brilliant Corners*, 2006.

Miami, Rubell Family Collection, *30 Americans*, 2008-2016 (another from the edition exhibited).

This exhibition later travelled to Raleigh, North Carolina Museum of Art; Washington D.C.

Corcoran Gallery of Art; Norfolk, Chrysler Museum of Art; Milwaukee, Milwaukee Art Museum;

Nashville, First Center for the Visual Arts; New

Orleans, Contemporary Arts Centre; Little Rock,

Arkansas Art Center and Detroit, Detroit Institute of Arts.

LITERATURE:

E. Joo and J. Keehn (eds.), *Rethinking Contemporary Art and Multicultural Education*, New York 2001, p. 145 (another from the edition illustrated, p. 146).



Glenn Ligon, *Untitled*, 2006.
Tate Collection, London.
Artwork: © Glenn Ligon, Courtesy Regen Projects, Los Angeles.
Photo: © Tate London, 2016.

I sell the shadow to sustain the substance



I sell the shadow to s

'[L]iterature has been a treacherous site for Black Americans because literary production has been so tied with the project of proving our humanity through the act of writing. Ralph Ellison says that Louis Armstrong made poetry out of being invisible, and I am always interested in the ways black people have inhabited these over determined, ambivalent spaces'

—G. LIGON

Glenn Ligon has a way with words. In *I Sell the Shadow to Sustain the Substance* (2006) he has borrowed them from the 19th-century abolitionist and feminist Sojourner Truth, whose *cartes de visite* – photographs of herself sold at speeches and rallies in order to finance her activism – were captioned 'I sell



Portrait of Sojourner Truth, 1864.
National Portrait Gallery, Washington, D.C.
Photo: Nat. Portrait Gall. Smithsonian/Art Resource/Scala,
Florence.

the shadow to support the substance:' itself a witty revision of 'Secure the shadow ere the substance fade,' a commonplace in the business of early photography. In this striking neon work, Ligon has switched 'support' for 'sustain': he heightens the slogan's poetic sibilance, introducing an authorial inflection that forces us to consider the subtleties of his intervention. He implicitly draws parallels between Truth's relationship with public discourse as a black woman in the 19th century and his own as a gay black man in the 21st. The letters are spelt out in large, typewritten font, distancing the text from the personal inscription of handwriting, while the neon tubing is blacked out at the front so that it glows only with light cast onto the wall behind – forming both substance and shadow, and neatly enacting the ideas of invisibility, opacity and oppression that pervade Ligon's practice. Included in Ligon's first UK exhibition in 2006, this important work illuminates the artist's central concerns with elegant, blazing concision.

Ligon's textual conceptualism explores life as an outsider, examining race and homosexuality through a polyvocal prism of quotation and visual poetry. 'I'm interested in making language into a physical thing,' he has said; 'making it have this real weight and force to it' (G. Ligon, quoted in R. Smith, 'Lack of Location Is My Location,' *New York Times*, 16 June 1991, p. 27). He is perhaps most well-known for his iterative sampling of authors'

words in thick agglomerations of coaldust and oilstick, which accrue in shifting palimpsests of revelation and obscured meaning. It is testament to his intelligent treatment of the black experience in America that in 2009 one of these works, *Black Like Me #2* (1992), was chosen by the Obamas to adorn their living quarters in the White House; the painting quotes John Howard Griffin's 1961 memoir of the same title, narrating the white author's travels through the South disguised as a black man. If *I Sell the Shadow to Sustain the Substance* is more legible than these coaldust creations, it is no less nuanced. Ligon considers how he positions himself and is positioned by narratives of the past: if Sojourner Truth sold her image in order to continue to deliver her message, how do these elements of Ligon's own artistic presentation interact? Despite its large, declarative scale the work resists any direct personification, remaining spectral and formally detached; there is none of the handwritten intimacy of Tracey Emin's neons. This enigmatic distancing brings the work beyond identity politics, interrogating the wider place of text in art and the differences between reading and looking that have been probed by artists such as Jasper Johns and Ed Ruscha. Ligon posits that quotation is a fundamental part of speech, which is contingent on reaching for constructed systems of meaning outside ourselves. This in turn has deep implications for black self-definition within the paradigm of white supremacy, which depends on

ustain the substance

defining itself against the 'other:' Zora Neale Hurston, in a 1928 essay frequently quoted by Ligon, wrote 'I feel most colored when I am thrown against a sharp white background.' Ligon is also undoubtedly aware that Sojourner Truth, born Isabella Baumfree, changed her name in order to emphasise her mission. As the shifting of language makes clear, shadows and substance, labels and content – indeed, our very conceptions of truth – are not as fixed as they may seem.

As Carly Berwick has written, 'A kind of polyphony is the result, even when Ligon is quoting just a single author. One of the most mysterious and magnetic qualities of his work is its capacity to be endlessly reread, its interpretations changing continually over time. This is very different from merely reflecting the era in which it was made. The voices in Ligon's work sustain disagreement and argue gracefully among themselves. They make a virtue of uncertainty' (C. Berwick, 'Stranger in America: Glenn Ligon,' *Art in America*, 2 May 2011). Indeed, the conjuring of shadows and substance in the present work chimes far beyond Sojourner Truth's image, fixed in stillness for posterity. The narrator of black novelist Ralph Ellison's 1952 *Invisible Man* insisted on his own 'substance' in opposition to the white gaze's refusal to acknowledge his existence: 'I am an invisible man. No, I am not a spook like those who haunted Edgar Allan Poe; nor am I one of your Hollywood-movie ectoplasms. I am a man of substance, of flesh and bone, fibre and liquids – and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me. Like the bodiless heads you see sometimes in circus sideshows, it is as though I have been surrounded by mirrors of hard, distorting glass. When they approach me they see only my surroundings, themselves, or figments of their imagination – indeed, everything and anything except me' (R. Ellison, *Invisible Man*, New York 1952, p. 1). Drawing manifold truths from Ligon's personal canon of literary and artistic legacies, *I Sell the Shadow to Sustain the Substance* depends on both light and darkness for its piercing clarity, each throwing the other into sharp relief. Forceful and lyrical, cryptic and open, for all its ambiguity the work is radiant in its vivid demand to be seen.



Ed Ruscha, *Untitled*, 1985. Private Collection.
© Ed Ruscha.



Bruce Nauman, *Human Nature/Life Death/ Knows Doesn't Know*, 1983.
Los Angeles County Museum of Art.
Artwork: © 2016 Bruce Nauman / Artists Rights Society (ARS), New York and DACS, London.
Photo: Museum Associates/LACMA/Art Resource NY/Scala, Florence.

WORKS FROM THE COLLECTION OF
GORDON WATSON

λ*5

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 90' (on the reverse)

acrylic on lead on panel

47¼ x 35¾in. (120 x 90cm.)

Executed in 1990

£70,000-100,000

\$110,000-140,000

€91,000-130,000

PROVENANCE:

Galeria Heinrich Ehrhardt, Madrid.

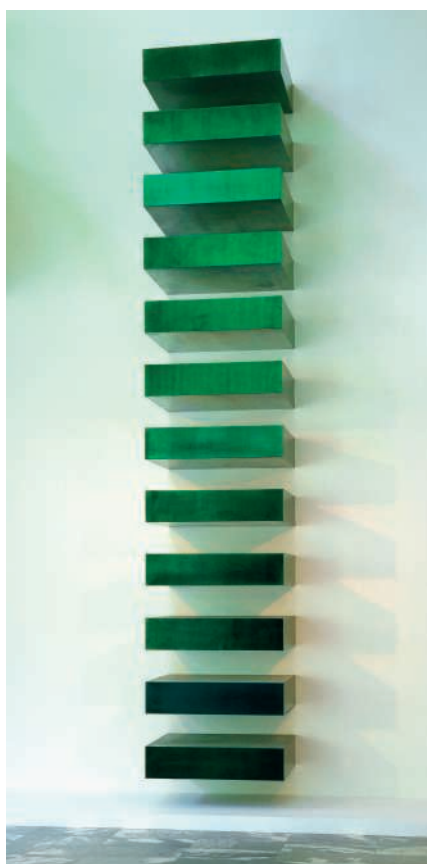
Acquired from the above by the present owner in 2006.

We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.

Untitled (1990) is a rich and resonant lead painting by Günther Förg, exemplifying the intent exploration of relationships between artwork, object, material and form which fascinated the artist throughout his career. A clean band of deep forest green brackets the panel's right and lower sides, masking off a large, weathered swathe of raw lead. Förg was interested in the metal's properties interacting with the layers of paint he applied to its surface. 'I like very much the qualities of lead – the surface, the heaviness,' Förg explains; 'it gives the colour a different density and weight ... with the normal canvas you often have to kill the ground, give it something to react against. With the metals you already have something – its scratches, scrapes' (G. Förg, quoted in D. Ryan, *Talking Painting*, Karlsruhe 1997, <http://www.david-ryan.co.uk/GuntherOForg>). The lead in *Untitled* has been allowed to write its own visual story: oxidised by the atmosphere and redefined by its surroundings, it has become a living, breathing surface, streaked and whorled with patina, a field of texture and depth whose inconsistencies and instabilities work in lively counterpoint to the imposed geometry of Förg's paintwork.

Although reminiscent of the creations of the Colour Field artists Mark Rothko and Barnett Newman, works such as *Untitled* refuse any transcendental claim. Indeed, Förg consciously distanced himself from the near-spiritual aesthetic espoused by the American Abstract Expressionists, explaining that 'Newman and Rothko attempted to rehabilitate in their works a unity and an order that for them

had been lost ... For me, abstract art today is what one sees and nothing more' (G. Förg, quoted in *Günther Förg: Painting / Sculpture / Installation*, exh. cat. Newport Beach, 1989, p. 6). Echoing Frank Stella's famous claim that 'what you see is what you see,' Förg belonged to a postmodern generation for whom abstraction was no longer a mode that needed to be defended, sublimated and theorised; rather, it had become one means of expression among many others. 'The reason for the continued importance of Förg's oeuvre becomes clear', the German critic Andreas Schlaegel observes. 'The evolution of his direct, subjective engagement with the aesthetic of the sublime – conducted without the fear of stereotypical taboos – oscillates between appropriation and homage, yet Förg does so without ironic quotations or other such cheap distancing techniques. Instead, he throws mythical ballast overboard and appropriates picture-making strategies in a way that makes them look new' (A. Schlaegel, quoted in B. Weber, 'Günther Förg, German Artist Who Made Modernism His Theme, Dies at 61', *New York Times*, 18 December 2013). The weighty materiality of the lead amplifies this departure, underscoring an architectonic and poetic play of surface and depth that has long stood at the heart of the artist's multidisciplinary oeuvre. In his dialogue with – and self-distinction from – his predecessors, Förg strikes up an anti-dogmatic postmodern commentary upon the modernist legacy, the subtly complex surface of *Untitled* reconfiguring abstraction as a free and unburdened zone of pictorial power.



Donald Judd, *Untitled (Stack)*, 1967.
Museum of Modern Art, New York.
Artwork: © Judd Foundation / Licensed by VAGA, New York,
NY. Photo: The Museum of Modern Art, New York/Scala,
Florence.



WORKS FROM THE COLLECTION OF
GORDON WATSON

16

KELLEY WALKER (B. 1969)

Untitled

signed and dated 'KWalker 2008' (on the reverse)
four-colour process silkscreen on canvas with collage *Vogue Collections*,
Fall/Winter 2009
74 x 120in. (188 x 304.8cm.)
Executed in 2008-2009

£120,000-180,000
\$170,000-260,000
€160,000-240,000

PROVENANCE:

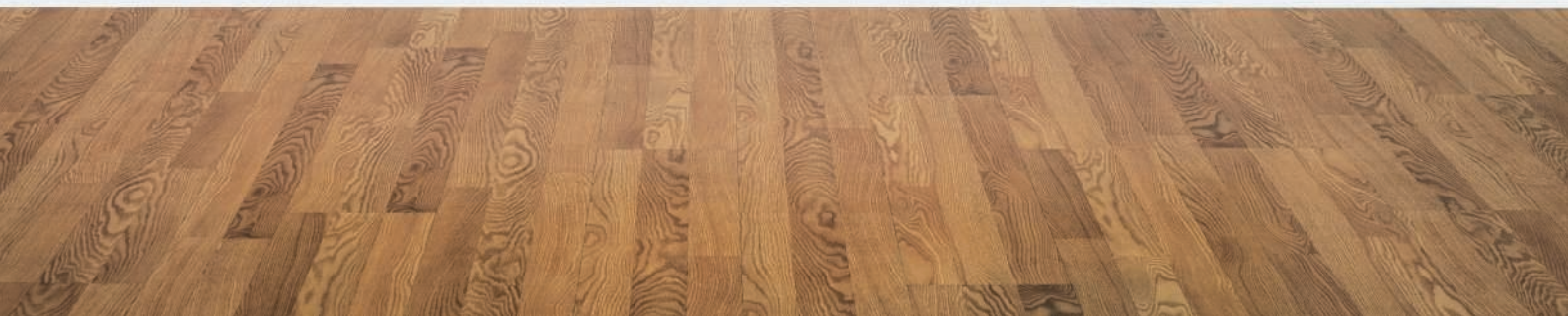
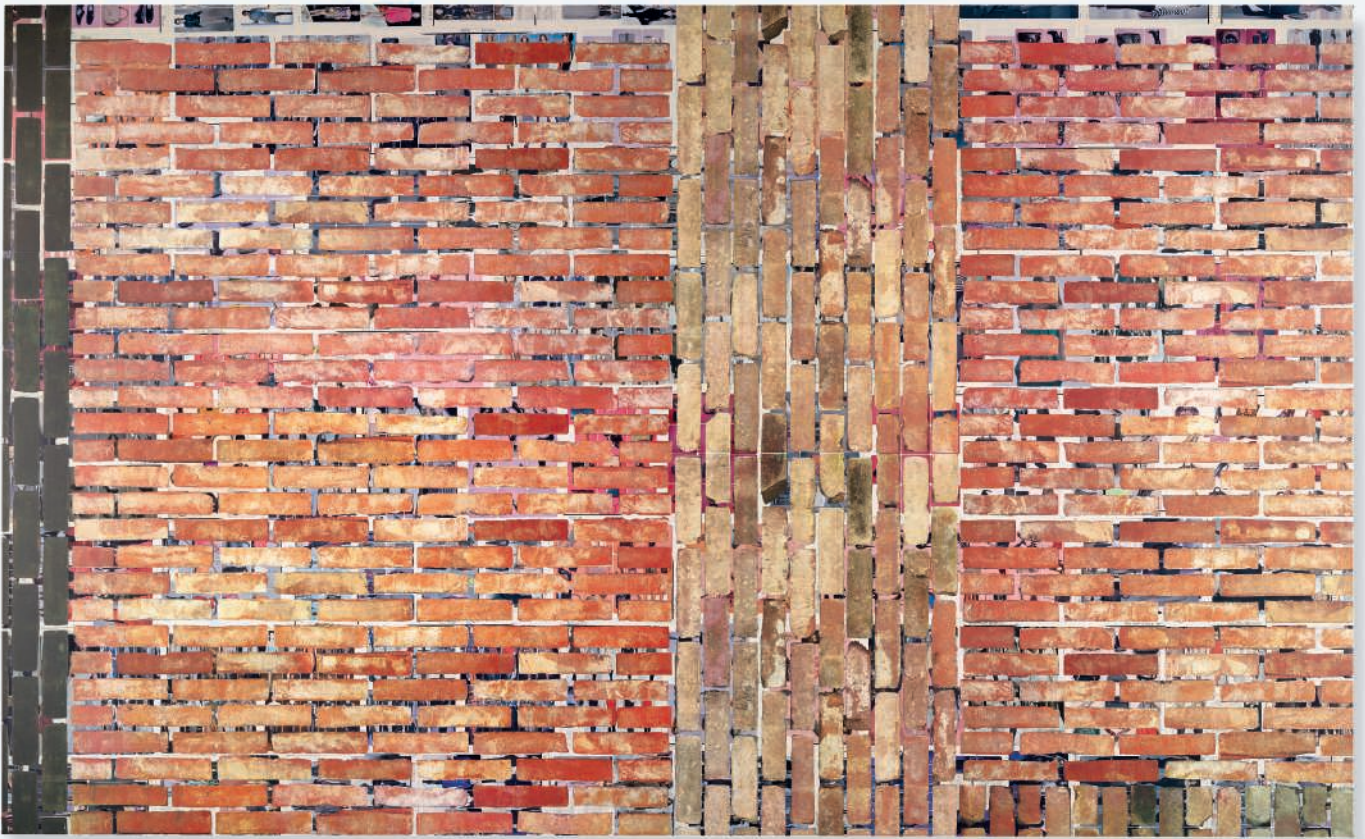
Paula Cooper Gallery, New York.
Acquired from the above by the present owner.

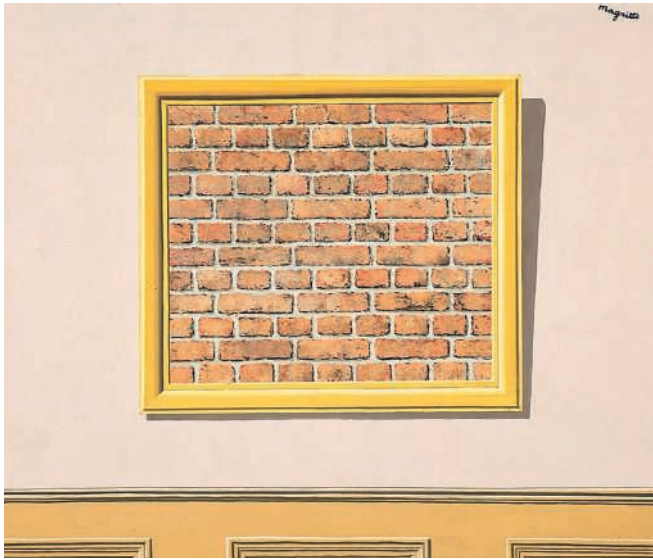
'I was aware that this type of art was capable of instigating a dialogue. I was intrigued with artists who made works that are able to be re-read and to shift in meaning. I became interested in creating objects capable of perpetually remaking themselves or allowing themselves to be remade by participating in the culture industry'

—K. WALKER



Jasper Johns, *White Flag*, 1955.
Metropolitan Museum of Art, New York. Artwork: © DACS 2016.
Photo: The Metropolitan Museum of Art/Art Resource/Scala, Florence.





René Magritte, *La saignée*, 1939.
Museum Boijmans van Beuningen, Rotterdam.
Artwork: © DACS 2016. Photo: BI, ADAGP, Paris/Scala, Florence.



Peter Doig, *The House that Jacques Built*, 1991.
Tel Aviv Museum of Art.
© Peter Doig. All Rights Reserved, DACS 2016.

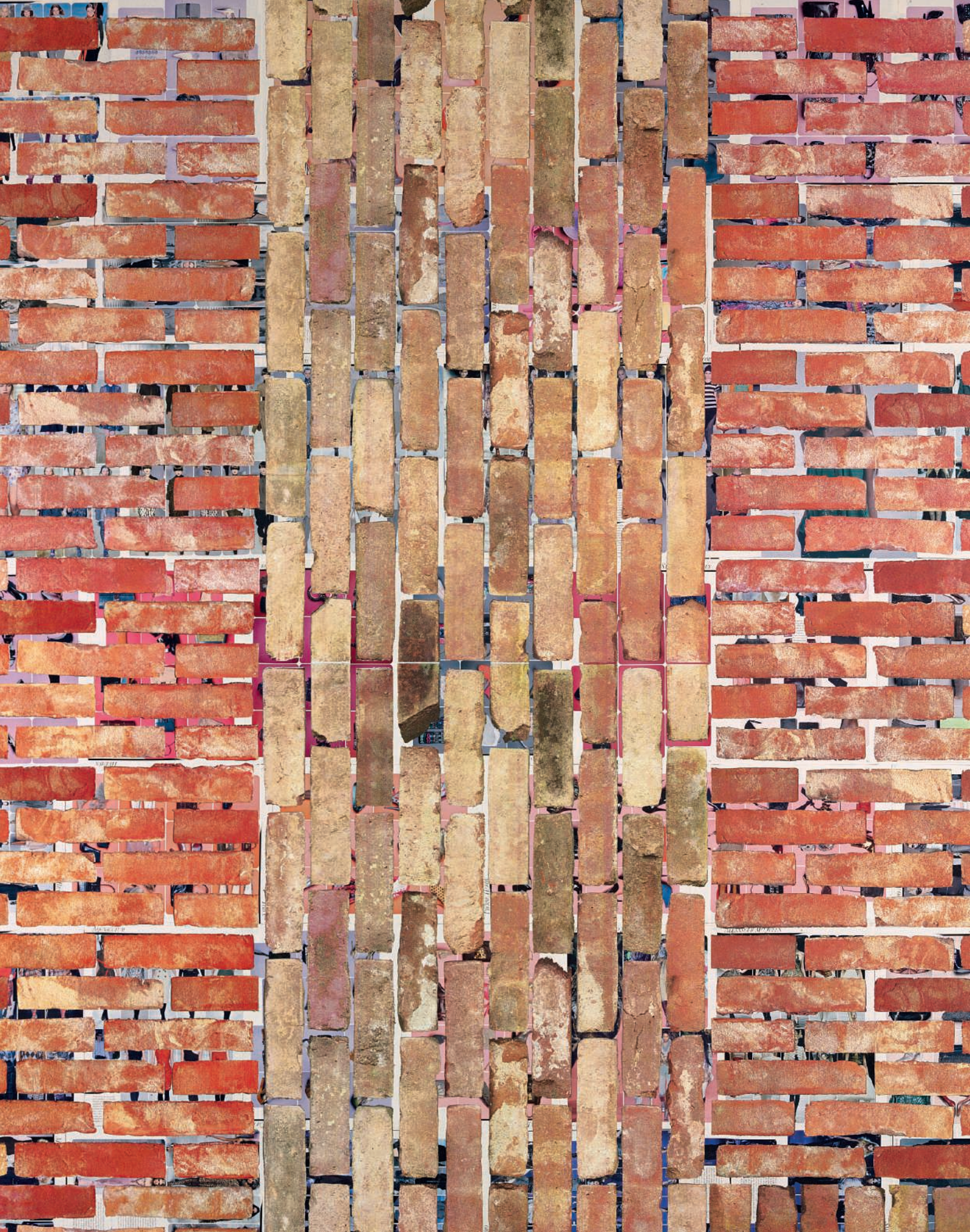
From a distance, Kelley Walker's *Untitled* (2008) looks like a blank brick wall; peer closer and it comes to life. Conjuring a distinctly urban experience of seeing, Walker scans and screenprints individual bricks over collages of newsprint and magazines. Here he has shuttered *Vogue's* Fall/Winter 2009 collections preview behind grids of patinated terracotta. The viewer attempts to visually break through the screen of bricks to decode the pages pasted beneath; while fragments of image and text may be recognisable, the bricks act as both textural foreground and barrier, largely obscuring any communicative significance. Walker slyly sublimates our daily bombardment by contemporary advertising, mimicking the opaque forces and superstructures of meaning that characterise the crowding of modern existence. A visual poetry slips

'I think of the canvas as having a mimetic relationship not only to the wall the painting might be displayed on, but also to the structure of the bricks and cinder blocks in the urban cityscape of New York. Outside my studio window, I see various ways these buildings materials are used-structurally as well as decoratively, stacked both horizontally and vertically'

—K. WALKER

through the cracks, while the bricks themselves – painstakingly, individually applied using the same four-colour process that makes up the printed media we see every day – have their own delicacy in their hand-printed variations of colour and texture, oscillating between representation and abstract pattern. A wall can be both decorative and structural, imprisoning as well as constructive, an obstacle as much as a form of shelter; recasting the canvas's figure-ground relationship as one of bricks and mortar, Walker opens our eyes to how we've built the world around us.

Often grouped with a generation of 'Neo-appropriationists' alongside his friend and collaborator Wade Guyton, Walker's postmodern pictorial strategies reconcile iterative Warholian screenprinting, Jasper Johns' engagement with the found abstraction of flagstones in the 1960s, and the minimalist structural imperative of the grid. His complexes of erasure and revelation are born from a dialogue with the urban environment: while sharing a sense of effaced graffiti with the oblique palimpsests of Christopher Wool, these 'brick paintings' are far more direct in transposing exposed walls into an interior architectural space. Having arrived in New York from Tennessee in the 1990s, Walker brings a particular alertness to his surroundings; he has explained that he 'think[s] of the canvas as having a mimetic relationship not only to the wall the painting might be displayed on, but also to the structure of the bricks and cinder blocks in the urban cityscape of New York. Outside my studio window, I see various ways these buildings materials are used – structurally as well as decoratively, stacked both horizontally and vertically' (K. Walker, quoted in B. Nickas, *Kelley Walker*, exh. cat. MAGASIN Centre National d'Art Contemporain, Grenoble 2008, p. 75). Walker includes such directional variation in *Untitled*, heightening the sense of human touch in what could be a surface of merciless, mechanistic uniformity. Indeed, the inclusion of printed matter associated with a particular publication date lends an almost archaeological feel to Walker's layering technique: this is an index of time and substance, a stratum in the creation of our multimedia cityscape captured on the picture plane. *Untitled* asks that we pause and look beneath the surface, offering a glimpse of stillness in a world saturated with visual information.





‘Nothing can replace the warmth and immediacy of Basquiat’s poetry, or the absolute questions and truths that he delivered. The beautiful and disturbing music of his paintings, the cacophony of his silence that attacks our senses, will live far beyond our breath. Basquiat was, and is music ... primitive and ferocious’

—J. DEPP

Christie’s is delighted to present an outstanding group of nine works by Jean-Michel Basquiat from the collection of the celebrated actor, producer and musician Johnny Depp. Spread across the Post-War and Contemporary Art Evening and Day Auctions, this carefully-curated selection of early paintings and drawings testifies to Depp’s visionary engagement with one of the twentieth century’s most powerful artistic forces. Assembled over the course of more than twenty-five years, the works offered for auction stem exclusively from the early 1980s: the pivotal period that saw Basquiat’s transformation from clandestine street artist to global superstar. Channelling the creative energy that fuelled the musical and artistic underbelly of post-punk New York, the works represent a time capsule of this meteoric period. Together, they bear witness to the birth of a revolutionary visual language – a raw poetry of gestures, words and symbols – that would come to explosive fruition in Basquiat’s canvases of 1982. From the electrifying tableau *Pork*, executed on a discarded door, to the remarkable double self-portrait illustrated on the cover of Larry Warsh’s 1993 volume *Jean-Michel Basquiat: The Notebooks*, each work in the collection represents an expertly-chosen, jewel-like artefact from Basquiat’s early years. Widely exhibited in many of the artist’s most important retrospectives, they stand together as a connoisseurial survey of the moment that launched Basquiat’s stratospheric, though tragically all-too-short, career.

Since the 1990s, Depp has cultivated a close, personal relationship with Basquiat’s works, seeking out pieces that resonate with his understanding of the artist. United by their passionate commitment to their respective fields, the two share a fearless creative drive: a relentless desire to push the boundaries of their art forms. In Basquiat, Depp has identified something of a kindred spirit: an artist who was not afraid to work against the grain, to project his persona into every aspect of his output, and to channel his voice through multiple artistic media. Like Depp – a talented guitarist, who has performed with Marilyn Manson and Alice Cooper – Basquiat’s work was driven by a powerful affinity with music: a rhythmic and lyrical impulse that ran deep in his veins. Depp’s eloquent essay on Basquiat – commissioned by the gallerist Enrico Navarra in 2000, and reproduced over the following pages – testifies to a profound connection with this aspect of the artist’s aesthetic. ‘Nothing can replace the warmth and immediacy of Basquiat’s poetry, or the absolute questions and truths that he delivered’, he writes. ‘The beautiful and disturbing music of his paintings, the cacophony of his silence that attacks our senses, will live far beyond our breath. Basquiat was, and is music ... primitive and ferocious’ (J. Depp, ‘Basquiat Paintings – for Enrico – under the influence of *Pork*’, in E. Navarra, *Jean-Michel Basquiat*, Paris 2000, p. 17).

JOHNNY DEPP

BASQUIAT PAINTINGS – FOR ENRICO – UNDER THE INFLUENCE OF PORK



On a turbulent flight out of Vienna, *en route* to Paris, I was asked to write a couple of pages about the works of Jean-Michel Basquiat. The passengers on this bumpy journey – Enrico Navarra, Sebastian Moreu, and myself were in the throes of what happened to be an enormous Austrian pork hock... at least we hoped it was. We'd acquired the beast at a small, run down, carnival-like market on the edge of Vienna. Our feast was primitive and ferocious. Speaking for myself, I can honestly say that it had been at least 24 hours since any solid had slithered down my gullet and my appetite was ravenous. And now, here we were, bearing down on this greasy pig meat and all too grateful for it, even as the plane dipped and jilted us around like kewpee dolls. The brain has been fed well that day, having just seen a collection of Jean-Michel Basquiat's works and then on to another museum for a quick peak at a huge Warhol exhibition. All this information, in the matter of a few hours, is enough stimulation to drive any man to the nearest carnival-like market and throw down all of his coin for as much pork as humanly possible. So we did just that...

Between bites, Enrico brought up the idea of me writing something for the new and updated big book of Basquiat paintings he was about to re-publish. He said that if I wrote the piece, I should, at all costs, try to avoid writing about Basquiat's life. Everyone, it seems, has a tendency to write more about the man than the work itself. This seemed fair enough, especially since I didn't know the guy and had never met him, so the only thing that I really have is my opinion and my take on the legacy of what he left behind... in art. That, and of course, we seemed to share the same affinity for pork products. However, it is almost impossible to speak about his works without it becoming a crude dissection of the man. On any canvas or drawing, he spilled himself... maybe even without wanting to. His thoughts, his feelings – however fleeting, unfinished or incomplete are captured in that moment when he connected with his target. Early drawings show that he even literally shed his own blood onto the paper as proof of his commitment to the piece, his art... an acceptance of his destiny. A blood fusion, like a voodoo ritual, making the man and his art inseparable, an unholy bond merging the two into one.

If we really get down to brass tacks here, we can begin by saying that Basquiat is not for everyone. Much like pork is not for everyone. You either get it, or you don't. One either loves with a passion, or despises with a vengeance. I've never heard of anyone saying, 'Well, he's okay, I guess...' No, to my knowledge, that doesn't happen with Basquiat. This is a very difficult result to achieve in any art form. The capability of not merely floating nicely in the middle, like a medium-tempered, semi-well-intentioned, virtually-invisible neighbor, whose passivity grates on one's very being, but rather, the ability to speed like a bullet into the brains and bodies of the many jaded, and therefore ruined, intellectual art-hag and simpleton alike. That is the objective. It is a game of hit or miss. And when this motherfucker hits, he hits hard, on many levels.

There are some of his works that kill me and some that do absolutely nothing for me. But once you are touched by him, you are burned into

either a kind of emotional stillness, or you may find yourself on the verge of doubling over into a painful belly laugh. Because as much honesty and history and life experience that he spewed into his drawings, paintings, objects, writings, whatever ... he had a killer sense of humor. Even in some of his most poignant works, his devilish sense of the absurd came through like gangbusters, completely unfiltered. As did his heartfelt disappointments in the human race, and his hopes for it. The signature imagery that comes to mind: the crown, the halo of thorns, portraits stripped of flesh, vital organs pumping blood- blue veined or devoid of any life, his childhood heroes Hank Aaron and Charlie Parker, etc., sainted for all eternity, the homage to his ancestry, endless references to his childhood ... he splayed himself open like a can of sardines for all of us to pick at, as he, in fact, devoured us.

He was never truly able to hide his feelings or influence in the work. He openly acknowledged Cy Twombly, Picasso, the word juxtaposition of William Burroughs and Brian Gyson, Andy Warhol, Leonardo da Vinci, Be Bop Jazz, T.V. programs and cartoons. He sometimes even used the drawings of his friends' children as inspirations. His deep understanding and profound confusion with the American culture that he practically drowned himself in, was also an infinite reservoir from which he could draw upon for his chaotic assaults.

Looking at these works, one cannot escape without feeling the almost perverse sense of care taken to raw detail with what seems an acute distracted concentration. However crude the image may be or how fast it appears to have been executed - every line, mark, scratch, drip, footprint, fingerprint, word, letter, rip and imperfection is there because he allowed it to be there.

His paintings and drawings come alive for me every time I look at them, and if Jean-Michel Basquiat had stuck around for a bit longer, I like to think that he might have eventually moved into animation, for a time at least, combining his music, his language and drawings into an arena seemingly more palatable to the rank and file, but one that would have opened the floodgates for his messages to attack the masses. Something akin to Lenny Bruce's 'Thank You Mask Man', an ingenious weapon that enabled him to scatter his divine tirades out into the world without the hammer of censorship slamming him hard.

Had Jean-Michel Basquiat lived through the fatal times that eventually took him away from this world, there's no telling what he would've been able to do. The possibilities are endless.

Nothing can replace the warmth and immediacy of Basquiat's poetry, or the absolute questions and truths that he delivered. The beautiful and disturbing music of his paintings, the cacophony of his silence that attacks our senses, will live far beyond our breath. Basquiat was, and is music ... primitive and ferocious.

Published in E. Navarra, *Jean-Michel Basquiat*, Paris 2000, pp. 16-17.



PROPERTY FROM
THE COLLECTION OF | **JOHNNY DEPP**

***7**

JEAN-MICHEL BASQUIAT (1960-1988)

Self-Portrait

acrylic, oil, oilstick and paper collage on three hinged wooden panels
overall: 40 x 70in. (101.6 x 177.8cm.)
Executed in 1981

£1,000,000-1,500,000

\$1,500,000-2,200,000

€1,300,000-1,900,000



Albrecht Durer, *Self-Portrait with Fur*, 1500.
Alte Pinakothek, Munich. Photo: Scala, Florence/bpk,
Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.

PROVENANCE:

Robert Miller Gallery, New York.
Private Collection, New York.
Anon. sale, Christie's New York, 16 November
2000, lot 37.
Acquired by the present owner in 2000.

EXHIBITED:

New York, Robert Miller Gallery, *Jean-Michel
Basquiat: Works in BLACK AND WHITE*, 1994-
1995.

LITERATURE:

L. Warsh (ed.), *Jean-Michel Basquiat: The
Notebooks*, New York 1993, p. 166 (detail
illustrated in the front and back cover).
Galerie Enrico Navarra (ed.), *Jean-Michel Basquiat*,
Paris 1996, Vol. II, p. 57, no. 4 (illustrated in colour,
p. 56).

Please note this work has been requested for the
following exhibition, *Jean-Michel Basquiat: Boom
for Real!*, Barbican Art Gallery, London, September
2017.

‘He’s more alive dead than
most of the living’

—G. O'BRIEN



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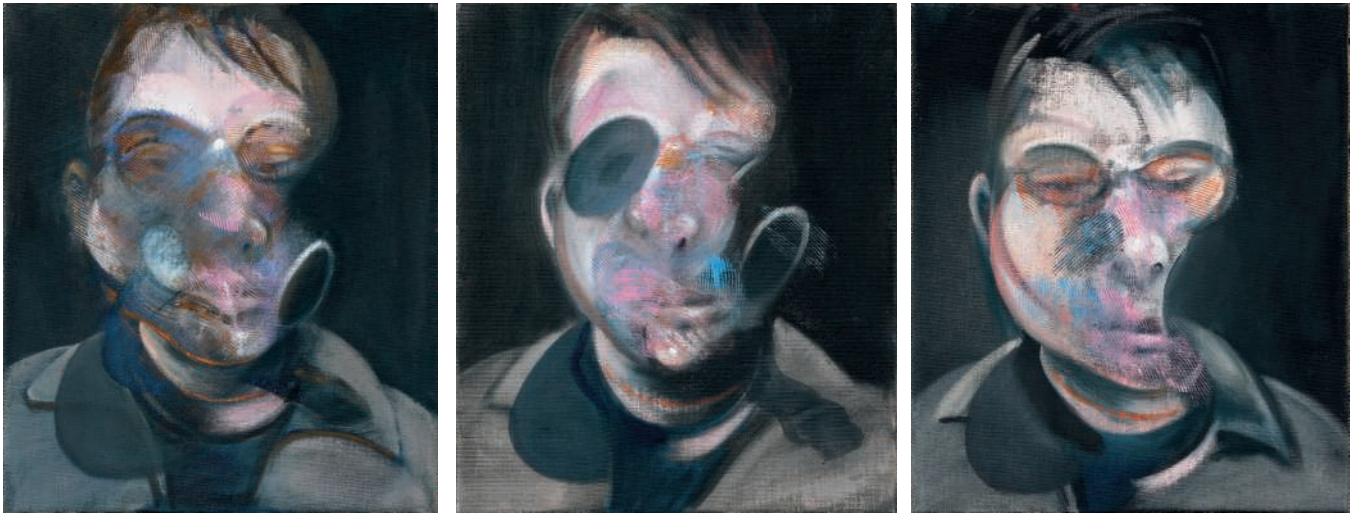


FOUR
 NICE WORK
 YOU CAN GET THE
 MONK'S MOOD
 WHO KNOWS
 ASK ME NOW
 HORNIN' IN
 HORNIN' ON
 SKIPPY
 LET'S COOL ONE
 SUBURBAN EYES
 SUBURBAN
 EVIDENCE

STRAIGHT NO CHASER
 FOUR IN ONE
 NICE WORK IF
 YOU CAN GET IT
 NICE
 MONK'S MOOD
 WHO KNOWS
 ASK ME NOW
 STRAIGHT NO
 CHASER
 FOUR IN ONE
 NICE WORK IF
 YOU CAN GET
 MONK'S MOOD
 WHO KNOWS
 ASK ME NOW

CAROLINA MOON
 HORNIN' IN
 HORNIN' ON
 SKIPPY
 LET'S COOL ONE
 SUBURBAN EYES
 EVIDENCE
 CAROLINA MOON
 HORNIN' IN
 SKIPPY
 LET'S COOL ONE
 SUBURBAN
 EVIDENCE





Francis Bacon, *Three Studies for Self-Portrait*, 1976.
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Transforming his own image into a stark masterwork, in *Self-Portrait* (1981) Jean-Michel Basquiat becomes an idol. On three hinged wooden panels, echoing the triptych form of a religious altarpiece, two black silhouettes of the artist's head stare forth from a raw off-white surface, devilishly hollow-eyed and complete with his distinctive crown of dreads. The central face, its panel raised and exposed plywood showing through like a wound, grins with teeth and eyes highlighted in careful crimson detail. To the right, he appears surrounded by a scrubbed palimpsest of song titles from Thelonious Monk's 1947-52 *Blue Note Sessions*; the left-hand panel replaces Basquiat's own likeness with the name of jazz tenor saxophonist Ben Webster, repeated like a prayer and sealed with Basquiat's copyright symbol, a legacy of the SAMO© graffiti tag of his early career. The visionary use of found materials and mythic evocation of black heroes makes this work emblematic of Basquiat's crucial 1981 period, during which he made the transition from cult street provocateur to fully-fledged king of the art world. Executed with his characteristic feverish speed and energy, *Self-Portrait* makes what was evanescent into a lasting monument, conjuring both a wryly messianic self-image and the dark spectre of early death that haunts Basquiat's work. As his friend Glenn O'Brien has written, 'He's more alive dead than most of the living' (G. O'Brien, 'Who Was that Masked Man?' in D. Burchhart (ed.), *Basquiat*, exh. cat. Fondation Beyeler, Riehen 2010, p. iii).

Basquiat's work was always intensely personal and deeply felt, even when lightened by his deadpan humour; his self-portraits, recurring throughout his oeuvre, are no exception. Early works such as *We Have Decided the Bullet Must Have Been Going Very Fast* (1979-80) made use of the artist's own blood quite literally spilled on the page. In 1981 Basquiat created *Helmet*, adorning a football helmet with trimmings from his own hair. Such playful, quick-thinking subtlety is evident

in *Self-Portrait* with the substitution of Basquiat's image for Ben Webster's name in the leftward panel: the incantatory text suggests a parallel between the artist and the saxophonist, and is also reminiscent of the epic 'Virgil,' 'Venus' and 'Apollo' scrawls of Cy Twombly, whose *Apollo and the Artist* (1975) – one of the few works Basquiat ever cited as an influence – finds a clear echo here. The Monk melodies to the right similarly build a rich verbal atmosphere of inspiration



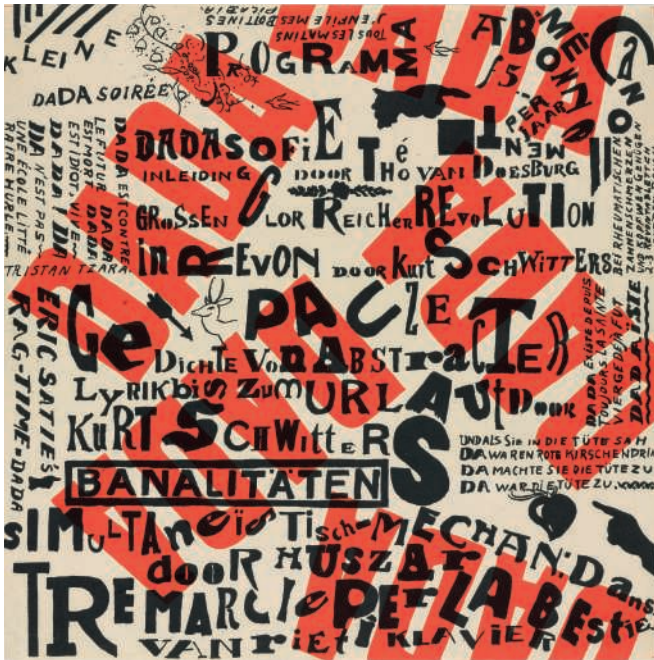
Gustave Courbet, *Le Désespéré*, 1841. Photo: Art Media/Heritage Images/Scala, Florence.





FEEL
NICE WORK
YOU CAN GET THE
MONK'S MOOD
WHO KNOWS
ASK ME NOW
HORNIN' IN
HORNIN' ON
SKIPPY
LET'S COOL ONE
SUBURBAN EYES
SUBBARD
ENVYONE

STRAIGHT NO CHASE CAROLINA MOON
FOUR IN ONE



Theo van Doesburg and Kurt Schwitters, *Kleine Dada Soiree*, 1922.
Museum of Modern Art, New York. Artwork: © DACS 2016.
Photo: The Museum of Modern Art, New York/Scala, Florence.



Pablo Picasso, *Etudiant au Journal*, 1913-14.
Metropolitan Museum of Art, New York.
© Succession Picasso/DACS, London 2016.

‘Jean-Michel Basquiat, the very young African-American artist, constructs an intensity of line which reads like a polygraph report, a brain-to-hand “shake.” The figure is electronic-primitive-comic. Like monster “ghetto blaster” cassette players which link summer New Yorkers together, Basquiat’s characters portray amplification’

—D. CORTEZ

and veneration. Indeed, this image was used as the front cover for the 1993 publication *Jean-Michel Basquiat: The Notebooks*, evoking his art’s vital, almost shamanic relationship with both words and music. As Demosthenes Davvetas has written, Basquiat’s work ‘is less like a mirror than like an eye and a voice: as eye, it observes and interprets life, collecting selected items and organising them within itself; thus organised, it becomes voice, a clear utterance expressing what has been seen. As voice, it approaches the aural, and many Basquiat paintings feature words that sound in one’s head as one looks at them’ (D. Davvetas, ‘Lines, Chapters and Verses: The Art of Jean-Michel Basquiat,’ in E. Navarra (ed.), *Jean-Michel Basquiat*, 3rd ed., Paris 2000, p. 59).

The correspondences between jazz music and Basquiat’s work are clear: both share a rich improvisatory eloquence and redefined their mediums through novel and powerful creative expression. Basquiat himself was a musician, forming the avant-garde band Gray in 1979. The admiration for jazz players evident in *Self-Portrait* is a frequent theme – hard-living saxophonist Charlie ‘Bird’ Parker probably appears more frequently than any other name in Basquiat’s oeuvre – and also anticipates his elevation of African-American heroes in 1982 works such as *Sugar Ray Robinson*, *St Joe Louis Surrounded by Snakes* and *Famous Negro Athletes* – with the dry insinuation that Basquiat himself was now a ‘Famous Negro Artist.’ By this year his fame had reached a peak, reflected in a vast and dramatic untitled self-portrait depicting himself as a horned devil rising amidst an explosion of painterly gesture; this sense of dark, almost overwhelming power is intimated in the demonic grin of *Self-Portrait*, casting Basquiat as trickster messiah of the New York art scene over which his star was rising. Spare in composition yet resonant in impact, this work stands as a brilliant and allusive relic, projecting all the mercurial energy, vivid charisma and urban grit of its creator.

‘I don’t think about art when I’m working.
I try to think about life’

—J.-M. BASQUIAT

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THE COLLECTION OF | **JOHNNY DEPP**

8

JEAN-MICHEL BASQUIAT (1960-1988)

Pork

titled 'Pork' (centre right); signed, titled and dated "'PORK" Jean Michel 1981'
(on the reverse)

acrylic, oil and oilstick on glass and wood with fabric and metal attachments

83¼ x 33⅞ x 3in. (211.2 x 86 x 7.7cm.)

Executed in 1981

£2,500,000-3,500,000

\$3,600,000-5,000,000

€3,300,000-4,500,000



PROVENANCE:

Annina Nosei Gallery, New York.

P.S. Gallery, Tokyo.

Blum & Poe, Los Angeles.

Acquired from the above by the present owner in 1998.

EXHIBITED:

Tokyo, P.S. Gallery, *Jean-Michel Basquiat*, 1987, no. 6.

New York, Brooklyn Museum, *Basquiat*, 2005 (illustrated in colour, p. 23). This exhibition later travelled to Los Angeles, The Museum of Contemporary Art and Houston, The Museum of Fine Arts.

Basel, Fondation Beyeler, *Basquiat*, 2010, no. 24 (illustrated in colour, p. 33).

LITERATURE:

R. Marshall, *Jean-Michel Basquiat*, exh. cat., New York, Whitney Museum of American Art, 1992-1993 (illustrated in colour, p. 80).

Galerie Enrico Navarra (ed.), *Jean-Michel Basquiat*, Paris 1996, Vol. II, p. 57, no. 9 (illustrated in colour, p. 56).

Galerie Enrico Navarra (ed.), *Jean-Michel Basquiat*, Paris 2000, Vol. II, p. 83, no. 5 (illustrated in colour, p. 82).

J. Deitch, F. Sirmans and N. Vassell (eds.), *Jean-Michel Basquiat 1981: The Studio of the Street*, exh. cat., New York, Deitch Projects, 2006, p. 206 (illustrated in colour, p. 207).

Galerie Enrico Navarra (ed.), *Jean-Michel Basquiat*, Appendix, Paris 2010, p. 27.

'GELDZAHLER: What is your
subject matter?

BASQUIAT [pause]: Royalty,
heroism, and the streets'

—H. GELDZAHLER

Robert Rauschenberg, *Bed*, 1955.
Museum of Modern Art, New York.
Artwork: © DACS 2016. Photo: The Museum
of Modern Art, New York/Scala, Florence.



DOWNTOWN 81:

ROYALTY, HEROISM AND THE STREETS

‘During the year of 1981 [Basquiat] made the transition from a profusely talented and promising artist working on the street to a world-class painter, poised to become one of the most influential artists of his time’

—J. DEITCH



Jean-Michel Basquiat, *Untitled*, 1981.
Private Collection.
© DACS 2016.



Jean-Michel Basquiat, *Untitled*, 1981.
Private Collection.
© DACS 2016.



Jean-Michel Basquiat, *Untitled*, 1981.
Private Collection.
© DACS 2016.

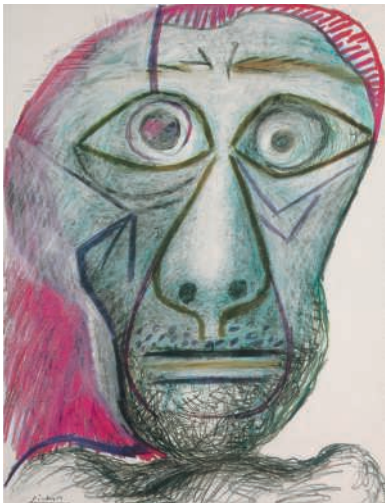


Jean-Michel Basquiat, *Arroz con Pollo*, 1981.
Private Collection.
Artwork: © DACS 2016.
Photo: James Goodman Gallery, New York / Bridgeman Images.



Jean-Michel Basquiat, *The Field Next to the Other Road*, 1981.
Private Collection.
© DACS 2016.





Pablo Picasso, *Self Portrait Facing Death*, 1972.
Private Collection.
© Succession Picasso/DACS, London 2016.



Cy Twombly, *Leda and the Swan*, 1962.
Museum of Modern Art, New York.
Artwork: © 2016 Cy Twombly Foundation. Photo: The Museum of Modern Art, New York/Scala, Florence.



Jean Dubuffet, *Portrait of Dhotel*, 1947.
Private Collection.
Artwork: © DACS 2016.
Photo: Bridgeman Images.

‘If Cy Twombly and Jean Dubuffet had a baby and gave it up for adoption it would be Jean-Michel. The elegance of Twombly is there from the same source (graffiti) and so is the brut of the young Dubuffet’

—R. RICARD

With its cacophony of raw, symbolic forms scrawled upon the caustic surface of a wooden door, *Pork* is a towering icon from the pivotal year of Jean-Michel Basquiat’s practice. From wild gestural streaks of acrylic and oilstick, interspersed with schismatic linear forms and dislocated fragments of text, a new visual language pulses its way into being. It was in the heady, post-punk euphoria of 1981 that the twenty-one-year-old Basquiat – who, up until this point, had operated under the epithet SAMO – made the critical transition from anonymous graffiti artist to international superstar. Executed upon a fragment of urban debris, the work stands as a relic from the final days of his street-based existence, before the dealer Annina Nosei offered him a studio in the basement of her gallery. Like the walls, billboards, windows and even refrigerators that functioned as his original canvases, the door – complete with original hinges and panes of glass – represents a contemporary architectural ruin, infused with the electrifying spirit of 1980s downtown Manhattan. With its

primal rhythmic vitality and dissonant collision of graphic forms, it captures the chaotic creative energy that pounded through the city’s streets, lofts, studios, TV screens and speakers. A primitive, masked head looms large at the centre of the work, its Christ-like halo of thorns prefiguring the messianic self-portraits that Basquiat produced later that year. ‘Pork’ – a prevalent term within Basquiat’s lexicon – is daubed above it in thick black letters. Definitive elements of his enigmatic urban poetry linger in the background like hieroglyphics: crowns, mysterious codes and foreign inscriptions. Bridging the gap between the itinerant wanderings of the artist’s youth and the dizzy heights of fame that would consume him over the course of the following year, *Pork* has been included in major retrospectives of Basquiat’s work, including those held at the Whitney Museum of American Art, New York (1992–1993) and the Fondation Beyeler, Basel (2010). The work was acquired by Johnny Depp in 1998 – the year that the actor starred in *Fear and Loathing in Las Vegas*.

Basquiat’s derelict door reflects the *Zeitgeist* of the city in which he made his name. During the late 1970s, New York had been suffering from economic stagnation and foreclosure: whole swathes of the city – in particular Soho, Tribeca, the Lower East Side and the East Village – were abandoned by white-collar workers and businesses in favour of the suburbs. At the same time, critics lamented the loss of innovation and avant-garde flair in the realms of popular culture and mainstream art. It was against this backdrop of privation that a new underground artistic current began to emerge: from the discarded neighbourhoods and tenement buildings grew an ‘anti-golden age’, led by young street artists, writers and musicians whose spontaneous combustion of punk and new wave culture breathed new life into their environment. As Jeffrey Deitch explains, ‘The streets were animated with stark handmade posters for band performances, and spillover from clubs made the surrounding streets into a no-budget punk version of sidewalk cafes. Walking the blocks of the Bowery almost any time of day or night you were likely to run into an artist or musician of your acquaintance.’ It was within this context that the young Basquiat first came to light: a mysterious graffiti artist known as SAMO, who relentlessly tagged his pseudonym upon the city’s crumbling façades. ‘Every time you went to a good loft party,



R R R R R
R R R R R
R R R R R
R R R R R
X R R

M M M M
U U U U
T T T T
T T T T

T T T T
T T T T
T T T T
T T T T

T T T T
T T T T
T T T T
T T T T



POH



Film still: Downtown 81, 1981.
Photo: Edo Bertoglio.

‘Every time you went to a good loft party, visited the apartment of someone interesting, or attended the performance of a talked-about new band, it seemed that SAMO had been there first. His disconcerting but riveting haiku-like street poetry marked the walls of every building where artists and musicians congregated’

—J. DEITCH

visited the apartment of someone interesting, or attended the performance of a talked-about new band’, Deitch recalls, ‘it seemed that SAMO had been there first. His disconcerting but riveting haiku-like street poetry marked the walls of every building where artists and musicians congregated’ (J. Deitch, ‘1981: The Studio of the Street’, in *Jean-Michel Basquiat 1981: The Studio of the Streets*, exh. cat., Deitch Projects, New York, 2006, p. 9).

It was not until 1981 – the year of the present work – that SAMO would reveal his identity before a global audience. His name had first been mentioned in the press the previous year, but to the majority of New York, he was still something of an enigma. His inclusion in Diego Cortez’s *New York/New Wave* exhibition at P.S.1 brought him to the attention of the dealers Bruno Bischoffberger and Annina Nosei: partnerships that would effectively launch his career. Shortly afterwards, he had his first solo show at the Galleria d’Arte Emilio Mazzoli in Modena, Italy. By the end of the year, he had moved from the streets to a large studio in the basement of Nosei’s Prince Street gallery, and was enjoying a prestigious international exhibition programme. As Deitch writes, he had made the transition from ‘a profusely talented and promising artist working on the street to a world-class painter, poised to become one of the most influential artists of his time’ (J. Deitch, ‘1981: The Studio of the Street’, in *Jean-Michel Basquiat 1981: The Studio of the Streets*, exh. cat., Deitch Projects, New York, 2006, pp. 10-13). In December, the critic René Ricard published his essay ‘The Radiant Child’ in *Artforum*: the first extensive examination of Basquiat’s work, and a now legendary assessment of his early *oeuvre* that firmly positioned him in the upper echelons of the art historical canon. ‘If Cy Twombly and Jean Dubuffet had a baby and gave it up for adoption it would be Jean-Michel’, he wrote. ‘The elegance of Twombly is there [and] from the same source (graffiti) and so is the *brut* of the young Dubuffet’ (R. Ricard,

‘The Radiant Child’, *Artforum*, Volume XX, No. 4, December 1981, p. 43).

Pork is a vibrant demonstration of this description: with its rough-hewn surface, visceral immediacy and trembling linear forms, it bears witness to the combined legacy of both artists. Twombly’s intuitive command of line and conscious submission to chance merges with Dubuffet’s raw, textural surfaces and primitive reductions of the human form. Basquiat’s uninhibited, gestural application of paint stood in marked contrast to the calculated mechanisms of screen-printing that had dominated American Pop Art during the previous two decades. At the same time, the work represents a repository of the diverse influences that, over the next few years, would come to be identified as key components of Basquiat’s visual language. His fascination with anatomical structures, in particular, was rooted in the copy of *Grey’s Anatomy* that he devoured as a child, along with Paul Richer’s *Artistic Anatomy*, books on Leonardo da Vinci and Pablo Picasso, as well as Burchard Brentjes’ book *African Rock Art*. This wide-ranging referential compass – spanning cave painting to Modernism and beyond – collided with elements of his own visual and sonic surroundings: cartoons, jazz, hip hop culture and – perhaps most importantly – graffiti. The crown of thorns, in this regard, is simultaneously evocative of an electric current, wired directly into the figure’s nervous system. As Diego Cortez has written, ‘[Basquiat] constructs an intensity of line which reads like a polygraph report, a brain-to-hand “shake.” The figure is electronic-primitive-comic’ (D. Cortez, quoted in R. D. Marshall and J-L. Prat, *Jean-Michel Basquiat*, vol. 1, Paris 2000, p. 160).

In counterpoint with this pictorial barrage, Basquiat weaves an enigmatic poetry via a combination of mysterious ciphers – grids, diagrams, shapes, letters – and words in a variety of languages. His use of the word



Jean-Michel Basquiat, *Untitled*, 1982.
Private Collection.
© DACS 2016.

‘pork’ throughout his *oeuvre* – along with ‘ribs’, ‘pig’, ‘lard’, ‘poultry’, ‘milk’ and so on – has been variously linked to his fascination with contemporary commerce, in particular the dissemination of food products: a phenomenon written into very fabric of the city through the peeling posters and advertising campaigns that adorned its streets. The recurrent phrase ‘peso neto’ – the Spanish translation of ‘net weight’, which appears in the lower right hand corner – has been similarly understood as an extension of his interest in systems of currency and trade. Ultimately, however, Basquiat’s textual tapestries resist interpretation: rather, they function like musical timbres – spikes of humour and splashes of gravitas through which he channels his persona onto the surface before him. Over time, they would come to represent a kind of mythology: fragments of dissipated meaning culled from his own urban legend. As Marc Mayer has written, ‘[Basquiat] papers over all other voices but his own, hallucinating total control of his proprietary information as if he were the author of all he transcribed’ (M. Mayer, ‘Basquiat in History’, in *Basquiat*, exh. cat., Brooklyn Museum of Art, New York, 2005, p. 48).

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ROXANNE ROSOMAN

9

ROY LICHTENSTEIN (1923-1997)

Mustard on White

Magna on Plexiglas
24½ x 30½in. (62.3 x 77.5cm.)
Painted in 1963

£1,000,000-1,500,000
\$1,500,000-2,200,000
€1,300,000-1,900,000

PROVENANCE:

Collection of Victor and Sally Ganz, New York.
Leo Castelli, New York.
Collection of Leon Levy, New York (acquired from
the above April 1969).
Thence by descent to the present owner.

EXHIBITED:

London, Hayward Gallery, *Pop Art*, 1969, no. 87.
Liverpool, Tate Liverpool, *Roy Lichtenstein*, 1993,
p. 52, no. 4 (illustrated in colour, p. 23).
London, Tate Gallery (on long term loan since
1993).

LITERATURE:

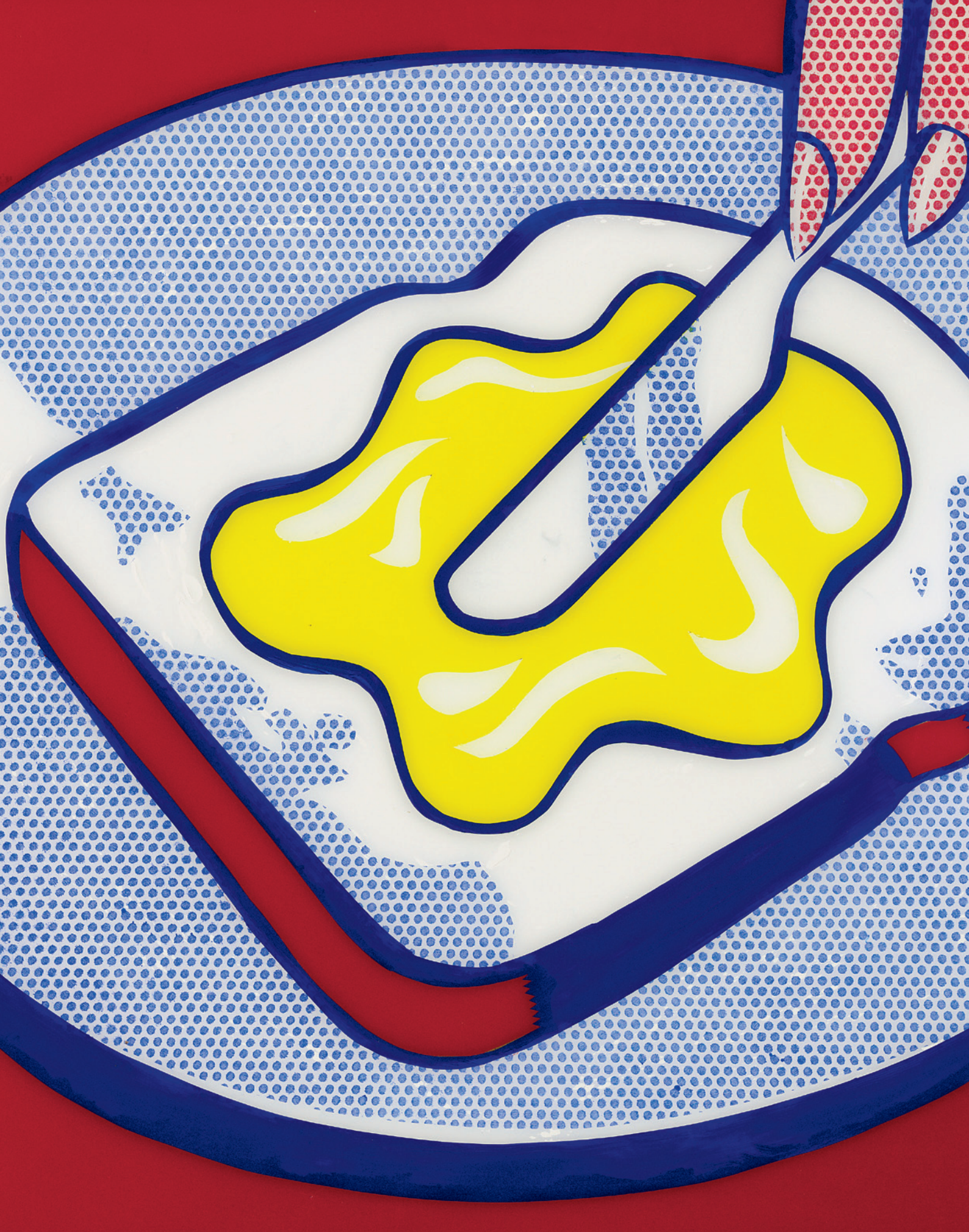
J. Russell and S. Gablik, *Pop Art Redefined*, London
1969, p. 237, no. 87, pl. 104 (illustrated, p. 216).
D. Waldman, *Roy Lichtenstein*, London 1971, p. 243,
no. 47 (illustrated, p. 80).
C. W. Glenn, *Roy Lichtenstein Ceramic Sculpture*,
exh. cat., Long Beach, The Art Galleries California
State University, 1977, p. 11, no. 10 (illustrated).
J. Appel and A. Guglielmo, *Pop Warhol's Top*, New
York 2006 (illustrated in colour, unpagd).
J. Rondeau and S. Wagstaff (eds.), *Roy
Lichtenstein: A Retrospective*, exh. cat., Chicago,
The Art Institute of Chicago, 2012-2013, p. 130,
no. 17 (illustrated in colour, p. 131).

‘...when Roy worked, he would start with a very strong image, but once he decided what he was going to paint, he would try to get beyond the image to look at it as marks on a canvas--to look at it from as much of an abstract perspective as possible so that he wouldn't just be reproducing a picture of something. That's why before he even started in the so-called Pop art style, he designed an easel that rotated. This way he could work on a painting sideways and upside down. And he usually worked with a mirror in the background to get as much distance from the canvas as possible, so he could see it as a whole and in reverse. He was very interested in form and style’

—D. LICHTENSTEIN

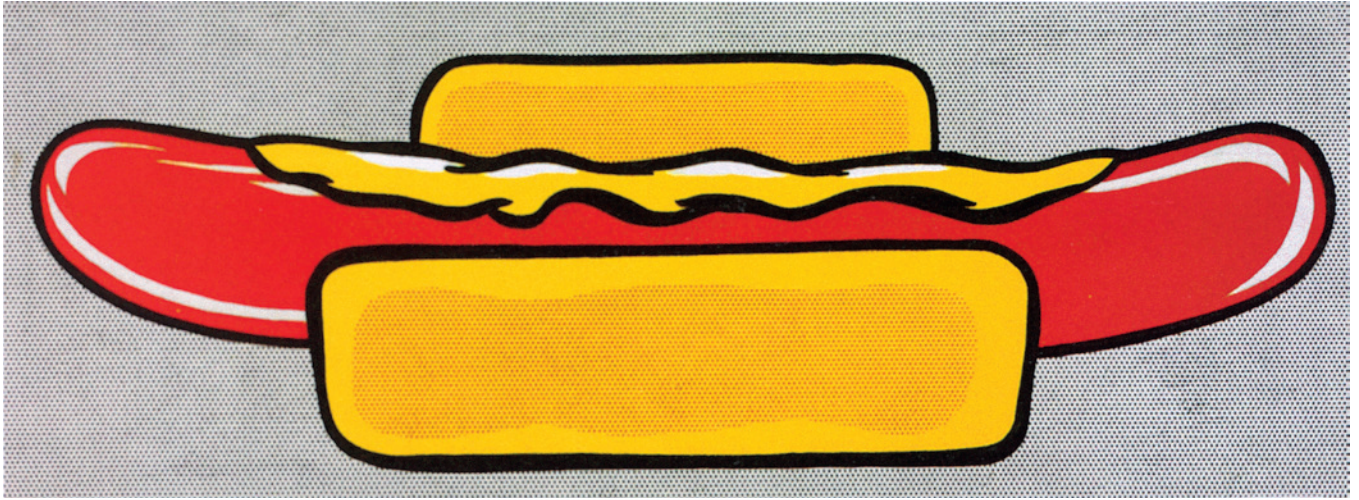


Jasper Johns, *Three Flags*, 1958.
Whitney Museum of American Art, New York.
Artwork: © DACS 2016. Photo: Bridgeman Images.









Roy Lichtenstein, *Hot Dog with Mustard*, 1963.
Private Collection.
© Estate of Roy Lichtenstein/DACS 2016.

‘When I started to work with dots, they were a comment on printing ... at the same time, it’s all dots and lines and color. It’s abstract. I can see what the subject is doing, but I don’t care’

—R. LICHTENSTEIN



Tom Wesselmann, *Still Life # 30*, 1963.
Museum of Modern Art, New York.
Artwork: © DACS 2016. Photo: The Museum of Modern Art, New York/Scala, Florence.

On long term loan to the Tate since 1993, *Mustard on White* is Roy Lichtenstein’s first work on Plexiglas, originally owned by the legendary American collectors Victor and Sally Ganz. Meticulously hand-painted in Magna, it is a seminal work from his early Pop practice, and is offered from the collection of Roxanne Rosoman – wife of the celebrated British artist Leonard Rosoman O.B.E. R.A. It was acquired in 1969 by Rosoman’s first husband Leon Levy – a financier, philanthropist and distinguished patron of the arts – and was included in the landmark exhibition *Pop Art* at the Hayward Gallery, London, that year. Depicting a slender, manicured hand spreading mustard onto a slice of white bread, it takes its place within Lichtenstein’s early series of works inspired by 1960s American diner culture. Comprising fewer than fifteen paintings executed between 1961 and 1963, including *Standing Rib*, 1962 (Museum of Contemporary Art, Los Angeles), his visions of quotidian comestibles were pivotal in establishing the artist as one of the leading exponents of a new global language.

‘With an extremely circumscribed set of technical conventions, Roy Lichtenstein has continually invented images of insistent sparkle, wit and wisdom. No one who emerged in the fervent atmosphere of New York in the early Sixties has been so prolific or achieved such consistent renewal’

—D. CRIMP



Roy Lichtenstein, *Step-on Can with Leg*, 1961.
Fondation Louis Vuitton pour la Création, Paris.
© Estate of Roy Lichtenstein.

‘It is not art trouvé but art retrouvé: refashioned, recovered, reframed. And in the process, the simplistic distinctions between making and manufacturing begin to dissolve’

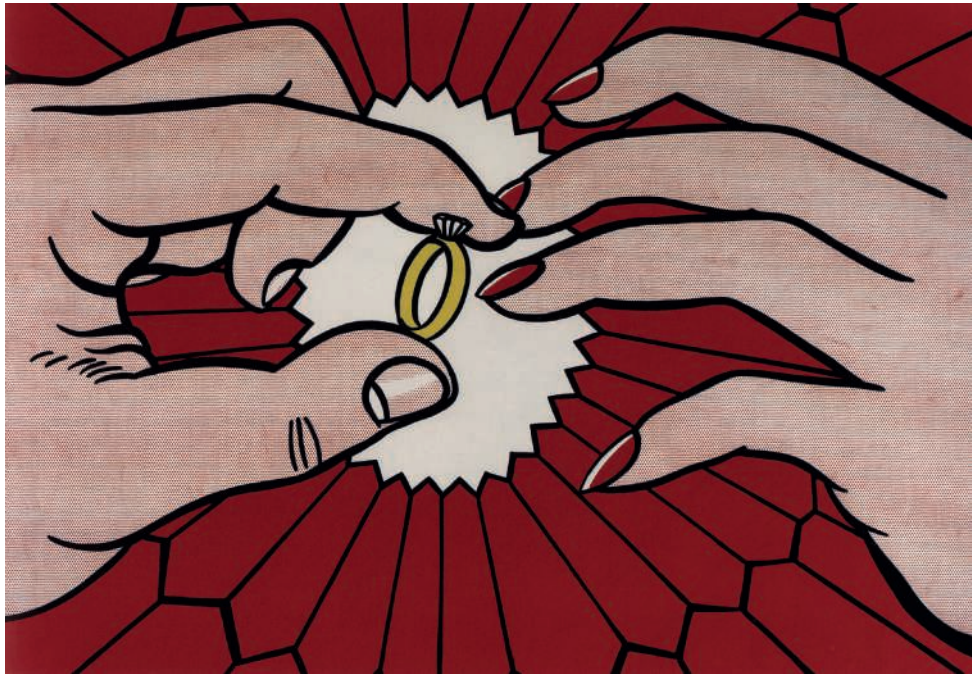
—S. CHURCHWELL

Alongside his appropriations of comic strips and cartoon characters, immaculately reconstructed via his own system of Ben Day dots, Lichtenstein’s seductive images of unremarkable everyday objects fundamentally challenged the boundaries between high art and mass-produced commodities. A comparatively rare medium within the artist’s *oeuvre*, favoured for the ‘antispectial industrial look’ it afforded, Plexiglas presented Lichtenstein with a new challenge, forcing him to paint the image in reverse. Working from front to back, it was a method that left no room for error: the result is a feat of outstanding technical virtuosity, testifying to the artist’s early mastery of colour and form. From an almost abstract intersection of geometric shapes, executed in bold primary tones, Lichtenstein weaves a piercing commentary on consumer desire. Like Andy Warhol’s *Campbell’s Soup Cans* and *Coca Cola Bottles*, created during the same period, it holds a mirror up to contemporary culture, aping – and wittily subverting – the language of commerce and advertising.

The early 1960s was one of the most important periods in Lichtenstein’s practice. In 1961, he had abandoned his futile attempts to ingratiate himself into the already-waning world of Abstract Expressionism, and had committed himself to what he believed to be ‘expressionless’ appropriations of commercial imagery, cartoon characters and consumerist icons. Though he would later turn his attention to more overtly art-historical structures, mimicking Cubist and Surrealist compositions in his deliberately faceless manner, his early depictions of food, domestic objects and comic book archetypes are among the most celebrated works in his *oeuvre*. *Mustard on White* is contemporaneous with seminal canvases including *Wham!* (Tate Modern, London), *Hopeless* (Kunstmuseum Basel) and *Drowning Girl* (Museum of Modern Art, New York). Thanks to his landmark exhibition at Leo Castelli Gallery in 1962, by the following year Lichtenstein had already become something of a household name. His bold reproductions of familiar imagery spoke directly to the contemporary *Zeitgeist*:



Andy Warhol, *Chicken Noodle*, 1969.
Indianapolis Museum of Art.
Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London.
Photo: Bridgeman Images.



Roy Lichtenstein, *The Ring (Engagement)*, 1962.
Private Collection.
© Estate of Roy Lichtenstein.

though seemingly harmless, their bright hues and clear-cut geometries exposed a more disturbing truth. In an age where marketing strategists consistently sought new ways of activating consumer desire, mundane objects and scenarios were increasingly placed upon spotlight pedestals. Images of food and household appliances became vehicles for promoting a particular kind of lifestyle: one of domestic bliss and financial security, infused with the promises of the American Dream. By re-making these images under the guise of fine art, Lichtenstein revealed their fundamentally illusory nature. In emphasising their reproducibility – albeit via painstaking means – he diffused their claim to reality.

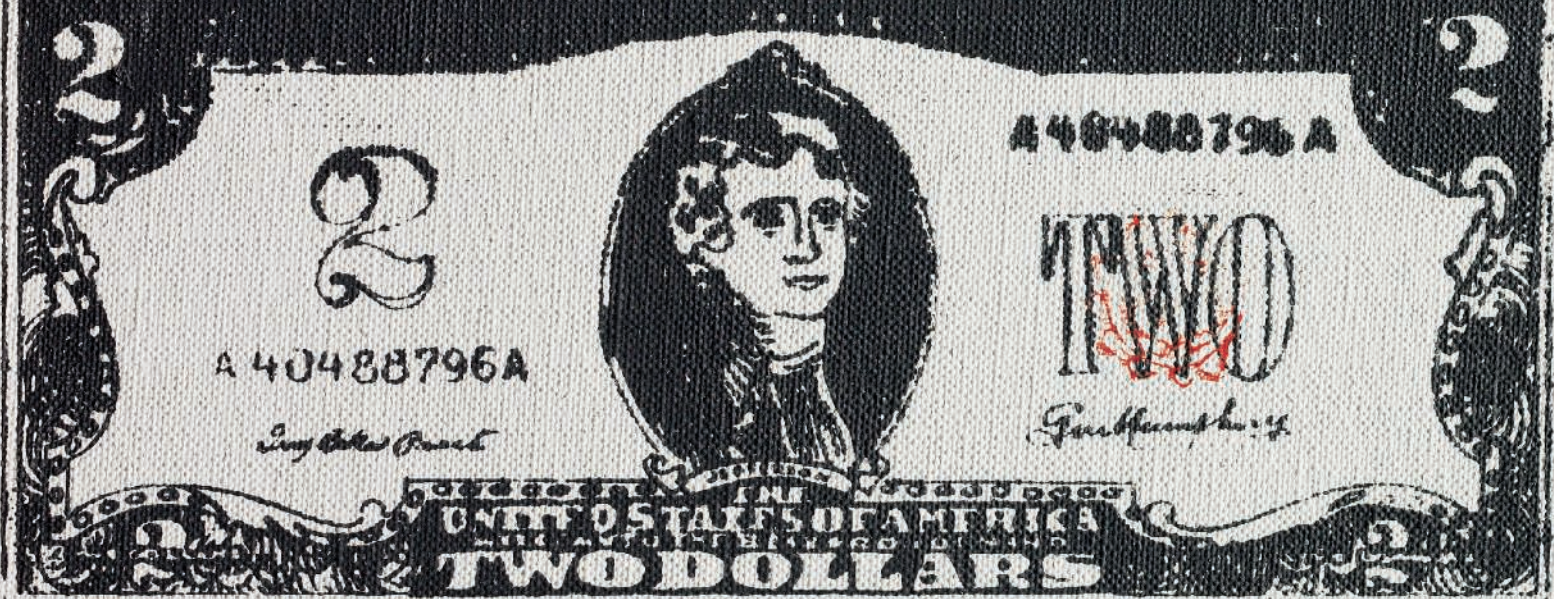
Lichtenstein's appropriation of the Ben Day dot system played a critical role in this assault. Made famous by Ben Day in the 1800s as a means of reproducing images, the graded rows of dots were still iconic of commercial illustration by the 1960s. Lichtenstein's dedication to preserving this aesthetic – at first by hand, and later by stencil and silkscreen – was rooted in his desire to showcase the fallacy of the printed image. By 1963, his technique had reached a new level of sophistication: a far cry from his initial method, which relied upon a dog brush with evenly-spread bristles. 'The next thing

was a metal stencil I made myself', the artist explained. 'Then came stencils of perforated metal I bought from the manufacturer. I found a larger steel stencil but I had to keep spraying it with white enamel since it rusted quickly and dirtied the canvas. Then I had paper stencils made for me so I could throw them away after they were used' (R. Lichtenstein, quoted in *Roy Lichtenstein: Meditations on Art*, exh. cat., La Triennale di Milano, Milan, 2010, p. 71). By the time *Mustard on White* was created, Lichtenstein's stencil was a fine-wire screen that allowed him to achieve the mechanical regularity and gradated precision he desired. In the present work, Lichtenstein contrasts his dots with flat areas of colour that recall the glossy aesthetic espoused by magazine and poster campaigns. Indeed, his sweep of mustard, tantalising in its lustrous sheen, resonates playfully with the abstracted 'brushstrokes' that Lichtenstein would go on to create during the late 1960s. In *Mustard on White* – whose title describes the colour palette as well as the sandwich itself – the knife hovers like a paintbrush above the thick yellow mass: a mocking send-up, perhaps, of his Abstract Expressionist roots.

Lichtenstein remained fascinated by the depiction of everyday objects throughout his career – though his early diner-style menu

would later morph into more neutral displays of fruit and vases in deadpan reference to traditional still-life practices. Following Abstract Expressionism's highly-strung focus on the immaterial, it was a fascination shared by many of his contemporaries: most notably Andy Warhol, Claes Oldenburg and his immediate predecessors Robert Rauschenberg and Jasper Johns. In particular, Lichtenstein has spoken of his debt to Allan Kaprow who, in 1958, had declared that 'Objects of every sort are materials for the new art: paint, chairs, food, electric and neon lights, smoke, water, old socks, a dog, movies, a thousand other things that will be discovered by the present generation of artists. Not only will these bold creators show us, as if for the first time, the world we have always had about us, but ignored, but they will disclose entirely unheard of happenings and events, found in garbage cans, police files, hotel lobbies, seen in store windows and on the streets, and sensed in dreams and horrible accidents. An odor of crushed strawberries, a letter from a friend or a billboard selling Drano ... all will become materials for this new concrete art' (A. Kaprow, 'The Legacy of Jackson Pollock', in *Art News*, vol. 57, no. 6, October 1958, pp. 55-57). With its ubiquitous subject matter and incisive presentation, *Mustard on White* truly embodies the spirit of this revolutionary era.





2

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Long Silver Branch



A 40488796A

TWO

Grand Humphrey

UNITED STATES OF AMERICA

2

A 40488796A

Long Silver Branch



A 40488796A

TWO

Grand Humphrey

UNITED STATES OF AMERICA
TWO DOLLARS

2

A 40488796A

Long Silver Branch



A 40488796A

TWO

Grand Humphrey

UNITED STATES OF AMERICA
TWO DOLLARS

PROPERTY OF AN IMPORTANT EUROPEAN PRIVATE COLLECTOR

10

ANDY WARHOL (1928-1987)

Two Dollar Bills (Fronts) [40 Two Dollar Bills in red]

signed and dated 'Andy Warhol/62' (on the stretcher)

silkscreen ink, acrylic and pencil on linen

83 x 19in. (210.8 x 48.3cm.)

Executed in 1962

£4,000,000-6,000,000

\$5,800,000-8,600,000

€5,200,000-7,700,000

PROVENANCE:

Stable Gallery, New York.

Dayton's Gallery 12, Minneapolis.

John W. M. Good, New York.

William A. M. Burden & Co., New York.

His sale, Sotheby's New York, 10 November 1988, lot. 63.

Wendy Burden, New York.

Leo Castelli Gallery, New York.

Acquired from the above by the present owner in 1993.

EXHIBITED:

Staatsgalerie Stuttgart (on extended loan 1993-1995).

Tokyo, Museum of Contemporary Art, *Revolution: Art of the Sixties: From Warhol to Beuys*, 1995, p. 296, no. 154 (illustrated in colour, p. 272).

London, Tate Gallery, *The Froehlich Foundation: German and American Art from Beuys and Warhol*, 1996-1997, no. 274 (illustrated, p. 277). This exhibition later travelled to Tübingen, Kunsthalle Tübingen; Stuttgart, Staatsgalerie Stuttgart; Hamburg, Deichtorhallen Hamburg and Vienna, Bank Austria Kunstforum.

Stuttgart, Staatsgalerie Stuttgart, *Magie der Zahl in der Kunst des 20. Jahrhunderts*, 1997, p. 258, no. 4.36 (illustrated in colour, p. 109).

Liverpool, Tate Liverpool, *Contemporary German & American Art: The Froehlich Collection*, 1999.

Karlsruhe, ZKM Museum für Neue Kunst & Medienmuseum (on extended loan 1999-2005).

Hamburg, Hamburger Kunsthalle, *Monet's Legacy: Series - Order and Obsession*, 2001-2002, p. 185, no. 40 (illustrated in colour, p. 157).

Karlsruhe, ZKM Museum für Neue Kunst & Medienmuseum, *Faster! Bigger! Better!*.

Signetwerke der Sammlungen im ZKM, 2006 - 2007, p. 312 (illustrated in colour, p. 314).

Karlsruhe, ZKM Museum für Neue Kunst & Medienmuseum, *Klio: Eine Kurze Geschichte der Kunst in Euramerika nach 1945*, 2007.

Basel, Kunstmuseum Basel, *Andy Warhol The Early Sixties: Paintings and Drawings 1961-1964*, 2010-2011, p. 128, no. 22 (illustrated in colour, p. 129).

Karlsruhe, ZKM Museum für Neue Kunst &

Medienmuseum, *Hirschfaktor*, 2011-2013.

Baden-Baden, Kunsthalle, *Gutes böses Geld: Eine Bildgeschichte der Ökonomie*, 2016, p. 135 (illustrated in colour, pp. 61 and 134).

LITERATURE:

J. Martin (ed.), 'The Art of Warhol', in *Scene*, vol. 9, no. 2, April 1963 (illustrated, p. 33).

A. Frankenstein, 'American Art and American Moods' in *Art in America*, vol. 54, no. 2, March-April 1966 (illustrated, p. 86).

Andy Warhol, exh. cat., Moderna Museet, Stockholm, 1968 (illustrated, pp. 7 and 8).

J. Coplans, *Andy Warhol*, London 1970 (illustrated, p. 37).

R. Crone, *Andy Warhol*, Hamburg 1970, p. 307, no. 544 (illustrated, p. 267).

R. Morphet (ed.), *Warhol*, exh. cat., Tate Gallery, London, 1971, p. 97, no. 12 (illustrated, p. 27).

Andy Warhol, exh. cat., Gendai Hanga Center, Tokyo, 1971 (illustrated, p. 95).

R. Crone, *Das Bildnerische Werk Andy Warhols*, Berlin 1976, no. 895.

G. Frei and N. Printz (eds.), *The Andy Warhol Catalogue Raisonné of Paintings and Sculptures 1961-1963*, vol. 1, New York 2002, p. 147, no. 131 (illustrated in colour, p. 136).

D. Hickey (ed.), *Andy Warhol "Giant" Size*, Berlin 2008 (illustrated, p. 151).



Andy Warhol in his New York Studio with *200 One Dollar Bills*, 1962 (detail).

Photo: Alfred Statler. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc./ Artists Rights Society (ARS), New York and DACS, London.

'American money is very well-designed, really. I like it better than any other kind of money. I've thrown it in the East River just by the Staten Island Ferry just to see it float'

—A. WARHOL





Andy Warhol, *Eight Elvis (Ferus Type)*, 1963. Private Collection.
© 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London.

‘[Warhol] was not about to draw rows and rows of money. And he couldn’t think of what to do, and then he remembered the fellows ... at Tiber Press ... He called them up and asked them if they would make a silkscreen of money. And I think they said, “No,” but if Andy made a drawing, they would make a silkscreen of the drawing. So ... Andy ran it off and made it serially like that ... From there on, I think, he realized that he could use the silkscreen’

—N. GLUCK

Two Dollar Bills (Fronts) is one of the most important works of Andy Warhol’s century-defining oeuvre. Executed between March and April 1962, this merciless monolith of money is among the very first silkscreens that Warhol ever completed, initiating the iconic serial method that would dominate his art for the next twenty-five years. Based on drawings Warhol made on acetate, this pivotal series consisted largely of single images of the front or back of one- or two-dollar bills: *Two Dollar Bills (Fronts)* is among the largest of only ten that were made in serial or group format, two others of which are held in the renowned international collections of the Museum Ludwig, Cologne, and the Staatliche Museen zu Berlin. The present

work is the only frontal group of two-dollar bills in existence. Baleful and seductive, the oversized notes tower in a mesmeric spectacle of iterated graphic impact. Applied in black ink on a pale grey ground, the stack of currency was printed one bill at a time; in an intriguing sign of his production process, traces of the green acrylic Warhol used to print the ‘back’ versions lingered on his screen, and can be glimpsed in certain areas of the black ink. The composition is also enlivened by Warhol’s addition of the U.S. Treasury Seal, which he carved into a gum eraser and stamped upon each of the forty bills in scarlet ink after the screenprint was complete. This bright visual counterpoint is used only intermittently in the series, and here finds its most assured expression. The stamp, along with Warhol’s drawing by hand of the original 9” x 4” bills, provides a significant link between the manual creation of his early work as a commercial illustrator and the fully photomechanical process that would begin with his screenprint *Baseball* in August 1962. Warhol’s meticulous draftsmanship is clear in the careful rendering of Thomas Jefferson’s face, and in details like the signatures of the U.S. Treasurer Ivy Baker Priest and Secretary of the Treasury George M. Humphrey, which date the original bill he worked from to between 1953 and 1957. The motif of repetition, however, complete with signature fading and slippage, heralds the shift from painterly to mechanistic means and the vast, unfolding possibilities of Warhol’s screenprint era: here stands the essence of the United States, and of the artist who would expose it to the world.

As subject matter, the bills are the ultimate Warholian idol. Their low denominations share the democratic Pop ubiquity of his Coca Cola bottles and Campbell’s soup cans of the same period; these are things seen and handled by

millions of people every day. Importantly for Warhol, they also share these objects’ graphic and symbolic appeal: ‘American money is very well-designed, really. I like it better than any other kind of money. I’ve thrown it in the East River just by the Staten Island Ferry just to see it float’ (A. Warhol, *The Philosophy of Andy Warhol: From A to B and back again*, Orlando 1975, p. 137). As an aspirational index of the American Dream, they further speak of the potential of money as a vehicle for hope and desire, and the fetishistic personal obsessions with fame, glamour and riches that defined Warhol’s artistic enthrallment with celebrity culture. Perhaps most crucially, the bills stand as a potent and ironic emblem of the relationship between art and commerce – something Warhol was never shy about exploiting. The most frequently told story of their genesis is related by Calvin Tomkins in 1970. ‘One evening early in 1962, in the apartment over Florence’s Pinup, Muriel Latow told Andy that she had an idea but it would cost him money to hear it. Muriel ran an art gallery that was going broke. “How much?” Andy asked her. Muriel said fifty dollars. Andy went straight to the desk and wrote out a check. “All right,” Muriel said. “Now, tell me, Andy, what do you love more than anything else?” “I don’t know,” Andy said. “What?” “Money,” Muriel said. “Why don’t you paint money?” Andy thought it was a terrific idea. Later on that evening Muriel also suggested (gratis this time) that he paint something that was so familiar that nobody even noticed it any more, “something like a can of Campbell’s soup” (C. Tomkins, ‘Raggedy Andy’ in J. Coplans, ed., *Andy Warhol*, New York 1970, p. 12).

Created before he hit upon screenprinting as his process, Warhol’s hand-painted Campbell’s soup pictures were shown at



Andy Warhol, *Green Coca-Cola Bottles*, 1962. Whitney Museum of American Art, New York. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London.

Right: The present lot in *Scene Magazine*, April 1963. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London.

the art of WARHOL

Coke bottles, soup cans and Monroe are among his subjects

A NEW SCHOOL OF ART has erupted on the American scene. It is called *new realism*, or *pop' art*, or, as one of the practitioners dubbed it, *OK art*. The subject matter is the American landscape in its most vulgar and materialistic aspects. Comic strip panels, road signs, gaudy billboards, all come under the scrutiny of the artist's eye to create an image that reflects the industrialized, denatured landscape of today. Andy Warhol is in the forefront of this school. One of his favorite themes is repetition. Mr. Warhol is fascinated by the image—be it human or manufactured or both—that is repeated, *ad infinitum*, across the land. His sensitive eye imbues a stack of coke bottles or a panel of 2 dollar bills with satiric poetry or, when he deals with a human, with tragedy. A Marilyn Monroe, for example, is transformed in this era of the mass market into a property. She is gaudily painted and sold like a can of beans. Here, on these pages, SCENE brings you a sample from the work of Warhol as recently seen at an exhibition in New York's Stable Gallery.





Andy Warhol, *One Dollar*, 1961.
Private Collection.
© 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS),
New York and DACS, London.

‘Americans are not so interested in selling. What they really like to do is buy’

—A. WARHOL

Irving Blum’s Ferus Gallery in Los Angeles in July 1962. A gallery up the block stacked real Campbell’s soup cans in their window in sardonic protest, advertising ‘the real thing’ for 29¢. Blum sold six of Warhol’s thirty-two paintings for a hundred dollars each, before later buying the works back from the customers himself so that he could own the complete set. The ‘real thing’ no longer held sway over the simulacrum: Warhol had discovered the alchemical power of his images. With the Dollar Bills, he was literally able to transmute money itself into more money through his printing process. Nathan Gluck recalls that Warhol ‘was not about to draw rows and rows of money. And he couldn’t think of what to do, and then he remembered the fellows ... at Tiber Press ... He called them up and asked them if they would make a silkscreen of money. And I think they said, “No,” but if Andy made a drawing, they would make a silkscreen of the drawing. So ... Andy ran it off and made it serially like that ... From there on, I think, he realized that he could use the silkscreen’ (N. Gluck, quoted in G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné*, Vol. 01: *Paintings and Sculpture 1961-1963*, London & New York, 2002, p. 131).

Warhol had arrived in New York in 1949 with very little money at all. Through hard work, talent and quietly fierce ambition, he had established himself by the mid-1950s as a successful commercial illustrator, drawing shoes for I. Miller, weather icons for a local news station and Christmas cards for Tiffany’s and Tiber press – who would later print the Dollar Bills series. ‘He took any job he was offered, and everything he did was done professionally and stylishly on time,’ recalls Tomkins. ‘Andy never wore anything but old clothes. He would show up at *Vogue* or *Bazaar* looking like some street urchin in his torn chinos and dirty sneakers – Raggedy Andy – and the editors and art directors found this irresistible’ (C. Tomkins, ‘Raggedy Andy’ in J. Coplans, ed., *Andy Warhol*, New York 1970, p. 9). His movement into fine art from commercial drawing in the early 1960s was swift, calculated and

‘Cash. I just am not happy when I don’t have it. The minute I have it I have to spend it. And I just buy STUPID THINGS!’

—A. WARHOL

stunningly effective. The delicate ink lines of his early drawings, as seen in his 1957 money tree, were replaced by the chill pictorial unit of the screenprint and a sharp focus on commercial packaging. Until now, fine art had been seen as a refuge, separate from the brash commodity-led visuals of prosperous post-War America: the confessional frenzies of Abstract Expressionist painters embodied a high-minded artistic and emotional seriousness. Warhol, along with Jasper Johns, Roy Lichtenstein and Robert Rauschenberg, led a revolt that instead celebrated, even to the point of cruelty, the aesthetics of the mass-market consumable. Following Warhol’s sensational first solo show in New York at the Stable Gallery the Museum of Modern Art sponsored a symposium devoted to Pop Art, and Warhol shot swiftly to international stardom. Even Rauschenberg and Johns had sniffed: as the dealer Emile de Antonio told him, Warhol was ‘a commercial artist, which really bugs them because when *they* do commercial art – windows and other jobs I find them – they do it just “to survive.” They won’t even use their real names. Whereas *you’ve* won prizes for it! *You’re famous* for it!’ (A. Warhol, quoted in A. Warhol and Pat Hackett, eds., *POPism: the Warhol Sixties*, Florida 2006, pp. 11 – 12).

Warhol was unabashed. Just as he was in his ascendance as artist and celebrity, the American economy was booming and the dollar was becoming the primary international currency: he had captured the very symbol of America in his art, securing the dollar bill alongside the Coca Cola bottle, Campbell’s soup can and celebrity portrait in his pantheon of Pop icons. Today, these are pictures so tightly bound up with recent American history that they seem to define the United States as much as they define Warhol. Beginning with the Dollar Bills, the distilled image of the nation and all it stands for, Warhol asserted himself as the all-powerful, all-seeing demiurge of its visual culture. Dollar bills themselves, of course, are nothing more than signs, ciphers for a value that only exists through the mutual consent of individuals and the state. The looming height of Warhol’s *Two Dollar Bills (Fronts)* celebrates this symbolic power with rich bravura: the more money, the better.



Ancient Roman Coin with Nerone, circa 60.
National Archaeological Museum, Naples.
Photo: Scala, Florence/Fotografica Foglia -
courtesy of the Ministero Beni e Att. Culturali.

2

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Lydia B. Smith



A 40488796A

TWO

Good Humphreys

THE CITY OF NEW YORK
UNITED STATES OF AMERICA
TWO DOLLARS

2

A 40488796A

Lydia B. Smith



A 40488796A

TWO

Good Humphreys

THE CITY OF NEW YORK
UNITED STATES OF AMERICA
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2

A 40488796A

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A 40488796A

TWO

Good Humphreys

THE CITY OF NEW YORK
UNITED STATES OF AMERICA
TWO DOLLARS

λ11

ROMAN OPALKA (1931-2011)

1965/1-∞, Detail- 4776969-4795472

signed and titled 'OPALKA 1965/1-∞, DETAIL - 4776969-4795472' (on the reverse)

acrylic on canvas

77½ x 53½in. (196 x 135cm.)

£400,000-600,000

\$580,000-860,000

€520,000-770,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1992.

LITERATURE:

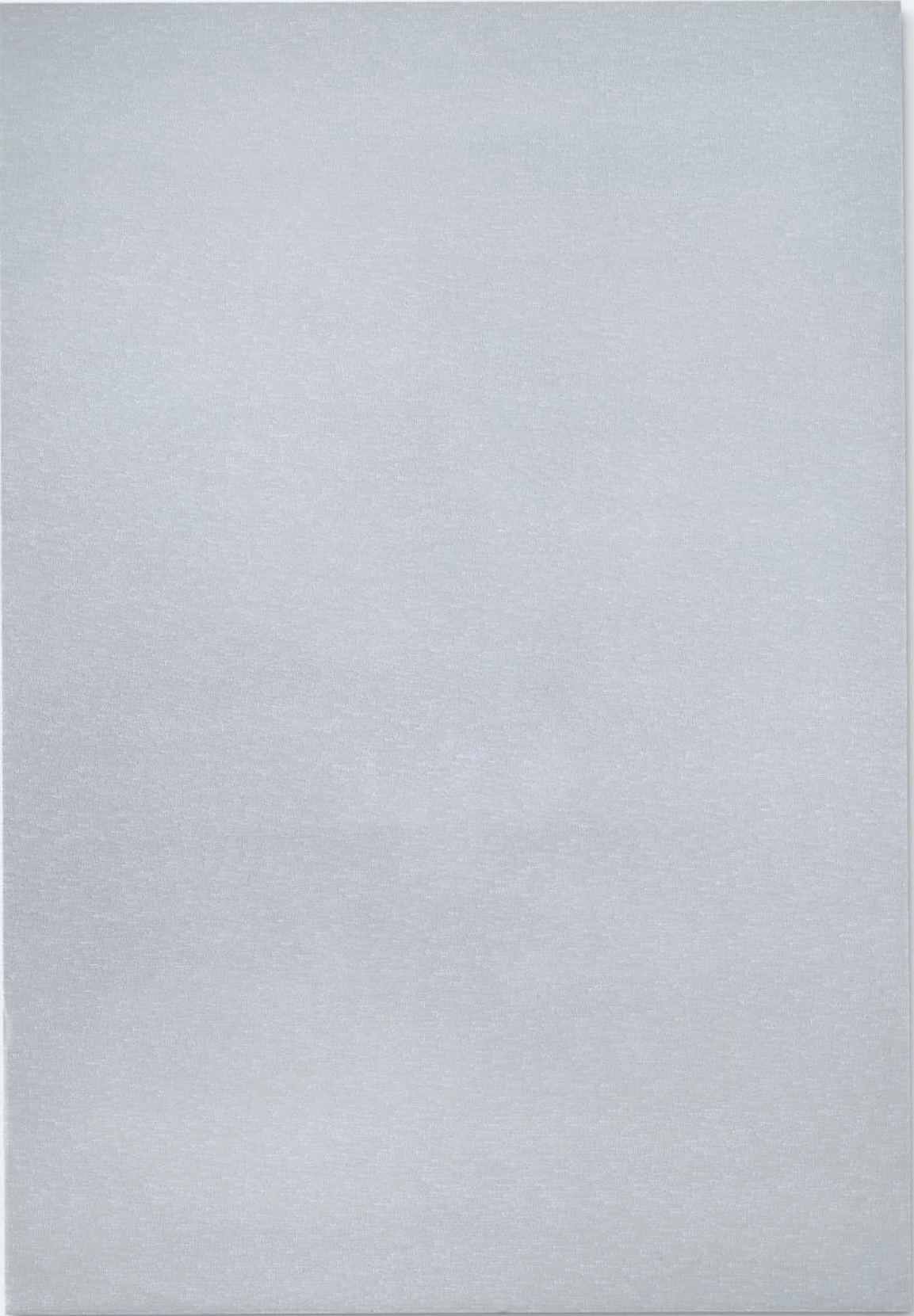
C. Schlatter (ed.), *Roman Opalka OPALKA 1965/1-∞*, Paris 1992 (work in progress, illustrated in colour, p. 149).

'I took my body, my length, my existence as I have often said, as a sort of pictorial sacrifice and the essence, the embodiment of this procedure, creates a work much the same as we all create works with our lives. Every time that I add a number, everything changes. It is a sort of journey, if you will, where the steps are conscious each and every time, each step adds to the others, the weight of the duration of all these steps that you have lived'

—R. OPALKA



Cy Twombly, *Untitled*, 1970.
Minneapolis Institute of Arts.
Artwork: © 2016 Cy Twombly Foundation. Photo: Bridgeman Images.





Roman Opalka, *OPALKA 1965/1-∞ detail*.
© DACS 2016.

From a distance, Roman Opalka's *1965/1-∞, Detail- 4776969-4795472* confronts the viewer as a swathe of shimmering grey, a veritable constellation of oscillating hues and subtle monochromatic tones. As we approach the canvas, however, we begin to discern a series of numbers, each painstakingly rendered in white paint on a dark background, traversing the canvas from left to right in unflinching numerical progression. The realisation that the work's seemingly iridescent surface is in fact the product of an almost obsessive meditation on order speaks directly to the founding principles of Opalka's artistic practice. In 1965, in a small studio in Warsaw, Opalka committed his life to painting, by hand, the numbers from one to infinity. In doing so, he aspired to create a vehicle through which we might begin to comprehend the vast complexities of human existence. Acquired directly from the artist, the present work has been held in the same private collection since its creation in 1992.

Driven by a frustration towards contemporary artistic trends grounded in chance, automatism and experimentation, Opalka imposed strict creative limits upon his work with the hope of laying himself bare to the natural intervention of chaos. Indeed, he believed that it was only by reducing our activity to a singular process - such as counting - that we might truly begin to glimpse something of the external forces that guide our existence. As such, numerical errors in the series were not decried as imperfections but rather enshrined as outstanding moments of clarity within a thesis on the nature of logic. Opalka was consequently fascinated by the dualisms that emerged from his method: the fact that each canvas constitutes a definitive entity within a never-ending project; the visual repetitiveness of a work which, numerically speaking, repeats nothing. For Opalka, the work's ability to manifest such contradictions resonated with his own existential belief that life can only be defined through the absence of death. From 1968, Opalka's practice of photographing himself before and after each day's work provides a poignantly concrete counterpoint to this philosophical concept, documenting the increasing signs of mortality upon the artist himself.

From 1972 Opalka introduced a system whereby each canvas contained one percent more white than its predecessor. Numerical progression

'In my attitude, which constitutes a program for my lifetime, progression registers the process of work, documents and defines time.

Only one date appears, 1965, the date when the first "Detail" came into being, followed by the sign of infinity, as well as the first and last number of the given "detail."

I am counting progressively from one to infinity, on "details" of the same format ("voyage notes" excluded), by hand, with a brush, with white paint on a grey background, with the assumption that the background of each successive detail will have 1 more white than the "detail" before it. In connection with this, I anticipate the arrival of the moment when "details" will be identified in white on white.

Every "detail" is accompanied by a phonetic registration on a tape recorder and a photographic documentation of my face'

—R. OPALKA

thus entwined with chromatic process, and Opalka's writings began to anticipate the day when the first number would be painted in white on white - 7,777,777, according to his calculations. In the present work, Opalka is over half way towards this apotheosis - one that he would unfortunately never live to see. By this point, however, Opalka had achieved the particular shade of grey idealised throughout his career as the ultimate universal tone - the point of neutrality between the extremes of black and white. Speaking of his practice in 1994, Opalka explained 'I took my body, my length, my existence as I have often said, as a sort of pictorial sacrifice and the essence, the embodiment of this procedure, creates a work much the same as we all create works with our lives. Every time that I add a number, everything changes. It is a sort of journey, if you will, where the steps are conscious each and every time, each step adds to the others, the weight of the duration of all these steps that you have lived' (R. Opalka, interview for 3 France, 1994). In an *oeuvre* devoted to exploring the mystery of the inevitable, there is a poetry to Opalka's vision that transcends numerical abstraction and radiates a profound sense of humanity - of peace, perhaps, in the face of the incomprehensible.



Roman Opalka painting the present lot, *circa* 1990.
Photo: © 1992 Yves J. Hayat in *Galleries Magazine*.
Artwork: © DACS 2016.

FELIX GONZALEZ-TORRES (1957-1996)

"Untitled" (March 5th) #2

light bulbs, porcelain light sockets, extension cords

Two parts: approximate height: 113in. (287cm.)

installation dimensions vary

Executed in 1991. This work is edition 1 AP.1, from an edition of twenty plus three artist's proofs, and is accompanied by a certificate of authenticity signed by the artist.

£550,000-750,000

\$800,000-1,100,000

€710,000-970,000

PROVENANCE:

Gift of the artist to his sister, 1991.

Anon. sale, Sotheby's, New York, 13 November 2013, lot 9.

Acquired at the above sale by the present owner.

EXHIBITED:

Brussels, Galerie Xavier Hufkens, *Félix González-Torres, Michael Jenkins*, 1991 (another from the edition exhibited).

New York, Glen Fall, Hyde Collection, *Just what is it that makes today's home so different, so appealing?*, 1991, p. 20 (another from the edition exhibited).

Tokyo, Wacoal Art Center, *Three or More: A Multiple Exhibition*, 1992 (another from the edition exhibited; illustrated, p. 82).

Glasgow, Tramway, *Read My Lips: New York AIDS Polemics*, 1992 (another from the edition exhibited).

Washington D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institute, *Felix Gonzalez-Torres. Travelling*, 1994 (another from the edition exhibited).

New York, Fischbach Gallery, *Absence, Activism and the Body Politic*, June 1994 (another from the edition exhibited).

New York, The Solomon R. Guggenheim Museum, *Felix Gonzalez-Torres*, 1995-1996, p. 221 (illustrated in colour, p. 182). This exhibition later travelled to Santiago de Compostela, Centro Galego de Arte Contemporánea and Paris, Musée d'Art Moderne de la Ville de Paris.

New York, Greene Naftali Gallery, *Broken Home*, 1997 (another from the edition exhibited).

Barcelona, Fundació Joan Miró, *Lux/Lumen: Dan Flavin, Bruce Nauman, James Turrell, Felix Gonzalez-Torres*, 1997, p. 59 (another from the edition exhibited; installation view illustrated in colour, p. 34).

Hannover, Sprengel Museum in Hannover, *Felix Gonzalez-Torres*, 1997-1998, no. 118 (another from the edition exhibited, illustrated p. 69). This exhibition later travelled to St. Gallen, Kunstverein St. Gallen Kunstmuseum and Vienna, Museum moderner Kunst Stiftung Ludwig Wien.

Harrisburg, Susquehanna Art Museum, *I'm not here: Constructing Identity at the Turn of the Century*, 1999-2000 (another from the edition exhibited; illustrated in colour on the exhibition poster and postcard).

St. Gallen, Sammlung Hauser und Wirth, *The Oldest Possible Memory*, 2000 (another from the edition exhibited; illustrated in colour, p. 81).

Albuquerque, National Hispanic Cultural Center of New Mexico, *La Luz: Contemporary Latino Art in the United States*, 2000-2001 (another from the edition exhibited; illustrated in colour on the cover).

Dallas, Dallas Museum of Art, *Gonzalez-Torres/ Joseph Beuys*, 2001 (another from the edition exhibited).

New York, Lehmann Maupin, *L'Art Vivre*, 2005 (another from the edition exhibited).

Waltham, The Rose Art Museum, Brandeis University, *Broken Home*, 2008 (another from the edition exhibited).

Kansas City, Nelson-Atkins Museum of Art, *Sparks! The William T. Kemper Collecting Initiative*, 2008, p. 80 (another from the edition exhibited; illustrated pp. 7 and 81).

Clermont-Ferrand, L'Espace d'Art Contemporain La Tôlerie, *La Foule (Zéro - Infini)*, 2008, pp. 13-15 (another from the edition exhibited; illustrated on the cover).

Paris, Passage du Retz, *Insomniac Promenades: Dreaming/Sleeping in Contemporary Art*, 2008-2009 (another from the edition exhibited). This exhibition later travelled to Israel, Petach Tikva Museum of Art.

Brussels, Wiels, *Specific Objects without Specific Form*, 2010-2011 (another from the edition exhibited). This exhibition later travelled to Riehen/Basel, Foundation Beyeler and Frankfurt, MMK Museum für Moderne Kunst.

Miami, Miami Art Museum, *Between Here and There: Modern and Contemporary Art from the Permanent Collection*, 2010-2013 (another from the edition exhibited).

Mexico City, Museo Universitario Arte Contemporáneo, *Somewhere/Nowhere*, 2010, p. 64 (another from the edition exhibited).

New York, Pace Gallery, *Burning Bright: A Short History of the Lightbulb*, 2011 (another from the edition exhibited).

Basel, Museum für Gegenwartskunst, *Tell it to my Heart: Collected by Julie Ault*, 2013, p. 55 (another from the edition exhibited). This exhibition later travelled to Lisbon, Culturgest.

Paris, La Galerie des Galeries, *In a Sentimental Mood*, 2013, pp. 9 and 31 (another from the edition exhibited; detail illustrated in colour, p. 8; installation view illustrated in colour, p. 22).

Cleveland, Museum of Contemporary Art, *DIRGE: Reflections on [Life and] Death*, 2014 (another from the edition exhibited; illustrated, pp. 18-19).

Metz, Centre Pompidou Metz, *1984-1999 La Décennie*, 2014-2015 (another from the edition exhibited).

Los Angeles, Pacific Design Center, The Museum of Contemporary Art, *Tongues Untied*, 2015 (another from the edition exhibited).

Dublin, Irish Museum of Modern Art, *What We Call Love - From Surrealism to Now*, 2015-2016, p. 61 (another from the edition exhibited; illustrated, p. 60).

Modena, Manifattura Tabacchi Modena, *The Mannequin of History: Art after Fabrications of Critique and Culture*, 2015-2016 (another from the edition exhibited).

Avignon, Collection Lambert, *Patrice Chéreau, Un Musée Imaginaire*, 2015 (another from the edition exhibited; illustrated, p. 164).

London, Hauser and Wirth, *Felix Gonzalez-Torres*, 2016 (another from the edition exhibited).

LITERATURE:

N. Macel, *15 Artistas Cubanos*, exh. cat., Mexico City, Ninart Centro de Cultura, 1991 (another from the edition illustrated, pp. 11 and 36).

N. Spector, *Felix Gonzalez-Torres, Roni Horn*, exh. cat., Munich, Sammlung Goetz, 1995, pp. 12 and 20.

C. Chapman, 'Personal Effects: On Aspects of Work by Felix Gonzalez-Torres', in *BROADsheet*, Spring 1996 (another from the edition illustrated, pp. 16-17).

J.-M. Prévost, *Propositions*, exh. cat., Rochechouart, Musée Départemental d'Art Contemporain de Rochechouart, 1996, pp. 10 and 84.

J.-F. Poirier, 'Felix Gonzalez-Torres', in *Encyclopaedia Universalis*, 1997, pp. 477-478.

D. Elger (ed.), *Felix Gonzalez-Torres: Catalogue Raisonné*, Ostfildern-Ruit 1997, p. 163, no. 118 (another from the edition illustrated, p. 69).

Felix Gonzalez-Torres, exh. cat., Montevideo, Museo Nacional de Artes Visuales, 2000, p. 10.

M. Barrero, *Comer o no Comer*, exh. cat., Salamanca, Centro de arte de Salamanca, 2002-2003, p. 47.

J. Ault (ed.), *Felix Gonzalez-Torres*, Göttingen 2006, pp. 260 and 373, no. 2 (another from the edition illustrated in colour, p. 360; installation view illustrated in colour, p. 89).

F. Wagner (ed.), *Felix Gonzalez-Torres*, exh. cat., Berlin, Hamburger Bahnhof, Museum für Gegenwart, 2006, pp. 32 and 50.

M. Escalante, *Las Implicaciones de la Imagen*, exh. cat., Mexico City, Museo Universitario de Ciencias y Arte, 2008, p. 234, no. II. 25 (another from the edition illustrated, p. 193; incorrectly titled *Untitled No. 2*).

N. Bray and C. Baldwin, *Transformed*, exh. cat., Virginia Beach, Contemporary Art Center of Virginia, 2008, p. 9 (another from the edition illustrated, pp. 20 and 21).

M. Torp, *Reality Check*, exh. cat., Copenhagen, Statens Museum for Kunst, 2008, p. 90. *Contemporary Collecting: The Judith Neisser Collection: Minimal and Postminimal Innovation*, exh. cat., Chicago, Art Institute of Chicago, 2011, p. 156 (another from the edition illustrated in colour, p. 59).





Gerhard Richter, *Zwei Kerzen*, 1982.
Art Institute of Chicago.
© Gerhard Richter 2016.



Jean-Michel Basquiat, *Riding with Death*, 1988.
Private Collection.
Artwork: © DACS 2016. Photo: BI, ADAGP, Paris/Scala, Florence.

Suspended from individual chords entwined like two lovers huddling in the dark, the glow from the two unadorned light bulbs in Felix Gonzalez-Torres' deeply impactful *"Untitled" (March 5th) #2* is fused together to create a single iridescent mass. Executed in 1991, *"Untitled" (March 5th) #2* is not only the artist's first work to implement the use of light bulbs, but is perhaps his most personal. A stunning memorial to his late lover, Ross Laycock, who died from AIDS the year of the work's creation, Ross' presence is evoked in this work through the subtitle, March 5th, the date of Gonzalez-Torres beloved companion's birth. Forming a symbolic double portrait, *"Untitled" (March 5th) #2* represents Gonzalez-Torres' relationship with Ross—their love in life and the mourning over his tragic death—which has come to define the artist's oeuvre. Housed in such prominent collections as Tate, London and the Art Institute of Chicago, the entangled lights speak not only of the powerful nature of human bonds, but also the impermanence of life. The elegant ephemeral lyricism of Gonzalez-Torres' reductive aesthetic combined with the expression of emotion produces a profoundly beautiful artwork which is not only autobiographical but ultimately universal.

The art of Gonzalez-Torres contains many dualities. Muted yet immutable, heartening yet heartbreaking, political yet tender—his work is both beautiful and moving in its concomitant expression of permanence and change. Evoking a pair of lovers, the two solitary light bulbs in *"Untitled" (March 5th) #2* together burn bright. And yet, over the course of time they slowly begin to fade until the inevitable truth comes to pass—one before the other, they will each burn out. Similarly, the duality that exists between the two light bulbs closely reflects the same vulnerability as Gonzales-Torres' *"Untitled" (Perfect Lovers)* wherein two clocks, ticking in unison, hang side by side until one is destined to stop before the other. Indeed, these works are unquestionably symbols of his relationship with Ross as well as heady metaphors for the joy of love underscored with the fear of loss. In regard to *"Untitled" (March 5th) #2*, the artist has stated, 'When I first made those two light bulbs, I was in a total state of fear about losing my dialogue with Ross, of being just one' (F. Gonzalez-Torres, quoted in N. Spector, *Felix Gonzalez-Torres*, exh. cat., Solomon R. Guggenheim Museum, New York, 1995, p. 183). Invoking an incredible appreciation for life, *"Untitled" (March 5th) #2* embraces its own dualities.

Transforming the everyday into profound meditations on love and loss, Gonzalez-Torres' works—including his iconic light strings, candy spills and paper stacks—offer uncompromising beauty and simplicity. Whether executed as simple cords of light or glimmering floor sculptures, his forms echo the practice of Minimalist sculpture imbued with an underlying current of poetic intimacy. And yet, a quiet revolutionary, Gonzales-Torres' pieces remain open-ended, inviting viewers to participate in their realization. Whether by taking a sheet of paper, ingesting a piece of candy, or replacing a burnt out light, the artist attempts to illuminate his own metaphors for mortality by stimulating the creativity of his audience. Establishing an interaction and interdependency between himself, the work and the viewer, the art of Gonzalez-Torres conveys intense poignancy through sheer simplicity—never forcing itself on the viewer, only inviting emotional contemplation.





Coral garden in the bay of Beau Vallon, Seychelles.
Photo: Andrea Cavallini via Getty Images



λ*13

YVES KLEIN (1928-1962)

Sculpture éponge bleue (SE 284)

signed and dated 'Yves 59' (on the underside)
dry pigment and synthetic resin on natural sponge, metal stem and stone base
height (including stone base): 25in. (63.5cm.)
diameter (sponge): 15in. (38.1cm.)
Executed in 1959

£2,500,000-3,500,000

\$3,600,000-5,000,000

€3,300,000-4,500,000



Yves Klein during his exhibition "Yves Klein Monochrome und Feuer" at Museum Haus Lange, Krefeld 1961.
Photo: Pierre Boulat/Cosmos/Redux.
Artwork: © Yves Klein, ADAGP, Paris / DACS, London, 2016

PROVENANCE:

Private Collection, Tokyo.
Private Collection, Sweden.
Acquired from the above by the present owner in the late 1980s.

EXHIBITED:

Tokyo, Fuji Television Gallery, *Yves Klein*, 1979.
Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Yves Klein: With the Void, Full Powers*, 2010-2011, p. 344 (illustrated in colour, p. 148). This exhibition later travelled to Minneapolis, Walker Art Center.

'The sponge has that extraordinary capacity to absorb and become impregnated with whatever fluid, which was naturally very seductive to me. Thanks to the natural and living nature of sponges, I was able to make portraits of the readers of my monochromes, which, after having seen and travelled into the blue of my paintings, returned from them completely impregnated with sensibility, just as the sponges'

—Y. KLEIN





Portrait of Rotraut Uecker and Yves Klein, circa 1960. 14 rue Campagne-Première, Paris
Photo: Shunk-Kender © J. Paul Getty Trust.
The Getty Research Institute, Los Angeles.
(2014.R.20) Gift of the Roy Lichtenstein Foundation in memory of Harry Shunk and Janos Kender.
Artworks: © Yves Klein ADAGP, Paris / DACS, London, 2016.



Left: The present work,
Sculpture-éponge bleue sans titre, (SE 284)



Yves Klein, *Sculpture-éponge bleue sans titre*, (SE 180), 1957 ca. San Francisco Museum of Modern Art. Artwork: © Yves Klein, ADAGP, Paris / DACS, London, 2016.



Yves Klein, *Sculpture-éponge bleue sans titre*, (SE 160), 1959 ca. Solomon R. Guggenheim Museum, New York. Artwork: © Yves Klein, ADAGP, Paris / DACS, London, 2016. Photo: The Solomon R. Guggenheim Foundation/Art Resource, NY/ Scala, Florence..



Yves Klein, "L'Arbre, grande sculpture éponge bleue", (SE 71), 1962. Musée National d'Art Moderne, Centre Pompidou, Paris. Artwork: © Yves Klein, ADAGP, Paris / DACS, London, 2016.

Blossoming organically from its stone base like a celestial flower, Yves Klein's *Sculpture-Eponge bleue sans titre*, (SE 284) is a masterpiece of rare, otherworldly beauty. Opening towards the viewer like a delicate piece of coral, the outward bloom of its head stands alone within Klein's *oeuvre*, forming a crater that invites the viewer to peer into its cavernous depths. Executed in 1959, it ranks among the very largest *Sculpture-Eponges* produced by Klein, six of which are held in museums, including the monumental 'L'Arbre, grande sculpture éponge bleue', (SE 71) (Musée National d'Art Moderne, Centre Georges Pompidou, Paris), *Sculpture-éponge bleue sans titre*, (SE 160) (Solomon R. Guggenheim Museum, New York) as well as *Sculpture-éponge bleue sans titre*, (SE 180) and *Sculpture-éponge bleue sans titre*, (SE 251) (both housed in the San Francisco Museum of Modern Art). Pierced by a single hole, the work allows light to penetrate its dark interior, subtly illuminating its complex topography of folds and crevices. The earthbound material of stone – a rare natural support within the artist's *oeuvre* – is exquisitely juxtaposed with the sponge's elegant aerial form. Saturated with the mystic, unearthly splendour of Klein's signature pigment – IKB, or 'International

Klein Blue' – it evokes the vast, uncharted territories of sea and sky. Extending from the artist's series of blue monochromes, the *Sculpture-Eponges* eloquently embody the artist's quest to glimpse the immaterial void that lies at the heart of existence. For Klein, the sponge – an ancient, organic, ocean-dwelling creature physically indicative of both the wonder and the mystery of nature – was, when impregnated with IKB, the perfect symbol of the human brain's ability to absorb and perceive the unknown dimensions of reality. A unique specimen within Klein's output, the present work was included in the exhibition *Yves Klein: With the Void, Full Powers* at the Hirshhorn Museum and Sculpture Garden, Washington D. C., in 2010, subsequently travelling to the Walker Art Centre, Minneapolis.

For Klein, colour was not a representative tool, but rather a real, living presence that had the power to impregnate its surroundings and absorb its onlookers. The purer the colour, he believed, the more it might overcome its own material boundaries, dispersing into space and transporting the viewer into the void. His quest for a new, transcendental pigment began in 1947 when, sitting on a

rocky beach in Nice beside his friends Arman and Claude Pascal, he suddenly declared, 'the blue sky is my first artwork' (Y. Klein, quoted by Arman in T. McEvilley, 'Yves Klein: Conquistador of the Void', in *Yves Klein 1928-1962: A Retrospective*, exh. cat., Institute for the Arts, Rice University, Houston, 1982, p. 46). Having grown up surrounded by the deep azure of the Mediterranean, Klein considered blue to be the most immaterial of all colours, infused with the infinity of sea and sky. 'Blue has no dimensions', he wrote. 'All colors bring forth associations of concrete, material, and tangible ideas, while blue evokes all the more the sea and the sky, which are what is most abstract in tangible and visible nature' (Y. Klein, quoted in 'Speech to the Gelsenkirchen Theater Commission', in *Overcoming the Problematics of Art: The Writings of Yves Klein*, New York 2007, p. 41). Embarking on what he termed the 'Blue Revolution', Klein sought a tone that would radiate with an intensity appropriate for the mystic energy it harboured. After much experimentation, he devised the purest ultramarine hue possible, and had the colour officially patented in his name – 'International Klein Blue'.

Right: Installation view: Tokyo, Fuji Television Gallery, *Yves Klein*, 1979. Photo: Courtesy of the Yves Klein Archives. Artworks: © Yves Klein, ADAGP, Paris and DACS, London 2016.



Hirshhorn Museum and Sculpture Garden, Washington, D.C.,
Yves Klein: With the Void, Full Powers, 2010-2011



The present work.

Yves Klein, *Sculpture-Eponge bleue* (SE 180)
San Francisco Museum of Modern Art
Artwork: © Yves Klein, ADAGP, Paris / DACS, London, 2016.

Yves Klein, *Le Veilleur I.K.B.* (SE 174)
Kaiser Wilhelm Museum, Krefeld
Artwork: © Yves Klein, ADAGP, Paris / DACS, London, 2016.

Yves Klein, *Sculpture-Eponge bleue* (SE 251)
San Francisco Museum of Modern Art
Artwork: © Yves Klein, ADAGP, Paris / DACS,
London, 2016.

‘While working on my paintings in my studio I sometimes used sponges. Evidently, they very quickly turned blue! One day I perceived the beauty of blue in the sponge, this working tool all of a sudden became a primary medium for me’

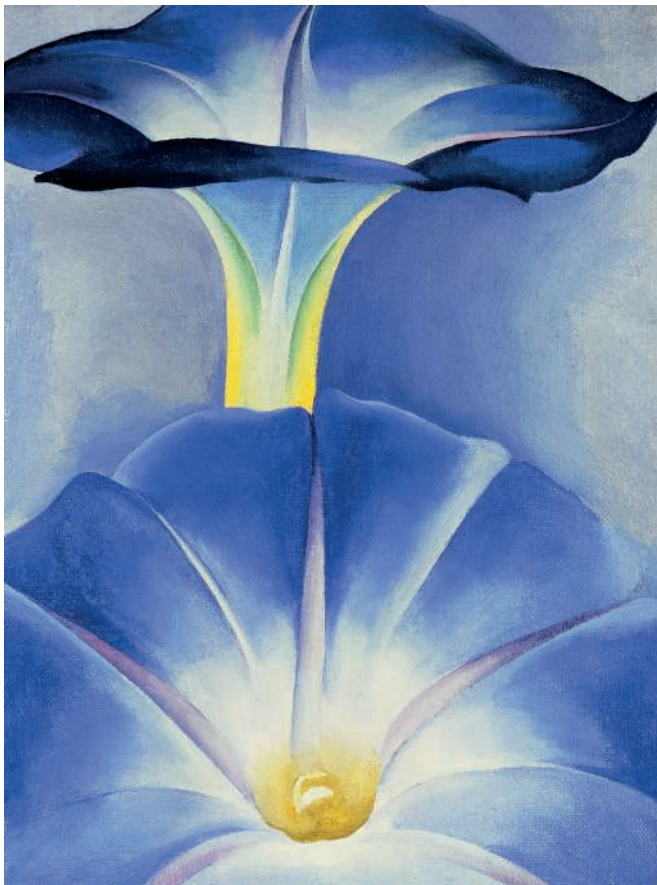
—Y. KLEIN



Installation view: Yves Klein: *With the Void, Full Powers*, 2010-11. Hirshhorn Museum and Sculpture Garden, Washington, D.C.

Photo: Lee Stalsworth. Artworks: © Yves Klein ADAGP, Paris / DACS, London, 2016.

Artworks included: (far left) the present lot; (fifth from left) « Sculpture-Eponge bleue » (SE 180), San Francisco Museum of Modern Art; (seventh from left) « Le Veilleur I.K.B. » (SE 174), Kaiser Wilhelm Museum, Krefeld; (tenth from left) « Sculpture-Eponge bleue » (SE 251), San Francisco Museum of Modern Art..



Georgia O'Keeffe, *Blue Morning Glories, New Mexico II*, 1935.
Private Collection.
Artwork: © Georgia O'Keeffe Museum / DACS, 2016.

The Brain is Wider than the Sky
Emily Dickinson

The brain is wider than the sky
For put them side by side
The one the other will contain
With ease and you beside

The brain is deeper than the sea
For hold them blue to blue
The one the other will absorb
As sponges buckets do

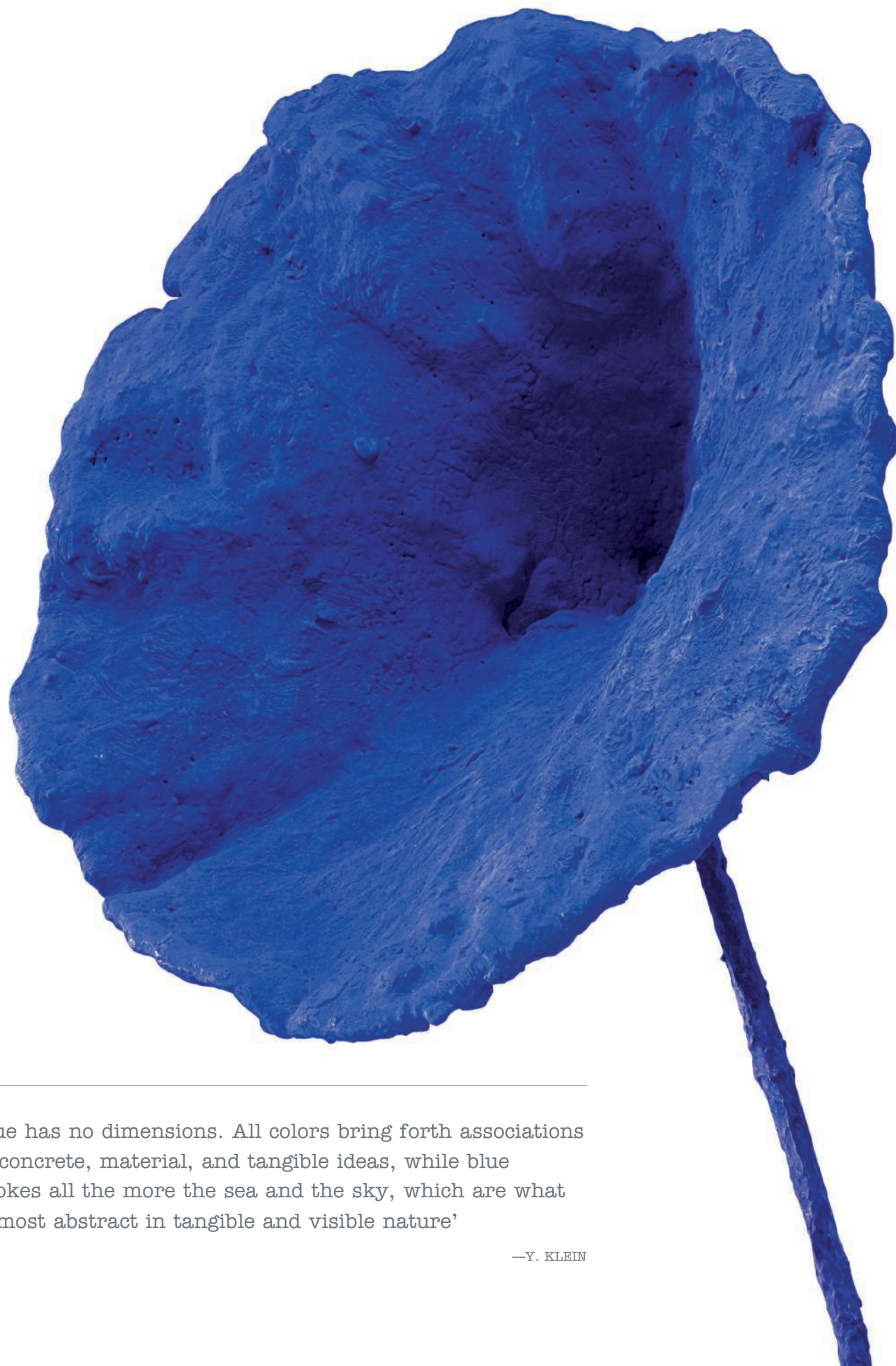
The brain is just the weight of God
For heft them pound for pound
And they will differ if they do
As syllable from sound

A seminal medium in the development of Klein's philosophies, the *Sculpture-Eponges* evolved from his IKB monochromes. As early as 1956, Klein began to notice the absorbent potential of sponge as a means of capturing the immaterial properties of his pigment. 'While working on my paintings in my studio,' he recalled, 'I sometimes used sponges. Evidently, they very quickly turned blue! One day I perceived the beauty of blue in the sponge; this working tool all of a sudden became a primary medium for me. The sponge has that extraordinary capacity to absorb and become impregnated with whatever fluid, which was naturally very seductive to me. Thanks to the natural and living nature of sponges, I was able to make portraits to the readers of my monochromes, which, after having seen and travelled into the blue of my paintings, returned from them completely impregnated with

sensibility, just as the sponges' (Y. Klein, in *Overcoming the Problematics of Art: The Writings of Yves Klein*, New York 2007, p. 22). At a pioneering exhibition at the Galerie Iris Clert in 1959, *Bas-Reliefs dans une forêt d'éponges*, Klein displayed an array of sponge sculptures alongside his already well-known monochromes. Installed together, the sponges became an otherworldly forest, a mystical vision of a new immaterial landscape. The transcendental sense of communion between artwork and viewer that Klein sought in his *Sponge-sculptures* was thus magnified onto a new, grand scale. He had successfully eliminated the trace of his own hand from his artwork, allowing the viewer to fully engage with the raw, innate properties of IKB.

Though very much a product of the space age, much of Klein's aesthetic was founded on alchemical ideas that had fascinated him

since his youth. In this context, the 'savage living material' of the saturated sponge was the perfect natural symbol of the relationship between the immaterial realm of the spirit and the material world of nature. Capable of absorbing and retaining a variety of elements simultaneously – water, air, sand and grit – the IKB-infused sponge encapsulated his notion of a base, elemental material impregnated with the essence of a higher dimension. 'I seek to put the spectator in front of the fact that colour is an individual, a character, a personality', he explained. 'I solicit a receptivity from the observer placed before my works, this permits him to consider everything that effectively surrounds the monochrome painting. Thus he can impregnate himself with colour and colour impregnates itself in him. Thus, perhaps, he can enter into the world of colour' (Y. Klein, quoted in S. Stitch, *Yves Klein*, Cologne 1994, p. 66).



‘Blue has no dimensions. All colors bring forth associations of concrete, material, and tangible ideas, while blue evokes all the more the sea and the sky, which are what is most abstract in tangible and visible nature’

—Y. KLEIN

Property from **The Estate of Vivian S. Schulte**

Vivian and Arthur Schulte held a lifelong love of art and music that they shared together from the date of their marriage in 1955. They travelled frequently to Europe in the 1950s to 1970s, often by ship, and would make the acquisition of new works of art the centrepiece of their trips, with an eye to filling their New York apartment and Palm Beach and Connecticut homes with art they loved and with which they wanted to live. Vivian and Arthur treasured these acquisitions – including works by Léger, Matisse, de Staël, Utrillo – as the “most valuable” of objects in their lives – regardless of whether they were from known or unknown artists.

Vivian and Arthur continued the fine art collecting begun by Arthur’s mother, Harriet Harris Jonas, a renowned collector of painting,

sculpture and decorative arts primarily from Byzantine, Renaissance and Impressionist periods. Mrs. Jonas’s art acquisitions began during the early 20th century at the time of her marriage to industrialist and business owner, David A. Schulte, and continued during her subsequent marriage to Parisian art dealer and member of the French Parliament, Édouard Jonas, in the 1930s and 1940s. Mrs. Jonas’s art collection was so extensive that the Metropolitan Museum often arranged for patrons to visit her apartment across the street from the museum at 998 Fifth Avenue. Many of these paintings comprise the artwork owned by Vivian and Arthur Schulte and which adorned the walls of their residences.

Vivian accomplished much in her life – all the while creating a wonderful home for

her extended family. She obtained a PhD in Nutrition from New York University, and in 1941 she became Food Consultant and Lecturer for L. Bamberger and Co. in Newark and conducted a radio program on nutrition for WOR during World War II to help homemakers make the most of available foods. She conducted classes in nutrition and food preservation in Newark under the auspices of the American Red Cross. She also served as Food and Home Editor for Fawcett, Hearst and Curtis Publications. Vivian won the American Dairy Association Award for distinguished food journalism and was a member of Les Dames d’Escofier. In her later years, Vivian was most proud of her poetry, for which she won numerous awards and was recognized in various publications.

When Vivian was not spending time in tennis whites pursuing her competitive passion on the court, she was extending her involvement and generosity as an avid patron of the arts. She could be found at music festivals both in the United States or Europe, a regular patron at the Metropolitan Opera – and Tanglewood, picnicking at the Glyndebourne Festival Opera outside London, and traveling to the Salzburg Music Festival or the Vienna Opera House. She supported the careers of numerous opera sopranos and concert pianists and often held recitals in her Fifth Avenue apartment amidst her treasured artworks.

Many of these works of art are now being shown outside of private ownership by a single family for the first time in nearly 100 years.

Peter M. Schulte

Following on from our Impressionist and Modern Art sales in New York in May, Christie’s is honoured to be offering Nicolas de Staël’s superb 1954 still-life *Deux Vases de Fleurs* in our June Post-War & Contemporary Art Evening sale in London.



Harriet Jonas and Vivian Schulte



Vivian Schulte seated at her desk.
Photo: courtesy of Christian Steiner.

Property from **The Estate of Vivian S. Schulte**

λ*14

NICOLAS DE STAËL (1914-1955)

Deux Vases de Fleurs (Two Vases of Flowers)

signed, titled, inscribed and dated 'Staël 1953 "FLEURS, LAGNES'
(on the reverse)

oil on canvas

24¾ x 39⅞ in. (63 x 100.2cm.)

Painted in 1953

£450,000-650,000

\$650,000-940,000

€590,000-840,000



Mark Rothko, *Untitled*, 1955.
Israel Museum, Jerusalem.
Artwork: © DACS 2016.
Photo: Bridgeman Images.

PROVENANCE:

Paul Rosenberg & Co, New York.
Mr. and Mrs. Arthur David Schulte (acquired in 1954).
Thence by descent to the present owner.

EXHIBITED:

New York, Paul Rosenberg & Co., *Nicolas de Staël*, 1955, no. 6.
New York, Paul Rosenberg & Co., *Nicolas de Staël*, 1963, p. 4, no. 9 (illustrated, p. 10).
Washington D.C., The Philips Collection, *Nicolas de Staël in America*, 1990, p. 178, no. 32 (illustrated in colour, p. 89).

LITERATURE:

J. Dubourg and F. de Staël, *Nicolas de Staël, catalogue raisonné des peintures*, Paris 1968, no. 599 (illustrated, p. 265).
P. Granville, *De Staël: Peintures*, Paris 1984 (illustrated, p. 57).
F. de Staël, *Nicolas de Staël, catalogue raisonné de l'oeuvre peint*, Neuchâtel 1997, p. 673, no. 685 (illustrated, p. 454).

'De Staël ... was a master at reducing things to essentials and his painting is never rhetorical or overloaded. Being a very fine painter, as well as a painter who loved broad effects, he could manage with a few carefully chosen shapes and subtle tonalities ... to convey an extraordinarily full visual experience'

—D. COOPER





Vincent van Gogh, *Sunflowers*, 1887.
Metropolitan Museum of Art, New York.
Photo: Bridgeman Images.

‘One never paints what one sees or thinks one sees; rather one records, with a thousand vibrations, the shock one has received, or will receive’

—N. DE STAËL

Deux Vases de Fleurs (Two Vases of Flowers) (1953) is an intense and sumptuous vision, displaying the raw lyricism of Nicolas de Staël’s distinctive painterly practice on an intimate scale. Rich swathes of deep blue and volcanic orange are spread thickly across the canvas with a palette knife; three vases of flowers erupt in joyous explosions of yellow, orange and green. The symphonic arrangement of shapes displays de Staël’s musical eye for composition, while the incandescent colours are bathed in dazzling Provençal light: this work was executed in the summer of 1953, when de Staël was staying with his family in a former silkworm farm in Lagnes, near Avignon. Having returned to figurative painting just one year previously after a long period of abstract work, de Staël was inspired by the blazing Southern sun to bring forth a series of luminous meditations on colour and form from his surroundings.

These flowers are a gorgeous expression of his total engagement with the exterior world, drawing on both abstraction and figuration: marrying his love for paint to his love for light, these blooms ultimately manifest de Staël’s deeply felt idea of ‘truth’ to visual experience. Acquired by the family of the present owner in 1954, this work was featured in the key 1990 exhibition *Nicolas de Staël in America* at the Phillips Collection, Washington D.C.

In asserting the absolute primacy of perception, de Staël aimed for no extrapictorial meaning; his flowers are not symbolic in their significance, but act more as vehicles for painterly exploration, like Cézanne’s apples. As James Fitzsimmons wrote in 1953, ‘If nature is de Staël’s source and inspiration, he never sentimentalises or lets it





Henri Matisse, *Roses de Noel et Saxifrage*, 1944.
Frances Lehman Loeb Art Center, Poughkeepsie.
© Succession H. Matisse/ DACS 2016.

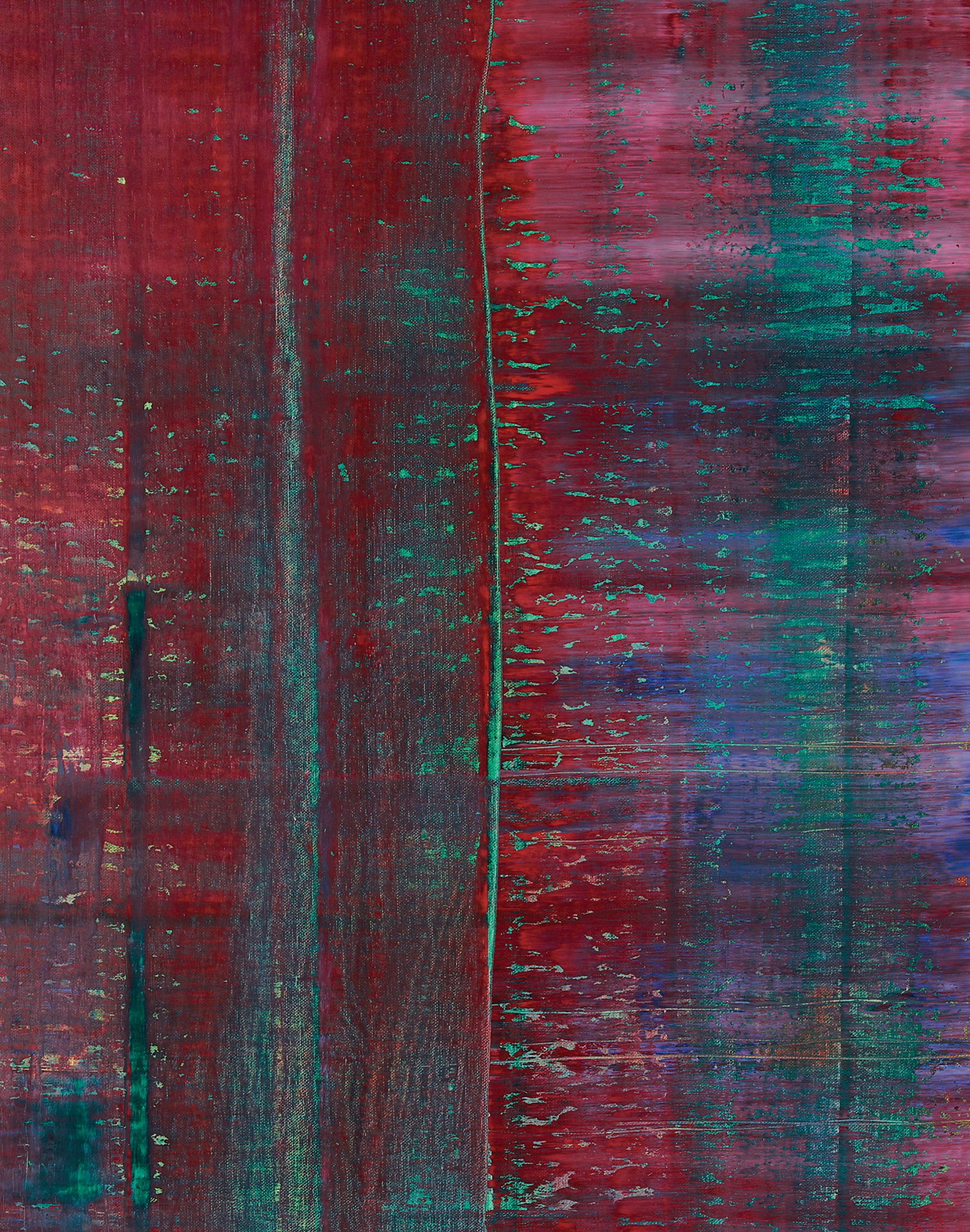
‘What I am trying for is a continuous renewal, but really continuous, and it is not easy. I know what my painting is – underneath its appearance of violence and perpetual forces at play; it is something fragile in the good, in the sublime sense – it is as fragile as love’

—N. DE STAËL

do his work for him. His paintings are not only sensitive responses to light, space and mass; they exist in their own right, and their existence is secured by the artist’s passionate feeling for paint and for tensions which exist only in art – on a flat, framed surface’ (J. Fitzsimmons, ‘In Love with Paint’, in *The Arts Digest*, vol. 27, no. 12, March 1953, p. 16). As in Matisse’s 1944 still-life *Roses de Noel et Saxifrage*, whose composition is closely reminiscent of the present work, de Staël conjures a symphonic formal interplay from both the positive and negative spaces that his flowers form on the picture plane. The floral still life tradition also links de Staël to the 19th century Impressionist masterpieces of Van Gogh as well as the earlier Dutch School; to paint flowers in his deeply personal stylistic mode was to both nostalgically evoke art history and to define himself against it.

In a further art-historical dalliance the vitality of de Staël’s bold slabs of pigment recalls the gestural vigour and compositional force of American Abstract Expressionism, while his insistent figuration sets his practice apart. The painting’s vibrant rhythm, dense materiality and Mediterranean glow unite seemingly antithetical qualities: *Fleurs* is flavoured with both the struggle and the joy of de Staël’s total dedication to his vision. As he wrote to his friend Douglas Cooper in one of his final letters, ‘The harmonies have to be strong, very strong, subtle, very subtle, the values direct, indirect, or even inverse values. What matters is that they should be true. That always’ (N. de Staël, quoted in letter to D. Cooper, 1955, in D. Cooper, *Nicolas de Staël*, London 1961, p. 34).







PROPERTY OF AN IMPORTANT AMERICAN COLLECTOR

λ*15

GERHARD RICHTER (B. 1932)

Abstraktes Bild (811-2)

signed, numbered and dated '811-2 Richter 1994' (on the reverse)

oil on canvas

98 x 78½in. (250 x 200cm.)

Painted in 1994

Estimate on Request

PROVENANCE:

Marian Goodman Gallery, New York.

Galerie Löhrl, Mönchengladbach.

Private Collection, Berlin.

Alan Koppel Gallery, Chicago.

Acquired from the above by the present owner.

LITERATURE:

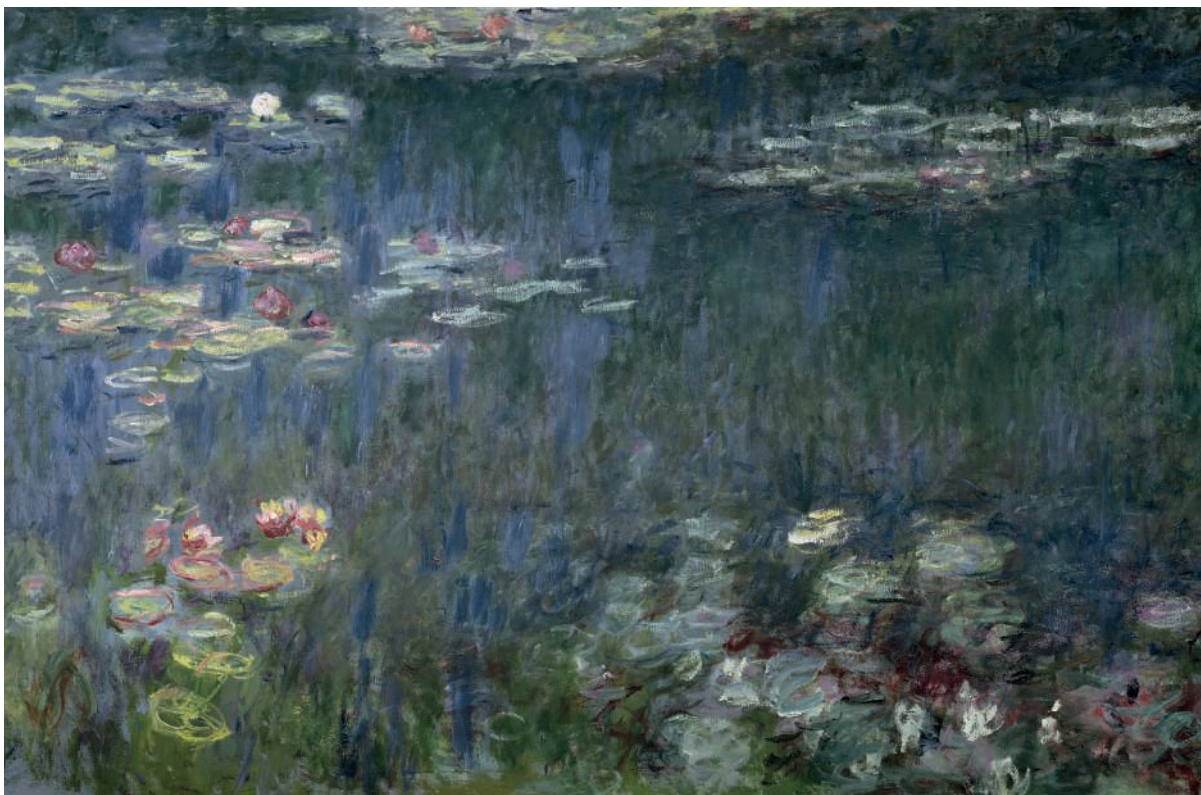
Gerhard Richter 1998, exh. cat., London, Anthony d'Offay Gallery, 1998, p. 104, no. 811-2 (illustrated in colour, p. 89).

Gerhard Richter Werkverzeichnis 1993-2004, exh. cat., Düsseldorf, K20 Kunstsammlung Nordrhein-Westfalen, 2005, p. 310, no. 811-2 (illustrated in colour, p. 271).

‘[My abstracts are]
something musical. There’s
a lot in the construction, in
the structure, that reminds
me of music. It seems so
self-evident to me, but I
couldn’t possibly explain it’

—G. RICHTER





Claude Monet, *Les Nymphéas: Reflets verts*, 1914-18. Musée de l'Orangerie, Paris.
Photo: Bridgeman Images.

‘The first impulse towards painting, or towards art in general, stems from the need to communicate, the effort to fix one’s own vision, to deal with appearances (which are alien and must be given names and meanings). Without this, all work would be pointless and unjustified’

—G. RICHTER

With rhythmic pulses of horizontal and vertical action, Gerhard Richter pulls curtains of deep sapphire and verdant malachite across his canvas, sliding wet paint into wet to form streaks of rich marbling and blooms of chromatic fusion. Initially established as flat layers of paint, cavities and canyons melt away to reveal kaleidoscopic fissures of teal, emerald and burgundy; symphonic swathes of tonal contrast create a sense of depth and time in the work’s successive levels, the eye tripping off the paint as it descends to a hand-painted stratum beneath. With iridescent echoes of the aurora borealis or of dark European pine forests, a trio of sharp-edged bands gleam lime green at their limits, betraying the trace of the artist’s unmistakable

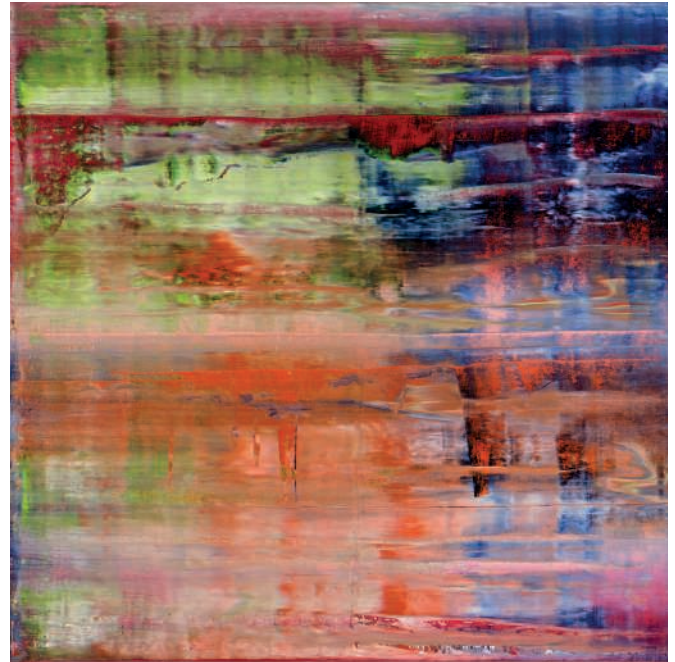
squeegee technique. In close proximity to the magisterial *Bach* series of 1992, *Abstraktes Bild 811-2* (1994) is a gorgeous apparition, encapsulating the strongest elements of Richter’s abstract practice at one of the most jubilant moments of his career.

In many respects the opulent palette and vast format employed in *Abstraktes Bild 811-2* recalls the works of Abstract Expressionists such as Mark Rothko and Clyfford Still. For this mid-century generation of painters, the ambition was to immerse the viewer in a deeply emotional, extrasensory experience of all-encompassing colour: what Robert Rosenblum described in 1961 as the ‘Abstract Sublime.’ The viewer stands awed, like the

figures faced by staggering landscapes in works by Friedrich or Turner; however, ‘[i]n the abstract language of Rothko, such literal detail – a bridge of empathy between the real spectator and the presentation of a transcendental landscape – is no longer necessary; we ourselves are the monk before the sea, standing silently and contemplatively before these huge and soundless pictures as if we were looking at a sunset or a moonlit night. Like the mystic trinity of sky, water and earth that, in the Friedrich and Turner, appears to emanate from one unseen source, the floating, horizontal tiers of veiled light in the Rothko seem to conceal a total, remote presence that we can only intuit and never grasp. These



Gerhard Richter, *Bach 1 (785)*, 1992
Moderna Museet Stockholm
© Gerhard Richter 2016



Gerhard Richter, *Bach 3 (787)*, 1992
Moderna Museet Stockholm
© Gerhard Richter 2016

‘All I know is that painting is useful and important, like music and art in general – that painting is an indispensable necessity of life’

—G. RICHTER

infinite, glowing voids carry us beyond reason to the Sublime; we can only submit to them in an act of faith and let ourselves be absorbed into their radiant depths’ (R. Rosenblum, ‘The Abstract Sublime,’ *ARTnews*, vol. 59, no. 10, February 1961, p. 41).

In *Abstraktes Bild 811-2*, the viewer is similarly enveloped by the composition’s elemental radiance, their field of vision overwhelmed with rich complexes of colour. For Richter, however, these associations have often been uncomfortable, the artist expressing two minds on the subject. As Robert Storr has explained, ‘for eyes accustomed to emotionally heated Action Painting or exultant Colour Field abstraction, Richter’s masterful but

abrupt cooling down of the rhetoric of Post-War art can be even more disconcerting than Pop or Minimalism because it seemed at first glance to have employed that rhetoric’ (R. Storr, quoted in *Gerhard Richter: Forty Years of Painting*, exh. cat. Museum of Modern Art, New York 2002, p. 69). In conversations with Benjamin H. D. Buchloh in 1986, Richter fervently distanced himself from the earlier generation of Abstract Expressionists, claiming ‘an assault on the falsity and the religiosity of the way people glorified abstraction, with such phony reverence;’ he expressed doubt over Rothko’s transcendental approach, suggesting that while he preferred it to cynicism, ‘there was a kind of science

fiction coming from Rothko’s darkness that was Wagnerian or had a narrative side which bothered me’ (G. Richter, quoted in *Gerhard Richter: Forty Years of Painting*, exh. cat. Museum of Modern Art, New York 2002, p. 69). With time, however, Richter’s thinking on the subject evolved, the gulf closing between the earlier generation and his own practice. In discussion with Mark Rosenthal in 1998, he conveyed his admiration for Rothko’s seriousness: ‘I am less antagonistic to “the holy,” to the spiritual experience, these days. It is part of us and we need that quality’ (G. Richter, quoted *Gerhard Richter: Forty Years of Painting*, exh. cat. Museum of Modern Art, New York 2002, pp. 69-70).



Gerhard Richter in his studio, 1994.
Photograph Benjamin Katz. © DACS 2016.
Artwork: © Gerhard Richter 2016.





Joseph Mallord William, *Mount Vesuvius in Eruption*, 1817.
Yale Center for British Art, New Haven.
Photo: Bridgeman Images.



Gerhard Richter, *Lesende*, 1994.
San Francisco Museum of Modern Art.
© Gerhard Richter 2016.

Richter's abstraction is the product of a long investigation into the possibilities of painting that spans more than five decades. Coming full-circle from his early *Table* (1962) in which he cancelled his photorealist image with haptic swirls of grey paint, Richter began in

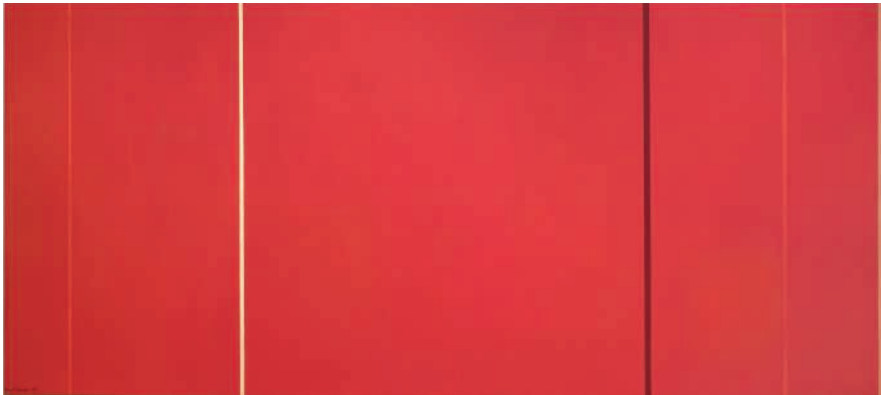
the 1980s to freely overlay his canvases with colourful scrapes and drags of paint using a squeegee: the implement that would become one of the hallmarks of his practice. As Dietmar Elger has observed, 'for Richter, the squeegee is the most important implement

'With abstract painting we create a better means of approaching what can neither be seen nor understood because abstract painting illustrates with the greatest clarity, that is to say, with all the means at the disposal of art, "nothing" ... we allow ourselves to see the unseeable, that which has never before been seen and indeed is not visible'

—G. RICHTER

for integrating coincidence into his art. For years, he used it sparingly, but he came to appreciate how the structure of paint applied with a squeegee can never be completely controlled. It thus introduces a moment of surprise that often enables him to extricate himself from a creative dead-end, destroying a prior, unsatisfactory effort and opening the door to a fresh start' (D. Elger, *Gerhard Richter: A Life in Painting*, Chicago 2009, p. 251). In using the squeegee, Richter was attempting to remove the artist's hand from his compositions; this method was to find its purest articulation between 1989 and 1994 with large-format paintings such as *Abstraktes Bild 811-2*. Deconstructing the relationship between figure and ground, Richter embraced the contingency of his medium, enjoying the chance effects of his confident application of paint. Asked how his paintings related to the notion of chance as followed by Jackson Pollock or Surrealist automatism, Richter once explained: 'it certainly is different. Above all, it's never blind chance: it's a chance that's always planned, but also always surprising. And I need it in order to carry on, in order to eradicate my mistakes, to destroy what I've worked out wrong, to introduce something different and disruptive. I'm often astonished to find how much better chance is than I am' (G. Richter, quoted in H-U. Obrist (ed.), *Gerhard Richter: The Daily Practice of Painting – Writings 1962-1993*, London 1995, p. 159).





Barnett Newman, *Vir Heroicus Sublimis*, 1950–51. Museum of Modern Art, New York.
Artwork: © 2016 The Barnett Newman Foundation, New York / DACS, London. Photo: The Museum of Modern Art, New York / Scala, Florence.

In its lyrical composition and regal palette, *Abstraktes Bild 811-2* recalls the artist's majestic 1992 *Bach* cycle – now housed in the Moderna Museet, Stockholm – standing as a bridge between these benchmark works and his seminal *Cage* series of 2006. Richter has long been captivated by the American avant-garde composer John Cage, finding an acute affinity with his concept of the impossibility of saying nothing once a frame of communication had been constructed, as even emptiness has a voice. As the artist once recounted, 'that's roughly how Cage put it: "I have nothing to say and I am saying it." I have always thought that was a wonderful quote. It's the best chance we have to be able to



Clyfford Still, *PH-816*, 1951. Museum of Fine Arts, Houston.
Artwork: © DACS 2016. Photo: Bridgeman Images.

keep on going' (G. Richter, quoted in J. Thorn-Prikker, 'Interview with Jan Thorn-Prikker,' in D. Elger and H-U. Obrist (eds.), *Gerhard Richter: Text - Writings, interviews and Letters 1962-2007*, London 2009, p. 478). Richter has noted that he has always seen his abstracts as 'something musical. There's a lot in the construction, in the structure, that reminds me of music. It seems so self-evident to me, but I couldn't possibly explain it' (G. Richter, quoted in B. Buchloh, 'Interview with Gerhard Richter,' in R. Nasgaard, *Gerhard Richter: Paintings*, exh. cat. Museum of Contemporary Art, Chicago 1998, p. 28). As in the *Bach* series, the marks in *Abstraktes Bild* offer an absorbing visual tempo, each pull of paint betraying its own special cadence. Beneath the harmonious interplay of wet on wet paint we catch glimpses of a motionless, hand-painted base: the glimmering interaction of subsequent strata of paint with the quiet confidence of this still, antecedent layer recalls the alternating silent and discordant aesthetic of Cage. Built up with stochastic applications of paint and smooth pulls of colour, the later series of *Cage* paintings present an elegant continuation of the present work's melodic ideas.

The sublime beauty and balance of *Abstraktes Bild 811-2* can be understood as a reflection of the artist's great personal happiness during this period: he would marry his wife Sabine, immortalised in his tender portrait *Lesende* (1994), the following year. Despite Richter's many claims to the contrary, the work appears to betray a sense of his own emotional life, the ebullient rhythms of red and malachite

'Abstract paintings are fictitious models because they visualize a reality, which we can neither see nor describe, but which we may nevertheless conclude exists. We attach negative names to this reality; the un-known, the un-graspable, the infinite, and for thousands of years we have depicted it in terms of substitute images live heaven and hell, gods and devils. With abstract painting we create a better means of approaching what can be neither seen nor understood'

—G. RICHTER

resonating with a recent surge of artistic and critical success. The early 1990s had been a time of supreme contentment for Richter. In 1991 he had held his breakthrough exhibition at Tate Gallery, London, and in 1992 he received a major touring retrospective, *Gerhard Richter: Malerei 1962-1993*, curated by Kasper König, with a three volume catalogue edited by Benjamin Buchloh. This latter exhibition, displaying more than 130 works created over the course of thirty years, was to entirely reawaken his career. As critic Doris von Drathen wrote at the time, 'There are exhibitions that, like great milestones, reset the standards in contemporary art. Richter's retrospective, launching now at the ARC in Paris, is of this quality' (D. von Drathen, 'Gerhard Richter,' *Kunstforum International*, no. 124, November-December 1993, p. 245). Rejoicing in the pure splendour of colour and form, *Abstraktes Bild 811-2* is an exultant, orchestral masterpiece by an artist at the height of his powers.







λ*16

SIGMAR POLKE (1941-2010)

Flucht (blau) (Flight (blue))

artificial resin, lacquer on polyester fabric

118% x 157%in. (300.7 x 401 cm.)

Executed in 1997

£1,500,000-2,000,000

\$2,200,000-2,900,000

€2,000,000-2,600,000



PROVENANCE:

Helen van der Meij, London.

Acquired from the above by the present owner in May 1998.

EXHIBITED:

Berlin, Staatliche Museen and Hamburger Bahnhof - Museum für Gegenwart, *Sigmar Polke-Die drei lügen der malerei*, 1997-1998.

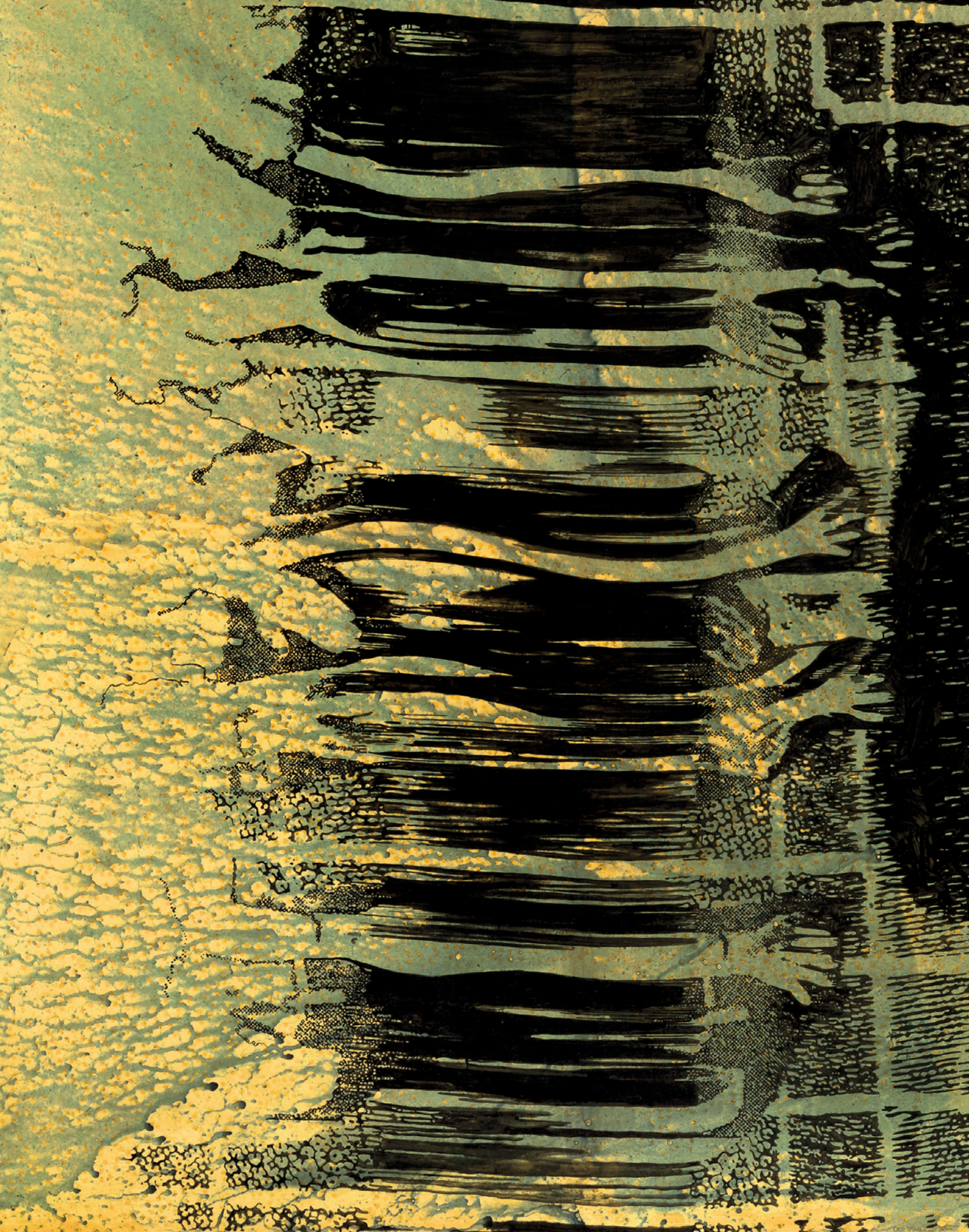
Barcelona, Fundació Joan Miró, *Sigmar Polke. Die Alten*, 2000.

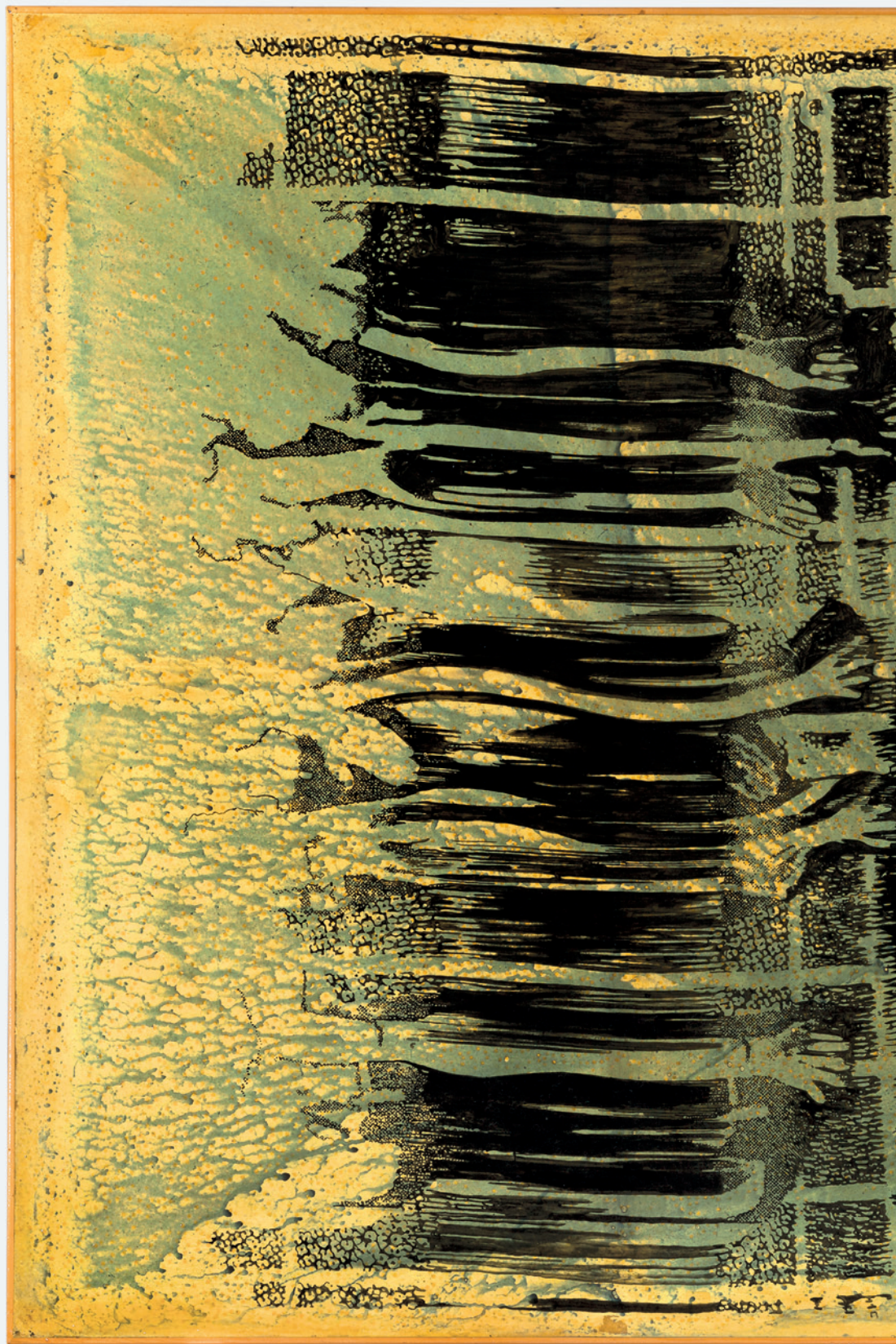
LITERATURE:

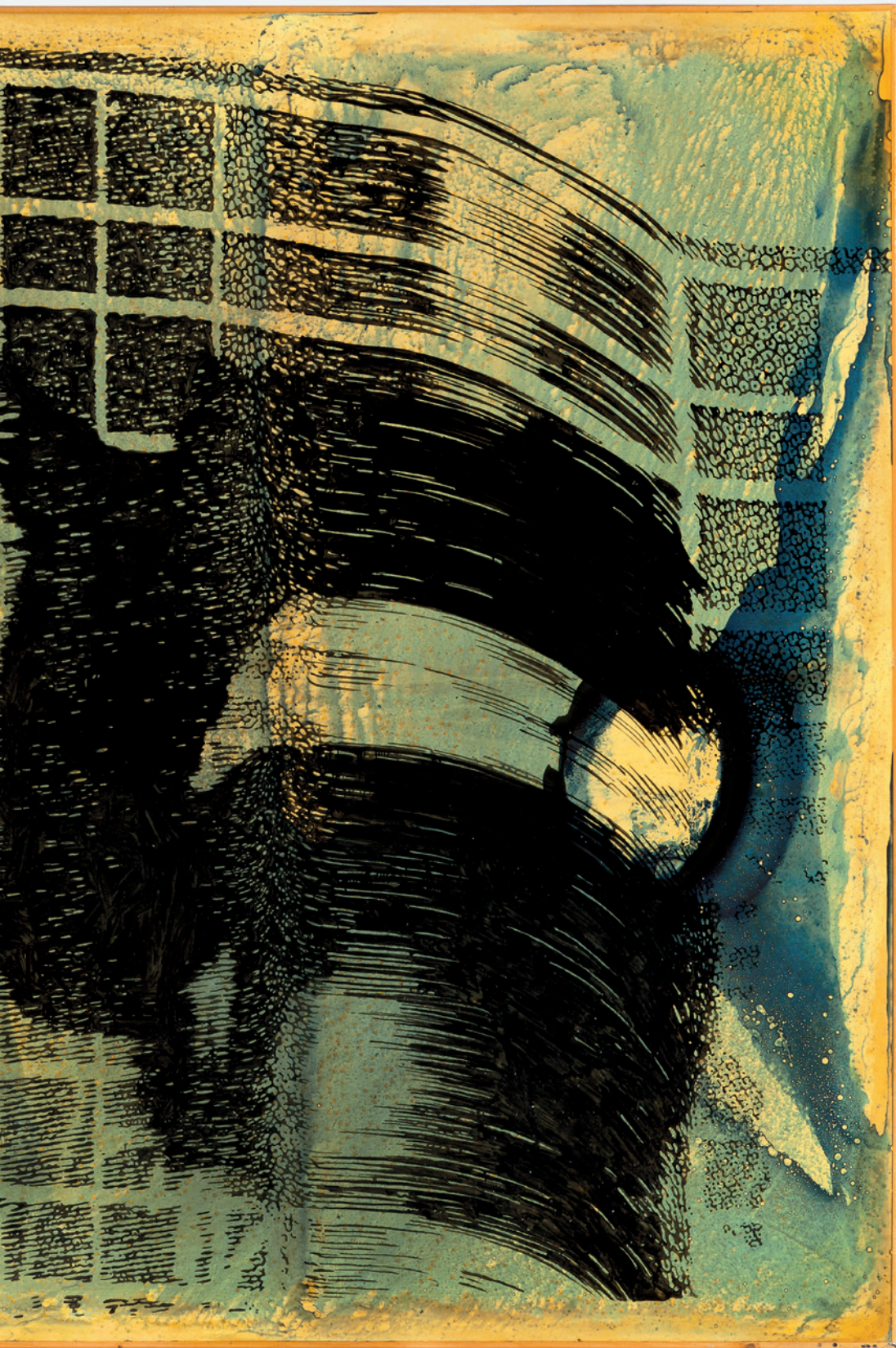
B. Curiger (ed.), *Sigmar Polke. Work & Days*, exh. cat., Zurich, Kunsthaus Zürich, 2005 (installation view illustrated in colour, p. 88; installation view illustrated, p. 114).

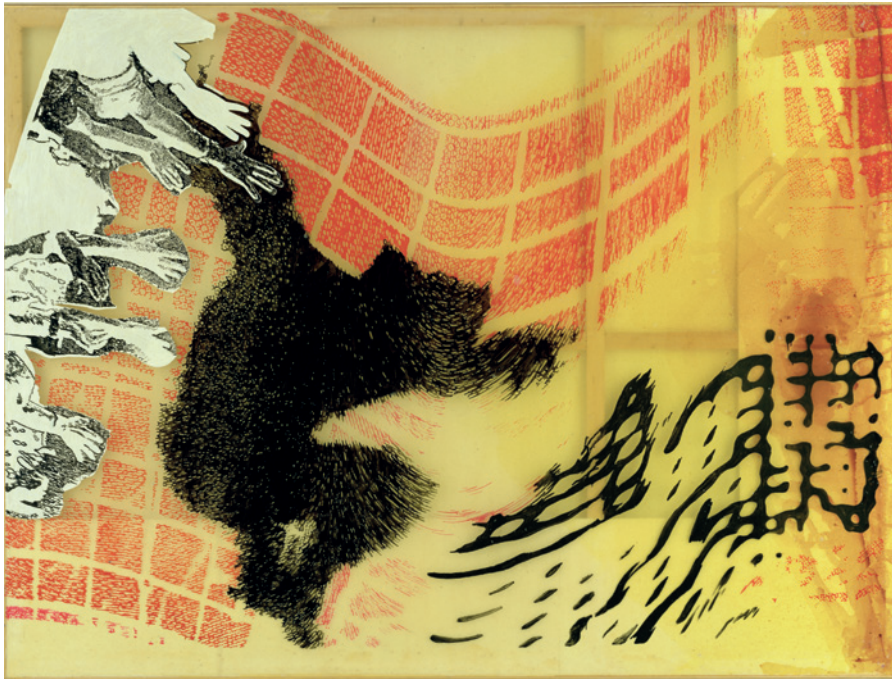
Andy Warhol, *Suicide*, 1962.

© 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London.









Sigmar Polke, *Flight, Black-Red-Gold*, 1999.
Hamburger Kunsthalle. Artwork: © DACS 2016.
Photo: Bridgeman Images.



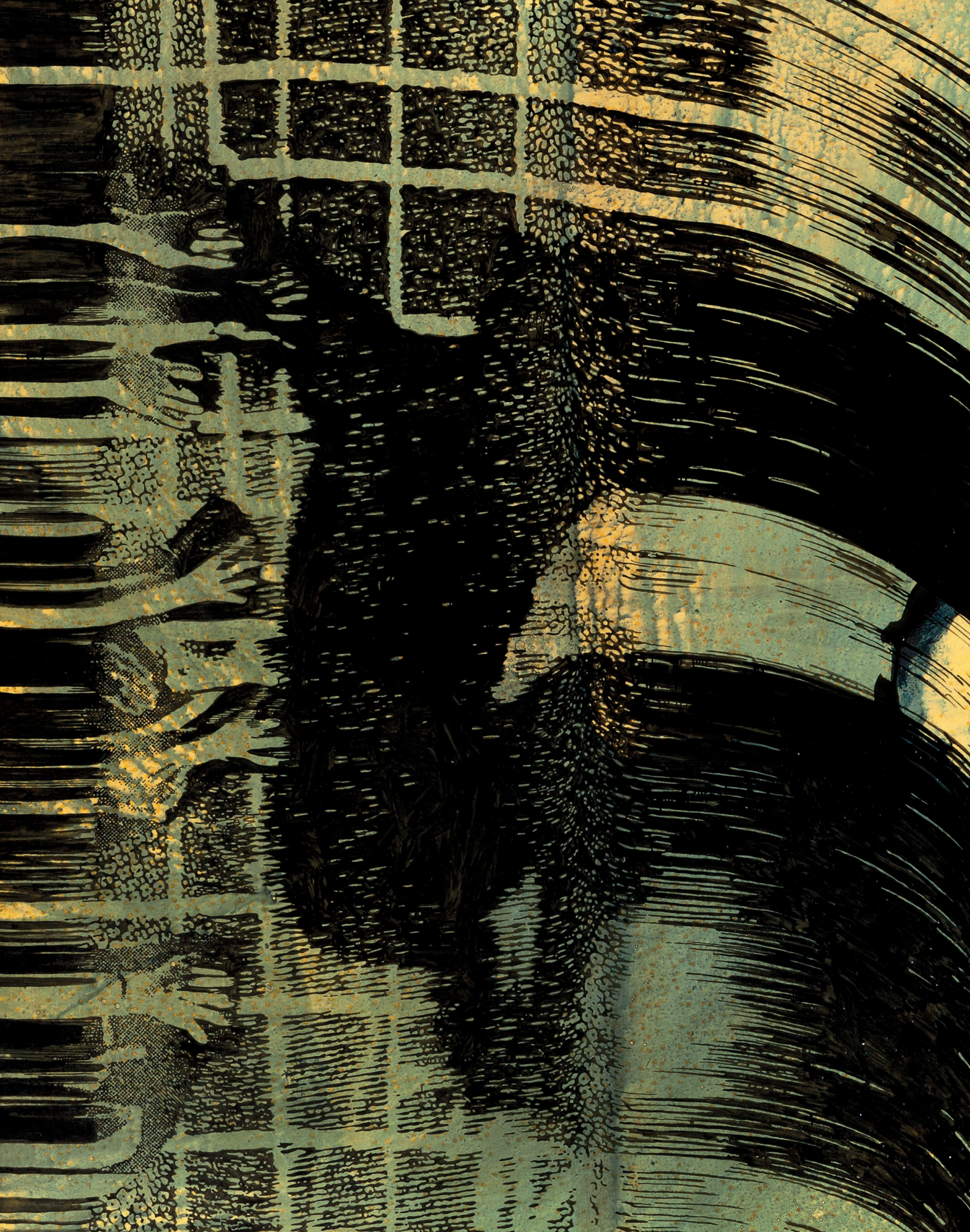
Sigmar Polke, *Furcht (Schwarzer Mann)*, 1997.
Private Collection.
© DACS 2016.

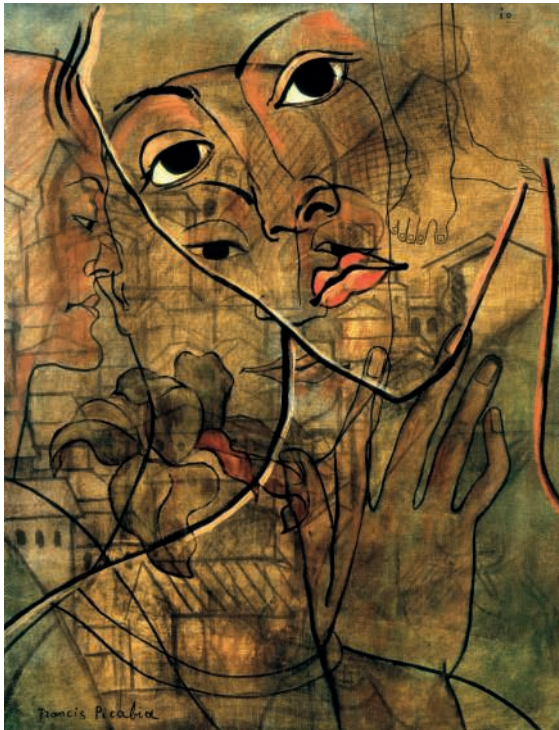
Immersing the viewer in its monumentally-scaled, hallucinogenic surface, Sigmar Polke's *Flucht (blau)* (*Flight (blue)*) of 1997 is a painting of extraordinary grandeur and drama. Executed in lacquer and resin on a fabric ground, the vast three-metre by four-metre work presents a hypnotic, kaleidoscopic fusion of chaotic abstract splashes and manipulated figurative imagery drawn from warped photocopies. The work centres on a deliberately mysterious and uncertain image that hovers in and out of recognisability: a dark, spectral figure seems to be leaping in front of a fluttering, flag-like grid of windows, an equally distorted throng of outstretched arms and hands reaching towards him. Created at a key moment in the artist's career, the painting is one of a series of mammoth-scale works on this subject that Polke made in 1997, shown in his landmark exhibition entitled *Die drei Lügen der Malerei* (*The Three Lies of Painting*) held at the Nationalgalerie im Hamburger Bahnhof in Berlin and at the Kunst und Ausstellungshalle, der Bundesrepublik Deutschland, Bonn that same year. Other major works in this exhibition that played with similar painterly distortions of the same theme of a mysterious, dark, leaping figure were

the five-metre-high *Furcht – schwarzer Mann* (*Fear – Black Man*) and the cover work of the show *Flucht-Schwarz-Rot-Gold* (*Flight-Black-Red-Gold*) in which Polke rendered the same evocative and phantom-like image against a background comprised of the German national colours. This move suggested to some observers at the time that the 'Flight' and 'Fear' in the titles of these works referred in some way to the recent reunification of Germany, but, as with so much of Polke's work, any specific interpretive meaning was deliberately left open. Acquired by the present owner shortly after its creation, the work has remained in the same private collection for nearly twenty years.

The title of this large survey of his work – 'The Three Lies of Painting' – referred directly to one of the key enduring themes of Polke's art: the deceptive nature of imagery. The title of the show sought to give a sense of organized process to Polke's perpetual demonstration, through carefully manipulated, distorted, vague, deliberately error-stricken and multi-layered visuals, of how all forms of representation and image-making are little more than illusory approximations of

our collective, fundamentally false concept of reality as a fixed and discernible entity. What Polke wanted his paintings to show was not just the manifest falsity and dullness of any conventionally static view of reality, but also to demonstrate, at the same time, the comparative magic, vitality and mystery that exists in more fluid and open forms of imagery that embrace and make use of chance, accident, the irrational, the indiscernible, the mysterious and the unknown. Towards this end, Polke had always made use of a wide variety of unorthodox techniques, styles and new media throughout his career. From the late 1980s onwards, he had experimented in particular with the photocopier, not as a tool of reproduction but as one of distortion and invention. Polke revelled in the bizarre and often ghostly accidents and images that could be brought forth by, for example, moving images during the course of making a photocopy. 'I saw,' Polke said, that the image 'came to life more with some dirt in it, some deformations. It becomes truer like that ... they alter the form and shape of the image, and give it new overtones' (S. Polke, quoted in M. Gayford, 'Weird Intelligence', in *Modern Painters*, Vol. 16, no. 4, 2003, p. 80).





Francis Picabia, *Faces*.
Private Collection.
Artwork: © DACS 2016. Photo: Bridgeman Images.



Gerhard Richter, *Turmspringer II*, 1965.
Private Collection.
© Gerhard Richter 2016.

'Polke drew ghosts and wanted to believe in the paranormal: art hinted at how to resist the gravitational pull of the known and the accepted...While Polke joked about seeing beyond the constraints of body and mind – past death – he also dared to imagine an ethics of vision that lifted him out of normal ways of proceeding in the here and now. He wasn't interested in representing the great contaminated wash of what we see; he knew that was a fool's delusional pursuit. He wanted to demonstrate how the unconscious, in combination with all other forms of knowledge, casts its shadow on how we imagine. By being aware of the fictive nature of the order we impose, by embracing ambiguity and letting go of certainty, we free ourselves of the need for - and the comfort of - a single authoritarian vision. We risk the vulnerability and alertness that accompanies a fully sentient life. This was Polke's bequest'

—K. HALBREICH

Evoking a ghost at work in the machinery of reproduction, such errors, distortions and manipulations – like the irregularities and mistakes Polke had once played with in his raster dot paintings of the 1960s – bestowed his images with an eerie sense of life that was wholly lacking in the inert perfection of conventionally reproduced imagery. In *Flucht (blau)* Polke's surface pulsates with the energy of the processes that have created it. Hovering

between the abstraction of chance spills, splashes and patterns, the pull and smear of the reproduction appears to be the main subject of the picture. This motion is pictorially echoed by the vigour of the mysterious black figure and the grasping multitude of hands: perhaps we are witnessing a leap of faith, a transcendent escape from the clutches of normative reality. 'We must create a world of free and equal phenomena', he asserted; 'a

world in which things are finally allowed to form relationships once again, relationships liberated from the bonds of servile text-book causality and narrow-minded, finger-pointing consecution ... only in these relationships is it possible to find the true meaning and the true order of things' (S. Polke, 'Early Influences, Later Consequences,' in *Sigmar Polke - The Three Lies of Painting*, exh. cat. Berlin 1997, p. 290).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ♦17

GEORG BASELITZ (B. 1938)

Der Halbierte (The Halved)

signed, titled and dated 'Baselitz Der Halbierte 66' (on the reverse)

oil on canvas

64 x 51½ in. (162.5 x 130.2 cm.)

Painted in 1966

£900,000-1,200,000

\$1,300,000-1,700,000

€1,200,000-1,500,000



Georg Baselitz, *Der Hirte*, 1966.
Museum Frieder Burda, Baden-Baden.
© Georg Baselitz 2016.

PROVENANCE:

Franz Dahlem, Darmstadt.

Acquired from the above by the present owner in 1978.

EXHIBITED:

Baden-Baden, Staatliche Kunsthalle Baden-Baden, *14 mal 14 Junge deutsche Künstler*, 1968 (illustrated, p. 15).

LITERATURE:

K. Evelbauer and F. W. Kraemer (eds.), *Georg Baselitz*, exh. cat. Brunswick, Kunstverein Braunschweig, 1981 (illustrated, p. 44).

‘At the time when Baselitz was painting the last of his “Heroes”, he performed radical surgery in an almost literal sense. He began to cut his figures first into two, then into more than two, horizontal sections, and to rearrange the sections with lateral displacements. This was the method that led to his “Fracture Paintings”. In these, Baselitz set out in earnest to go to extremes in violating conventional principles of pictorial construction’

—A. FRANZKE





Parachutist, 1945.
Photo: © Robert Capa
© International Center of Photography/Magnum Photos.



Georg Baselitz, *Der Jäger*, 1966.
Broad Museum, Los Angeles.
© Georg Baselitz 2016.

‘In the paintings and drawings of this period, the “New Type” remains present to some degree. As late as 1966, there still appear figures such as *Geteilter Held* (Divided Hero) or *Der Halbierte* (The Halved Man). However, the hero prototype has undergone a fundamental change, to become a personification of closeness to nature, as exemplified for Baselitz by hunters and woodmen’

—A. FRANZKE

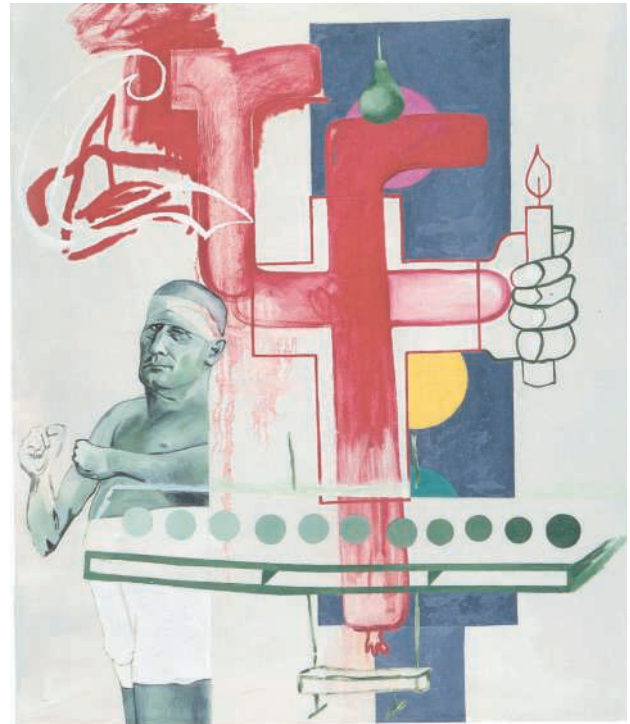
Situated at a critical turning point in Georg Baselitz's practice, *Der Halbierte* (*The Halved*) is a poetically self-reflective work that captures the artist's transition from his *Hero* paintings of 1965 to the *Fracture* paintings that he began the following year. Rendered with rich swathes of impasto in fresh, pastoral hues, Baselitz's Teutonic protagonist is ruptured and divided, torn between two worlds. On one hand, he is the humble woodsman: part of the cast of bucolic archetypes that came to dominate Baselitz's practice between 1966 and 1969. On the other hand, he is the lone, gaunt half-being – the so-called *Hero* or *New Type* – that wandered through the desolate wastelands of his previous canvases. Following his move to the countryside the previous year, Baselitz had attempted to dispel the post-apocalyptic solemnity of these earlier paintings by casting fresh eyes upon traditional Germanic imagery: its forests, its pastures, its game animals, hunting dogs and forest-dwellers. The *Heroes*, however, continued to prey upon his psyche. Confronting his romantic subject matter as if through a shattered mirror, Baselitz began to fracture his compositions, unhinging and dislocating his trees, terrains and figures across the picture plane. In *Der Halbierte*, the protagonist is severed and spliced, caught between a lost age of pastoral innocence and an uprooted, destabilized post-War landscape. As a self-proclaimed ‘outsider’, who had grown up in the Eastern bloc before moving to West Germany, Baselitz's ‘halved man’ is poignantly expressive of his own condition. It takes its place alongside the artist's most significant works of this period, including *B for Larry*, 1967 (Friedrich Christian Flick Collection), *Woodsmen*, 1967–68 (Museum of Modern Art, New York) and *Two Meissen Woodsmen*, 1967 (Pinakothek der Moderne, Munich). Held in the same private collection for nearly forty years, the work has not been seen in public since its inclusion in the exhibition *14 mal 14 Junge deutsche Künstler* at the Staatliche Kunsthalle Baden-Baden two years after its creation.

Conceived as self-projections, Baselitz's disenfranchised *Heroes* sought to express the state of humanity in the aftermath of the Second World War, lingering like spectres in a vacant no-mans-land. In 1966, Baselitz and his young family made a decisive move to the countryside, occupying a large peasant house in the rural setting of Osthofen. Here, far from the war-torn streets of West Berlin, Baselitz conceived a new set of rural characters that spoke to his nation's romantic past and man's relationship with the natural world. The colours of the forest – a veritable camouflage of olive green, mahogany, grey and umber – came to dominate the artist's palette, creating a vivid, fertile counterpart to the sombre tones of his previous output. However, still haunted by the bleak world of the *Heroes*, Baselitz found that these prosaic subjects had lost their symbolic potency. By submitting them to a rigorous, near-surgical process of formal disturbance, he began to question their endurance.





Ernst Ludwig Kirchner, *Self Portrait of a Soldier*, 1915.
Allen Memorial Art Museum, Oberlin.
Photo: Charles F. Olney Fund / Bridgeman Images.



Martin Kippenberger, *Untitled (from the series Self-Portraits)*, 1988.
Private Collection.
© Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne.

‘The Heroes paintings represent an extraordinary achievement for the artist, for in their image he found himself. Painted in less than a year, they have continued to inform all his subsequent work. Issues concerning the figure, form, colour and line, with which he had experimented since his student days, were resolved in these canvases’

—D. WALDMAN

Motifs that were once proudly Germanic were now permanently damaged, splintered into fragments and bordering on illegible. Baselitz's fracturing technique allowed him to engage with national and art-historical stereotypes whilst fundamentally dislocating himself from those traditions. What remained, once motivic power had expired, was painting itself: the immediacy of brushwork and the grainy tactility of pigment. By permitting his medium to gain a level of independence from its subject matter, Baselitz was able to reconcile his own status as a painter in a turbulent post-War society. It was via this realisation that his *Fracture* paintings would ultimately give way to his signature inverted canvases in 1969.

Der Halbierte bears witness to the diverse influences that nourished Baselitz's early practice. Unlike Polke and, to some extent, Richter – both of whom responded to American pop culture and its capitalist implications in the early 1960s – Baselitz remained attracted to a more expressive, figurative idiom. His fluid, intuitive line and gestural application of paint demonstrates his lineage in the Expressionist traditions of Emil Nolde, Oskar Kokoschka and Die Brücke – artists whom he greatly admired. At the same time, his intricate mark-making and deliberate flattening of perspective may be understood in relation to his growing personal collection of sixteenth-century woodcuts and prints, as well as the Mannerist drawings he had encountered two years earlier on a scholarship excursion

to Florence. Captivated by Chaim Soutine's depictions of distorted flesh, Baselitz read widely on the subject of anamorphosis, and was particularly intrigued by its manifestation in the work of the Surrealists – most notably in the *cadaver exquis*, based on an old parlour game in which players took it in turns to draw segments of a figure on folded sections of paper. This particular influence is palpable in the present work, whose subjects are divided by stacked, almost horizontal fissures. There is a subtle interplay between figuration and abstraction, in which recognisable forms morph into alien, disconnected fragments. In the disjuncture between the various visual registers at play, we see Baselitz attempting to construct a new language – an alternative system of representation equipped to confront the fractured, divided nature of his homeland.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ*18

GEORG BASELITZ (B. 1938)

Adler (Eagle)

signed with the artist's initials and dated '17. XII. 82 G.B. (lower right);

signed, titled and dated 'G. Baselitz Adler, 17. XII. 82' (on the reverse)

oil on canvas

98½ x 78⅞ in. (250 x 200.5 cm.)

Painted in 1982

£500,000-700,000

\$720,000-1,000,000

€650,000-900,000



Francis Bacon, *Study for Portrait of Van Gogh VI*, 1957.
Arts Council Collection, Southbank Centre, London.
Artwork: © The Estate of Francis Bacon. All rights reserved. DACS 2016. Photo: Hugo Maertens.

PROVENANCE:

Galerie Neuendorf, Hamburg.

Galerie Daniel Templon, Paris.

Acquired from the above by the present owner in 1985.

EXHIBITED:

Helsinki, The Art Museum of the Ateneum, *Ars 83*, 1983, p. 84, no. 10 (illustrated in colour, p. 85).

LITERATURE:

Art in America, November 1983, vol. 71, no. 10 (illustrated in colour, p. 125).

‘The motif of the eagle goes through the work of Georg Baselitz like a keynote’

—G. GERCKEN





Georg Baselitz, *Fingermalerei-Adler III*, 1972.
Stroeher Collection at the MMK, Duisburg.
Artwork: ©Georg Baselitz 2016. Photo: ©SCALA Florence/BPK, Bildagentur fuer Kunst, kultur und Geschichte, Berlin.



Gerhard Richter, *Adler*, 1972.
Private Collection.
© Gerhard Richter, 2016

‘From 1981 onwards, Baselitz markedly intensifies the expressivity of his work. He no longer subordinates the motif to a dynamism rooted in gestural impulses and leading to more or less radical disregard of representational criteria, but pursues a process of concentration. This is sometimes realized in an extremely unconventional way. Baselitz simplifies his representations, and the figures become bulkier, more succinct in their proportions and general aspect, one might even say more primitive’

—A. FRANZKE

Executed on a monumental scale, stretching over four metres in height, Georg Baselitz's *Adler* is an epic eulogy to his most important subject: the eagle. From a maelstrom of rich, expressive brushstrokes and thick, gestural streaks of impasto, Baselitz's bird takes flight in a blaze of fiery colour, suspended upside-down in the artist's signature format. Running like a golden thread throughout his career, and held in museum collections worldwide, the *Adler* paintings represent the artist's attempts to come to terms with his status as a painter in post-War Germany. By choosing a leitmotif so deeply ingrained in his country's national consciousness, Baselitz sought to question its endurance by subjecting it to inversion and deformation. With its caustic, tactile surface, bristling with visceral energy, the present work incinerates the eagle through raw pigment, reducing its once-heroic form to a pulsating, carnal mass of brushstrokes. It is no longer a proud hunter but a semi-illegible scrawl, pushed to the brink of abstraction, demolished by the sheer force of its execution. Painted in 1982, the work dates from the height of Baselitz's career: a period marked not only by great professional triumph, but also by an apotheosis of his painterly language. It was during the early 1980s that his admiration for German Expressionism, in particular the work of Die Brücke, reached fever pitch, exemplified in the *Orangeresser* paintings of 1982 as well as the legendary *Die Brückechor* created the following year. Flaming hues of red and orange seeped into his palette, and a newfound primal immediacy infused his brushwork. His return to sculpture too, is reflected in the almost three-dimensional nature of his paintings, carved as if from a block of wood with his bare hands. As his fingers run through the sprawling rivers of colour, the symbolic power of the eagle is erased. All that remains is the act of painting itself. Held in the same private collection since 1985, the work was included in the exhibition *Ars 83* at The Art Museum of the Ateneum, Helsinki, in 1983,

Baselitz had first begun to paint upside down in 1969, following on from his seminal series of *Fracture* paintings. By confronting himself with the challenge of rendering his subjects at a 180 degree rotation, the artist attempted to expose their lack of intrinsic value. Depicting folkloric, romantic subject matter – the flora and fauna of his native Germany – Baselitz's upside-down paintings initiated a kind of catharsis: a coming-to-terms with the realisation that these symbols had lost their meaning in the aftermath of the War. Pictorial representation, too, had undergone a trauma: the traditional hierarchy of ground and sky no longer held true in a destabilized, uprooted world. As the artist asserted, 'The hierarchy of sky above and ground down below is ... only a pact that we have admittedly got used to but that one absolutely doesn't have to believe in' (G. Baselitz, quoted in R. Calvocoressi, 'Head Over Heels', *Farewell Bill: Willem Raucht Nicht Mehr*, exh. cat., London, Gagosian Gallery,





Georg Baselitz, *Nachtessen in Dresden (Supper in Dresden)*, 1983. Kunsthaus, Zurich. © Georg Baselitz 2016.

‘When I was at school I made friends with a wildlife photographer. I helped him take shots of waders, which he made into a book that he gave to me. It became a kind of “motif” book. And there were eagles in that – sea eagles admittedly – but still eagles, although with no programmatic significance. These birds have distinct personalities; you can easily use them as a vehicle for symbolic meaning- something like Prometheus, the nude with the wing, the triangle between the arm and torso’

—G. BASELITZ

2014, p. 15). As the sun rose upon a new dawn, dispelling the horrors of the recent past, Baselitz proposed a clean slate for art. Its purpose no longer lay in its content – the subjects it depicted – but in its form: in the crude materiality of pigment on canvas, and the unbounded gestures of the brush.

At the centre of this revolution was the eagle. It had been adopted as a symbol of fascism during the War, but its lineage stretched much further back, appearing on the coat of arms of the Federal Republic of Germany, and functioning as a significant motif in Roman and Byzantine cultures. Baselitz had been made aware of the eagle’s symbolic coercion at a young age, when he encountered a

picture of the bird in the wild, divorced from its nationalistic context. ‘When I was at school I made friends with a wildlife photographer’, he explained. ‘I helped him take shots of waders, which he made into a book that he gave to me. It became a kind of “motif” book. And there were eagles in that – sea eagles admittedly – but still eagles, although with no programmatic significance. These birds have distinct personalities; you can easily use them as a vehicle for symbolic meaning – something like Prometheus, the nude with the wing, the triangle between the arm and torso’ (G. Baselitz in conversation with Evelyn Weiss at Schloss Derneburg, 22 June 1975, in D. Gretenkort (ed.), *Georg Baselitz: Collected*

Writings and Interviews, London 2010, p. 32). In the *Fingermalerei Adler* of the 1970s – examples of which are held in the Pinakothek der Moderne, Munich, and the Museum Küppersmühle für Moderne Kunst, Duisberg – Baselitz began an assault on its majestic form, physically deforming it with his naked hands. By the 1980s, the majestic birds that populated his earlier canvases were reduced to almost comedic specimens. Their grandeur had been vanquished; all patriotic associations had been extinguished. It has been variously suggested that, in his corporeal engagement with the eagle, Baselitz came to view it as something of an alter-ego: an extension of himself.

Along with *Adler im Fenster* (Metropolitan Museum of Art New York) and *Adler* (Museum Frieder Burda, Baden-Baden), both created in 1982, the present work marks the culmination of the artist’s victory over the bird’s symbolic potency. Indeed, it was during this period that Baselitz’s painterly language reached new heights. The previous year, his work had been included in the landmark exhibition *A New Spirit in Painting* at the Royal Academy of Arts in London: a show dedicated to the revival of the medium at the hands of artistic giants including Francis Bacon, Lucian Freud and Gerhard Richter. Drawing renewed inspiration from his Expressionist predecessors – Edvard Munch, Oskar Kokoschka, Emil Nolde and Egon Schiele – Baselitz poured himself into a series of visionary tableaux and large-scale, tactile canvases. His subjects, perhaps inspired by the series of wooden sculptural heads created during this period, became almost primeval in their articulation. As Andreas Franzke has written, ‘From 1981 onwards, Baselitz markedly intensifies the expressivity of his work. He no longer subordinates the motif to a dynamism rooted in gestural impulses and leading to more or less radical disregard of representational criteria, but pursues a process of concentration. This is sometimes realized in an extremely unconventional way. Baselitz simplifies his representations, and the figures become bulkier, more succinct in their proportions and general aspect, one might even say more primitive’ (A. Franzke, *Georg Baselitz*, Munich 1989, p. 156). Appearing before the viewer like a cave painting – a hieroglyphic fragment carved into an ancient wall – the present work bears witness to this assertion. Reduced to a primal, burning effigy, the eagle is consigned to the past once and for all.



MARTIN KIPPENBERGER (1953-1997)

Untitled

- (i) *Terroristennachwuchs vom südlichen Mittelmeer*
(Junior Terrorists from the Southern Mediterranean)
- (ii) *Gib gas - Bulle (Step on it, Policeman)*
- (iii) *Der Sohn von John Lennon als Frau verkleidet*
(John Lennon's Son Dressed as a Woman)
- (iv) *Fine Reggae, Fine Funk, Fine Punk*
- (v) *Weil ich durchblicke (Because I see clearly)*
- (vi) *Walter Thiel + Freundin Renate Strobel*
(Walter Thiel + Girlfriend Renate Strobel)
- (vii) *John Holmes*
- (viii) *Herr Doktor ich glaube ich habe mehr als drei Eier*
(Doctor, I think I have more than three eggs)
- (ix) *Die Mutter von Joseph Beuys*
(The Mother of Joseph Beuys)

(from left to right, in nine parts)

(i) titled 'Terroristennachwuchs von südlichen Mittelmeer' (on the stretcher)

(ii) titled 'Gib gas-Bulle' (on the reverse)

(iii) titled 'Der Sohn von John Lennon als Frau verkleidet' (on the reverse)

(iv) titled 'FINE REGGAE FINE FUNK FINE PUNK' (on the front); titled 'Fine Reggae Fine Funk Fine Punk' (on the reverse)

(v) titled 'WEIL ICH DURCHBLICKE' (lower centre)

(vi) titled 'Walter Thiel + Freundin Renate Strobel' (on the reverse)

(vii) titled 'John Holmes' (on the reverse)

(viii) inscribed 'zi' (on the reverse)

(ix) titled 'Die Mutter von Joseph Beuys' (on the reverse)

(i-iv, vi and ix) oil on canvas

(v) oil and lacquer on canvas

(vii) oil and gold spray enamel on Silicon on canvas

(viii) oil and Silicon on canvas

each: 35% x 29½in. (90 x 75cm.)

overall: 106% x 88%in. (270 x 225cm.)

Painted in 1984

£1,000,000-1,500,000

\$1,500,000-2,200,000

€1,300,000-1,900,000



Andy Warhol, *Sixteen Jackies*, 1964.
Private Collection.
© 2016 The Andy Warhol Foundation for the Visual
Arts, Inc. / Artists Rights Society (ARS), New York
and DACS, London.

PROVENANCE:

Kurt Kalb Collection, Vienna (acquired directly
from the artist).

ESSL Collection, Klosterneuburg (acquired from
the above in September 1994).

EXHIBITED:

Vienna, Museum Moderner Kunst, *Kunst der
Letzten 10 Jahre*, 1989, p.136 (illustrated in colour,
p. 137; Walter Thiel + Freundin Renate Strobel
not illustrated, replaced by Angst die Deckung
aufzugeben).

Klosterneuburg, Sammlung Essl - Kunst der
Gegenwart, *Sammlung Essl - first view*, 1999, p.
387 (illustrated in colour, p. 267).

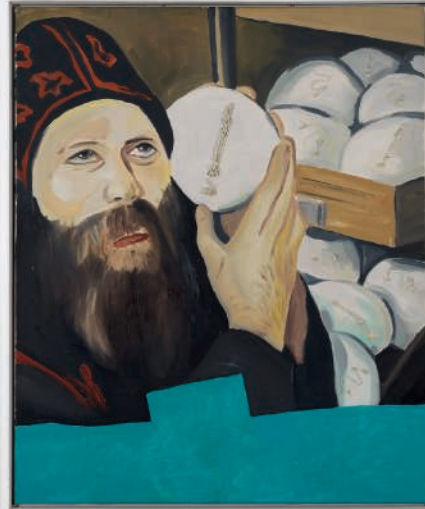
Klosterneuburg, Sammlung Essl - Kunst der
Gegenwart, *FALLOBST - Witz Ironie Kunst*, 2001.
Kapfenberg, Kulturzentrum, *Poeten des Todes*,
2002 (*Gib Gas Bulle* illustrated in colour, p. 36;
Terroristennachwuchs von südlichen Mittelmeer,
p. 37).

Klosterneuburg, Sammlung Essl - Kunst der
Gegenwart, *Permanent 04*, 2003-2004.

Klosterneuburg, Sammlung Essl - Kunst der
Gegenwart, *Passion for Art: 35th Anniversary of
the Essl Collection*, vol. III, 2007, pp. 328 and 548
(illustrated in colour, p. 329).

‘Art was not a reflection of
his life, it was his life’

—S. KIPPENBERGER





Martin Kippenberger, *Bekannt durch Film, Funk, Fernsehen und Polizeirufsäulen* (A Celebrity in Film, Radio, Television and Police Call Boxes), 1981. Private Collection.
© Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne.

‘You can’t stand yourself next to every picture you paint and explain things. Pictures have to talk for themselves. Mostly the pictures you first set store by are not the interesting pictures. It’s the imperfect pictures that go on creating some sort of tension’

—M. KIPPENBERGER

A masterpiece among Martin Kippenberger’s acclaimed series of multi-paneled paintings, this outstanding suite of nine individually-titled portraits is a landmark compendium from the watershed years of the artist’s practice, created in 1984. Playing the role of subversive impresario in a work of exceptional painterly and conceptual vision, Kippenberger assembles an unlikely cast of characters: an eclectic group of famous and unknown figures that includes *Der Sohn von John Lennon als Frau verkleidet* (John Lennon’s Son Dressed as a Woman), *Walter Thiel + Freundin* (Walter Thiel + Girlfriend

Renate Strobl) and the pornography star *John Holmes*. Within Kippenberger’s ninepart congregation, *Die Mutter von Joseph Beuys* (*The Mother of Joseph Beuys*) is a work of particular significance, presenting a smaller version of his same-titled painting of the same year. As Kippenberger’s great friend Albert Oehlen recalls, the artist based the work on a found photo. ‘We, in other words Büttner, Kippenberger and I, having dealt with the house-and-garden theme, went on to that of “mother.” And then Martin found the photo of Joseph Beuys’ mother. That is really something – an incredible picture. “Mother” was a theme that was treated with the highest reverence, but which somehow had something banal about it. We still had the song *Mama* in our ears, and the film title: *Deutschland – bleiche Mutter* [Pale Mother Germany] grabbed everyone, I suppose. For Martin, the theme had a similar function as the theme “egg.” The most demanding roads intersect with the most stupid’ (A. Oehlen, quoted in interview with T. Groetz, *Pop Irony and Seriousness*, Cologne 2005). This axiom was to become central to Kippenberger’s artistic language and persona, and it was in the euphoric company of his own comrades – the so-called ‘Hetzler boys,’ including Oehlen, Büttner and others – that Kippenberger took the Cologne art scene by storm during the first half of 1980s. Subversively invoking the language of Pop Art through his vivid portraits laid out like album covers, the present compendium captures something of the heady, creative milieu that spurred

Kippenberger’s artistic development during this time. Like Picasso, Kafka, the Eggman and Fred the Frog – motifs that underpin his *oeuvre* – each of the characters presented here is to some extent a projection of Kippenberger’s own artistic ego, situated in the space between the irreverent and the profound that characterises his unique practice.

Rendered with vivid brushstrokes in delicate tones of light grey, *Die Mutter von Joseph Beuys* (*The Mother of Joseph Beuys*), presents an ironic engagement with Kippenberger’s German art-historical legacy. By depicting the mother, and not the artist himself, Kippenberger intentionally shifted the focus away from his larger-than-life predecessor Joseph Beuys, thereby challenging the artistic über-position Beuys occupied in and beyond Germany in the 1980s. As Oehlen recalls, ‘Beuys was the most spectacular artist of the period. He was full of avant-garde clichés, was constantly up to some nonsense or other, even appearing in *Bild* [Germany’s leading tabloid – and right-wing-newspaper]. So, just as Beuys was punishing social commitment with his quackery until it became art, Martin wanted to replace van Gogh’s sower with Harald Juhnke [a notoriously alcoholic German actor]. Both wanted to get at the roots of social phenomena’ (A. Oehlen, quoted in interview with T. Groetz, *Pop Irony and Seriousness*, Cologne 2005). Kippenberger directly compared himself to his predecessor, stating ‘he was a man of charisma and I am in the very



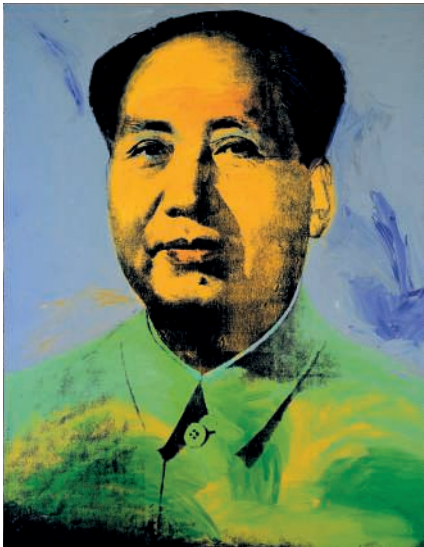
Martin Kippenberger, *Die Mutter von Joseph Beuys* (*Mother of Joseph Beuys*), 1984. Private Collection.
© Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne.







Martin Kippenberger in gallery of Kurt Kalb, Vienna, 1985.
Photo: Imagno/Getty Images.
Artwork: © Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne.



Andy Warhol, *Mao*, 1973.
Museum Frieder Burda, Baden-Baden.
Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London. Photo: Fine Art Images/Heritage Images/Scala, Florence.

last generation' (M. Kippenberger, quoted in H.C. Dany, *Stellen sie sich vor ein Mond scheint am Himmel*, 58), implying that he, too, shared Beuys' charismatic and artistic qualities. He embraced Beuys' all-encompassing approach to art, which was deeply rooted in his theory of the extended definition of art, *der erweiterte Kunstbegriff*; his practice, too, stretched to music, film, books and poetry, characterized by constant irregularity and unpredictability. As Renate Puvogel has described this link, 'Kippenberger, like no other, lives the idea of the extended definition of art as coined by Beuys' (R. Puvogel, 'Martin Kippenberger. Die Destruktion des Kunstwerks,' *Noema Art Journal*, 1992, p. 33).

Kippenberger also pays homage to John Holmes (1944-1988), who made his fame and fortune in the 1970s and 1980s as one of the most prolific actors in American pornography. He also became infamous for his alleged association with the so-called Wonderland Murders, four unsolved killings which occurred in Los Angeles's infamous drug house 'Wonderland' in 1981. Smiling

'My father said that if I wanted to be an artist, I'd have to find my own style. That was the hardest thing of all for me. Finding my own style, I got very stuck until I suddenly realised that having no style is also a style, so that's what I did. That set me free. Don't worry about style but about what you want to say'

—M. KIPPENBERGER

broadly at the viewer and set against a golden background, however, nothing of the way in which Kippenberger depicted Holmes would give away this complex background. A similar play with his audience's perception is at stake in *Terroristennachwuchs aus dem südlichen Mittelmeer* (*Junior terrorists from the southern Mediterranean*). Painted at a time when the memory of Germany's left-wing terrorist group the Red Army Faction was still vividly present in the minds of his peers, Kippenberger irreverently evokes the political as well as social hypocrisies defining his contemporary environment, particularly through his reference to the Mediterranean – the preferred holiday destination of the German bourgeoisie.

The panel *Gib Gas, Bulle* (*Step on it, Pig*) equally incorporates conflicting cultural registers. Rendered in thick, expressive brush strokes it depicts the close up of a figure wearing what seems to be a military uniform and hat, with their face covered entirely by a gas mask. Staring directly at the viewer, the figure's eyes are wide open as if in utter shock. Opposed to the figure's clearly-rendered facial features is the torso, which is abstracted except for a military insignia visibly gracing the sleeve. Bright whites paired with dark blues, hues of grey and expressive strokes of black dominate the panel, creating the atmosphere of a rushed, nocturnal cloak-and-dagger operation. This is further emphasized by the title, urging the figure to 'step on it,' as if to avoid getting caught. Yet, placed within its cultural context, the title also relates to the musical *Gib Gas – ich will Spass* (*Step on it – I want fun!*) by Wolfgang Buelck, which hit the German box office in 1983, and proved a huge success, featuring teen music star Nena caught in a love triangle. As an artist

who frequently misappropriated found sentences or images from popular culture, Kippenberger's title *Gib Gas, Bulle!* may well be a direct quotation of the 1983 movie. In typical Kippenberger manner, however, this seemingly light-hearted reference is harshly opposed to the politically charged imagery of the gas mask, as well the work's title, figuratively translated as 'Step on it, cop!'

The epic format of Kippenberger's compendium extends from his first-ever painting series *Uno di Voi, un Tedesco a Firenze* which, painted over a period of three months in Florence in 1976-77, presented an ironic reference to Gerhard Richter's acclaimed *48 Portraits* of 1972. In a wry subversion of Richter's encyclopedic presentation of famous men, Kippenberger painted banal situations documenting his Italian sojourn, adorned with witty, misleading titles such as *Detail of a child's postcard*, *Palazzo Pitti Portier* or *The pigs of today are the hams of tomorrow*. In *Uno di Voi* Kippenberger introduced a painterly aesthetic, which he would perfect in the 1980s, with the present work standing as a central example. His multi-paneled paintings tap into the very essence of his *oeuvre*. As an artist whose practice is founded on multiplicity and motivic layering, the compendiums collide and juxtapose autobiographical, cultural and historical reference alongside painterly experimentation. Here, the everyman mingles with the pseudo-celebrity; worlds collide, from fine art to pornography to music to politics. It is a fractured spectrum of a society through which Kippenberger would repeatedly examine, question, define and undermine his own artistic self-image.



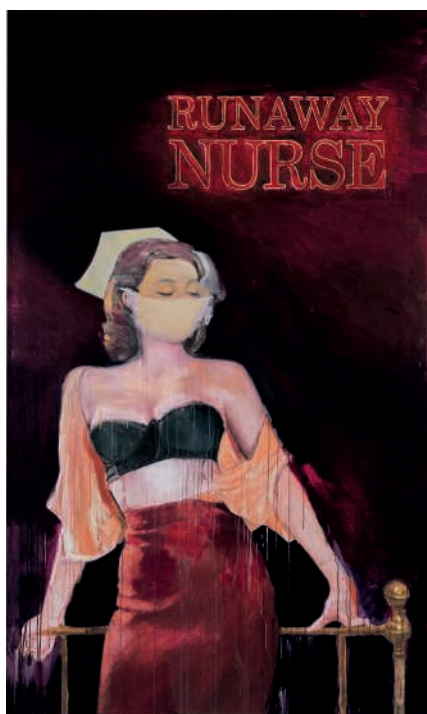
***20**

MIKE KELLEY (1954-2012)

Missing Time Color Exercise (reversed) No.5
(Resonating Stone Walls)

thirty-two *Sex to Sexty* magazines, acrylic on panel, wood and Plexiglas
46 x 80 x 2¼in. (116.8 x 203.2 x 5.7cm.)
Executed in 2002

£300,000-500,000
\$440,000-720,000
€390,000-650,000



Richard Prince, *Runaway Nurse*, 2005-06.
Private Collection.
© Richard Prince.

PROVENANCE:

Metro Pictures, New York.
Private Collection, New York.
Perry Rubenstein Gallery, New York.
David Zwirner Gallery, New York.
Anon. sale, Christie's New York, 12 May 2011, lot 378.
Private Collection, Miami.
Acquired from the above by the present owner.

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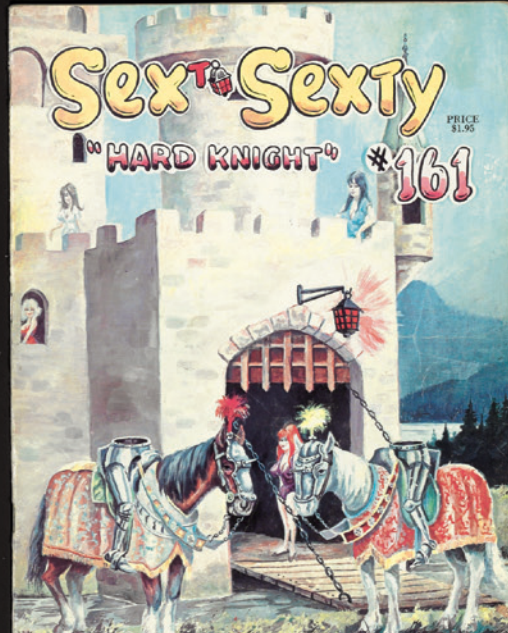
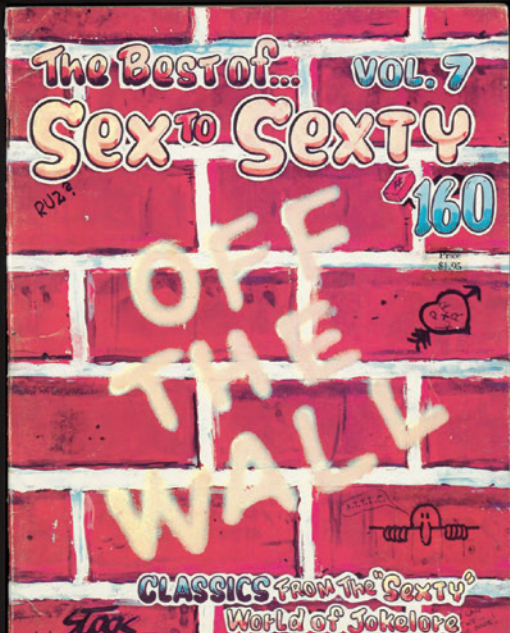
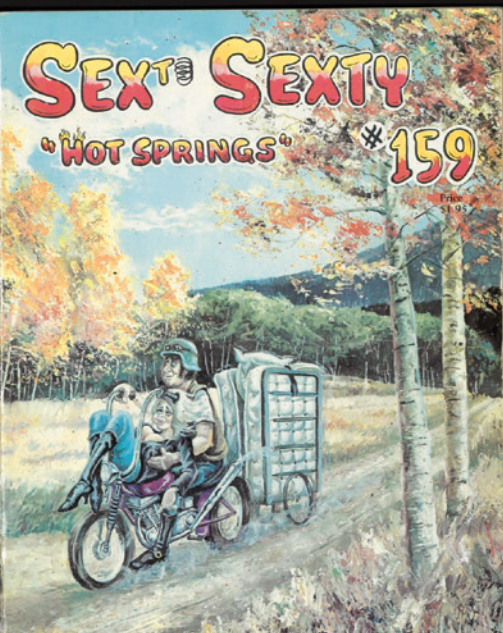
New York, Metro Pictures Gallery, *Mike Kelley. Reversals, Recyclings, Completions and Late Additions*, 2002.
New York, The Core Club, 2005-2006.

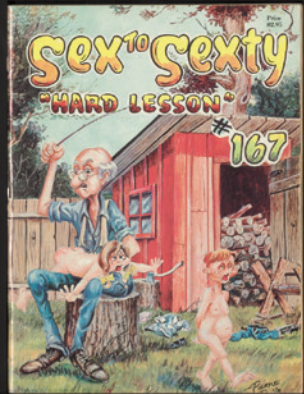
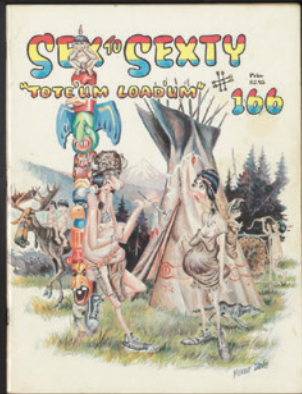
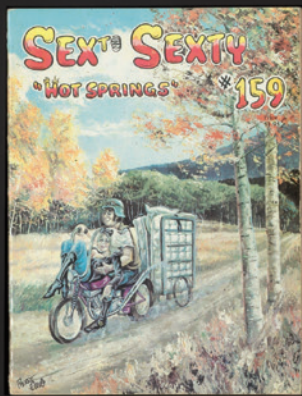
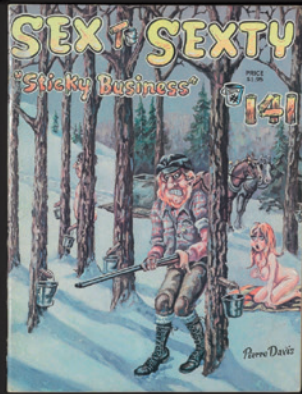
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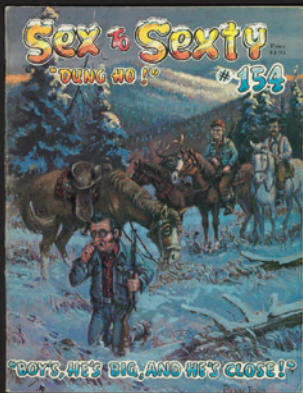
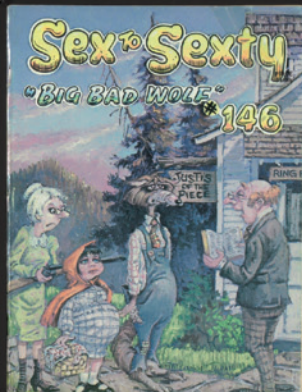
J. Welchman, *Mike Kelley. Minor Histories, Statements, Conversations, Proposals*, Athens 2004, p. 102.

‘Kelley’s work embraces the extreme contradictions of American culture, partaking of beauty and ugliness, craftsmanship and happenstance, intelligence and mindlessness, reticence and aggression, tragedy and humour, yet always finding a mysterious integrity at its heart’

—G. O'BRIEN









Mike Kelley, *Ahh...Youth*, 1991.
Private Collection.
© DACS 2016.

‘[My work represents] a kind of black nostalgia, and by that I mean something akin to black humor. I am not “going back” to reclaim some longed for positive experience from my youth, but to reexamine, from an adult point of view, some aesthetic experience that I feel I was unable to understand at that time ... I suppose you could say that I derive some kind of pleasure from this looking back, which could be associated with nostalgia. But I would have to say that I believe this pleasure results more from my enjoyment of the playful, formal, and perverse games of reconstructing and inventing the past than it does from some joyful recovery of lost experience’

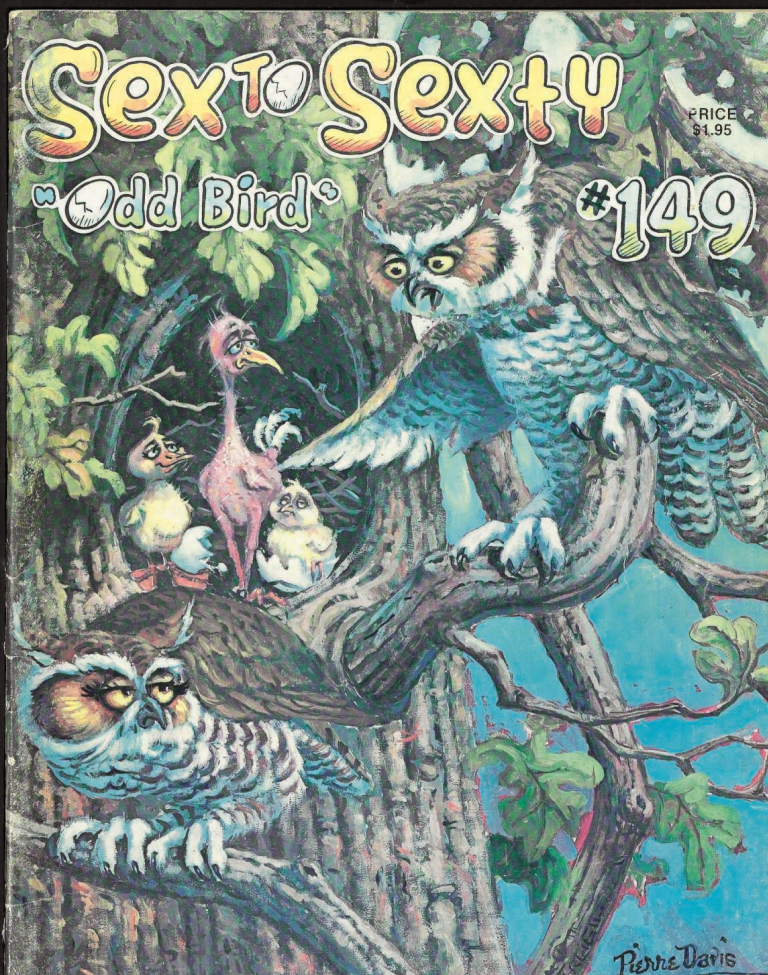
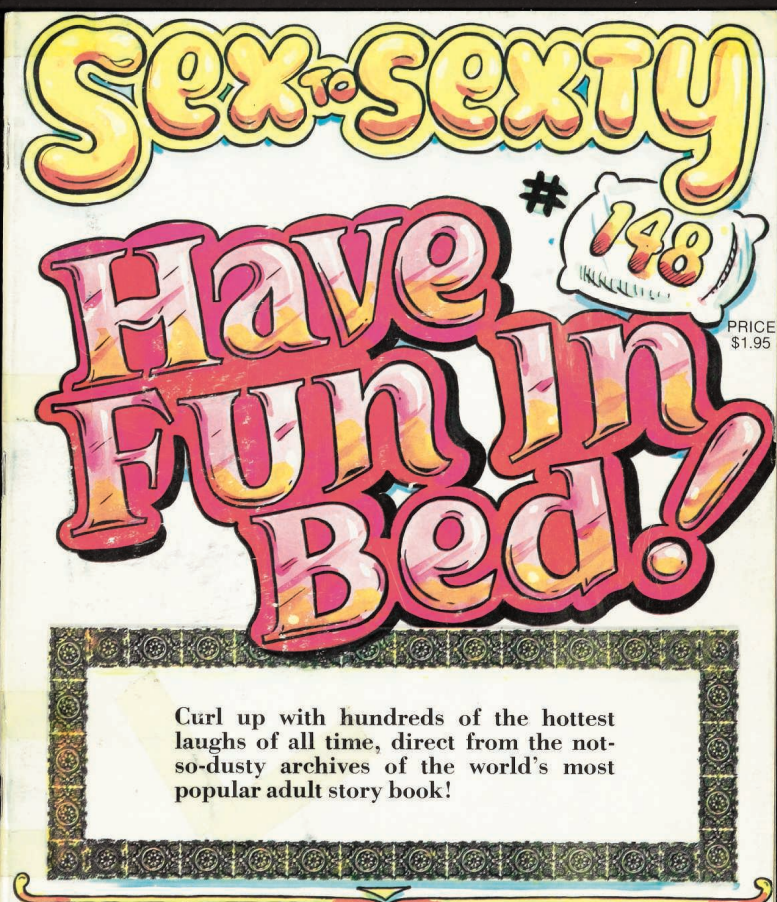
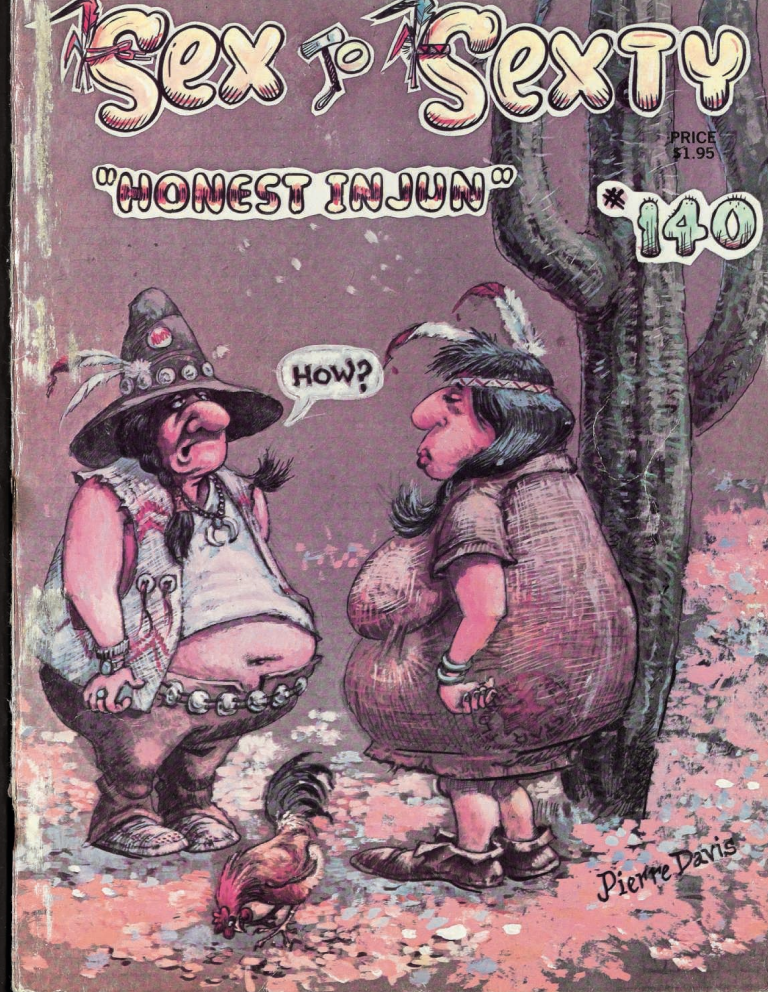
—M. KELLEY

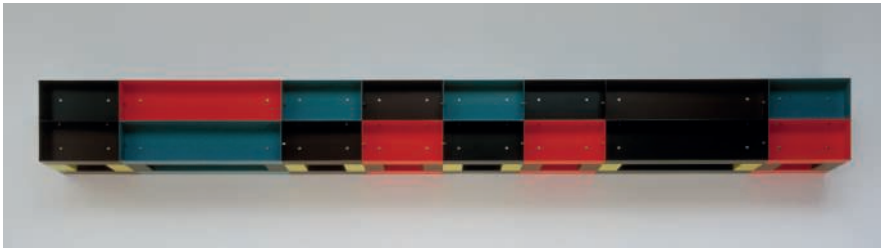
Creatively confronting what Mike Kelley describes as ‘repressed memory syndrome,’ *Missing Time Color Exercise (reversed) No. 5 (Resonating Stone Walls)* is a wry reimagining of the artist’s early life, performing a perverse exercise in minimalist seriality and lowbrow frivolity. A chronological collection of issues of *Sex to Sixty*, among the most vulgar magazines of its time – enjoyed by a readership of largely working-class rural American men between 1965 and 1983 – forms his material: arranged in a 9 x 4 grid with the bottom right four panels occluded by a *trompe-l’oeil* stone wall, the magazines present a cacophony of vernacular smut and psychic excavation. The thirty-two successive issues are each sealed off from one another by their wood and Plexiglas frames, enacting

the ordering principle of memory; the carefully painted stone wall gestures towards memory lost or repressed, a dead end in the attempt to collect, categorise, and control. The initial works from the *Missing Time Color Exercise* series, which takes its title from the scientific term for time ‘lost’ in the suppression of traumatic memories, replaced missing comic book covers from Kelley’s collection with monochrome panels: a deliberate violation of the grids and colour charts of Gerhard Richter, Josef Albers or Sol LeWitt. The *(Reversed)* works are a companion series, created after Kelley was given the issues absent from his initial collection; with the stone wall in the present work, he similarly mutinies the clean minimalism of his gridded display. In an obsessive, knowingly absurd effort to

recycle and revive experiences, locations, and objects of his past, Kelley creates a strange and enthralling spectacle of personal ritual, psychic interiority and formal study that takes to task our deepest assumptions about art.

Combining traditional materials with objects such as magazines, stuffed toys, puppets, and wax figures, Kelley’s memorial explorations blur the boundaries between art and artefact. As much as he conjures a prurient fascination for the workings of his subconscious in the gaudy imagery of *Sex to Sixty*, the keynote to his work lies in his testing of art’s imperatives as a mode of understanding and organising. Kelley has stated that his work represents ‘a kind of black nostalgia, and by that I mean something akin to black humour. I am not “going back” to reclaim some longed for positive experience from my youth, but to reexamine, from an adult point of view, some aesthetic experience that I feel I was unable to understand at that time ... I suppose you could say that I derive some kind of pleasure from this looking back, which could be associated with nostalgia. But I would have to say that I believe this pleasure results more from my enjoyment of the playful, formal, and perverse games of reconstructing and inventing the past than it does from some joyful recovery of lost experience’ (M. Kelley, quoted in ‘Black Nostalgia: An Interview with Mike Kelley by Daniel Kothenschulte,’ in D. Kothenschulte (ed.), *Mike Kelley, Peter Fischli, David Weiss*, exh. cat. Sammlung-Goetz, Ostfildern-Ruit 2000, p. 30). These ‘playful, formal, and perverse games’ come to the fore in the present work. Each cover of the magazine, complete with Pierre Davis’s characteristic ribald illustrations, is no more or less puerile or garish than the last, making a riotous parody





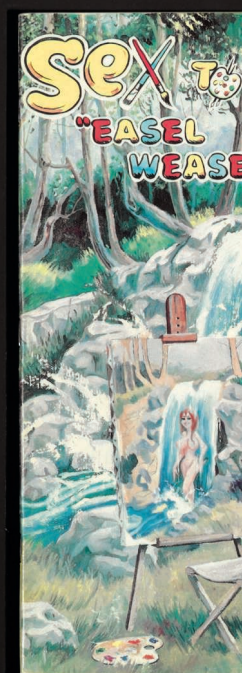
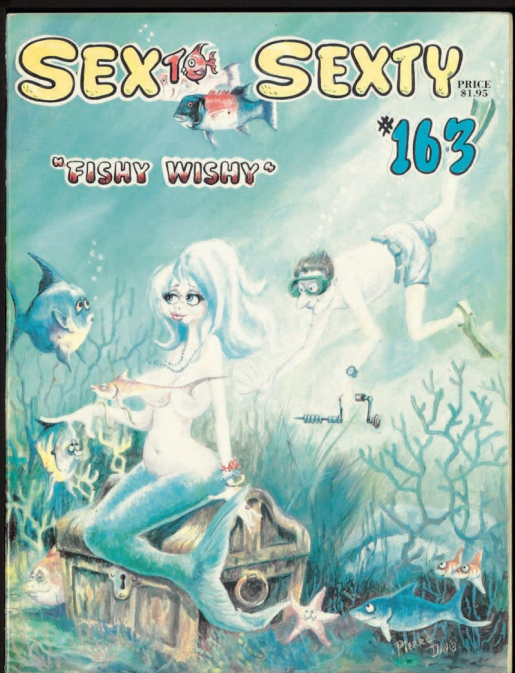
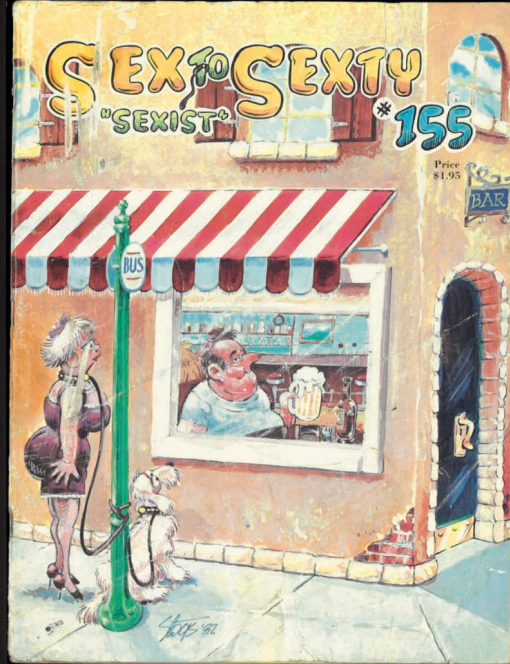
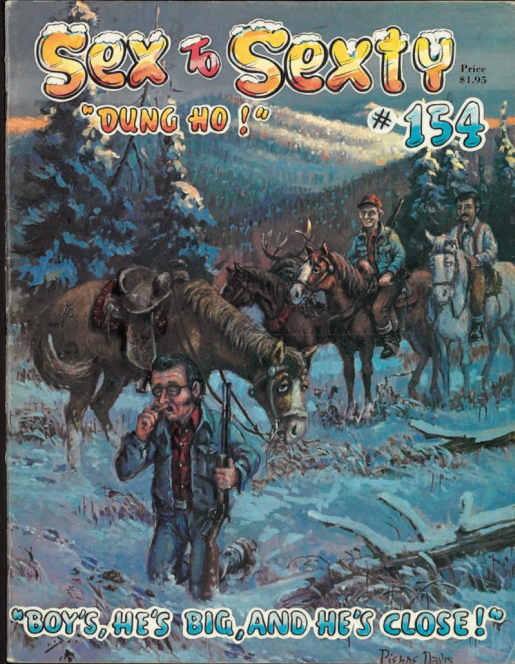
'While his art is balanced on certain basic levels (formal clarity, restriction to a particular palette or medium), it is most remarkable for its higher states of imperfection and derangement. It is disobedient, annoying art with a grin on its face; art out to rub your nose in the undigested fullness of life today ... It contributes an outlet for the angry, shameful and frightening experiences individually or collectively harboured in the course of a life or an epoch - things that fester dangerously if they are swept under the carpet'

—T. FAIRBROTHER

of Donald Judd's geometry or Carl Andre's gridded floor pieces: lewd hillbilly humour literally invades the boundaries of high culture.

posturing. The viewer must at least suspect that I am not the thing I claim to be' (M. Kelley, quoted in J. Sylvester, 'Talking Failure,' *Parkett* 31, 1992, p. 101).

In his landmark 1995 sculpture *Educational Complex*, Kelley attempted to recreate from memory an architectural model of his school, and found that his recollections of floor plans and spaces were wildly inaccurate, with large areas missing entirely. 'Buildings that I had occupied almost every day for years could barely be recalled. The teachers, courses, and activities held within them are a vast undifferentiated swamp' (M. Kelley, 'Repressed Architectural Memory Replaced with Psychic Reality,' *Architecture New York*, No. 15, 1996, p. 39). Making a conceptual link between these gaps and the gaps of 'missing time' in trauma literature, he filled the blanks with architectural fabrications of pure fantasy. This process illuminates the game of panels and windows in the present work, and also the constructed nature of Kelley's practice



21

ZENG FANZHI (B.1964)

Untitled

signed in Chinese and in Pinyin and dated 'Zeng Fanzhi 2003' (centre right)

oil on canvas

98 x 64½in. (250 x 163.7cm.)

Painted in 2003

£400,000-600,000

\$580,000-860,000

€520,000-770,000



Egon Schiele, *Selbstbildnis in oranger Jacke*, 1913.
Albertina, Wien.

PROVENANCE:

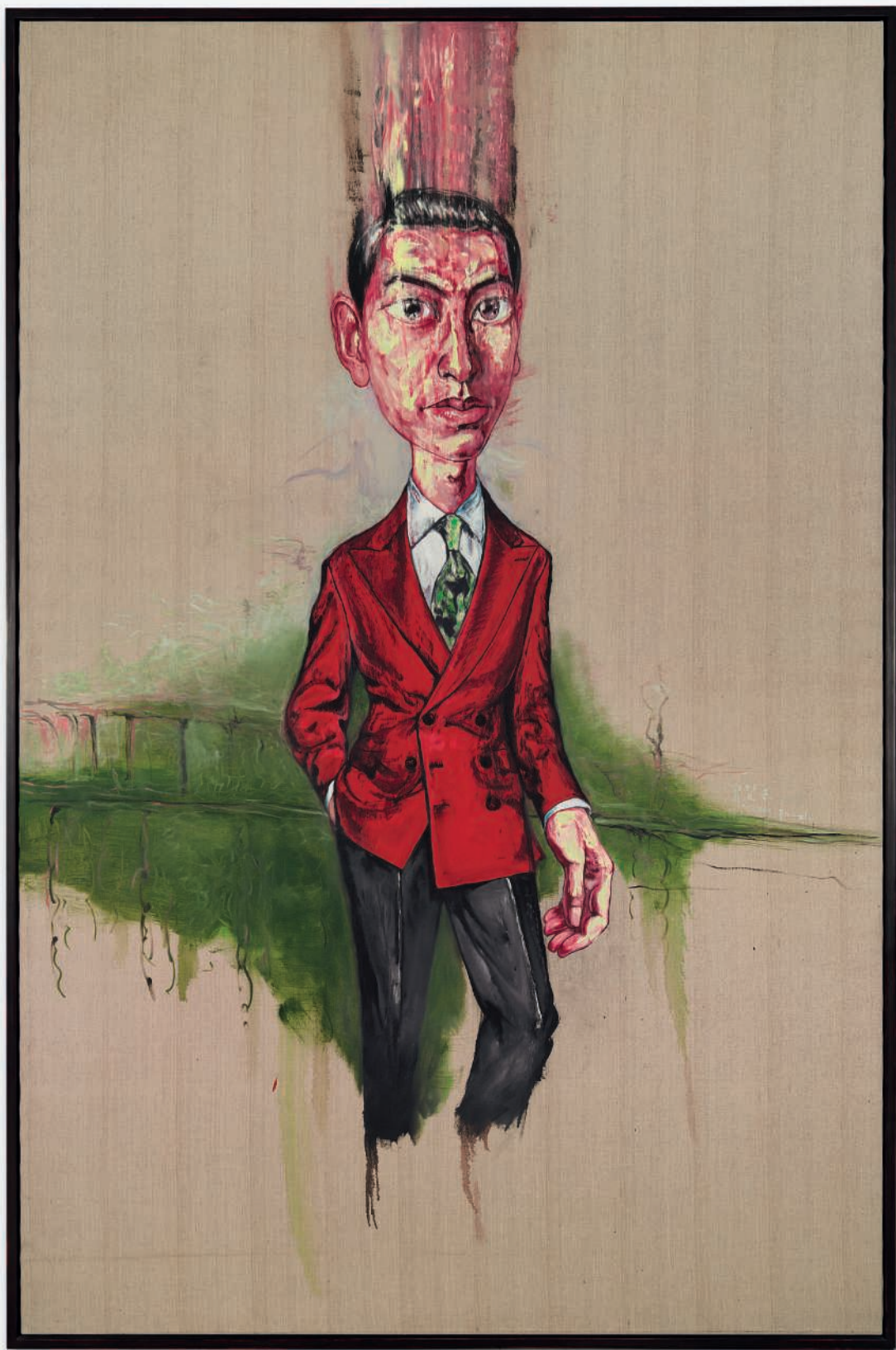
Private Collection (acquired directly from the artist).

Anon. sale, Sotheby's London, 8 February 2007, lot 347.

Acquired at the above sale by the present owner.

‘Traditional Chinese painters started by imitating their masters from a young age, learning the rules of painting by studying the manuals of painting. To paint bamboo, one first mastered the techniques in the manuals before going into nature to observe. To be a great artist, the old rules must be transcended, and new rules established by one’s own experiences, observations, and inner perceptions’

—ZENG FANZHI





Francis Bacon, *Head VI*, 1949.
Arts Council Collection, Southbank Centre, London.
Artwork: © The Estate of Francis Bacon. All rights reserved.
DACS 2016. Photo: Prudence Cuming Associates Ltd.



Martin Kippenberger, *Untitled* (from the series *Hand Painted Pictures*), 1992.
Private Collection.
© Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne.

Simmering with intensity, a young man stares forth from the raw canvas of Zeng Fanzhi's *Untitled* (2003). His skin gleams in rich, fleshy paint, with the slick texture of the artist's distinctive wet-on-wet technique; dragged upwards from his face and dripping from the hems of his unfinished trousers, the medium asserts itself as an elemental physical substance. Zeng's highly-wrought rendering carries an Expressionist quality of psychological force, amplified by the man's exaggerated features – the oversized hands and head are typical of Zeng's work – yet made enigmatic through his deadpan demeanour. The artist's internationally acclaimed *Masks* series of the 1990s explored the emotional distancing and self-deceptions of Chinese urban living through the motif of the mask, with fixed, artificial countenances hiding the faces of his subjects. Similarly, the present work uses clothing as an index of roles performed in society. The tie, not widely worn in China until the growth of the private sector during the economic reform of the 1980s, is a signifier of capitalist aspiration; the double-breasted blazer conveys similar sartorial pride, but undercuts these associations with the blazing, insistently communist red of the Cultural Revolution. The hazy green scenery behind, meanwhile, seems to make watery reference to Monet's Expressionist bridges and lily-ponds as much as to traditional Chinese *xieyi* landscape painting. Informed by a period of rapid and immense change in China's society, this vivid cocktail of allusions and styles is worked in a pictorial idiom that is entirely Zeng's own, capturing the unique tensions, contradictions, anxieties and vitality of contemporary Chinese existence.

Admitted to the Hubei Institute of Fine Arts in 1987 at the age of 23, Zeng's early artistic training taught him the propagandist Soviet style of Socialist Realism; he also became interested, however, in Expressionism, and in 1991 began work in China's dawning advertising industry. 'I was obsessed with Willem de Kooning,' he says of this period; 'I'd never seen his work in person, only in reproduction, but I was obsessed with his brushwork. I also loved Max Beckmann's figures. There's something very theatrical, grotesque, and dynamic about them.

And Francis Bacon's distortions of the figure. They were all hugely influential to me as a young artist. Later I also saw Lucian Freud's portraits, which instantly left me transfixed. The eyes of his subjects show an interiority that came to me like an epiphany ... No one could teach me anymore so I found my own teachers' (Zeng Fanzhi, quoted in P. Bui, 'Zeng Fanzhi with Phong Bui,' *Brooklyn Rail*, 9 December 2015).

During the early 1990s Zeng produced his groundbreaking *Hospital* and *Meat* series in a wild concoction of these influences, bringing tactile emotional vigour to visions of Chinese life inspired by his own experiences at a local clinic and butcher shop. He magnified his figures' hands and eyes, and also began to use red for its bodily and political drama, approaches which both find their way into *Untitled*. 'I used red because I found it stimulating and provocative,' he says. 'Beyond flesh and blood, the color red also has a sense of political correctness. Red could also be the color of skin. I painted skin, flesh, and blood together in the same red' (Zeng Fanzhi, quoted in P. Bui, 'Zeng Fanzhi with Phong Bui,' *Brooklyn Rail*, 9 December 2015). As his practice evolved – through the *Masks* series to later works that reinterpret famous Western masterpieces and explore Chinese calligraphy – this direct attention to the raw power of paint as a medium has remained constant, his swift application methods and large-scale compositions requiring unswerving commitment to what he calls 'the natural flow of thoughts and feelings' (Zeng Fanzhi, quoted in U. Sigg, "'Chineseness' – Is There Such a Thing?" in *Mahjong: Contemporary Chinese Art from the Sigg Collection*, exh. cat. Kunstmuseum Bern, 2005, p. 54). This dedication to paint allows a syncretic union of Chinese and Western influences that explores both specific and universal concerns. For all the emotional presence and societal potency of his portraits, however, Zeng's art is introverted, and his own thoughts and feelings ambiguous. Even as every brushstroke reveals his subject, paint acts also to obscure internal truths, constructing its own reality on the surface of the canvas: like a picture of civilisation at large, the result is an image made compelling, mysterious and dazzlingly alive with what lies beneath.



λ*22

ADRIAN GHENIE (B. 1977)

Lidless Eye

oil on canvas
19¾ x 15¾in. (50.2 x 40cm.)
Painted in 2015

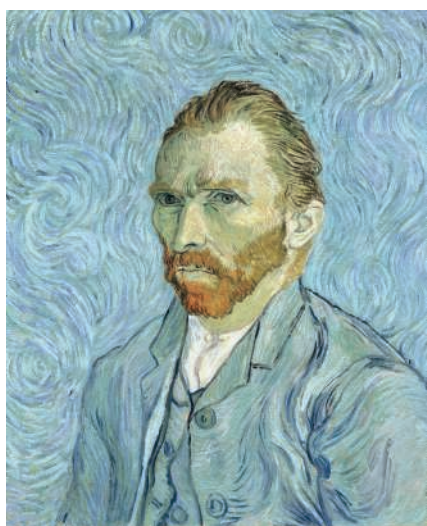
£350,000-550,000
\$510,000-790,000
€460,000-710,000

PROVENANCE:

Nicodim Gallery, Los Angeles.
Acquired from the above by the present owner.

EXHIBITED:

Los Angeles, Nicodim Gallery, *Adrian Ghenie*, 2015.



Vincent van Gogh, *Self-Portrait*, 1889.
Musée d'Orsay, Paris.
Photo: Bridgeman Images.

'I like the difference between the official story and the personal perspective'

—A. GHENIE

In *Lidless Eye* (2015), Adrian Ghenie explores one of the most recognisable faces in art history. A swirling palimpsest of strokes conjures the passion and turmoil of the great Expressionist; his left eye and ear are suffused with violent deep purple, while swathes of auburn hair and skin blend in an impastoed vortex of features. A fractured, almost demonic visage emerges, somewhat reminiscent of the multifaceted faces of George Condo, while the background fades to a delicate, sepia-toned green. Amongst Ghenie's recurring cast of historical characters, which ranges from Adolf Hitler to Elvis Presley, Vincent Van Gogh holds particular significance. Ghenie kept a print of *Sunflowers*, from the cover of a Romanian art magazine, under his pillow as a six-year-old; between 2012 and 2014 he painted several versions of his own portrait as Van Gogh, alongside self-portraits as Charles Darwin,

another key figure in his pantheon. Upon first encountering the artist's piercing stare in his 1889 self-portrait at the Musée d'Orsay in Paris, Ghenie recognised an inward, self-critical gaze looking out at him. Van Gogh's internal tumult, so intensely wrought on his countenance, provides a perfect vehicle for Ghenie's interwoven expression of art history, European conflict and his own biography: the wild eye watching in this electrifying portrait has seen more than we can dream of, and challenges us to look away.

'I am particularly interested,' Ghenie has said, 'in the state of exceptionality that characterizes everyday life in totalitarian regimes, not just Communism. In such circumstances everything is being distorted' (A. Ghenie, quoted in M. Radu, 'Adrian Ghenie: Rise & Fall,' *Flash Art*, December 2009, p. 50).





Francis Bacon, *Study for Head of Lucian Freud*, 1967. Private Collection. © The Estate of Francis Bacon. All rights reserved. DACS 2016.



Lucian Freud, *Self-Portrait*, 1969-70. Private Collection. © Lucian Freud Archive / Bridgeman Images.



Adrian Ghenie, *Self Portrait as Vincent Van Gogh*, 2012. Private Collection. © Adrian Ghenie.

‘My work is less sociological, and more psychological. I seek images that go straight to your brain, which you can’t help but submit to’

—A. GHENIE

Works by Van Gogh were seized as ‘Degenerate Art’ as part of the despotic campaign to purge modern art from Germany; he thus takes a place in the 20th century history of violence and repression which fascinates Ghenie, who grew up in Romania under the dictatorship of Nicolae Ceaușescu. His landmark work *The Sunflowers in 1937* (2014) reimagines Van Gogh’s masterpiece on a vast scale in its death throes, burnt, warped and ruined by the ideological violence of the 1937 Degenerate Art exhibition. Fertile as such associations are, however, the painterly ties between Van Gogh and Ghenie are perhaps more significant. Ghenie is a master of oil paint, bringing traditional training into conversation with a staged, filmic quality learned from David Lynch and Alfred Hitchcock, and an acute awareness of the mercurial life of the modern image. Layering his canvas with searing force, he sends it out into the world to take its place among the iconic artefacts that permeate our visual consciousness. ‘My work is less sociological, and more psychological. I seek images that

go straight to your brain, which you can’t help but submit to. If you paint a successful image, you’ll find it months later with a life of its own, scattered all over Google’ (A. Ghenie, quoted in S. Riolo, ‘Adrian Ghenie, Pie Eater,’ *Art in America*, 26 October 2010).

In terms of their approaches to image-making, there are surprising affinities between Ghenie and Van Gogh. Ghenie has said that ‘[a]n antagonism is embedded in my paintings ... On one hand, I work on an image in an almost classical vein: composition, figuration, use of light. On the other hand, I do not refrain from resorting to all kinds of idioms, such as the surrealist principle of association or the abstract experiments which foreground texture and surface. If the distribution of elements is precisely premeditated, paint is nonetheless applied freely, with unbridled gestures’ (A. Ghenie, quoted in M. Radu, ‘Adrian Ghenie: Rise & Fall,’ *Flash Art*, December 2009, p. 49). Van Gogh, a man utterly dedicated to the exhilarating truth of his artistic vision, is clearly an inspirational

figure in this sense: he too trod thorny ground between abstraction and figuration. In a letter to Emile Bernard in 1888, he wrote that ‘I won’t say that I don’t turn my back on nature ruthlessly in order to turn a study into a picture, arranging the colours, enlarging and simplifying; but in the matter of form I am too afraid of departing from the possible and the true ... I exaggerate, sometimes I make changes in a motif, but for all that I do not invent the whole picture’ (V. Van Gogh, Letter to E. Bernard, Arles, 7 October 1888, *The Complete Letters of Vincent van Gogh*, London 1958, vol. 3, B19, p. 518). Similarly, in *Lidless Eye* Ghenie anchors his gestural invention and psychological intensity in a recognisable model. Van Gogh’s likeness is made jarring through its defamiliarisation, forcing us to acknowledge the ubiquity that has perhaps numbed us to some of its original force: through the power of paint Ghenie reassesses the face of one of its greatest masters, bringing him very much alive into our ruptured and saturated age of images.



THE COLLECTION OF EDWIN C. COHEN

λ*23

LUCIAN FREUD (1922-2011)

Poppy and Hand Puppet

oil on panel

unframed: 7½ x 9¾in. (18 x 23.5cm.)

Painted in 1944

£500,000-700,000

\$720,000-1,000,000

€650,000-900,000

PROVENANCE:

Mr. and Mrs. Ernst Freud (acquired directly from the artist).

Marlborough Fine Art Ltd., London.

James Kirkman Ltd., London.

Anon. sale, Sotheby's London, 22 October 1998, lot 7.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Marlborough Gallery Inc., *Britain Salutes New York: Paintings and Sculpture by Contemporary British Artists*, 1983, p. 3, no. 16 (titled *Hand Puppet*).

New York, Robert Miller Gallery, *Early Works by Lucian Freud*, 1993, p. 49.

London, Annely Juda Fine Art, *1945: The End of the War*, 1995, no. 21 (illustrated in colour, unpagged).

This exhibition later travelled to Paris, Galerie Denise René and Dusseldorf, Galerie Hans Meyer.

‘One remembers the little pictures as sharpened by their minuteness, as if to pierce the eye and haunt it. Sharpened equally by the penetrating authenticity, which made them irresistible and captivating’

—L. GOWING





Lucian Freud, *Quince on a Blue Table*, 1943-44.
Private Collection.
Artwork: © Lucian Freud Archive / Bridgeman Images. Photo: Bridgeman Images.



Lucian Freud, *Rabbit on a Chair*, 1944.
Private Collection.
Artwork: © Lucian Freud Archive / Bridgeman Images.
Photo: Bridgeman Images.

‘Everything is equally there, and must be equally described. This objectivity, this evenness of attention mingled with a barely veiled otherness of all objects—rooms, faces, plants, furniture—lies at the core of Freud’s early work’

—R. HUGHES

In this exquisite example of Lucian Freud’s early still-lives, a dried poppy-head and slumped hand puppet are subjected to a hawk-eyed and thrilling exactitude of vision. On a bipartite field of dark green and white, the two objects are picked out with alert scrutiny. Intense attention is paid to the poppy’s porous surface and the delicate folds of the puppet’s ruff, ringed with the same bright carmine as its cap; the lines and shadows have a miniaturist quality, at once sharply realised and graphically flat. Before Freud turned his gaze so incomparably upon human subjects, the young artist studied inanimate things: fruit and flowers, dead birds and monkeys, potted plants, tables and taxidermy fill his early drawings and paintings. Originally owned by his parents, Ernst and Lucie Freud, *Poppy and Hand Puppet* was painted when Freud was aged just twenty-one. Contained in its delicate scale and simple composition is all the hard, concentrated energy and painterly command that would come to characterise his matchless and uncompromising career.

Freud’s rare talent was evident from an early age. Lawrence Gowing recalls: ‘People who met Freud in his middle teens, and a lot of people did, recognized his force immediately; fly, perceptive, lithe, with a hint of menace. I met him first in the winter of 1938-39 when he was fifteen or sixteen and already spoken of as a boy-wonder’ (L. Gowing, *Lucian Freud*, London, 1982, p. 9). The Freuds had moved from Berlin to London in 1933; Lucian spent the year of 1938 at the Central School of Arts and Crafts, London, and in 1939 joined Cedric Morris’s East Anglian School of Drawing and Painting. Despite Freud accidentally burning the school down, he stayed on with Morris until 1942, painting flowerpots and cacti in the artist’s stable in Langham before moving to London. During this time he developed the concentrated line and sharp clarity of his early period, as well as a faintly surrealist compositional edge. As evident in *The Painter’s Room*, also from 1944, for which Freud himself suggested Miró’s *Le Carnaval d’Arlequin* as an antecedent, features his

favourite stuffed zebra head looming in garish red and yellow over a curious assemblage of sofa, palm tree and top hat; the poppy and puppet have a similar uncanny flavour. Freud, proud of his stylistic accomplishments, made it clear that he was not a surrealist: ‘Much as I admired early Chirico and Miró, I objected to the fact that under the laws of doctrinaire surrealism as approved by Mesens it was easy for people of no talent to practise art’ (L. Freud, quoted in L. Gowing, *Lucian Freud*, London, 1982, p. 23). While he always insisted – impossibly – that his own fierce literalism precluded any outside influence, Freud’s early work also shows Germanic hints of the still life work of Dürer, a print of whose *The Great Piece of Turf* (1503) hung in his boyhood apartment in Berlin. Herbert Read, writing in 1951, called Freud ‘the Ingres of Existentialism’ (H. Read, *Contemporary British Art*, Harmondsworth 1951, rev. 1964, p. 35), and herein lies a greater insight. Ingres believed in the intellectual and moral dignity of art, setting a philosophical value on the



Lucian Freud with a zebra head, circa 1943
Photo: Ian Gibson Smith





Freud with his father, Ernst. Walberswick, circa 1936.
Photo: Courtesy the Estate of Bruce Bernard.



Pablo Picasso, *Paul as Pierrot*, 1925.
Musée Picasso, Paris.
Artwork: © Succession Picasso/DACS, London 2016.
Photo: Bridgeman Images.

actuality of lifelike visual information; Freud, through absolute consistency to his detailed vision of what lay before him, strove for a similar truth.

Sinewy, lucid, unwavering, *Poppy and Hand Puppet* captures the total vitality of Freud's painting, even in the absence of human life. In the finely-worked fabric surfaces and crisp, faceted definition of shadow there is a mercilessness, but also a timeless trust in paint as a mode of perception. The work is the record of a gaze unique in its attentiveness, command and probity: qualities that would be brought to bear ever more magnificently in Freud's developing portrait practice. As Gowing writes memorably, upon seeing Freud's early work 'one feels the quality of sharpened perception and pointed response that makes one think of the lowered

muzzle of some hunting creature, and think with involuntary admiration, unless it is apprehension ... The treasures that he began in these years to incorporate in painting could be the amenities of his own life or the fate of some beautiful animal, the parts of an inviting body or the features that are each an earnest of some craved and intimate rapport. The details were on the surface miscellaneous, discrepant. On another level they are none the less homogeneous and consistent. They own a common motivation, which is the serious reason for representing anything and the only incentive to attain the quality that gives the contents of painting the value they have in life. Painting for him has the character of his appetite, the preternaturally sharp-eyed appreciation, which is also a kind of possessiveness' (L. Gowing, *Lucian Freud*, London, 1982, pp. 7, 20).

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ*24

FRANK AUERBACH (B. 1931)

Figure Seated on Bed

oil on canvas
24¼ x 28in. (61.4 x 71.2cm.)
Painted in 1969

£500,000-700,000
\$720,000-1,000,000
€650,000-900,000

PROVENANCE:

Marlborough Fine Art Ltd., London.
Villiers Fine Art, Paddington, New South Wales.
Private Collection, New South Wales.
Saatchi Collection, London.
Anon. sale, Sotheby's New York, 14 November
1991, lot 286.
Private Collection, New York.
Marlborough Fine Art Ltd., London.
Acquired from the above by the present owner.

EXHIBITED:

New York, Marlborough-Gerson Gallery, *Frank Auerbach*, 1969, no. 50 (illustrated in colour, p. 17).
London, Marlborough Fine Art, *Frank Auerbach*, 1971, p. 7, no. 16 (illustrated in colour, p. 17).
Paddington, Villiers Fine Art Gallery, *Frank Auerbach*, 1972, no. 11 (illustrated in colour).
London, The Saatchi Gallery, *Auerbach, Deacon, Freud, Hodgkin, Kitaj, Kossoff*, 1989-1990.

LITERATURE:

A Hicks (ed.), *New British Art in the Saatchi Collection*, London 1989, no. 13 (illustrated in colour, p. 33).
W. Feaver, *Frank Auerbach*, New York 2009, no. 252 (illustrated in colour, p. 264).
E. Booth-Clibborn (ed.), *The History of the Saatchi Gallery*, London 2011 (illustrated in colour, p. 225).

‘I was so happy. You see I
had this terrific excitement
when I was going. I loved
getting up at 5. And I tore
down those dark streets’

—J. YARDLEY MILLS
SUBJECT OF THE PRESENT WORK





Rembrandt van Rijn, *Danae*, circa 1636.
Hermitage Museum, St. Petersburg.
Photo: Scala, Florence.



Francis Bacon, *Lying Figure*, 1969.
Fondation Beyeler, Basel.
Artwork: © The Estate of Francis Bacon. All rights reserved.
DACS 2016. Photo: Prudence Cuming Associates Ltd.

‘The apparent distortion of the figure invites comparison with Francis Bacon. Bacon’s lying figures, however, always occupy an artificial stage which seems to have been coldly painted as an arena within which the act of painting is performed. Auerbach treats the space, the bed and the figure with an equal intensity’

—C. WIGGINS

Formerly held in the Saatchi Collection, Frank Auerbach’s *Figure Seated on Bed*, 1969, belongs to a series of works depicting one of the artist’s most significant muses, Juliet Yardley Mills (‘J.Y.M.’). Amidst luxuriant swathes of molten impasto, swept across the canvas in vertical and horizontal bands, a jewel-like figure is brought to life through a series of elegant painterly arabesques. Seated, she leans against the wall behind her,

with her right arm resting on the bed. The present work is the largest in a series of four variations on this pose, broadening its purview to reveal a greater proportion of the artist’s studio interior. Created largely between 1966 and 1970, Auerbach’s portraits of J.Y.M. upon a bed mark an important turning point in his practice. Abandoning the thick, encrusted ridges of paint that had defined his earlier depictions of his mistress Estella West

(E.O.W.), Auerbach began to cultivate a more fluent painterly style, freely dispersing his medium with energetic brushstrokes and, at times, his own hands. Having recently signed a contract with the Beaux Arts Gallery in London, the artist was able to purchase high-quality coloured pigments for the first time, and the works from this period – including his celebrated North London landscapes – were suddenly saturated by a new palette of brilliant green, turquoise, red and canary yellow. The vibrant chromatic spectrum of *Figure Seated on Bed*, as well as its liberated gestural language, testifies to the reinvention of Auerbach’s practice during the late 1960s. A similar work from the series – *Figure on a Bed*, 1967-70 – is held in the collection of Tate, London: recently the site of the artist’s major touring retrospective.

‘We had a wonderful relationship because I thought the world of him and he was very fond of me ... there was no sort of romance but we were close. Real friends’

—J. YARDLEY MILLS





Frank Auerbach, *Figure on a Bed*, 1967-1970.
Tate Collection, London.
Artwork: © Frank Auerbach. Courtesy Marlborough Fine Art.
Photo: © Tate London, 2016.

‘[These works mark] a change in Auerbach’s facture which had been on its way since the middle of the 60s and became pervasive by the end – the complete absorption of drawing into the painterly stroke, so that the form of a head or body, instead of growing by accretion into a solid mass, was improvised, laced together by its graphic energy. The paint is still thick but no longer crusty, and the part of Auerbach’s now clarified colour is to evoke its lost mass’

—R. HUGHES

With its abstract planar divisions and graceful linear economy, *Figure Seated on Bed* is imbued with a sense of sublime compositional order that belies its fluid surface. As Colin Wiggins has claimed of this particular group of paintings, ‘The apparent distortion of the figure invites comparison with Francis Bacon. Bacon’s lying figures, however, always occupy an artificial stage which seems to have been

coldly painted as an arena within which the act of painting is performed. Auerbach treats the space, the bed and the figure with an equal intensity’ (C. Wiggins, ‘Frank Auerbach’, in *Artscribe*, no. 22, April 1980). For Hughes, Auerbach’s thick slabs of colour – reminiscent of Nicolas de Staël’s trowel-like application of paint – create the impression of a glowing altar upon which the figure is raised. This

reverential quality, he writes, is ‘reinforced by the pale pillar-like form that the studio stove has become – but also its countervailing sensuous presence, displaced into the paint itself. Each stroke of the brush seems to have its particular weight and clarity, a direct outlet of feeling into substance, mark by decisive mark, the specificity of the touch grounded in the long-meditated concreteness of J.Y.M.’s presence in the artist’s life, and in his occupation of this particular room. And yet in its sudden eloquence and brightness of colour the image *feels* like an apparition, a thing “materialized” whole and entire, all at once’ (R. Hughes, *Frank Auerbach*, London 1990, p. 165).

Auerbach first met Juliet when she was a professional model at Sidcup College of Art in 1956. ‘Jimmie’ – as she was affectionately known – was the first person to be painted in Auerbach’s Camden studio, and subsequently sat for him almost every Wednesday and Saturday for the next four decades. According to Catherine Lampert, she was ‘a force of nature, adaptable, optimistic and uncomplaining’ (C. Lampert, ‘Auerbach and his Sitters’, in *Frank Auerbach Paintings and Drawings 1954-2001*, exh. cat., Royal Academy of Arts, London, 2001, p. 26). Following the series of paintings upon Auerbach’s studio bed, she went on to feature in a distinguished series of full-length portraits and sumptuously rendered heads, including *Head of J.Y.M.*, 1978 (Museo Thyssen-Bornemisza, Madrid), *Head of J.Y.M. III*, 1980 (British Council) and *J.Y.M. Seated No. 1*, 1981 (Tate, London). ‘I was so happy’, she recalls. ‘You see I had this terrific excitement when I was going. I loved getting up at 5. And I tore down those dark streets’ (J. Yardley Mills, quoted in C. Lampert, ‘Auerbach and his Sitters’, in *Frank Auerbach Paintings and Drawings 1954-2001*, exh. cat., Royal Academy of Arts, London, 2001, p. 26). She loved modelling, but in particular she relished the opportunity to witness the artist’s creative development first-hand. ‘We had a wonderful relationship because I thought the world of him and he was very fond of me’, she has explained. ‘... there was no sort of romance but we were close. Real friends’ (J. Yardley Mills, quoted in C. Lampert, ‘Auerbach and his Sitters’, in *Frank Auerbach Paintings and Drawings 1954-2001*, exh. cat., Royal Academy of Arts, London, 2001, p. 26).



Frank Auerbach, 1963.
Photo: Jorge Lewinski.
© The Lewinski Archive at Chatsworth / Bridgeman Images.

PROPERTY FROM AN IMPORTANT MIDWEST COLLECTION

λ*25

SEAN SCULLY (B.1945)

Eve

signed, titled and dated 'EVE Sean Scully 10.1992' (on the reverse)

oil on three attached canvases

overall: 84 x 70in. (213.4 x 177.8cm.)

Painted in 1992

£400,000-600,000

\$580,000-860,000

€520,000-770,000



Barnett Newman, *Adam*, 1951-52.
Tate Collection, London.
Artwork: © 2016 The Barnett Newman Foundation,
New York / DACS, London. Photo: © Tate London, 2016.

PROVENANCE:

Mary Boone Gallery, New York.

Acquired from the above by the present owner in 1993.

EXHIBITED:

New York, Mary Boone Gallery, *Sean Scully*, 1993.

Cleveland, The Cleveland Museum of Art,

Cleveland Collects Contemporary Art, 1998-1999,
pp. 110 and 206 (illustrated in colour, p. 111).

LITERATURE:

Sean Scully: The Catherine Paintings, exh. cat., Fort
Worth, Modern Art Museum of Fort Worth, 1993,
p. 45.

K. Moline, 'The Value Years: Art x Entertainment',
in *Avenue Magazine*, March 1993 (illustrated, p. 27).

D. Eccher (ed.), *Sean Scully*, exh. cat., Bologna
Villa delle Rose, Galleria d'Arte Moderna, 1996
(illustrated, p. 100).

A.C. Danto, *Danto on Scully*, exh. cat., Beijing, *Sean
Scully*, CAFA Art Museum, 2015 (illustrated in
colour, p. 33).

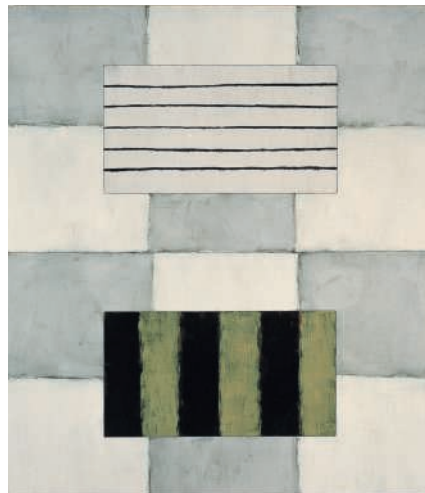
'I am doing a series of
paintings and giving them
the title of women. They
have a verticality and a
sense of the figure'

—S. SCULLY





Sean Scully, *Catherine*, 1991.
Modern Art Museum of Fort Worth.
© Sean Scully.



Sean Scully, *Lucia*, 1996.
BAWAG Foundation, Vienna.
© Sean Scully.

Stretching over two metres in height, *Eve* is a hypnotic large-scale example of Sean Scully's celebrated 'inset' paintings. Against a vast background of shimmering horizontal bands, two small striped panels hover like inlaid jewels. Warm tones of burnished red and amber glimmer against thick swathes of grey and black paint, swept across the canvas in fluid beams of pigment. Spanning over two decades of his practice, Scully's inset paintings lie at the very heart of his abstract investigations. Like windows onto an alternate reality, these 'pictures-within-pictures' transform the work into a piece of architecture: a multi-dimensional structure composed of interlocking canvases. Alongside *Lucia* (BAWAG Foundation, Vienna) and *Catherine* (Modern Art Museum of Fort Worth, Texas), *Eve* belongs to a small group of inset paintings named after women, in which the vertical arrangement of the inlaid panels takes on a near-figural quality. Following in the tradition of the so-called 'abstract sublime', as practised by artists such as Barnett Newman and Mark Rothko, Scully plays with the traditional relationship between figure and ground, allowing basic visual elements – colour, form, line and shape – to assume an almost human presence. Speaking of the inset paintings, Scully explains how 'I was interested in the fragility of that relationship, that the outside of the painting swamped

the inset, the smaller panel, which is more intimate ... I try to humanize my paintings through the physical layering of colour, which can add surface complexity and mystery to a painting that has enormous size and bulk. Up close, I would like the painting to be felt poetically and intimately' (S. Scully, quoted in N. Rifkin, *Sean Scully*, London 1995, p. 32). Scully's inset paintings are held in museum collections worldwide, including Tate, London; the Museum of Modern Art, New York; the Los Angeles County Museum of Art, Los Angeles and the Hirshhorn Museum and Sculpture Garden, Washington D. C.

Scully was deeply inspired by his travels to Morocco during the 1960s, where he was struck by the rich geometry of his surroundings: local colour-dyed woollen cloth hanging in strips to dry, and the dilapidated façades of faded buildings. Indeed, as he has explained, the alternating coloured stripes that have come to define his work were directly influenced by the fabric tent coverings he encountered during his time in North Africa. Unlike Op Artists such as Bridget Riley, who were also experimenting with striped patterns at this time, Scully consciously aligned his practice with the spiritual concerns of Newman and Rothko, viewing his abstract bands as a way of engaging with the transcendental properties

'The windows in my recent paintings are something that I am very excited about: they are not an illusion, and they're not necessarily an allusion to another space, a physical space, as they might be if the paintings were to be interpreted literally or materially. They function as metaphors for either hope or disturbance, or for another kind of reality in what is an otherwise obsessive field ... This is my way of making the paintings human'

—S. SCULLY

of light and colour. The trace of the artist's hand courses through every brushstroke, activating and differentiating the strips of pigment. 'My painting ... is a compression: a compression of form, edge, weight', he has explained. 'And colour participates in this density. The painting is immediate since it is painted aggressively, by hand; yet it is difficult because it is compressed. The light in the paintings has to be opened up, pulled out. And it is exactly this difficulty that gives the work its interior life. It is an incarnation, not an explanation' (S. Scully, quoted in F. Ingleby (ed.), *Sean Scully. Resistance and Persistence: Selected Writings*, London 2006, p. 36). In the inset paintings, the inlaid canvases function like portals, allowing the incursion of new colours, new rhythms and new horizons. Light and shade oscillate within their chromatic depths, absorbed, reflected and refracted across the textured surface of the linen. In *Eve*, radiant strains of warmth break through the surrounding darkness: a glimpse of a world beyond the veil.



***26**

ANDY WARHOL (1928-1987)

The Disquieting Muses (After de Chirico)

stamped three times with the Andy Warhol Foundation for the Visual Arts stamp, stamped twice with the Estate of Andy Warhol stamp and numbered PA38.001' (on the canvas and overlap)

acrylic and silkscreen inks on canvas

50½ x 42¼in. (127.3 x 107.3cm.)

Executed in 1982

£650,000-850,000

\$940,000-1,200,000

€840,000-1,100,000



Giorgio de Chirico, *The Disquieting Muses*, 1925.
Galleria Nazionale d'Arte Moderna, Rome.
Artwork: © DACS 2016.
Photo: © Stefano Baldini / Bridgeman Images.

PROVENANCE:

Thomas Amann Fine Art AG, Zurich.
Waddington Galleries, London.
Carlo Bilotti Collection, Palm Beach.
Waddington Galleries, London.
Acquired from the above by the present owner.

EXHIBITED:

Wolfsburg, Kunstmuseum Wolfsburg, *Andy Warhol: A Factory*, 1998-2000, no. 521 (illustrated in colour, unpagged). This exhibition later travelled to Vienna, Kunsthalle Wien; Brussels, Palais des Beaux-Arts; Bilbao, Guggenheim Museum Bilbao; Porto, Fundação de Serralves and New York, Solomon R. Guggenheim Museum.

LITERATURE:

J. Schellmann (ed.), *Andy Warhol Art from Art*, exh. cat., Cologne, Exhibition Hall Edition Schellmann, 1994, no. 19 (illustrated in colour, p. 35).
Andy Warhol (After de Chirico), exh. cat., London, Waddington Galleries, 1998 (illustrated in colour, p. 22).

‘De Chirico repeated the same images throughout his life. I believe he did it not only because people and dealers asked him to do it, but because he liked it and viewed repetition as a way of expressing himself. This is probably what we have in common’

—A. WARHOL





Andy Warhol in his studio, early 1980's.
Photo: Fondazione Giorgio de Chirico.
© DACS 2016. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London.

‘It was [a] reproduction in the exhibition catalogue of Carlo Ragghianti’s image from *Critica d’Arte* – eighteen nearly identical versions of de Chirico’s *The Disquieting Muses*, dating from 1945 to 1962, arranged in three neat rows spread over two pages – that made the deepest impression on the younger artist. This gridlike organization recalls the modular format of Warhol’s Pop paintings of soup cans, which represents images of consumer goods arranged in stacked and ordered rows that mimic the repetitive displays in supermarket shelves’

—M. TAYLOR

In *The Disquieting Muses (After de Chirico)*, a kaleidoscopic hybrid is born. Andy Warhol, king of American Pop art, meets Giorgio de Chirico, the Italian metaphysical painter hailed by many as the father of Surrealism. Warhol has repeated four times one of de Chirico’s most famous works, *The Disquieting Muses*: first painted during the First World War, it depicts a group of strangely adorned mannequins standing in deep shadow on a sharply perspectival landscape of floorboards in front of Castello Estense, in the medieval Italian city of Ferrara. The work

is an icon of Modernism and a masterpiece of the melancholic, dreamlike art de Chirico pioneered in the early twentieth century. Warhol’s trademark iterative screenprinting emphasises the columnar form of the mannequin to the left with a white vertical beam, and strafes the overall composition with gorgeous swathes of colour. The ground is lit with orange and the shadows glow deep red, while outlines are emphasised in luminous blue and yellow tracery; the doubled skies are suffused with scarlet or green, and rays of magenta and lilac gleam across like diagonal

strobeflights. Inspired by de Chirico’s 1982 retrospective at the Museum of Modern Art, New York, Warhol expresses his affinity with the older artist, whose own practice was flavoured with repetition and serialisation: in *The Disquieting Muses (After de Chirico)*, Warhol reproduces an image that de Chirico himself had repeated countless times during his career, and imbues it with a blazing technicolour afterlife.

Upon seeing the Museum of Modern Art in New York’s major survey of work by de Chirico





Andy Warhol in his studio, early 1980's.
Photo: Fondazione Giorgio de Chirico. © DACS 2016.
Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. /
Artists Rights Society (ARS), New York and DACS, London.



Andy Warhol and Giorgio De Chirico, New York, 1972.
Photo: Gianfranco Gorgoni.

‘Every time I saw de Chirico’s paintings I felt close to him. Every time I saw him I felt I had known him forever. I think he felt the same way ... Once he made the remark that we both had white hair!’

—A. WARHOL

in spring 1982, Warhol was moved to create a series of screenprints, which he executed later that year. As Michael R. Taylor writes, ‘it was [a] reproduction in the exhibition catalogue of Carlo Ragghianti’s image from *Critica d’Arte* – eighteen nearly identical versions of de Chirico’s *The Disquieting Muses*, dating from 1945 to 1962, arranged in three neat rows spread over two pages – that made the deepest impression on the younger artist. This gridlike organization recalls the modular format of Warhol’s Pop paintings of soup cans, which represents images of consumer goods arranged in stacked and ordered rows that mimic the repetitive displays in supermarket shelves’ (M. Taylor, *Giorgio de Chirico and the Myth of Ariadne*, Philadelphia, 2002, p. 164). Like his paintings of Marilyn Monroe, Liz Taylor and Jackie Kennedy which used material that circulated in pop culture tabloids, or his treatment of Leonardo da Vinci’s *Mona Lisa*, which made a media sensation when it was exhibited in New York in 1963, Warhol drew inspiration from the headliners of the day. He was also interested in the repetitive

element of de Chirico’s practice, and how this was treated by the museum. As art critic Robert C. Morgan reports, a ‘disclaimer printed in the catalogue and mounted on the exhibition walls stated that works from the late period of the artist (after 1928) suffered a decline and therefore would not be included in the exhibition’ (R. Morgan, ‘A Triple Alliance: de Chirico, Picabia, Warhol,’ *The Brooklyn Rail*, 1 March 2004). De Chirico repainted the same compositions obsessively, some as many as a hundred times over the course of his life. It was these very works, excluded from the official history of de Chirico’s production, which inspired Warhol: where MoMA curators felt the artist’s iterative practice unworthy of attention, Warhol saw a kindred spirit.

Warhol had been introduced to de Chirico in the 1970s, and the two developed a strong friendship in the final years of the older artist’s life. ‘Every time I saw de Chirico’s paintings I felt close to him,’ Warhol told Achille Bonito Oliva in 1982. ‘Every time I saw him I felt I had known him forever. I think he felt the same way

... Once he made the remark that we both had white hair!’ (A. Warhol, quoted in A. Bonito Oliva, ‘Industrial Metaphysics: Interview with Andy Warhol,’ in *Warhol Verso de Chirico*, exh. cat. Marisa del Re Gallery, New York 1982, p. 53). Warhol, who had long been subverting the traditional values of originality, inspiration and handmade spontaneity in art, clearly appreciated the embrace of replication and parody in de Chirico’s much-maligned later work. He became fascinated by de Chirico’s process, wondering: ‘How did he repeat the same images? Did he project the same image on the canvas? Maybe he did it by dividing the canvas in sections ... he could have used a silkscreen!’ (A. Warhol, quoted in A. Bonito Oliva, ‘Industrial Metaphysics: Interview with Andy Warhol,’ in *Warhol Verso de Chirico*, exh. cat. Marisa del Re Gallery, New York 1982, p. 52). Inspired by this electric kinship with his precursor, in *The Disquieting Muses* (After de Chirico) Warhol fuses de Chirico’s serial practice of self-facsimile with his own, conjuring a vibrant and beautiful tribute that extends his friend’s legacy and reignites his relevance for a new age.



λ*27

ALIGHIERO BOETTI (1940-1994)

Mappa

signed, inscribed and dated 'alighiero boetti. KABUL. AFGHANISTAN. 1984'
(on the turnover edge)

embroidered tapestry

45% x 70%in. (116.5 x 179.3cm.)

Executed in 1984

£800,000-1,200,000

\$1,200,000-1,700,000

€1,100,000-1,500,000



Alighiero Boetti in his studio, Rome, 1990.
Photo: Randi Malkin Steinberger, © RMS.
Artwork: © DACS 2016.

PROVENANCE:

Galerie Eric Franck, Geneva.

Acquired from the above by the present owner in 1989.

LITERATURE:

J.-C. Ammann, *Alighiero Boetti Catalogo Generale*, vol. III-1, Milan 2015, no. 1287 (illustrated in colour, p. 79).

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 7940.

‘Alighiero Boetti in 1363
revives the spirit of
Afghanistan’

—ENGLISH TRANSLATION OF THE
INSCRIPTION ON THE UPPER BORDER OF
THE PRESENT WORK

‘Alighiero Boetti puts the
dress of Afghanistan on
his body and breathes the
Afghan air’

—ENGLISH TRANSLATION OF THE
INSCRIPTION ON THE LOWER BORDER OF
THE PRESENT WORK



خط افغانستان را نقش کرد

ALFONSO MONTAÑANA

شهر لباس افغان را نقش کرد



آلبيرو و بوئگی در سال ۱۳۶۳

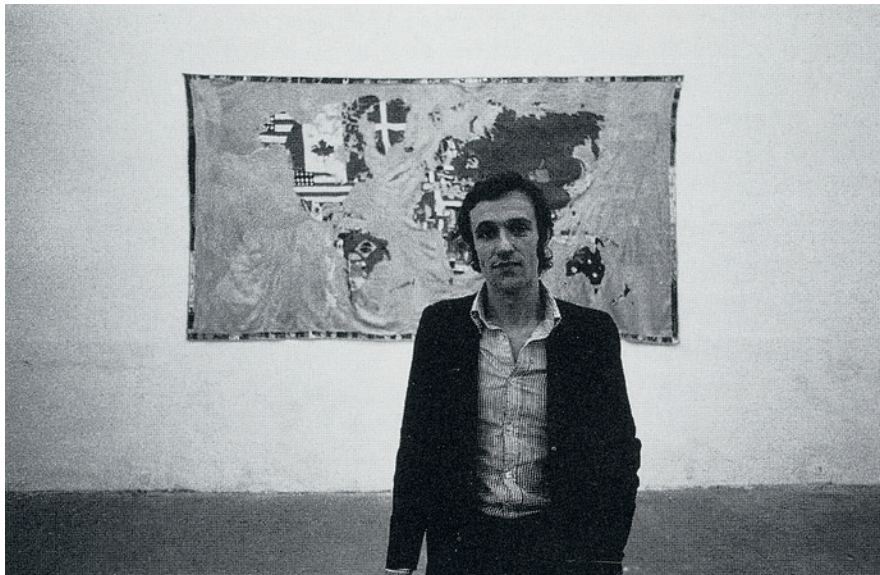


آلبيرو و بوئگی به شش می

1984-1985



One Hotel, Kabul, 1972.
Courtesy: Archivio Alighiero Boetti, Rome.
© DACS 2016.



Alighiero Boetti in front of the first *Mappa* realized in Afghanistan, 1971.
Photo: © Giorgio Colombo, Milan.
Artwork: © DACS 2016.

Of all of Boetti's many diverse creations, his *Mappe* or world maps are the simplest and most elegant encapsulation, within one single and seemingly familiar image, of the entire, part-mystical, part-conceptual, aesthetic that informed all the artist's work from the late 1960s until his death in 1994. Radiant and ultimately optimistic images of the political world-map as a fascinatingly diverse and colourful single entity held in a state

of perpetual flux, these works are powerful and prophetic icons of the fluid, fast-paced and perpetually-changing nature of the contemporary world.

Boetti's series of *Mappe* derived from a visit that he made to Afghanistan in 1971. Partly inspired by his eighteenth-century ancestor Giovan Battista Boetti - a Dominican monk who, on a visit to Constantinople had

'Ultimately, what remains remarkable, and radical, about Boetti's *Mappe* ... is the various ways in which they manage to challenge the authority of the map while providing the pleasure many people take in looking at them'

—M. GODFREY

converted to Islam and, after changing his name to Sheikh Mansur had led the Chechen people in revolt against Catherine the Great - Boetti had decided to undertake a similar voyage of discovery with the aim of creatively collaborating with a distinctly Eastern culture. In 1971 he decided upon Afghanistan. The logical expansion of the *Mappe*'s concept of a unified world comprised of artificially divided parts was, after all, to re-enact its apparent unity and diversity in the actions of his own life. By physically traversing these borders, and then effectively negating them by establishing a cultural interchange, Boetti sought to transcend the artifice of the world's geopolitical division. This *Mappa* is a notable example in that its twinned message surrounding the work has been written entirely in Farsi: the upper border reads 'Alighiero Boetti in 1363 [the date of his visit according to the Farsi calendar] revives the spirit of Afghanistan', whilst the lower reads 'Alighiero Boetti puts the dress of Afghanistan on his body and breathes the Afghan air'.

The *Mappe* originally evolved from an early work by Boetti entitled 'Twelve forms from June '67 Onwards', which presented the outlines of twelve countries in a state of political crisis or military conflict in 1967. 'What interested me in these drawings,' Boetti remarked, was the fact that these outlines 'were not spawned by my imagination, but prompted by artillery attacks, air raids and diplomatic negotiations' (A. Boetti, quoted in *Alighiero Boetti*, exh. cat., Museum für





Expedition 46 on International Space Station, 2016.
Photo: Tim Peake / ESA via Getty Images.

‘For me, the embroidered Mappa is the ultimate in beauty. For that work I did nothing, chose nothing, in the sense that: the world is made as it is, not as I designed it, the flags are those that exist, and I did not design them; in short, I did absolutely nothing; when the basic idea, the concept, emerges, everything else requires no choosing’

—A. BOETTI

Moderne Kunst, Frankfurt Am Main, 1998, p. 65). First, in his blueprint-like drawing *Planisphero politico*, and ultimately in the embroidered *Mappe* themselves, Boetti expanded this concept to include the whole world and the constantly-changing passage of human history as it seemed to write itself across the world map. Creating painstakingly hand-crafted embroidered images that depict the political world map as it exists at a specific moment in time, but rendered in a work which itself took between one and two years to produce, the *Mappe* are a powerful graphic expression of time as well as of humanity’s own temporal relationship with a divided world.

In Afghanistan – much like his ancestor – Boetti was to take on his own Eastern alter-ego, becoming the character known to many as Ali Ghiero. On his second visit to the country in 1971, he established his ‘One’ hotel in Kabul and commissioned the first of what would become the ongoing and continuous series of *Mappe*. In this way, as in his postal

works – and years before telecommunications and the creation of the internet would shrink the world – Boetti’s global concept of art and humanity began to expand through the mechanisms of trade and information exchange that were already extant. Commissioning the production of his *Mappe* from local women weavers also opened a new commercial East-West dialogue that was, atypically, not based on exploitative trade but on a spirit of cross-cultural collaboration and which ultimately, in fact, was to have an important influence on both Afghanistan and Europe. Among the first artists to have his work manufactured by assistants in the non-mechanised archaic and folk art handicraft tradition of a developing country, the *Mappe* represent a bridging of the modern and the ancient worlds as much as they do a crossing of the traditional East-West divide. At the same time, in Afghanistan, Boetti’s commissioning of the *Mappe* eventually had the effect of re-invigorating the ancient weaving tradition in Afghanistan that had been dying out.

Boetti made his *Mappe* in three distinct phases. The first of these lasted from their original conception in 1971 until the Soviet invasion of Afghanistan in 1979. Boetti’s regular practice was for his assistant Rinaldo Rossi to acquire maps from Stamfords map shop in London and then, back in Italy, to prepare an acetate of the *Mappa* prior to its being sent off to Kabul for ‘manufacture’. The various stages in the production of these *Mappe* was often overseen by Boetti himself who frequently visited Afghanistan during the decade. When, following 1979, the production of the *Mappe*, now in Quetta, could no longer be supervised so easily, much clearer instructions had to be given on the canvases. At this time the borders and flag designs would often be traced onto the canvas and patches of colour actually silkscreened before being embroidered. The third and last phase lasted from 1986 to 1994 when Boetti was again able to travel to meet his collaborators, now living in Peshawar in Pakistan or alternatively, to send others to oversee the work on his behalf. Common to all three phases of the *Mappe*’s production was the element of time. Sometimes Boetti would bring maps back with him to Rome: other times they would be posted, but, significantly, there was always a delay, a temporal as well as geographical space, between the date when a map was prepared and the date when it was sent back.

This was an important aspect that related the production and making of the *Mappe* to their central concept – the depiction of time and place. The *Mappe* were made in order to ‘erase the distance between Rome and Kabul’, Boetti once wrote on the border of one *Mappa*. In these works, the artist’s innate sense of the inherent unity and diversity of all things extended into a real East-West cultural and commercial dialogue that transcended the spatial and temporal difference between the two Western and Eastern nations. In this sense, as Luca Cerizza has written, the *Mappe* relate to the classical myth of Penelope and the odyssey of her tapestry, now taken to extremes. Like Penelope’s tapestry, Boetti’s embroidered maps are representations of ‘Form always in flux; image continuously constructed and reconstructed, a perpetually open, potentially infinite work that changes with the passing of time’ (L. Cerizza, *Alighiero e Boetti. Mappa*, London 2008, p. 66).



λ28

MIQUEL BARCELÓ (B. 1957)

Pinassi

signed, titled and dated 'PINASSI Barceló VII.91' (on the reverse)

mixed media on canvas

78 x 117½in. (198 x 298.2cm.)

Executed in July 1991

£1,000,000-1,500,000

\$1,500,000-2,200,000

€1,300,000-1,900,000



Theodore Géricault, *The Raft of the Medusa*, 1819.
Musée du Louvre, Paris.
Photo: Bridgeman Images.

PROVENANCE:

Galerie Bruno Bischofberger, Zurich.

Acquired from the above by the present owner.

EXHIBITED:

Seville, Pabellón Mudejar, *Barceló - Al aire de su vuelo*, 1991-1992 (illustrated in colour, p. 55).

‘[Africa represents] a kind of overall cleansing. The first reaction I always have when I arrive in Mali is to realise the uselessness of things. One paints out of pure necessity there. In Paris or here (in Mallorca), by always painting in the same studio, you come to forget the essence of the affair. In Mali I get back in touch with the essence of the act of painting’

—M. BARCELÓ









Miquel Barceló, 1991.
Photo: Jean-Marie del Moral.

‘Wherever he may be, Miquel Barceló surely seems to be embarked on a voyage without an end. Behind him he leaves a wake of fragmented visions, sparkles that gleam in the night. This Southerner from the Mediterranean shores, with a mind full of dreams like any islander, mixes the present and the past, sails though the sea of painting and discovers worlds’

—F. C. SERALLER

Having first visited West Africa in 1988 in search of new artistic direction, in the early months of 1991 Miquel Barceló made one of his most important creative voyages: he travelled 1500km along the Niger River with his friend and fellow artist Amahigueré Dolo in a pirogue, the traditional dugout canoes of Mali. On his return to Mallorca, he created a series of huge, spectacular mixed-media compositions based on the life of the river. Dating from the same period as iconic bullring paintings such as *Faena de muleta* (1990), these works employed rich, expressive impasto and organic matter to move beyond representation, seeking not merely to evoke but to materially incarnate the world he experienced. *Pinassi* is the vertiginous masterwork of the series, conjuring all the drama and grandeur of the African environment that informed this crucial time in Barceló’s oeuvre. Barceló created only six large-scale works on the subject, of which the present work is one of the two largest. *Pinassi*’s impressive magnitude and masterful execution bring forth the river with visceral force. Displaying Barceló’s command of surface, texture and composition, the heaving blue Niger encompasses the entirety of the canvas, looking ready to overwhelm the clustered

boatmen. Brought to life with spidery kinetic energy, the boat and its passengers are both earthy and ethereal, the use of dried grass and roots heightening their fragility against the churning expanse of water. The Art Informel and Art Brut influences of Barceló’s early career encounter the Baroque strains of Tintoretto or Velázquez, uniting the organic and the oneiric in a dreamlike tableau. The intrepid vessel can also be read as a metaphor for Barceló’s own nomadic painterly journey, which has taken him from Mallorca to Mali and back in search of the elemental forces of art and life. Acutely responsive to his surroundings, in *Pinassi* the artist displays all the rugged, sunbaked material intensity that has made him one of the most celebrated painters of our time.

To stand in front of *Pinassi* is sublime, immersive experience. The vast scale absorbs us, the world around diminished by the lush vigour of the river; Barceló’s impasto brings the water into three dimensions, as though he has dragged the very essence of the Niger into his painting. Much as in the dizzying centrifugal energy of his bullfighting works, paint becomes pure momentum. Flecks of wake appear to bustle and





Joseph Mallord William Turner,
Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On), 1840.
Museum of Fine Arts, Boston.
Photo: Henry Lillie Pierce Fund / Bridgeman Images



Miquel Barceló, *Faena de muleta*, 1990.
Private Collection.
© DACS 2016.

‘Barceló confirms what he had intuited from the beginning. Everything is at once old and new again. Africa is everywhere. Africa is the grandeur and drama of natural forces, the intensity of experience, the direct confrontation with the basic dimensions of life and death’

—P. SUBIRÓS

beat against the side of the boat, while the river’s undulations are made liquid through deft manipulation of his paint’s tone and density. Floating delicately across this raging surface, the botanical slenderness of the boat – *Pinassi* means ‘pine needles’ in Catalan as well as ‘boat made of pine’ – is more than a stylistic exercise: the period during which Barceló made his trip along the Niger was one of immense political upheaval in

Mali. During the first three months of the year, there was an increase in protests against the regime of Moussa Traoré, which were increasingly met with violence. After a few months, Traoré was deposed, ending a long period in the country’s history (he had come to power in 1968). The boat in this painting, ferrying its passengers, thus speaks also of the precarious passage of fears, hopes and fortunes in a world of turmoil.

‘Wherever he may be, Miquel Barceló surely seems to be embarked on a voyage without an end. Behind him he leaves a wake of fragmented visions, sparkles that gleam in the night. This Southerner from the Mediterranean shores, with a mind full of dreams like any islander, mixes the present and the past, sails though the sea of painting and discovers worlds’

—F.C. SERRALLER

Barceló wrote in 1988 that ‘Gao is the poorest village in one of the poorest countries in the world. The weather is so hard that one must concentrate one’s efforts on one thing only. Endurance. Resistance. Distance. There is so much dust, so many flies, big as pigeons, mosquitoes and all the illnesses in the world, and so much death, that if I pick up a paint brush it must be justifiable, modest’ (M. Barceló, quoted in *Miquel Barceló: 1987-1997*, exh. cat. Museu d’Art Contemporani de Barcelona, 1998, p. 86). Indeed, in his time in Africa Barceló removed himself from the self-referential world of art and art criticism, instead immersing himself in an environment in which daily existence itself was a task to be carefully negotiated. The themes and tropes of European art fall away, irrelevant in the face of a raw world such as this. *Pinassi* is not a knowing reprisal of a classical theme, no reference to Delacroix’s *Christ on the Sea of Galilee* or Géricault’s *Raft of the Medusa*; this is a painting of a specific moment in the River Niger’s history, elevated to the timeless and mythic through Barceló’s uniquely sensitive vision.



Miquel Barcelo, 1991.
Photo: Jean-Marie del Moral.

λ29

MANOLO MILLARES (1926-1972)

Untitled (Composition) Painting no. 4

signed 'MILLARES' (lower left)
mixed media on burlap
78 $\frac{7}{8}$ x 59 $\frac{1}{8}$ in. (200.2 x 150.2cm.)
Executed in 1959

£300,000-400,000
\$440,000-580,000
€390,000-520,000

PROVENANCE:

Galerie Daniel Cordier, Frankfurt.
Private Collection, Dusseldorf.
Galería Vandrés-Fernando Vijande, Madrid (1977).
Galería Ponce, Mexico (1981).
Private Collection, Mexico/ New York.
Galería Ramis Barquet, New York (2003).
Private Collection, London.

LITERATURE:

A. de la Torre (ed.), *Manolo Millares Pinturas Catálogo Razonado*, Madrid 2004, no. 172 (illustrated in colour, p. 205).

EXHIBITED:

Paris, Musée des Arts Décoratifs, *13 peintres espagnols actuels*, 1959.
Frankfurt, Galerie Daniel Cordier, *Manolo Millares*, 1960.
Mexico D.F., Galería Ponce, *Manolo Millares*, 1981.
Madrid, Marlborough Gallery, *El Paso 1957-1960*, 2004, p. 62, no. 21 (illustrated in colour, p. 37).



Alberto Burri, *Sacco S 3*, 1953.
Private Collection.
Artwork: © DACS 2016. Photo: Bridgeman Images.





Antoni Tàpies, *Relleu gris sobre negre*, 1959.
Museum of Modern Art, New York.
Artwork: © DACS 2016. Photo: The Museum of Modern Art, New York/
Scala, Florence.



The present work exhibited at Manolo Millares, Galerie Daniel Cordier and Pierre de Montbas, Frankfurt, 1960
Photo: cortesía de la fundación azcona, madrid-cortesía de alfonso de la torre.
Artworks: © DACS 2016.

‘I realised that what I saw - the extermination of a race - had been an injustice. That was the original starting-point for my sackcloths. It is something that belongs to the past, of course, but something that enabled me to enter the present and become conscious of it’

—M. MILLARES

With its tactile, caustic surface of torn burlap, bunched and stitched together like bandaging, *Untitled (Composition) Painting no. 4* is an outstanding large-scale example of Manolo Millares’ distinctive abstract works. Stretching two metres in height, the work confronts the viewer like an ancient ruin: an archaeological relic from an unknown civilization. Like a fossil, weathered by the scars of time, its abstract surface quivers with hints of figuration: traces of human-like forms that emerge momentarily before receding into the black void. Executed in 1959, four years after the artist moved from his native Canary Isles to Madrid, the work owes itself in part to Millares’ response to his encounter with the strange, mummified remains of the islands’ original inhabitants, the Guanches. This essentially extinct race, whose traces had been largely removed by conquest and assimilation, was preserved in the form of ancient bodies in the museum in Las Palmas. ‘In the Canarian Museum I discovered what man is and, above all, the “finitude” of man’, Millares explained. ‘I realised that what I saw – the extermination of a race – had been an injustice. That was the original starting-point for my sackcloths. It is something that belongs to the past, of course, but something that enabled me to enter the present and become conscious of it’ (M. Millares, quoted in J-A. França, *Millares*, Barcelona 1978, p. 94). This vision of mankind’s vulnerability in the face of history, as well as its immense potential, had a profound impact on Millares’ work, and his work would increasingly be defined by the presence of ghostly

homuncule elements in his vast, tattered swathes of burlap. Shortly after its creation, the present work was included in the exhibition *13 peintres espagnols actuels* at the Musée des Arts Décoratifs in Paris.

Millares first began making collages in 1954, using a combination of sackcloth, ceramics, wood and sand. Following his move to Madrid in 1955, he began to engage with the influence of Alberto Burri, working with material punctuated by holds and burns. Though tangentially associated with the development of Arte Povera, as well as the Art Informel movement propagated by artists such as Antoni Tàpies and Jean Fautrier, Millares is best known for his founding role in the Spanish avant-garde group ‘El Paso’. Along with his friend Antonio Saura, as well as artists such as Pablo Serrano, Manuel Rivera, Rafael Canogar and Luis Feto, Millares sought a new aesthetic suited to a world ravaged by the horrors of the Second World War, the Holocaust, Hiroshima and the Spanish Civil War. Writing in the group’s manifesto, Millares explained, ‘We are trying to attain a revolutionary plastic art which will include both our dramatic tradition and our direct expression, and be our historic response to a universal activity. We are fighting for an art that will lead to the salvation of individuality within the framework of our age. Our goal is a great transformation of plastic art in which may be found the expression of a *new reality*’ (M. Millares, quoted in J-A. França, *Millares*, Barcelona 1978, p. 64).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ30

DANH VO (B.1975)

Alphabet (D)

gold on cardboard

34¼ x 84¼in. (87 x 214cm.)

Executed in 2011, this is one work in a 26-part series, each depicting one letter of the Latin Alphabet

£160,000-200,000

\$240,000-290,000

€210,000-260,000



Danh Vo standing in front of his work, 2012.
Bregenz.
Photograph © ENNIO LEANZA/epa/Corbis.
© Danh Vo.

PROVENANCE:

Galerie Buchholz, Cologne.

Acquired from the above by the present owner in 2012.

‘I don’t really believe in my own story, not as a singular thing anyway. It weaves in and out of other people’s private stories of local history and geopolitical history. I see myself, like any other person, as a container that has inherited these infinite traces of history without inheriting any direction. I try to compensate for this, I’m trying to make sense out of it and give it a direction for myself’

—D. VO

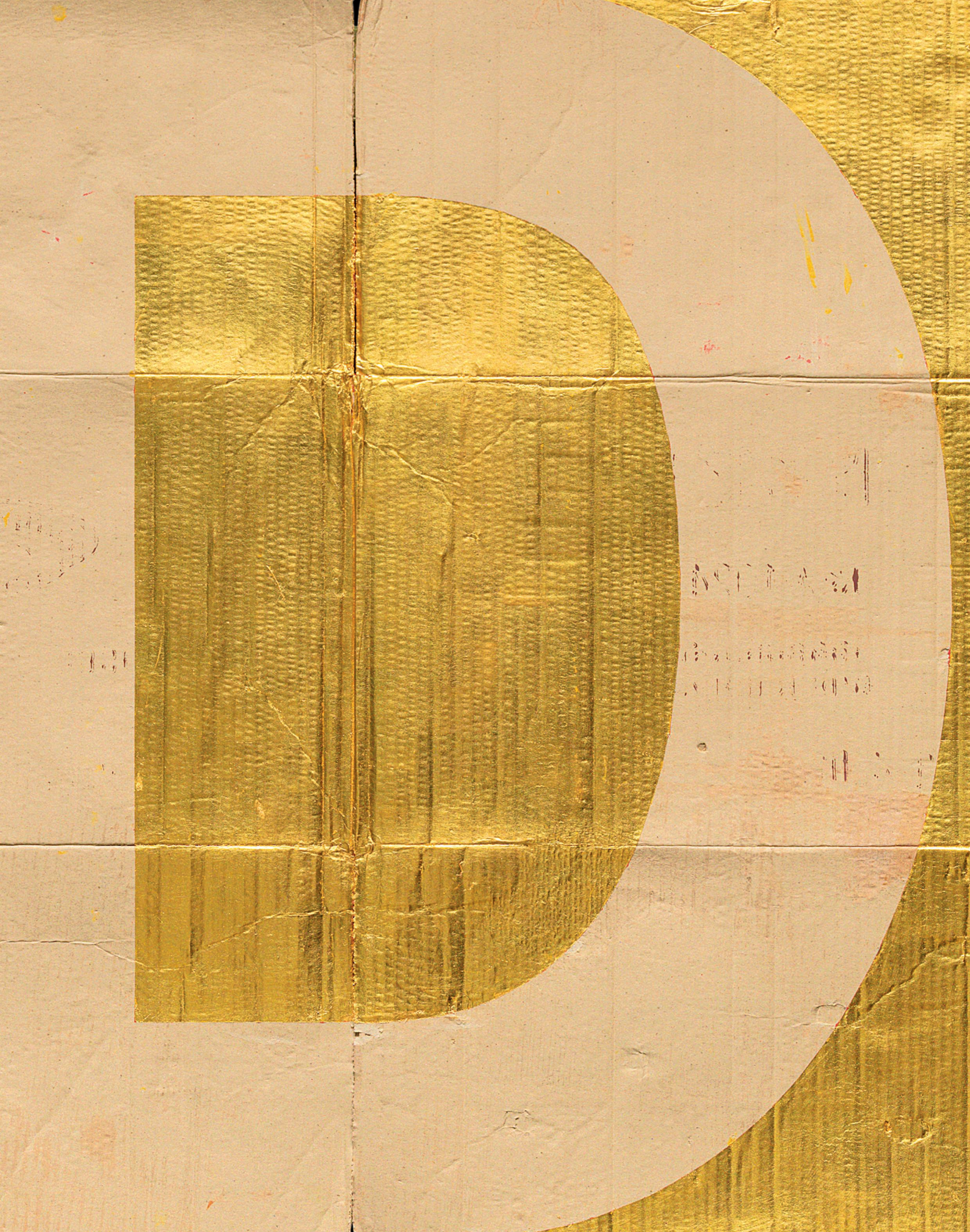


Danh Vo's *Alphabet (D)* forms a succinct and powerful declaration. With the artist's typically potent alchemy of ephemeral objects, a layer of gold leaf shimmers upon a flattened shipping box; a bold, graphic 'D' of raw cardboard shows through. Complete with a patina of creases and corrugation, the object tells of travel-worn history. Taken from Vo's Bowditch Alphabet series, this letter intertwines autobiographical and wider cultural narratives, exploring how systems of language can constitute erasure and oppression as well as communication. Nathaniel Bowditch's 1802 *American Practical Navigator* established the 25 naval time zones, ordered by letters of the alphabet ('J' was left out due to its absence from Cyrillic script): this Western-centric system helped to establish the shipping routes that fostered colonial enterprise, and still divides up the globe to this day. The alphabet has further significance for Vo, who was born in Vietnam in 1975. The Vietnamese language's Classical Chinese written form was obliterated following Jesuit missionary colonisation, resulting in the Latin script of modern Vietnamese; French became the official language of law and government in the 19th century, further cutting the Vietnamese off from their own literary traditions. Vo merges the global with the personal. His first initial is frequently misspoken in the West – in Southern Vietnamese dialect 'D' is a different phoneme, and his name is correctly pronounced 'Yahn'. The letter also relates to another country. At the age of four, Vo's family fled South Vietnam for the United States; their boat was intercepted by a Danish cargo ship, and they settled in Denmark in 1979. The Bowditch Alphabet's link to worldwide trade and navigation adds a deep historical resonance to this important chapter in Vo's life, resulting in a work that forms both deep socio-cultural inquest and textual self-portrait.

As Jason Simon has written, 'Danh Vo's cardboard shipping boxes start in the recycling piles, after a product has completed its economic arc. Collected and flattened, they are sent to Thailand where gold leaf is applied ... They return reborn and revalued by their surface rather than their contents. The gold is a visa signalling a new mobility, and an empty container previously filled with Evian or Budweiser, for instance, gets recharged' (J. Simon, quoted in *Danh Vo: Go Mo Ni Ma Da*, exh. cat. Musée d'Art Moderne de la Ville de Paris, 2013, p. 82). The Bowditch Alphabet's evocation of East-West trade is subverted through the artisanal adornment of gold leaf – a typical trimming of idols and shrines of sacred rather than monetary value. The gold's delicate opulence standing in stark contrast to the tawdry cardboard box, labour, religion, commerce and beauty are all brought into provocative conversation.

Yet another layer is added to this gilt matrix of meaning with a textual relationship to Vo's father's profession. In Vietnam, Phung Vo had been a calligrapher; on the family's arrival in Denmark, he was unable to continue his trade due to the language barrier. Today, Vo's father produces *02.02.1861*: an unlimited hand-drawn edition of an 1861 letter sent by the martyred French Catholic missionary St Jean Théophane Vénard to his own father, written shortly before he was executed in North Vietnam. Phung Vo reproduces the letter by hand in beautiful script, not understanding the French but copying the words as one would copy a drawing. For an agreed sum, he will mail an edition to anyone who purchases the work; Vo has thus employed the systems of the international art world to restore displaced economic power to his father's handwriting. These reconfigured levels of inscription, understanding, exchange and value illuminate the power and beauty of *Alphabet (D)*: concise and captivating, Vo's semiotics of culture and history speaks the world's complexity in a single letter.





***31**

ANDY WARHOL (1928-1987)

Skull

signed and dated 'Andy Warhol 77' (on the overlap)

acrylic and silkscreen ink on canvas

15 x 19½ in. (38.1 x 48.6 cm.)

Executed in 1977

£600,000-800,000

\$870,000-1,200,000

€780,000-1,000,000



Andy Warhol, *Self-Portrait with Skull*, 1977.

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Artists Rights Society (ARS), New York and DACS, London.

PROVENANCE:

Galerie Bruno Bischofberger, Zurich.

Lauren Hutton Collection, Los Angeles.

Kohn Gallery, Los Angeles.

Acquired from the above by the present owner.

‘Death can really make you
look like a star’

—A. WARHOL





Andy Warhol, *Big Electric Chair*, 1967-68.
Musée National d'Art Moderne, Centre Pompidou, Paris.
Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS),
New York and DACS, London. Photo: © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais /
Droits réservés.



Andy Warhol, *Guns*, 1981.
Private Collection.
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(ARS), New York and DACS, London.

‘At the end of time, when I die, I don’t want to leave any leftovers. And I don’t want to be a leftover’

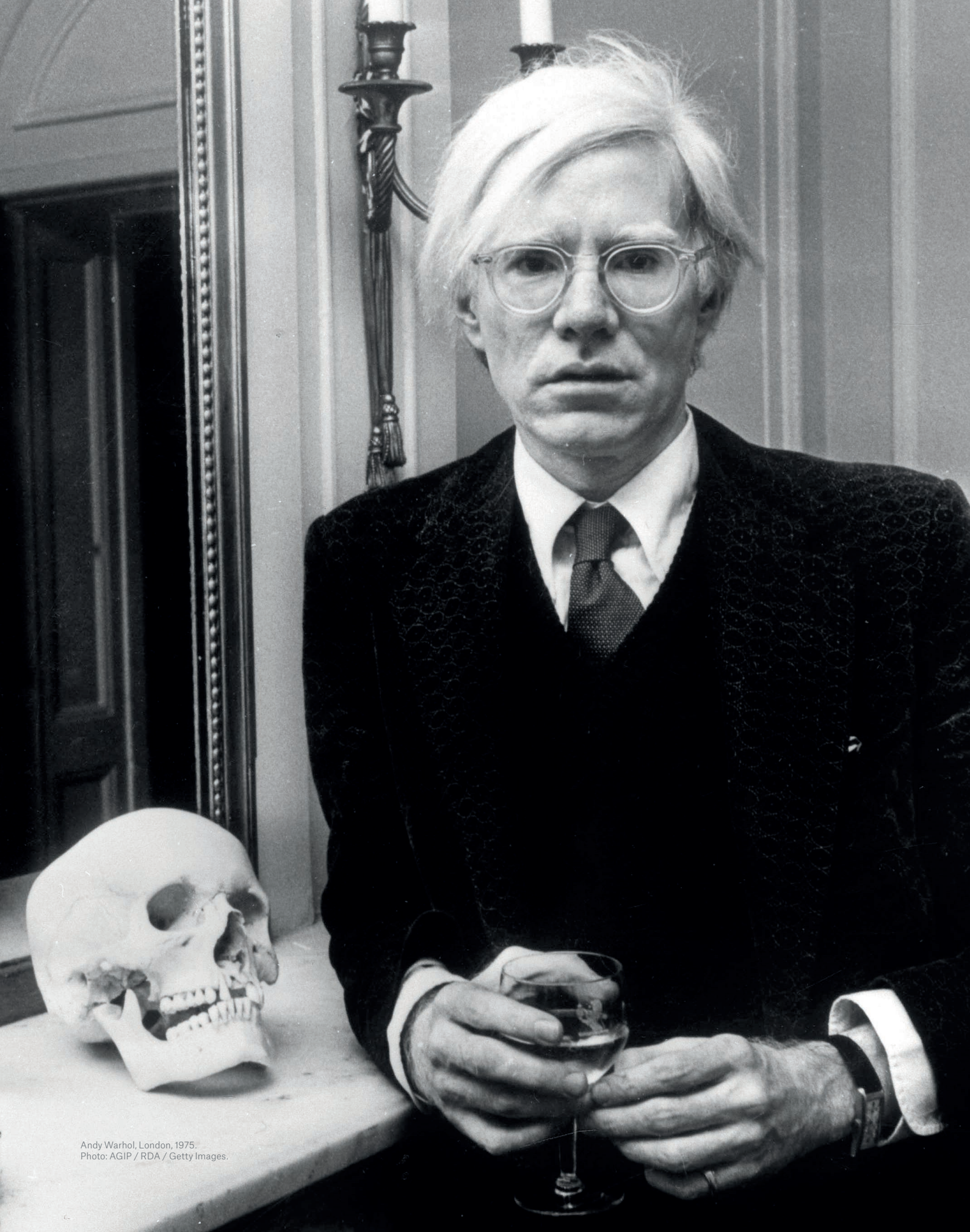
—A. WARHOL

A *memento mori* for the Pop generation, Andy Warhol’s *Skull* stems from the important series of skull paintings that the artist began in 1976. Executed in vivid turquoise upon a cold grey foreground, the skull casts a purple shadow and is offset by the background’s grainy orange glow; coal-black shadows transform its hollows into gaping voids, creating a sumptuous vision of death like a *film noir* still made technicolour. Based on a set of black and white photographs taken by Warhol’s studio assistant Ronnie Cutrone, the skulls are situated at the dawn of the artist’s mature practice. Recapitulating the mortal themes that had driven his early fascination with violence and celebrity, the skulls forged

a new trajectory within Warhol’s oeuvre. Their ubiquity stood in sharp contrast to the flood of high-profile portrait commissions that Warhol received during the 1970s. Though his fame had reached fever pitch, Warhol was unable to shake the memory of his attempted assassination eight years earlier. Death preyed increasingly upon his mind, and the skulls were the first in a long line of macabre subjects that occupied Warhol during his latter years. Although its potent symbolism conjures Shakespearean tragedy and the *vanitas* still-life tradition, Warhol’s skull is articulated with the deliberately banal opacity of his Campbell’s soup cans and Coca-Cola bottles, representing a

kind of universal portrait: a reminder of the corporeal transience to which we are all fated. Ultimately, it prefigures the artist’s final series of self-portraits, in which Warhol’s skull-like visage becomes an ethereal, disembodied vision of his own ephemeral condition. Standing among the artist’s most enigmatic motifs, works from the *Skull* series are housed in institutions including Tate, London, the San Francisco Museum of Modern Art and the Metropolitan Museum of Art, New York.

According to Cutrone, Warhol had purchased the original skull from an antiques shop in Paris. In the set of photographs that became the source images for the series, Cutrone had placed it on a trestle table in front of a blank studio wall, on top of a piece of plywood covered in white paper. Under Warhol’s instruction, he had taken a number of photographs under different light conditions in order to create varying lengths of shadow. Warhol was fascinated by the different shapes created in the interplay of light and shade, and sought to replicate this effect in his



Andy Warhol, London, 1975.
Photo: AGIP / RDA / Getty Images.



Sigmar Polke, *Totenkopf (Quecksilberkosmetik)*, 1974.
Private Collection.
© DACS 2016.

‘The more you look at the same exact thing,
the more the meaning goes away and the
better and emptier you feel’

—A. WARHOL

silkscreens. In doing so, the skulls are reduced to an almost abstract geometry that undermines their traditional association with Old Master painting and *nature morte* composition. As the curator Arthur K. Wheelock has written, ‘Dutch still-life painters placed realistically rendered skulls, with jawbones and teeth missing, in the midst of luxurious displays of expensive silver and luscious fruit to warn viewers about the transience of the sensual world. Warhol, however, presents an even starker image of the inevitability and mystery of death ... there is no sensual world to enjoy, only a skull, complete with jawbone, who laughingly confronts us’ (A. K. Wheelock Jr., quoted in *Andy Warhol: 365 Takes*, New York 2004, p. 312). Filtered through the mechanical

apparatus of the silkscreen, Warhol’s skull is a distinctly anti-human apparition. However, in a characteristic twist, there is an undeniably painterly quality to the work’s surface: in the skull’s lilac shadow and halo-like outline, remnants of sweeping brushstrokes betray the trace of the artist’s hand, a transient marker of physical presence. Despite their flattened formal properties, the varied and often bright colours of the series introduce a unique expressive dimension to each of Warhol’s skulls, individuating them to an even greater extent than many of his portraits.

Warhol’s art had long been concerned with death: indeed, it was through his depictions of car crashes, electric chairs, race riots and dead celebrities during the 1960s that he had first achieved international recognition. Ironising the intersection between mortality and glamour, Warhol famously quipped that ‘Death can really make you look like a star’ (A. Warhol, quoted in *Andy Warhol. A Factory*, exh. cat., Museo Guggenheim Bilbao, 2000, unpagged). However, it was after the attempt on his life by the radical feminist writer Valerie Solanas in 1968 that Warhol was truly forced to confront the fact of his own impermanence. Death was no longer simply a trope for ghoulish public fascination but an uncomfortably close reality, and with it came a profound sense of dislocation. ‘Before I was shot, I always thought that I was more half-there than all-there – I always suspected that I was watching TV instead of living life. People sometimes say that the way things happen in movies is unreal, but actually it’s the way things happen in life that’s unreal. The movies make emotions look so strong and real, whereas when things really do happen to you, it’s like watching television – you don’t feel anything. Right when I was being shot and ever since, I knew that I was watching television. The channels switch, but it’s all television’ (A. Warhol, *The Philosophy of Andy Warhol (From A to B and Back Again)*, New York 1975, p. 91). Now that death was a theme in his life, it in fact disappeared from Warhol’s art for a period of some years. The skull paintings, in many ways, marked its re-emergence: a visual confrontation with death that would continue through to his *Guns and Knives* of the 1980s. Though Warhol’s portrait commissions had brought him a great deal of material success, his thoughts were increasingly drawn to the near-fatal events of 1968. As David Bourdon writes, ‘he was acutely aware of the happenstance nature of sudden death. In the years that followed his shooting, Warhol occasionally expressed the wish that he had died at that time, partly because he “could have gotten the whole thing over with”’ (D. Bourdon, *Warhol*, New York 1989, p. 357). Cutrone had commented that to paint a skull ‘is to paint the portrait of everybody in the world’ (R. Cutrone, quoted in H. Foster, ‘Death in America’, in A. Michelson (ed.), *October Files: Andy Warhol*, Cambridge, MA 2001, p. 79). Though Warhol’s skull paintings embody this dictum, they may also be understood as intimate reflections on the artist’s own deep-seated personal fears: beautiful, cathartic meditations on the fragile divide between life and death, of which he was all too keenly aware.



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

32

GEORGE CONDO (B. 1957)

Appearing Figures

signed and dated 'Condo 2010' (upper left), signed and dated 'Condo 09' (on the reverse)

acrylic, charcoal and pastel on canvas in artist's frame

canvas: 71 $\frac{7}{8}$ x 58in. (182.5 x 147.3cm.)

overall: 76 $\frac{3}{4}$ x 63in. (194 x 160cm.)

Executed in 2009-2010

£300,000-400,000

\$440,000-580,000

€390,000-520,000

PROVENANCE:

Skarstedt Gallery, New York.

Acquired from the above by the present owner in 2010.

'Monsters are just as
beautiful as maidens'

—G. CONDO



Pablo Picasso, *La Baignade*, 1937.
Peggy Guggenheim Foundation, Venice.
Artwork: © Succession Picasso/DACS, London 2016. Photo: Bridgeman Images.

A kaleidoscopic assembly of characters peer forth from George Condo's *Appearing Figures*. Looking something like a Cubist wedding portrait, Weimar brothel scene and odalisque nude convention all at once, this is a painting that subjects art-historical expectations to glorious and extraordinary fracture. The rouged and eye-shadowed faces of beautiful women are rendered in lifelike pastel, while Condo's chimeric butler archetype Jean-Louis appears fourfold in their midst, his cartoonish visage receding into sketchy abstraction. The figures emerge from cool planes of lavender, slate grey and turquoise, suffused by sunny flashes of yellow and green; the paint is applied drily, recalling the fading pigments of an ancient fresco. Condo's theatre of paint takes the medium's artifice and unreality to task, clownishly crashing different modes to electrifying effect. What could be pictorial chaos is underpinned by technical and compositional mastery: Condo is an expert navigator of our ways of seeing, and arranges his butlers and courtesans with an almost musical virtuosity of shadow, colour, line and rhythm. As if jostling for our attention, these *Appearing Figures* create a captivating spectacle of the gorgeous and grotesque.





Sandro Botticelli, *The Birth of Venus*, circa 1485.
Galleria degli Uffizi, Florence.
Photo: Bridgeman Images.



Otto Dix, *Sadisten Gewdmet*, 1922.
Private Collection.
© DACS 2016.

‘The point is not to see how well somebody paints a figure, but something beyond that. A way of saying that the figure itself becomes a map of a number of intellectual processes involved in the idea of making an art work’

—G. CONDO

Working from a principle that he calls ‘Psychological Cubism,’ Condo’s signature portraits, outlandish as they are, resonate with the nebulous experiences of selfhood with which we can all identify. In his *Figures* works of 2009 to 2010, these amorphous faces, toothy grins and cartoonish eyes are besieged by planar abstraction, and offset by the inclusion of lovely maidens shaded partway into three dimensions. Through this juxtaposition Condo, whose influences are as diverse as Picasso, de Kooning, Walt Disney, Miles Davis and his close friends Keith Haring and Jean-Michel Basquiat, brings his piercing treatment of art history to perhaps its most arresting and extreme. The women’s garish make-up echoes the background’s pastel glows, highlighting the doubled artificiality of painted representation: for Condo, painting is a richly thoughtful process that must reveal the fantasies inherent in its construction. ‘The point is not to see how well somebody paints a figure, but something beyond that. A way of saying that the figure itself becomes a map of a number of intellectual processes involved in the idea of making an art work. The figure is somehow the content and the non-content, the absolute collision of styles and the interruption of one direction by another, almost like channels being changed on the television set before you ever see what is on. All this adds up to one image, and most of the time, that image is a woman. In one way or another’ (G. Condo, quoted in T. Kellein, ‘Interview with George Condo, New York, 15 April 2004’ in *George Condo: One Hundred Women*, exh. cat. Kunsthalle Bielefeld, 2005, pp. 32 – 33).

Appearing Figures is more than a masterclass in styles and skills. As Ralph Rugoff has written, ‘It is tempting to read many of Condo’s paintings from the past decade as social allegory, reflecting on a

culture wracked by alternating currents of irrational exuberance and crashing despair, melancholia and manic excess. Often these paintings insinuate a landscape of decaying beliefs and failing mythologies ... As our surrogates, the artist’s subjects appear to embody both the cartoonishness of contemporary media culture and the pervasive sense of inadequacy and failure that it engenders’ (R. Rugoff, ‘The Mental States of America’ in *George Condo: Mental States*, exh. cat. New Museum, New York, 2011, p. 19). Here, Jean-Louis is just as important an actor as the maidens. Condo is quick to seize upon signifiers such as the bow-tie, which recurs throughout his oeuvre as an outmoded symbol of service: chauffeurs, waiters and butlers make a mockery of stratified society and fixed roles. Anything so schematic or straightforward as a uniform is inadequate to convey the hall of mirrors that is modern existence, and these motifs instead feel more like a cavalcade of grimacing masks, the painter thrashing schizophrenically through a costume wardrobe. The fishnet stockings recall Otto Dix; the carrot through the butler’s ears channels the surrealism of Magritte; the central woman’s delicate hand echoes Botticelli’s Venus, while Jean-Louis makes do with crude Disney paws. Condo destroys and recasts aesthetic categories, figurative modes and joyous abstract impulses, showing us the ruined dreams of high and low culture and offering a new lens of disconcerting truth. In the end, it all comes down to paint: beauty and the beast stand arm in arm. ‘With me,’ he says, ‘it is a constant fluctuation in regard to beauty. Is beauty a stylized version of the ugly?’ (G. Condo, quoted in T. Kellein, ‘Interview with George Condo, New York, 15 April 2004’ in *George Condo: One Hundred Women*, exh. cat. Kunsthalle Bielefeld, 2005, p. 37)



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

λ33

LOUISE BOURGEOIS (1911-2010)

Janus in Leather Jacket

incised with the artist's initials, number and date 'L.B. 4/6 92' and stamped with the Modern Art Foundry mark 'MAF' (on the underside)

bronze

11½ x 23 x 5½ in. (28.5 x 53.5 x 13.5 cm.)

Conceived in 1968 and cast in 1992, this work is number four from an edition of six plus one artist's proof

£250,000-350,000

\$360,000-500,000

€330,000-450,000

PROVENANCE:

The Artist.

Cheim & Read, New York.

Acquired from the above by the present owner in 2007.

EXHIBITED:

New York, 112 Greene Street, *Louise Bourgeois: Sculpture 1970-1974*, 1974 (another from the edition exhibited).

Los Angeles, Daniel Weinberg Gallery, *Louise Bourgeois*, 1984 (another from the edition exhibited).

New York, Pat Hearn Gallery, *Sculpture*, 1987 (another from the edition exhibited).

Boston, Grossman Gallery, School of the Museum of Fine Arts, *Undercurrents: Rituals and Translations*, 1987 (another from the edition exhibited).

New York, American Academy and Institute of Arts and Letters, *Louise Bourgeois Sculpture*, 1989 (another from the edition exhibited).

Seattle, Henry Art Gallery, University of Washington, *Louise Bourgeois: Works from 1943-1987*, 1988-1989 (another from the edition exhibited).

Frankfurt, Frankfurter Kunstverein, *Louise Bourgeois: A Retrospective Exhibition*, 1989-1991, p. 188, no. 64 (another from the edition exhibited; illustrated, p. 124). This exhibition later travelled to Munich, Städtische Galerie im Lenbachhaus und Kunstbau; Lyon, Musée d'Art Contemporain; Barcelona, Fundació Tàpies; Bern, Kunstmuseum and Otterlo, Kröller-Müller Museum.

Denver, Ginny Williams Gallery, *Bourgeois: Four Decades*, 1990 (another from the edition exhibited).

New York, David Zwirner Gallery, *Coming to Power*, 1993 (another from the edition exhibited).

Denver, Ginny Williams Family Foundation, *Louise Bourgeois*, 1993-1994 (another from the edition exhibited).

Salzburg, Salzburger Kunstverein, *Real Sex*, 1993 (another from the edition exhibited).

Philadelphia, Locks Gallery, *Louise Bourgeois*, 1994 (another from the edition exhibited).

Helsinki, Nyktaiteen Museo, *ARS 95 Helsinki*, 1995 (another from the edition exhibited).

Monterrey, Museo de Arte Contemporáneo de Monterrey, *Escultura de Louise Bourgeois: La Elegancia de la Ironía*, 1995-1996, p. 91, no. 45 (another from the edition exhibited; illustrated, p. 68). This exhibition later travelled to Seville, Centro Andaluz de Arte Contemporáneo and Mexico City, Museo Rufino Tamayo.

Curitiba, Fundação Cultural de Curitiba, *XI Mostra da Gravura de Curitiba/Mostra America*, 1995 (another from the edition exhibited).

Yokohama, Yokohama Museum of Art, *Louise Bourgeois: Homesickness*, 1997-1998, no. 44 (another from the edition exhibited; illustrated, p. 76).

Reykjavik, Reykjavik Arts Festival, 1998 (another from the edition exhibited).

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Louise Bourgeois: Memory and Architecture*, 1999-2000, pp. 176 and 377, no. 37 (another from the edition exhibited; illustrated in colour, p. 177). Kyungki-Do, National Museum of Contemporary Art, *Louise Bourgeois: The Space of Memory*, 2000, p. 138, no. 34 (another from the edition exhibited, illustrated in colour, p. 139).

Beacon, Dia Center for the Arts, *Louise Bourgeois Installation at Inauguration of Dia: Beacon*, 2003-2012 (another from the edition on extended loan).

Castello, Espai d'Art Contemporani de Castelló, *Micropolitics III: Art and Everyday Life*, 2003 (illustrated in colour, p. 76).

Havana, Wilfredo Lam Center, *Louise Bourgeois: One and Others*, 2005 (another from the edition exhibited; installation view illustrated, unpagged).

Baltimore, Walters Art Museum, *Louise Bourgeois: Femme*, 2006 (another from the edition exhibited).

Venice, Palazzo Fortuny, *Artempo: Where Time becomes Art*, 2007, no. 10 (another from the edition exhibited; illustrated in colour in the introduction, unpagged, and p. 71).

London, Tate Modern, *Louise Bourgeois: Retrospective*, 2007-2009, p. 312, fig. 151 (another

from the edition exhibited; illustrated in colour, p. 162). This exhibition later travelled to Paris, Centre Georges Pompidou; New York, Solomon R. Guggenheim Museum; Los Angeles, Museum of Contemporary Art and Washington, D.C., Hirshhorn Museum and Sculpture Garden. Naples, Museo Nazionale di Capodimonte, *Louise Bourgeois for Capodimonte*, 2008-2009 (another from the edition exhibited; installation view illustrated, pp. 51-52; illustrated in colour, p. 62). Cologne, Galerie Karsten Greve, *Louise Bourgeois: A Stretch of Time*, 2009 (another from the edition exhibited).

Berlin, Deutsches Historisches Museum and Schwules Museum, *Homosexualities*, 2015-2016, p. 219 (another from the edition exhibited; illustrated in colour, p. 132). This exhibition later travelled to Münster, Landschaftsverband Westfalen-Lippe Museum für Kunst und Kultur. New York, Maccarone Gallery, *Coming to Power*, 2016 (another from the edition exhibited).

LITERATURE:

J. Howell (ed.), *Breakthroughs: Avant-Garde Artists in Europe and America, 1950-1990*, New York 1991, p. 93 (another from the edition illustrated in colour, p. 99).

R. E. Krauss, *Bachelors*, Cambridge 1999, p. 55 (another from the edition illustrated, p. 56).

M. Bal, *Louise Bourgeois' Spider: The architecture of art-writing*, London 2001, p. 66.

R. Storr, P. Herkenhoff and A. Schwartzman (eds.), *Louise Bourgeois*, London 2003, p. 118 (another from the edition illustrated in colour, p. 119).

M. Nixon, *Fantastic Reality: Louise Bourgeois and a Story of Modern Art*, London 2005 (another from the edition illustrated, p. 244).

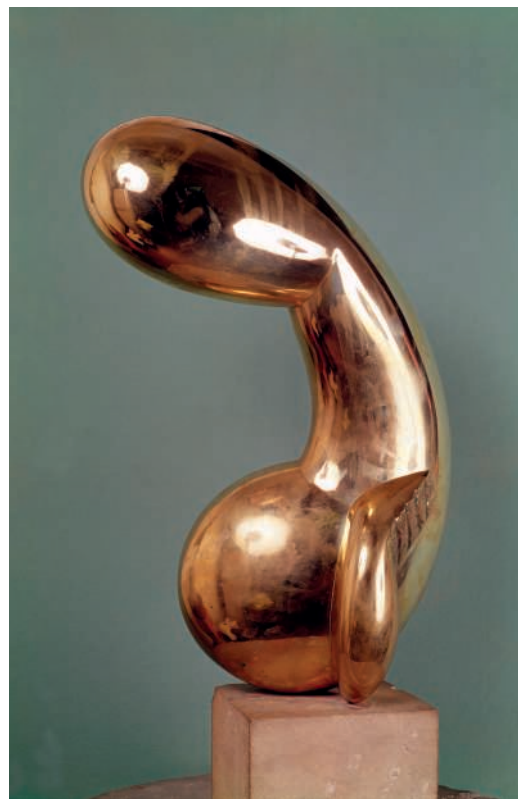
C. Pommereau (ed.), 'Louise Bourgeois au Centre Pompidou: Beaux-Arts éditions', in *Beaux-Arts magazine special edition*, Paris, March 2008 (another from the edition illustrated, p. 32).

M. Bösenberg, *40 years, Galerie Karsten Greve, Cologne: 20 years, Galerie Karsten Greve, Paris: 10 years, Galerie Karsten Greve AG, St. Moritz, Cologne 2009*, pp. 12 and 120 (another from the edition illustrated, p. 13).





Louise Bourgeois, 1982.
Photo: Robert Mapplethorpe.
© The Robert Mapplethorpe Foundation. Courtesy Art + Commerce. Artwork: © The Easton Foundation/VAGA, New York/DACS, London 2016.



Constantin Brancusi, *Princesse X*, 1916.
Musée National d'Art Moderne, Centre Pompidou, Paris.
Artwork: © DACS 2016. Photo: Bridgeman Images.

‘All my work is suggestive; it is not explicit. Explicit things are not interesting because they are too cut and dried and without mystery’

—L. BOURGEOIS

Louise Bourgeois’ *Janus in Leather Jacket* revolves slowly, suspended between dualities: male and female, solid and fragile, threatening and vulnerable, this darkly beautiful work majestically articulates the central themes of Bourgeois’ oeuvre. Conceived in 1968 when the artist travelled to Pietrasanta, Italy, to work in marble and bronze, and cast in 1992, this is one of four variations from her hanging *Janus* series. Distinct from *Janus fleuri* (1969), housed in the Museum of Modern Art, New York, where two phallic forms conjoin at a raw labial fissure, *Janus in Leather Jacket* is clothed in a lustrous mantle whose blade-sharp edges

offset the swelling, organic paired forms beneath. Its uneasy equilibrium and unnerving, primal physicality conjure all the fascination of the emotional and psychosexual forces that drive Bourgeois’ work. Another edition of *Janus in Leather Jacket* has been exhibited globally at the Reina Sofía, Madrid; Dia:Beacon, New York; the Musée d’art Contemporain, Lyon; and the Kunstmuseum, Bern. The sculpture was also included in the artist’s 2010 retrospective which travelled to Tate Modern, London; Centre Georges Pompidou, Paris; the Solomon R. Guggenheim Museum, New York; the Museum of Contemporary Art, Los Angeles;

and the Hirshhorn Museum and Sculpture Garden, Washington, D.C.

Janus is the two-faced Roman god of oppositions, gates, openings, transitions, beginnings, and endings. Bourgeois translates this uniquely ambiguous entity into a sensual presence, melding opposites together: the clitoris/phalluses seem at once limp and tumescent, hanging helplessly yet poised like pincers. Playfully cloaking this entity in a ‘leather jacket,’ Bourgeois heightens a sense of obscuring and revelation, the idea of leather – enhanced in the bronze’s dark patina – adding a quiet hint of fetishism. The work’s ambivalence is heightened by its suspension from a wire, which offers a constantly shifting viewpoint as it freely rotates. ‘Hanging is important,’ Bourgeois has said, ‘because it allows things to turn around. It is very helpless, it changes the hierarchy of the work; the base disappears’ (L. Bourgeois, quoted in F. Bonami, ‘In a Strange Way, Things



Installation view: *Louise Bourgeois: Retrospective, 2008*.
Musée National d'Art Moderne, Centre Pompidou, Paris. (Present lot illustrated).
Artwork: © The Easton Foundation/VAGA, New York/DACS, London 2016.

are Getting Better and Better,' *Flash Art* vol. XXVII no. 174, January 1994, p. 39). Revolving and pendulous, the work presents a 'double movement of turning inwards (signifying retreat and withdrawal) and outwards (signifying acceptance, an opening up to life)' (L. Bourgeois, quoted in *Louise Bourgeois*, exh. cat. Tate, London, 2007, p. xx). This Janus thus remains open and closed, seductive and frightening, hidden and revealing at once.

In tune with the autobiographical tenor of Bourgeois' work, *Janus in Leather Jacket* bodies forth a formal unity wrought from emotional tumult. Continually bringing her past into Janus-like conversation with the present, many of her works relate to the difficult relationship she had with her philandering father and long-suffering mother. This resulted in a conflicting sense of her own sexuality that is evident in her very earliest work, and was articulated ever more eloquently as her practice developed over the decades. As with many of her works,

'Janus is a reference to the kind of polarity we represent. The polarity I experience is a drive toward extreme violence and revolt ... and a retiring. I wouldn't say passivity ... but a need for peace, a complete peace with the self, with others, and with the environment'

—L. BOURGEOIS

Janus in Leather Jacket is both a form of self-portrait and an exorcism, a psychological interior made outward. In its appendages there are echoes of the iconic spider motif that represents her mother in monumental works such as *Maman* (1999), while its uncertain gender morphology can also be seen in the marble sculpture *Sleep II* (1967). As Bourgeois once explained, 'since I am exclusively concerned, at least consciously, with formal perfection, I allow myself to follow blindly the images that suggest themselves to me. There

has always been sexual suggestiveness in my work. Sometimes I am totally concerned with female shapes – clusters of breasts like clouds – but often I merge the imagery – phallic breasts, male and female, active and passive' (L. Bourgeois, quoted by D. Wye, *Louise Bourgeois*, New York 1982, pp. 26-27). For all its visual wit, *Janus in Leather Jacket* is a profound existential apparition balanced elegantly at the intersections of sex, life, art and subconscious.

λ*34

JENNY SAVILLE (B. 1970)

Host

signed, titled and dated 'Host Saville 00' (on the reverse)

oil on canvas

115 x 178¾in. (292 x 454cm.)

Painted in 2000

£350,000-450,000

\$510,000-650,000

€460,000-580,000



Rembrandt Harmensz van Rijn, *The Slaughtered Ox*, 1655.
Musée du Louvre, Paris.
Photo: Bridgeman Images.

PROVENANCE:

Saatchi Collection, London

(acquired directly from the artist).

Acquired directly from the above by the present owner in 2004.

EXHIBITED:

London, Saatchi Gallery, *Ant Noises at the Saatchi Gallery 2*, 2000 (illustrated in colour, unpagged).

Rome, MACRO- Museo d'Arte Contemporanea Roma, *Jenny Saville*, 2005, p. 126 (illustrated in colour, pp. 78-79; detail illustrated in colour, pp. 80-85).

LITERATURE:

Saatchi Gallery (ed.), *100 the Work that Changed British Art*, London 2003, p. 206, no. 15 (illustrated in colour, p. 38).

R. Cork, *Annus mirabilis? Art in the year 2000*, New Haven 2003, p. 79.

J. Gray, L. Nochlin, D. Sylvester & S. Schama, *Jenny Saville*, New York 2005, p. 172 (illustrated in colour, pp. 84-85; detail illustrated in colour, pp. 86-89).

E. Booth-Clibborn (ed.), *The History of the Saatchi Gallery*, London 2011 (illustrated in colour, pp. 336-337; installation views illustrated in colour, pp. 280-281).

C. Korsmeyer, *Savoring Disgust. The Foul and the Fair in Aesthetics*, New York 2011, fig. 4.7 (illustrated, p. 104).

'I'd wanted to do a large carcass for so many years after seeing Rembrandt's Slaughtered Ox and the Soutine carcasses. I saw two of them at the Royal Academy in London a couple of years ago. There was light emanating from the paint – the colour jumped right out at you'

—J. SAVILLE









Cy Twombly, *School of Fontainebleau*, 1960.
Hamburger Bahnhof, Museum für Gegenwart, Berlin.
Artwork: © 2016 Cy Twombly Foundation. Photo: Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.

‘I like looking at very old figurative painting, at the old masters. But when it comes to the art of our time, I prefer to look at abstract painting. It’s taught me a lot about the physical act of painting, about pace and tempo, using drips and marks in ways that aren’t just decorative’

—J. SAVILLE

A sow’s body sweeps across the vast canvas of *Host*, filling the space with earth-shaking grandeur. Shown at the landmark Saatchi exhibition *Ant Noises* in 2000 and at the artist’s 2005 retrospective at MACRO, Rome, this work displays Jenny Saville’s visionary command of paint as flesh, the fifteen-foot form quivering with presence. Swathes of skin and topographies of fat and muscle are bodied forth in visceral impasto. Rich, pale passages of pinks, greys, blues and yellows create astounding facets of light and volume. Amid all this painterly heft, a sharp realism holds sway in Saville’s crisp treatment of shadow – particularly her Caravaggesque handling of

the sow’s nipples, which confront the viewer with stark prominence, and the sharp, ink-lush blue that falls beneath the cocked left foreleg. Just as dramatic is the deep darkness into which the lower edge of the canvas descends, the other foreleg looming weightily beyond the frame. The body, in contrast, is bathed in a bright, cold, clinical light, and through Saville’s deft framing it is unclear whether we are made witness to a carcass or a living being. In her gigantic anatomy of painting, Saville interrogates the place of the body in the contemporary era, colliding the grand traditions of the nude and the *nature morte* in a stunning corporeal landscape as unsettling as it is powerful.

‘My life is subservient to painting - I can’t find a substitute for it in the world’

—J. SAVILLE

There is a vivid tension at the heart of Saville’s work, born from an interplay between her love for the medium of paint and the visceral responses that her subject matter can evoke. The voluptuous attraction of colour and texture is offset by a disorderly body that literally overflows the frame of art history. ‘I’m interested in the pathology of painting,’ she has said, ‘in that you put something down that’s ugly and make it desirable’ (J. Saville, quoted in B. Schwabsky, ‘Unapologetic,’ in *Jenny Saville*, exh. cat. MACRO, Rome 2005, p. 108). Through her consummate painterly skill the canvas is made an interface upon which she can explore the dynamics of exposure, surface, awe and intimacy. Her breakthrough early works such as *Branded* (1992), *Prop* (1992) and *Plan* (1993) – which won her the patronage of Charles Saatchi – held an unflinching gaze upon overweight female bodies, painted with Saville’s own face. The woman in *Branded* is scarred with the words of misogyny that embody ‘typical’ female attributes: ‘delicate,’ ‘petite,’ ‘decorative,’ ‘irrational,’ ‘supportive.’ In *Prop*, the ‘supportive’ woman is herself barely supported on an undersized stool. *Plan* inscribes her body with the plastic surgery markings for a liposuction procedure. These are the abject subjects of the male gaze of art history and contemporary media; in painting them, Saville both embraces traditional conventions and transforms the ordinary. ‘I don’t like things to be too polished. We’ve got fashion magazines for that’ (J. Saville, quoted in M. Hudson, ‘Jenny Saville: “I like the down and dirty side of things,”’ *The Telegraph*, 24 June 2014).

In *Host*, the uncanny proximity of sow to human treads a fine line between abhorrence and eroticism: does Saville humanise alien flesh or enact our modern alienation from our own bodies? The title hints at the body as a vehicle for projected ideals, underscored by the uneasy swell of motherhood and sexuality in the sow’s exposed belly. The clinic-blue lighting makes manifest the links between butchery and cosmetic surgery that pervade Saville’s work. She collapses art-historical sources, working from photographs of war scenes, medical textbooks and the Internet as much as Rembrandt, de Kooning, Pollock, and the Lascaux cave paintings: here, the image is based on a pig from her brother’s farm, with clear Old Masterly overtones. ‘I’d wanted to



Jenny Saville, *Fulcrum*, 1997-1999.
Private Collection.
© Jenny Saville.

do a large carcass for so many years after seeing Rembrandt's *Slaughtered Ox* and the Soutine carcasses. I saw two of them at the Royal Academy in London a couple of years ago. There was light emanating from the paint – the colour jumped right out at you' (J. Saville, quoted in S. Schama, 'Interview with Jenny Saville,' in *Jenny Saville*, New York 2005, p. 124).

Although she has frequently been compared to Lucian Freud, Saville discounts his influence. 'If you do figurative painting today you are bound to have been influenced by Freud, but he hasn't been as influential as some people make out. I don't give my figures a setting. They are never in a room. There is no narrative. It's flesh, and the paint itself is the body, but the theory behind each one is essential, as important as the painting. I'm not trying to teach, just make people discuss, look at how women have been made by man. What is beauty? Beauty is usually the male image of the female body' (J. Saville, quoted in H. Davies, 'This is Jenny, and this is her Plan,' *The Independent*, 1 March 1994). Saville's is a conceptualism of paint as flesh that is tightly bound up with contemporary existence. She has spent hours watching plastic surgeons at work. 'To see a surgeon's hand inside a body moving flesh around, you see a lot of damage and adjustment to the boundary of the body.

'I want to use paint in a sculptural way – I want it on the surface. I like that famous de Kooning quote, "Flesh was the reason oil paint was invented." Look at a Velasquez nude; he gets this incredible transparency of flesh with zinc white. You feel the body, the porcelain flesh'

—J. SAVILLE

It helped me think about paint as matter ... I try and think in terms of liquid flesh and light' (J. Saville, quoted in S. Schama, 'Interview with Jenny Saville,' in *Jenny Saville*, New York 2005, p. 124). The gorgeous abstractions of de Kooning, Twombly and Pollock are Saville's key inspirations in this sense: in *Host*, the balletic power of paint itself is just as visceral a presence as the awesome figurative spectacle it bodies forth. Virtuoso and monumental, this is a work that impacts our ways of seeing with massive emotional and physical force. 'When you stand back from the painting there's an intellectual encounter. Close it becomes abstract, sensual' (J. Saville, quoted in B. Schwabsky, 'Unapologetic,' in *Jenny Saville*, exh. cat. MACRO, Rome 2005, pp. 108-9).



Jenny Saville, *Branded*, 1992.
Private Collection.
© Jenny Saville.





λ*35

JAKE AND DINOS CHAPMAN (B. 1966 & B. 1962)

Zygotic Acceleration, biogenetic, de-sublimated libidinal model
(enlarged x 1000)

fibreglass, resin, paint, eyelashes, wigs and trainers

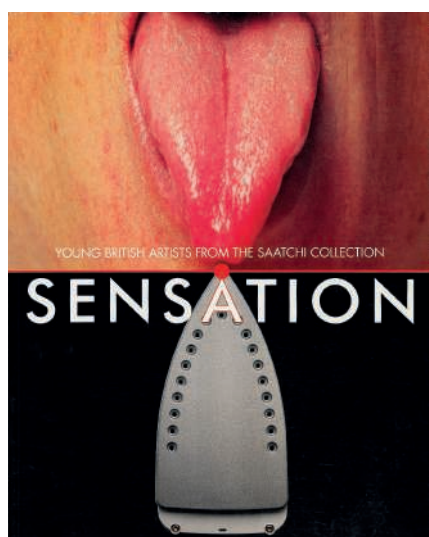
62¼ x 77¼ x 65in. (158 x 196 x 165cm.)

Executed in 1995

£200,000-300,000

\$290,000-430,000

€260,000-390,000



Front cover of *Sensation*, exhibition catalogue, 1998
Photography: Rocco Redondo and Photodisc
© Royal Academy of Art, 1997

PROVENANCE:

Victoria Miro Gallery, London.

Saatchi Collection, London.

Acquired from the above by the present owner in 2004.

EXHIBITED:

London, Institute of Contemporary Arts, *Chapmanworld*, 1996-1997 (illustrated in colour, unpagged). This exhibition later travelled to Graz, Grazer Kunstverein and Berlin, Kunst-Werke.

London, Royal Academy of Arts, *Sensation: Young British Artists from the Saatchi Collection*, 1997, p. 214, no. 17 (illustrated in colour, p. 67).

New York, Gagosian Gallery, *Unholy Libel. Dinos & Jake Chapman Six Feet Under*, 1997, no. xvi (illustrated in colour, p. 99).

Liverpool, Tate Liverpool, *Jake and Dinos Chapman: Bad Art for Bad People*, 2006-2007, p. 145 (illustrated in colour, p. 19).

LITERATURE:

R. Timms, A. Bradley and V. Hayward (eds.), *Young British Art: The Saatchi Decade*, London 1999 (illustrated in colour, pp. 248-249).

Saatchi Gallery (ed.), *100 The Work that Changed British Art*, London 2003, p. 50, no. 22 (illustrated in colour, p. 51).

E. Booth-Clibborn (ed.), *The History of the Saatchi Gallery*, London 2011 (installation view illustrated in colour, p. 397).

‘When our sculptures work they achieve the position of reducing the viewer to a state of absolute moral panic...they’re completely troublesome objects’

—D. AND J. CHAPMAN



Installation view of *Sensation: Young British Artists from the Saatchi Gallery, 1997*.
Royal Academy, London. (Present lot illustrated).
Photo: Courtesy of Royal Academy, London.
Artwork: © Damien Hirst and Science Ltd. All rights reserved, DACS 2016.
© Martin Maloney.







Among the most provocative works shown at Charles Saatchi's aptly titled *Sensation* exhibition of 1997, Jake and Dinos Chapman's *Zygotic acceleration, biogenetic, de-sublimated libidinal model (enlarged x 1000)* is a monstrous apparition. A tangle of childlike mannequins with airbrushed skin and neat, bobbed haircuts are fused together in a nightmarish carousel of mutant sexuality. Their smooth fibreglass bodies are disrupted by the startling intrusion of sharply realised anatomical details: erect penises replace noses, gaping sphincters are substituted for mouths, vaginas emerge between adjoined faces. The aesthetic cacophony is compounded by Fila trainers worn on each of the chimera's 28 feet, as if outfitting it for athletic or predatory activity. Crashing the hellish visual impulses of Bosch and Goya into a contemporary consumerist horror show, the Chapmans play with moral outrage as a way of critiquing what they see as bourgeois constructs: here, they expose our ideas of childhood as a symbolic condition that is contingent on shifting social fashions and ideologies as much as biological development. As with other works from the *Anatomies* series, this Dr Moreau organism is calculated to make the viewer question their initial shock and discomfort; with the language of science and engineering, the title indicates that this being is a genetically manipulated specimen, magnified a thousand times. Our reading of the sculpture as grotesque depends on the sex, anxiety and violence bubbling beneath our own surfaces: a glimpse of seething horror within ourselves far more troubling than what we see before us.

With its insistent materiality, sculpture makes an acute demand upon viewer response, intruding upon real physical space without the comforting distance of illustration. The uncanny power of polychrome anthropomorphic sculpture, in particular, can be felt in the draw of waxwork museums that persists into our modern age of screens and simulacra. Indeed, the Chapmans see themselves as resurrecting the gothic titillations of museums, galleries and even religious buildings of old: spaces full of lifelike dolls and automata that blurred the distinctions between imagination and reality, past and present, now largely relegated from the temples of art to places like Madame Tussauds or Disney's EPCOT Center. The brothers' 1994 *Great Deeds Against the Dead*, a three-dimensional realisation of a plate from Goya's *Disasters of War* – a gallery of images of vertiginous terror which has long obsessed the brothers – is perhaps the defining icon of their aesthetic, and *Zygotic acceleration* is its mutated descendant. As Jake Chapman



Peter Paul Rubens, *The Massacre of the Innocents*, circa 1611-1612.
Art Gallery of Ontario, Toronto.

'Shock is an indicator of our shared frailty and our common fate as a species. Shock humanizes. An aesthetics of shock is the cultural equivalent of the ethics of care'

—D. BEECH

has written, the brothers' work 'parasitically, or vampirically, depends upon all the forms of art production which should under the conditions of progressive modernity and liberal humanism, have been buried, being Luddite or non-teleological. So our excavation of all these zombified art techniques visits the healthy, vital modernist body with all the diseases which give it its momentum' (J. Chapman, 'Jake Chapman on Georges Bataille: An Interview with Simon Baker,' *Papers of Surrealism*, 1, Winter 2003, p. 8).

As Jake's pseudo-academic language indicates, the brothers are interested in spectacles of corruption and obscenity less for the horrifying physical objects in themselves than for the responses they provoke: they aim to needle a Freudian pre- or subconscious latent beneath our civilized exteriors, and force us to recalibrate our critical vision. For all its graphic shock value, absurdity and kitsch mythological overtones, *Zygotic acceleration* is essentially a springboard for high-minded theoretical disquisition. Discussing the *Anatomies*, the brothers have said: 'They're

polymorphous sexual beings and people get very anxious about those grey areas around their morality. They're so desperate to place everything in a comfortable box that, the moment you put something in front of them that doesn't fit in with this, they run around screaming their heads off. Which is the reaction we were trying to provoke; the effect is more interesting than the object. They're like moral hand grenades in galleries. But if you go into a gallery you should be expecting to see things like that. That's what a gallery is: a place where you leave your baggage by the door and you look around and hopefully you see something that makes you think a little bit' (J. & D. Chapman, quoted in D. Barrett, 'Interview with Jake & Dinos Chapman,' <http://www.royaljellyfactory.com/newartupclose/chapman-iv.htm> [accessed 05/05/16]). Whether this 'moral hand grenade' will retain its controversy with the lasting potency of Goya remains to be seen: still, over twenty years after its creation, the work's undeniable force endures, opening the eyes and minds of hardened art enthusiast and casual gallery-goer alike.

λ*36

NEO RAUCH (B. 1960)

Stau (Congestion)

signed and dated 'RAUCH 99' (lower right)

oil on paper

82½ x 59¼ in. (209.8 x 150.4 cm.)

Painted in 1999

£180,000-220,000

\$260,000-320,000

€240,000-280,000



PROVENANCE:

Galerie Eigen+Art, Berlin.

Private Collection, London.

Private Collection, New York.

David Zwirner, New York.

Acquired from the above by the present owner.

EXHIBITED:

Leipzig, Galerie für Zeitgenössische Kunst, *Neo Rauch: Randgebiet*, 2001 (illustrated in colour, p. 75; illustrated, p. 142). This exhibition later travelled to Munich, Haus der Kunst and Zurich, Kunsthalle.

'I find it impossible to design a scene in which things and persons emotionally blend with each other; I attempt to break out of this as soon as developments in this direction become obvious'

—N. RAUCH

Georg Baselitz, *Ein neuer Typ*, 1966.
Sammlung Moderne Kunst in der Pinakothek der Moderne,
Bayerische Staatsgemäldesammlungen, Munich.
Artwork: © Georg Baselitz 2016.
Photo: Scala, Florence.





Kazimir Malevich, *Suprematist Painting: Eight Red Rectangles*, 1915.
Stedelijk Museum, Amsterdam.



Mark Tansey, *Triumph over Mastery II*, 1987.
Private Collection.
© 2016 Mark Tansey.

As if searching or waiting, three figures are poised in enigmatic tension; shaded forth in graphic red and off-white, they display the influence of comic strips and Soviet propaganda that pervades Neo Rauch's work. The trio are surrounded by what appear to be the remnants of a strange, overgrown post-industrial landscape. Hovering above them are three speech bubbles, which promise narrative explication only to thwart it: instead of bold, declarative text we find monolithic silence, crackling with potential meaning. The work's execution on paper heightens its

'The most important quality features in painting for me are peculiarity, suggestiveness and timelessness'

—N. RAUCH

monochrome flatness, the striking flash of green in the woman's skirt adding a further layer of mystery. What are the strange, schematic urns at the characters' feet? What are we to make of the two men's futuristic metal-detector-like contraptions, standing in such contrast to the hints of German Romanticism in the trees of the background? Dating from the late 1990s, shortly before Rauch's arrival upon the international stage, *Stau* is resonant with his distinctive dreamlike power. At once impenetrable and open, its symbols are baffling but endlessly suggestive, hovering with the promise of a hidden oneiric logic. Having emerged from East German state control in the nineties, Rauch's practice mingles the abiding echoes of Socialist Realism with disparate other elements to dizzying effect: *Stau* is an acute distillation of his influences into a compelling and enigmatic scene.

Rauch's remarkable oeuvre takes cues from Socialist Realist propaganda, advertising, Surrealism and the divisions of German history, combining these forces in disorienting mode. Perplexing as they are, his compositions – painted directly without any preparatory sketches or underdrawing – are anchored by an uncanny organisational practice that Rauch applies to the free-flowing world of dreams: he claims that '[t]he half-waking moment, in which matter adrift gets caught up in my filter chambers and is organized into new arrangements, is the essence of my painterly work' (N. Rauch, quoted in *Neo Rauch: Neue Rollen. Paintings 1993-2006*, exh. cat. Wolfsburg, 2006, p. 174). These 'arrangements' have a captivating overall effect without yielding to attempts to decode their individual elements, which are governed by pictorial rather than narrative relationships. The title *Stau*, meaning 'congestion' or 'stagnation,' seems to make reference to this exegetic impasse: the figures themselves, eavesdropping with mute expressions on something unseen, enact something of the viewer's own experience.

Despite its tantalising irresolution, *Stau* traffics in recognisable artistic idioms informed by Rauch's unique perspective on recent German history: this trance-like zone of stasis is composed from a subconscious wellspring of the iconic and symbolic, the imaginative lifeblood of his painting. Rauch's skill in figuration can be traced to his formal artistic training in Leipzig's Art Academy, which emphasised traditional technical skills while abstract and conceptual art were in their ascendancy in the Capitalist West. *Stau*'s landscape gestures towards this clash: its densely realised trees echo the lineage of 19th century Romanticism in Germany as well as the woodcut tradition so often seized upon by Sigmar Polke in his own riotous layerings of style; such lush naturalism stands in contrast to the minimalist forms of the speechless bubbles and stylised urns, as well as the hints of industry in the petrol can and concrete slab. This hard-edged graphic quality is heightened by the monochrome palette, its red sharply evocative of Communist iconography. As in Georg Baselitz's *Hero* paintings, the three figures subvert the Teutonic idealism of the Socialist Realist propaganda of the GDR: strong, orderly and utilitarian, they are engaged in industrious but oblique activity. The forceful composition and clear message of a propagandist work is muted by Rauch's merciless syncretic ambiguity. In all this uncertainty, even unease, lies the rich pleasure of his work. 'You have to imagine,' Rauch has said, 'that the process of my painting is like a game of chess which I play against myself' (N. Rauch in H. W. Holzwarth (ed.), *Neo Rauch*, Cologne 2012, p.262). His translation of sub- or unconscious motifs into an enchanted visual arena follows rules to which we are not made witness, yet for all its blazing peculiarity *Stau* feels somehow to make sense, occupying a liminal space with the enthralling power of image and imagination.

'You have to imagine that the process of my painting is like a game of chess which I play against myself'

—N. RAUCH



Δ†37

PAUL MCCARTHY (B. 1945)

Mechanical Pig

silicone, platinum, fibreglass, metal and electrical components

40 x 59 x 62in. (112 x 157 x 136cm.)

Executed in 2003-2005, this work is number three from an edition of three plus one artist's proof

£400,000-600,000

\$580,000-860,000

€520,000-770,000

PROVENANCE:

Hauser & Wirth, London.

ESSL Collection, Klosterneuburg (acquired from the above in 2006).

EXHIBITED:

Munich, Haus der Kunst, *Paul McCarthy – LaLa Land Parody Paradise*, 2005-2006, p. 120 (another from the edition exhibited, illustrated in colour pp. 121 and 123-124). This exhibition later travelled to London, Whitechapel Art Gallery.

Venice, Palazzo Grassi, *Where Are We Going? Selections from the François Pinault Collection*, 2006 (another from the edition exhibited; installation view illustrated in colour, pp. 238-239).

Stockholm, Moderna Museet, *Head Shop/Shop Head, Works 1966-2006*, 2006-2008, pp. 30 and 686 (another from the edition exhibited; illustrated in colour, pp. 562-563). This exhibition later travelled to ARoS, Aarhus Kunstmuseum and Stedelijk Museum voor Actuele Kunst, Gent. Klosterneuburg, Essl Museum - Kunst der Gegenwart, *Passion for Art: 35th Anniversary of the Essl Collection*, vol. II, 2007 (installation view illustrated in colour, pp. 78-79).

Lausanne, Musée cantonal des Beaux Arts, *Comme des Bêtes: Ours, chat, cochon & Cie*, 2008, p. 222 (illustrated in colour, p. 112).

London, Gagosian Gallery, *Crash: Homage to JG Ballard*, 2010 (another from the edition exhibited).

San Francisco, CCA Wattis Institute for Contemporary Arts, *Paul McCarthy's lowlife slowlife, tidebox tidebook*, 2010, pp. 14-24 (another from the edition exhibited).

Vienna, Essl Museum - Kunst der Gegenwart, *Festival der Tiere / Festival Of The Animals*, 2011, p. 243 (installation views illustrated in colour, p. 192; illustrated in colour, pp. 51, 193, 249; illustrated in colour, on the cover and illustrated in colour as a poster pull-out).

LITERATURE:

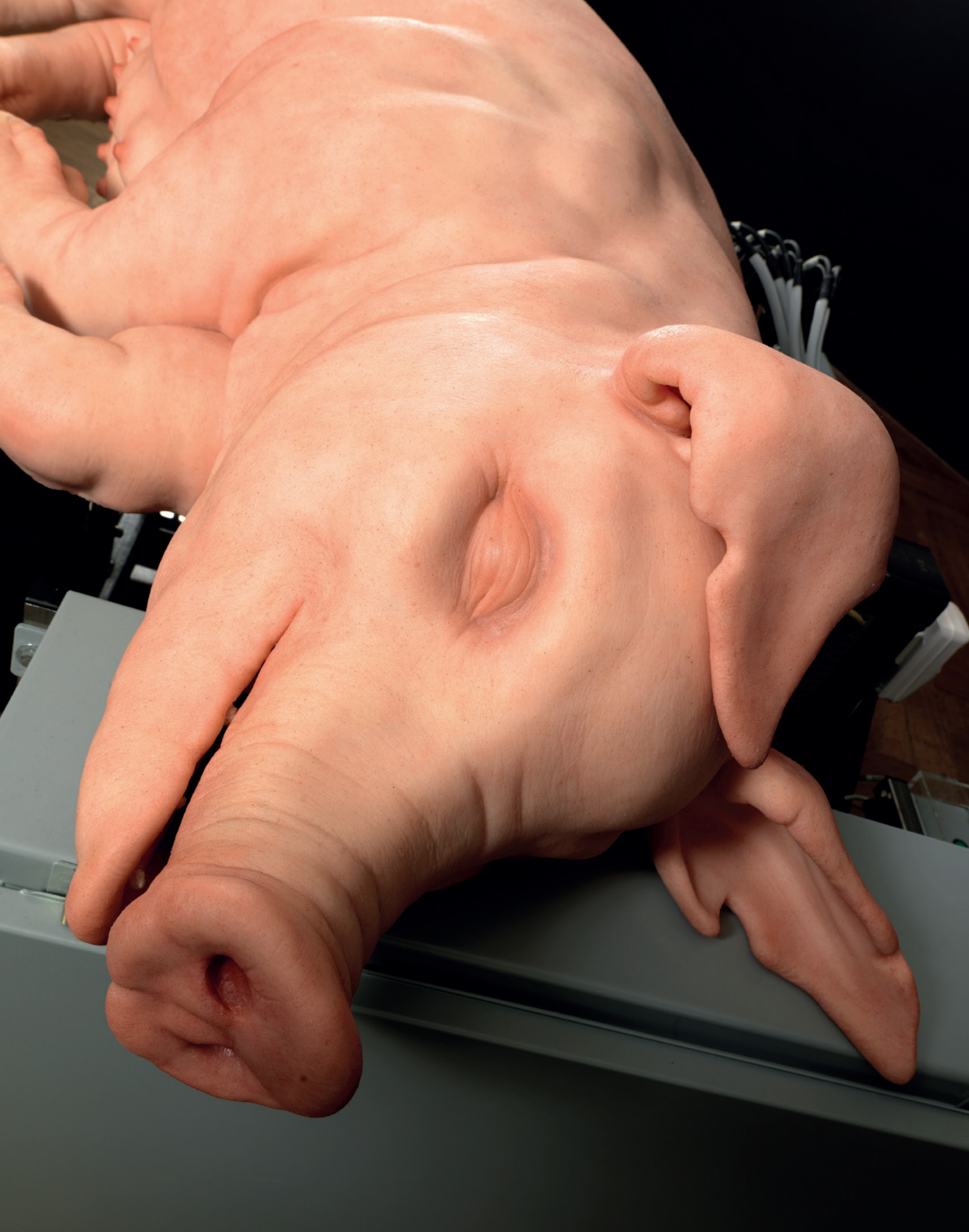
P. McCarthy, *Pig Island 2003-2009*, London 2010 (installation views in the artist's studio, illustrated in colour, unpagged).

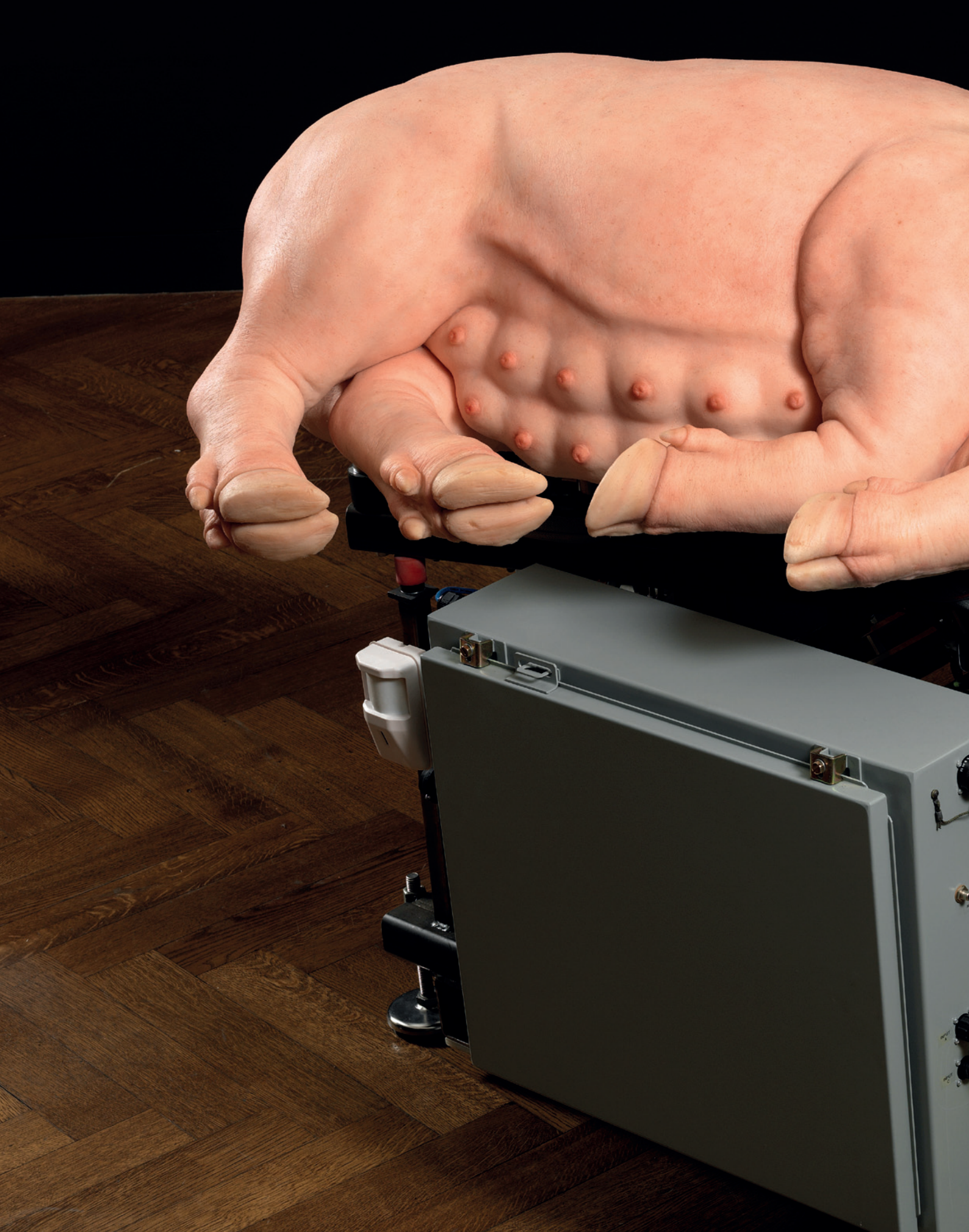
‘At some point I said “Oh, Pig Island... an island full of pigs and pirates”. And then I thought it should be mechanical. There could be an island with stranded mechanised pigs and pirates. So I made a model of this thing, which was a carved little island with palm trees and a bunch of little sculptures of pigs and pirates. And then I immediately started making a mechanised pig, which could breathe, like a pig lying on the beach sleeping’

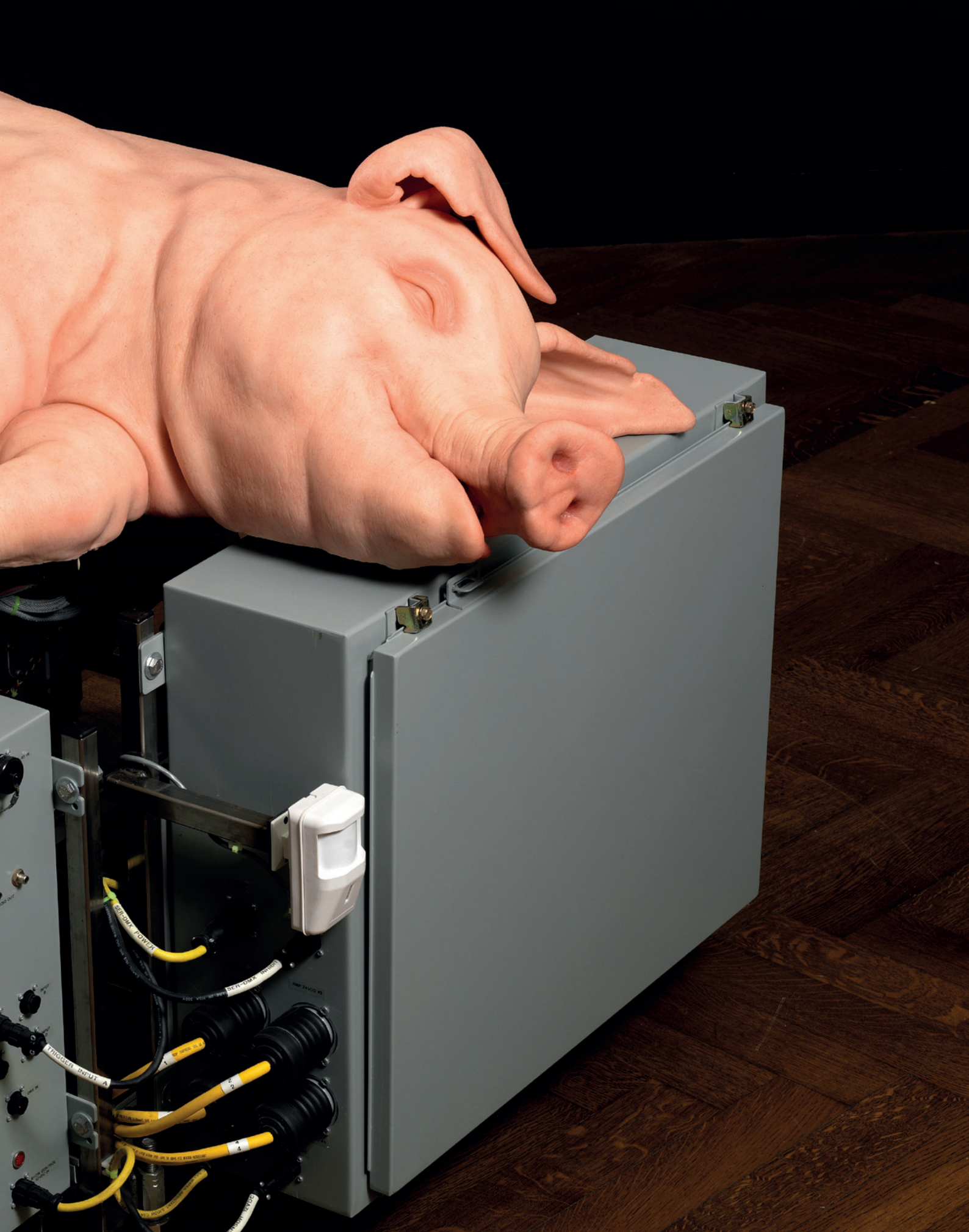
—P. MCCARTHY

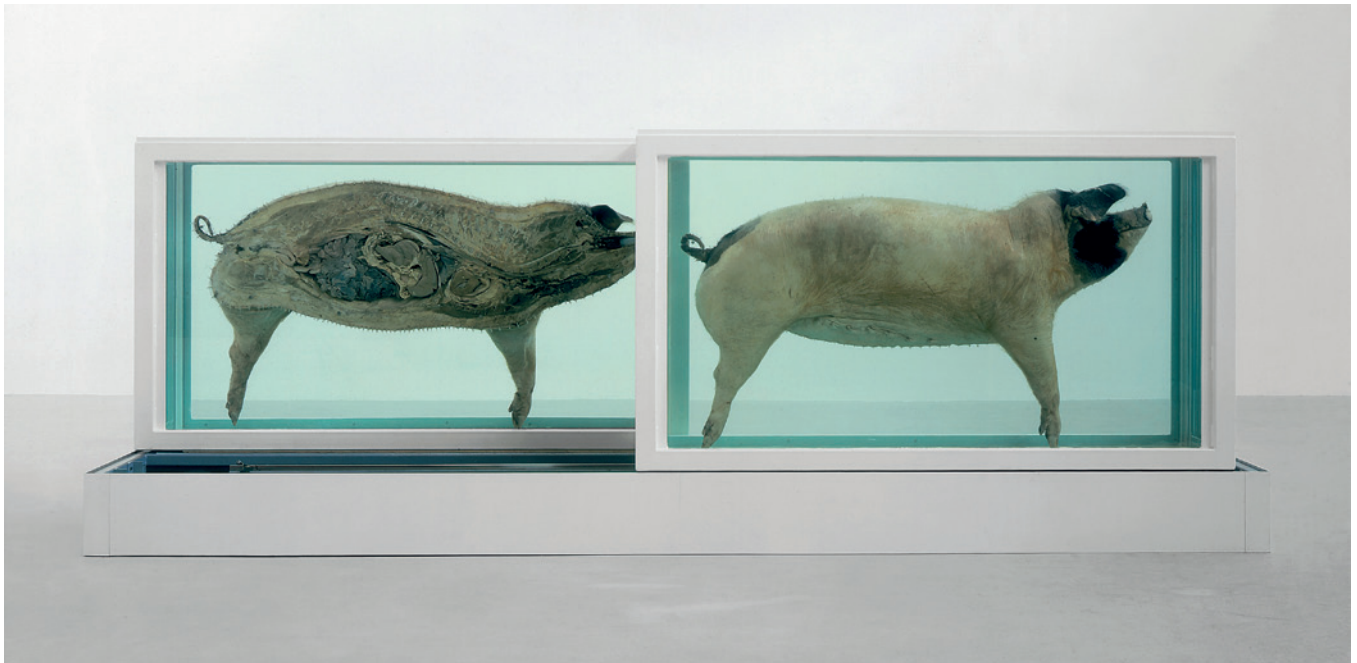


Jeff Koons, *Ushering in Banality*, 1988.
Stedelijk Museum, Amsterdam.
© Jeff Koons.



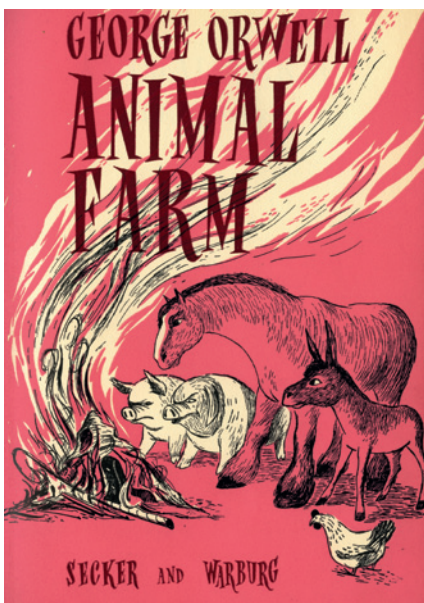






Damien Hirst, *This Little Piggy Went to Market, This Little Piggy Stayed at Home*, 1996.
Private Collection.
Artwork: © Damien Hirst and Science Ltd. All rights reserved, DACS 2016. Photo: Stephen White courtesy White Cube.

A life-sized, lifelike sow lies asleep atop a raft of industrial equipment. Approach and she begins to breathe deeply and regularly. Circle her and she twitches. Her trotters kick, her mouth and snout move and her eyelids mimic the effects of REM. Walk a little further and you will see that even her tail waggles and her rectum pulsates – a not-so-subtle reminder



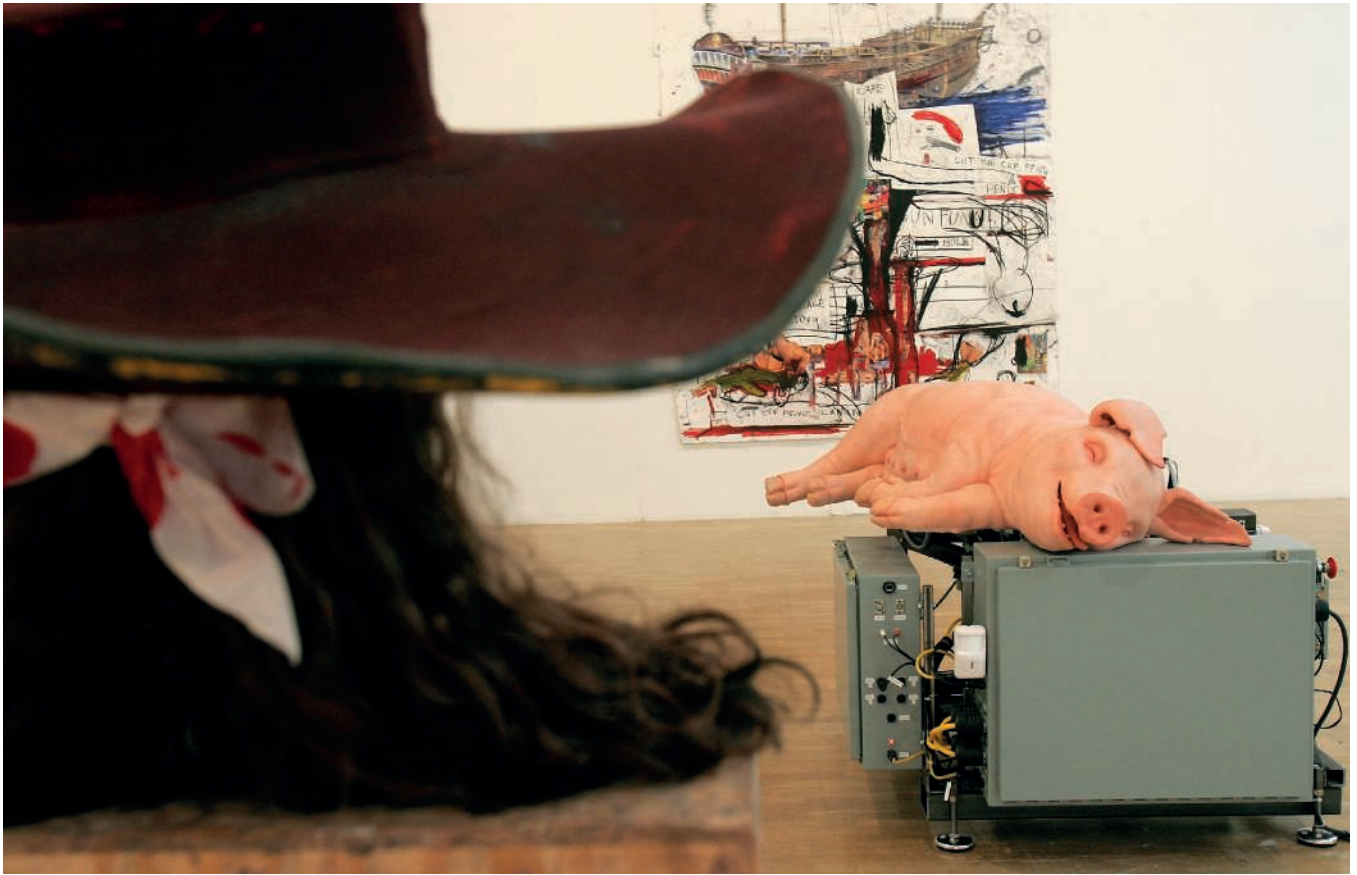
Front cover of *Animal Farm* by George Orwell
©Halas & Batchelor Collection/Bridgeman Images

of Paul McCarthy's long-standing fixation with bodily functions. Executed in 2005, *Mechanical Pig* is a triumph of animatronic technology. The verisimilitude is exacting and yet McCarthy has purposefully left the pig's apparatus in plain sight. He has done so out of a distrust of simulacra and a desire to unravel the allegories therein. 'Wax figures, robotics or mechanised mannequins create this virtual reality, and you can't tell what is real,' he has stated. 'It has to do with the fear of the loss of sanity. I'm not sure what this has to do with any kind of "truth," but it's what I chose to mimic. Or to subvert' (P. McCarthy quoted in, G.T. Turner, 'Inside and out: Paul McCarthy', *Flash Art*, no.217, March–April 2001, accessed via www.flashartonline.com.)

McCarthy's interest in facsimiles shares much in common with the theories of French philosopher Jean Baudrillard whose treatise *Simulacra and Simulation* famously interrogates the correlation between reality, images and society. In this text Baudrillard defines 'hyper-reality' as a condition in which what is real and what is fiction seamlessly blend together. Baudrillard cites Disneyland as a paragon of hyper-reality and it was this same self-contained fantasy world that prompted McCarthy to create *Mechanical Pig*. Between 2001 and 2005 he was engaged in a

project based on the 'Pirates of the Caribbean' attraction at Disneyland, which became a conceptual matrix spawning a plethora of video performances, drawings, photographs and sculptures. While filming inside the ride, McCarthy noticed a vignette that depicted a drunken pirate lying with a group of pigs. The image contained a 'strange kind of underlying perversity' that spurred his imagination, generating the idea of an island populated with pirates engaged in bestiality: 'At some point I said "Oh, Pig Island... an island full of pigs and pirates". And then I thought it should be mechanical. There could be an island with stranded mechanised pigs and pirates. So I made a model of this thing, which was a carved little island with palm trees and a bunch of little sculptures of pigs and pirates. And then I immediately started making a mechanised pig, which could breathe, like a pig lying on the beach sleeping' (P. McCarthy quoted in, A. Ellegood, 'The Isle of Porcine Romance', *Mousse*, no. 24, 10 June 2010, accessed via www.mousse-magazine.it).

Mechanical Pig took two years to create as McCarthy sought perfection, challenging his technicians to construct a complex yet extremely robust robotic structure that would last indefinitely. The results are so impressive that the pig has even excited the interest



Installation View: Paul McCarthy's *Lala Land Parody Paradise*, 2005.
 Whitechapel Gallery, London.
 Photo: MJ Kim/Getty Images.
 Artwork: © Paul McCarthy.
 Courtesy the artist and Hauser & Wirth.

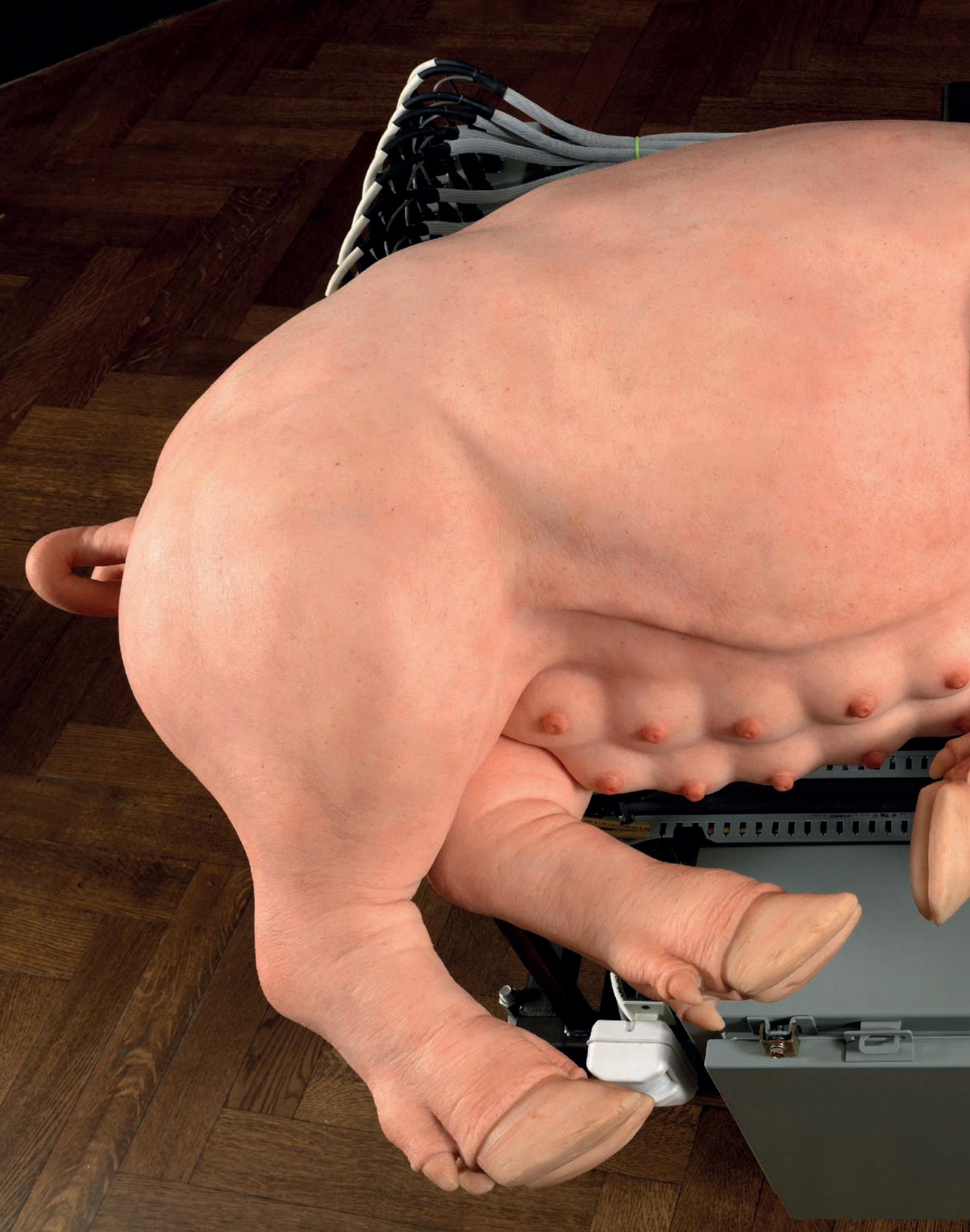
of the Disney studio itself. Yet this is not a straightforward automaton. The artist has made the pig's movements dependent on two things: the powered armature under her silicon hide and the onlooker, whose actions trigger kinetic responses via sensors mounted around the machine pedestal. This reciprocal arrangement encourages viewers to engage spatially with the sculpture, to fully explore its three dimensional form in the round. It also underscores art's absolute dependence on the presence and perception of spectators.

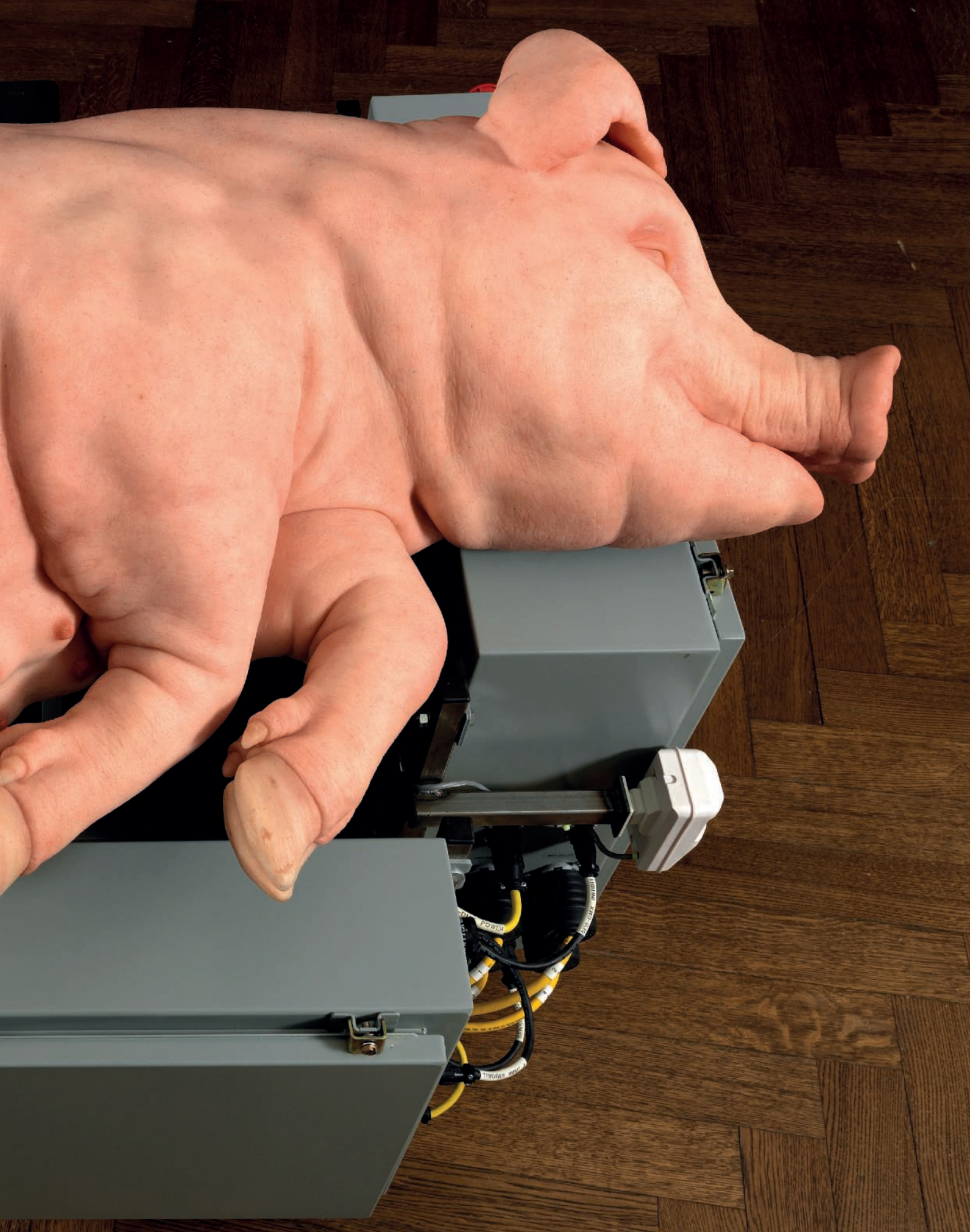
Audience awareness plays an important role for McCarthy, who has long been interested in art as a kind of sculptural and political theatre. He is one of the most influential artists in America today, having come to prominence through his hilarious and unsettling performance work of the 1970s and 80s. These chaotic, overtly sexual and often scatological happenings lampooned polite society and took aim at the cherished

stereotypes of popular culture. McCarthy lives and works in Los Angeles, a city that thrives on the selling of dreams and fantasies, and he has found a rich seam of inspiration in the entertainment industry, both in its consumer icons and production techniques. His first use of a set, and an early reference to pigs in his art, took place in 1983 with *Mother Pig*, a performance in which he donned a Miss Piggy mask and proceeded to violate a stuffed toy with bottles of ketchup. Pigs are of course associated with greed, slovenliness and filth. They are an animal bestowed with superior intelligence and yet have what we regard as the basest of behavioural impulses. *Mother Pig* amplified these anthropomorphic characteristics to extreme ends, laying bare the violent and libidinous Id lurking just below the surface of civil society.

McCarthy's messy and fluid-soaked actions eventually developed into installations and sculptures, as he became intent on replacing

his own presence with mechanised objects. *Mechanised Pig* is arguably the most technically sophisticated realisations of this ambition. Part of its success also lies in its innovative reinterpretation of an art historical trope. The idea of bringing sculpted forms to life is an ancient one and has been widely re-presented through the centuries – from the myths of Adam, Pygmalion, and Golem, to stories of Pinocchio, Frankenstein and that sci-fi staple, the android. *Mechanical Pig* similarly suggests that memetic objects can be invested with an autonomous existence. Yet McCarthy paradoxically conjures the illusion of life in this sow only to send her to sleep. He also clearly unmasks how the trick is done. This animated animal is designed to challenge the deceptions of virtual phenomena. It straddles the threshold between dream and reality and masterfully deconstructs the modern world of make-believe with McCarthy's characteristic wit.





λ*38

OTTO PIENE (1928-2014)

Rasterbild

signed and dated 'Piene 57-83' (lower right)
oil and mixed media on embossed Schoellershammer 4G drawing board paper
mounted on board
28¾ x 40⅞in. (73 x 102cm.)
Executed in 1957-1983

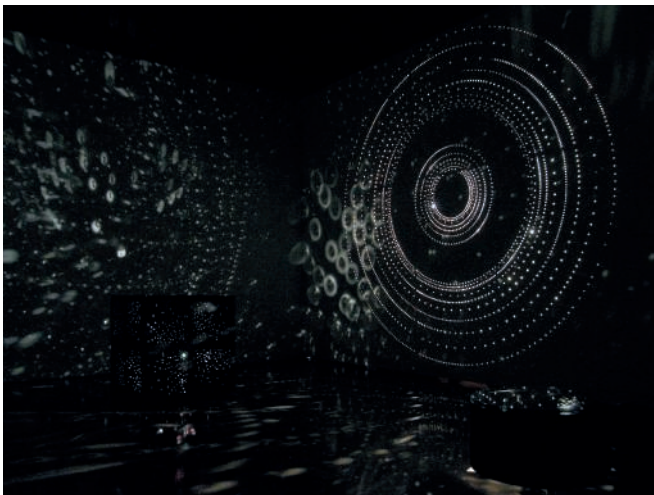
£100,000-150,000
\$150,000-220,000
€130,000-190,000

PROVENANCE:

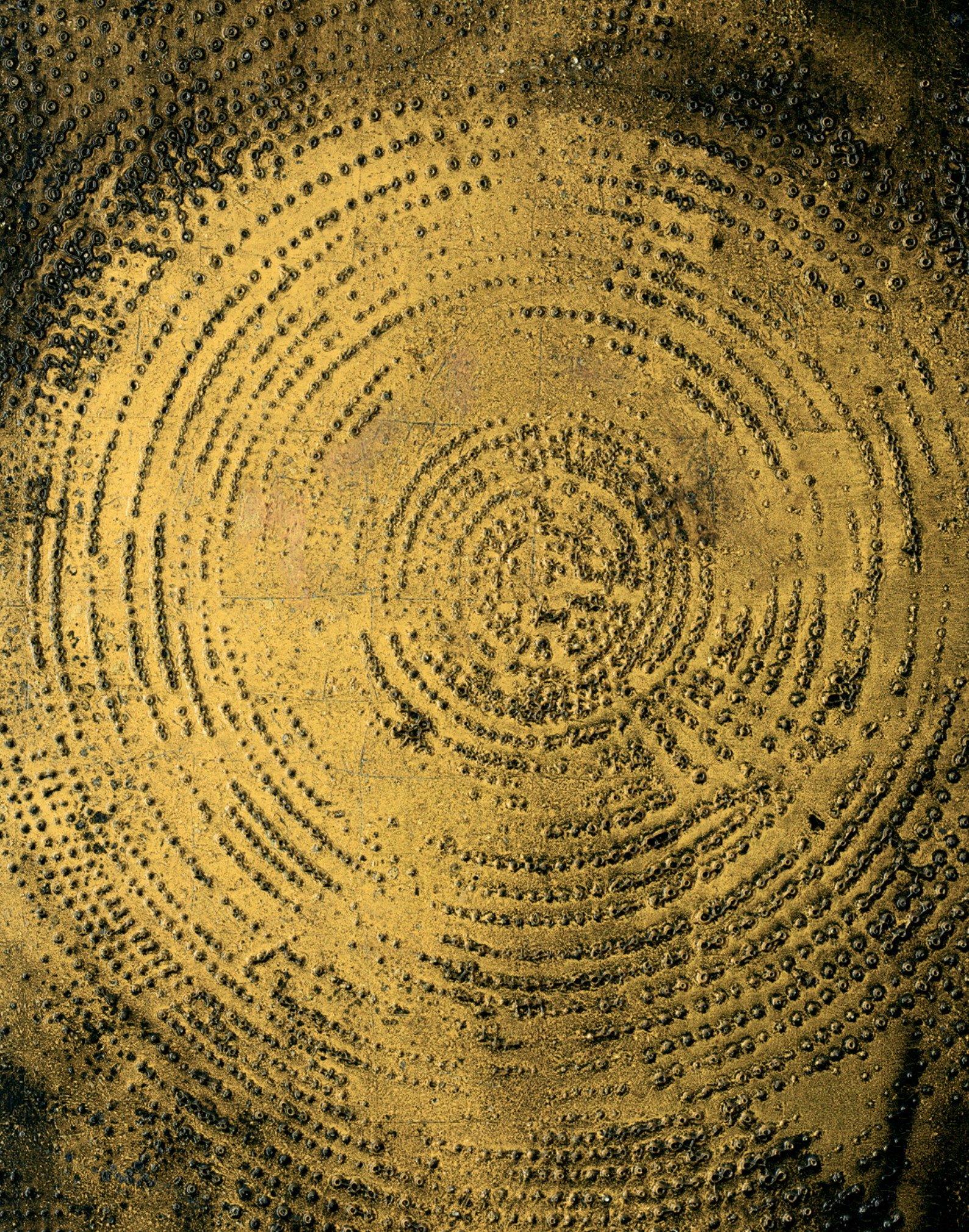
Private Collection, Germany.
Anon. sale, Karl & Faber Munich, 8 June 1993,
lot 1195.
Private collection, Nuremberg.
Anon. sale, Van Ham Kunstauktionen, Cologne,
27 November 2014, lot 337.
Private Collection.
Acquired from the above by the present owner.

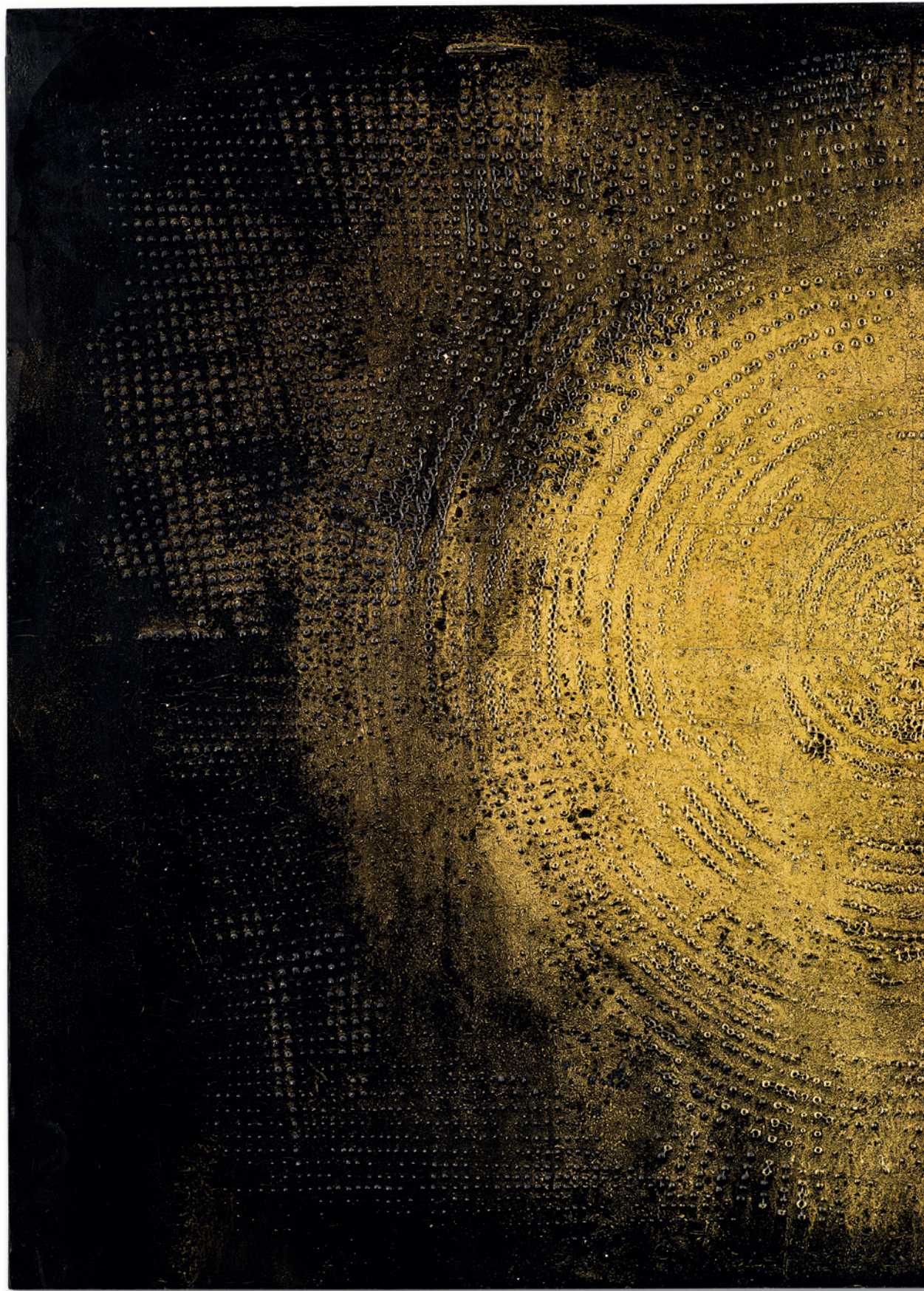
‘The light of colour flows
between the work and the
spectator and fills the space
between them’

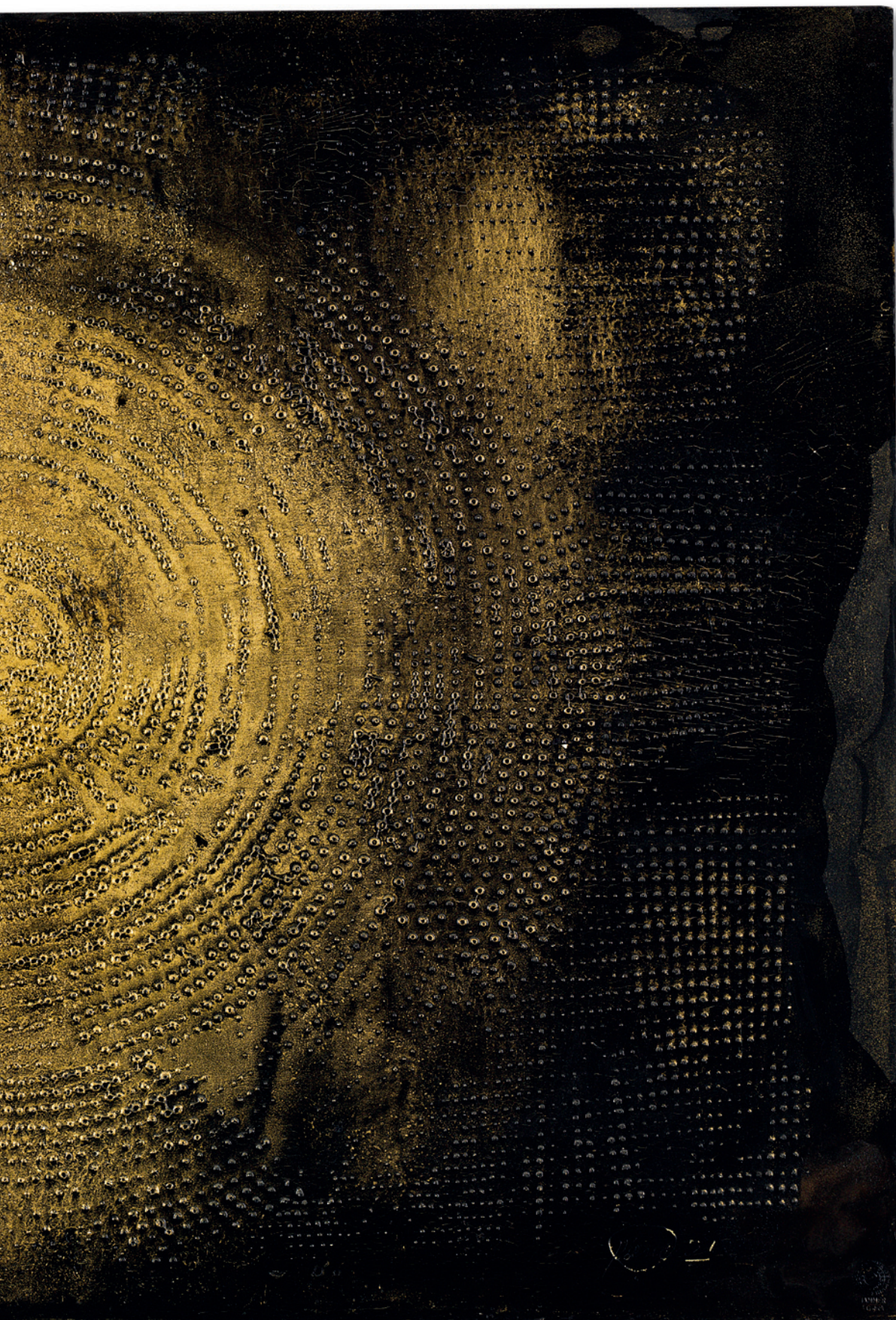
—O. PIENE



Installation view of *Otto Piene: Lichtballet*, 2011 (originally conceived circa 1960).
MIT List Visual Art Center, Cambridge.
Photo: Günter Thorn. Artwork: © DACS 2016.









Lucio Fontana, *Venice was all in Gold*, 1961.
Museo Thyssen-Bornemisza, Madrid.
Artwork: © DACS 2016.
Photo: Museo Thyssen-Bornemisza/Scala, Florence.



Yves Klein, *F13 Peinture feu sans titre*, 1961.
Artwork: © Yves Klein ADAGP, Paris / DACS, London,
2016. Photo: BI, ADAGP, Paris/Scala, Florence.



Otto Piene, *Pure Energy I*, 1958.
Museum of Modern Art, New York.
Artwork: © DACS 2016. Photo: The Museum of Modern
Art, New York/Scala, Florence.

‘Vibration [is a] living growing nuance,
that which prohibits contrast, shames all
tragedy and disbands all drama. It is the
vehicle of frequency, the blood of colour,
the pulse of light, pure emotion, the purity
of a picture, pure energy’

—O. PIENE

With its hypnotic vortex of swirling dots, shimmering in burnished splendour, the present work stands among the earliest examples of Otto Piene’s ground-breaking *Rasterbilder*. Orbiting a central axis in mesmerizing concentric circles, Piene’s raised dots appear to vibrate before the viewer, creating a pulsing electric current that animates the surface of the work. Begun in 1957, and pursued throughout his career, the *Rasterbilder* were some of the first works associated with the influential ‘Zero Group’, which Piene co-founded that year with Heinz Mack. Together with artists such as Günther Uecker, Piero Manzoni and Lucio Fontana, Piene sought a blank slate from which to construct a new visual language, stripping away old models of representation to make way for an art form appropriate to the contemporary age of scientific discovery. The invisible forces of light, motion and energy – elements that had been fully recalibrated by man’s burgeoning exploration of the universe – were the central ingredients of this new aesthetic. Employing immense perforated screens to produce a dazzling, tactile surface of embossed dots, Piene’s *Rasterbilder* – derived from the German *raster* for ‘grid’ – were among the group’s earliest statements. In the present work, figure and ground fluctuate with rhythmic intensity: shadows undulate across its three-dimensional contours, and light appears to radiate from the glowing depths of

its surface. Enveloping the viewer like a web, Piene’s circular lattice simultaneously evokes the meditative calm of a cresting wave, the sublime mystery of constellations and galaxies, and the dizzying restlessness of a mechanical turbine. It is a powerful optical illusion that encapsulates the dawn of a revolutionary new era.

The Zero Group conceptualised their work in terms of the eternal silence that hovers in the split-second before a rocket’s take-off: a limitless dimension in which the past is transfigured into the figure. In part, this expedition into uncharted realms was motivated by a desire to overcome the lingering trauma of the Second World War. Piene was drafted into the German army in 1943, at the age of fifteen, and posted to watch the night skies, searching for the tiny pinpricks of light which would signal the approaching enemy. This experience had a lasting impact on the artist, who described his art as a means of dispelling darkness: ‘I go to darkness itself, I pierce it with light, I make it transparent, I take its terror from it, I turn it into a volume of power with the breath of life like my own body’ (O. Piene, quoted in *ZERO*, exh. cat., Stedelijk Museum, Amsterdam, 2015, p. 434). Fracturing the pictorial surface into a complex minefield of light and shade, Piene’s raised dots emit a subtle vibratory energy that dissipates the blackness of the surrounding void. ‘Vibration’, the artist suggests, is a ‘living growing nuance, that which prohibits contrast, shames all tragedy and disbands all drama. It is the vehicle of frequency, the blood of colour, the pulse of light, pure emotion, the purity of a picture, pure energy’ (O. Piene, quoted in *Zero Künstler einer europäischen Bewegung, Sammlung Lenz Schönberg 1956-2000*, exh. cat., Salzburg 2006, p. 122). The vibrating patterns of the *Rasterbild* would go on to inform all of Piene’s subsequent oeuvre, most notably his *Light Ballet* of 1959, in which he projected torch light through the raster stencils to create disorientating moving projections. The artist would also use similar stencil sieves in his bid to capture the ephemeral traces of soot in his celebrated smoke paintings.



λ39

LUCIO FONTANA (1899-1968)

Concetto spaziale, Attese

signed, titled and inscribed "I. Fontana "Concetto Spaziale" ATTESE, Ho fatto una discussione col pittore Bacci c'erano anche Piero e Nova che..." (on the reverse)

waterpaint on canvas

28¾ x 23¾in. (73.2 x 60.5cm.)

Executed in 1967

£600,000-800,000

\$870,000-1,200,000

€780,000-1,000,000



Yves Klein and Lucio Fontana, Paris, Galerie Iris Clert, November, 1961 Photo: Shunk-Kender
© J. Paul Getty Trust. The Getty Research Institute, Los Angeles. (2014.R.20) Gift of the Roy Lichtenstein Foundation in memory of Harry Shunk and Janos Kender.

PROVENANCE:

Galerie Pierre, Stockholm.

Galerie Michel Couturier, Paris.

Anon. sale, Christie's London, 1 December 1988, lot 779.

Anon. sale, Christie's London, 6 April 1989, lot 596.

Private Collection, Paris.

Anon. sale, Christie's London, 23 October 1997, lot 63.

Acquired at the above sale by the present owner.

LITERATURE:

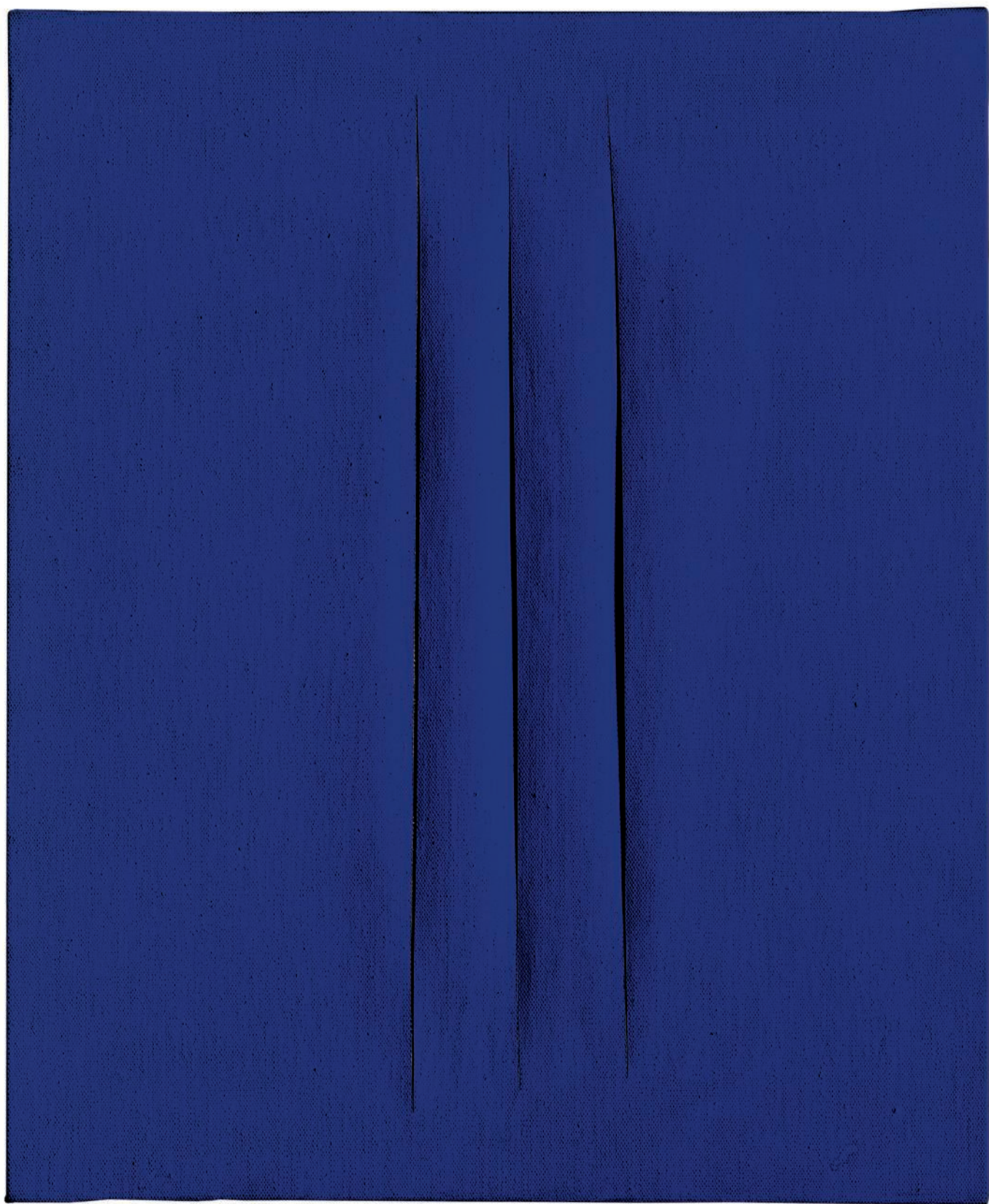
E. Crispolti, *Lucio Fontana. Catalogue raisonné des peintures, sculptures et environnements spatiaux*, vol. II, Brussels 1974, no. 67 T 56 (illustrated, p. 192).

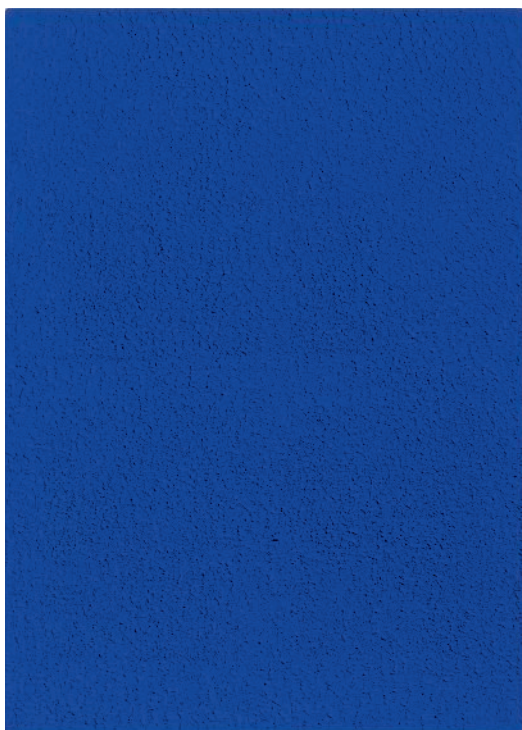
E. Crispolti, *Lucio Fontana. Catalogo Generale*, vol. II, Milan 1986, no. 67 T 56 (illustrated, p. 665).

E. Crispolti, *Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni*, vol. II, Milan 2006, no. 67 T 56 (illustrated, p. 859).

'I saw the sky very dark
and the earth blue, of a
deep and intense blue'

—Y. GAGARIN





Yves Klein, *Blue Monochrome*, 1961. Museum of Modern Art, New York.
Artwork: © Yves Klein ADAGP, Paris / DACS, London, 2016.
Photo: The Museum of Modern Art, New York/Scala, Florence.

‘What we want to do is to unchain art from matter, to unchain the sense of the eternal from the preoccupation with the immortal. And we don’t care if a gesture, once performed, lives a moment or a millennium, since we are truly convinced that once performed it is eternal’

— L. FONTANA

With its three perfectly-articulated slashes penetrating the deep blue surface of the canvas, Lucio Fontana’s *Concetto spaziale, Attese* of 1967 is a sumptuous example of his *tagli* or ‘cuts’. Piercing the very fibre of the canvas to reveal the uncharted void beyond, these works represent the most important realisation of Fontana’s ground-breaking Spatialist theories. Inspired by the scientific advances of the Space Age, Fontana sought to create a revolutionary art form equipped to translate the newly-discovered dimensions of the cosmos. By incising the canvas with a near-balletic series of calligraphic gestures, the artist gave birth to a visual language rooted in space, movement, time and energy: elements whose properties had been wholly redefined by man’s exploration of the universe. Like his contemporary Yves Klein, whose unique azure pigment sought to transcend the physical world, Fontana listened with interest to Yuri Gagarin’s legendary revelation, upon his return from space in the early 1960s, that ‘I saw the sky very dark and

the earth blue, of a deep and intense blue’. Fontana – who had bought one of Klein’s blue monochromes from the artist’s legendary 1957 exhibition at the Galleria Apollinaire in Milan – asserted that ‘Klein is the one who understands the problem of space with his *blue* dimension. He is really abstract, one of the artists who have done something important’ (Fontana, quoted in T. Trini, ‘The last interview given by Fontana’, in *Lucio Fontana*, exh.cat., Amsterdam, 1988, p. 34). The present work, with its deep, dark cuts indicative of a mysterious abyss beyond the saturated cobalt hue of the canvas, captures the very duality identified by Gagarin. In doing so, it represents a powerful expression of man’s position in the cosmos on the brink of a new age of discovery.

Responding to the advent of space travel and the extraordinary scientific advances that shook the twentieth-century, Fontana sought transcendent new directions within his practice that could adequately express the ways in which mankind had come to perceive their place in the universe. Fascinated by the astronomical discoveries that had shown the potential infinity of the cosmos, Fontana felt it essential to find an art that could explore these limitless possibilities, writing in 1948, ‘We refuse to believe that science and art are two separate things, in other words, that the gestures made by one of the two activities do not also belong to the other. Artists anticipate scientific gestures, scientific gestures always lead to artistic gestures’ (*Second Manifesto of Spatialism*, 1948-1949, reproduced in R. Miracco, *Lucio Fontana: At the Roots of Spatialism*, exh. cat., Estorick Collection of Modern Art, London, 2007, p. 37). Published in 1947 by Fontana and other avant-garde artists in Buenos Aires, the *Manifesto Blanco* outlined a new ideology known as Spatialism, which called for ‘the development of an art based on the unity of time and space’ (*Manifesto Blanco*, 1946, reproduced in R. Fuchs, *Lucio Fontana: La cultura dell’occhio*, exh. cat., Castello di Rivoli, Rivoli, 1986, p. 80). Piercing the canvas, initially with his series of *bucchi*, or holes, and subsequently through his *tagli*, Fontana discovered an elegant solution to his conceptual aims, creating an object that could exist in material space while denoting the immateriality of the seemingly endless void beyond. ‘I make holes, infinity passes through them, light passes through them’, the artist explained; ‘there is no need to paint’ (L. Fontana, quoted in E. Crispolti, ‘Spatialism and Informel. The Fifties’, in *Lucio Fontana*, exh. cat., Palazzo delle Esposizioni, Milan, 1998, p. 146).

Fontana’s desire to create an art that remained relevant to the Space Age is evident in the gestures with which he created his *tagli*. Bold, clean and rhythmic, his cuts capture the very essence of movement, evoking the wake left by parting particles and the ripples in space and time. With each iconoclastic action the artist captured a moment in eternity, transforming the two-dimensions of painting into a potentially infinite space. As he once expounded, ‘what we want to do is to unchain art from matter, to unchain the sense of the eternal from the preoccupation with the immortal. And we don’t care if a gesture, once performed, lives a moment or a millennium, since we are truly convinced that once performed it is eternal’ (L. Fontana, ‘First Spatialist Manifesto’, 1947, reproduced in E. Crispolti et al. (eds.), *Lucio Fontana*, Milan 1998, pp. 117-18). Intimating a mysterious ‘fourth dimension’, Fontana’s work sought to engage with a higher plane. He wrote, ‘It is eternal insofar as the gesture, like any other perfect gesture, continues to exist in the spirit of man as a perpetuated race. Likewise, paganism, Christianity and everything involving the spirit, are perfect and eternal gestures that remain and will always remain in the spirit of man’ (L. Fontana, *Second Manifesto of Spatialism*, 1948-1949, reproduced in R. Miracco, *Lucio Fontana: At the Roots of Spatialism*, exh. cat., Estorick Collection of Modern Art, London, 2007, p. 37). In this regard, the *tagli* achieve a near spiritual state of transcendence, capturing the mysterious and unmeasured dimensions of space and time while remaining – like the pervasive, essential blue of the sea and sky – profoundly of this world.

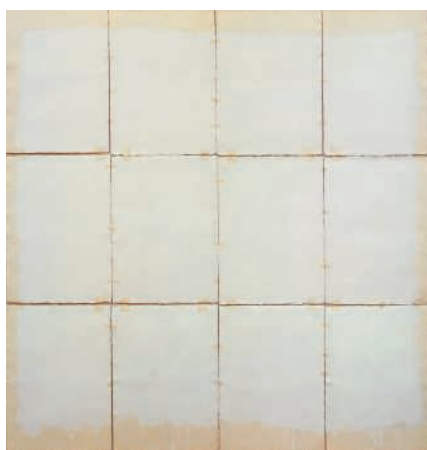
λ40

PIERO MANZONI (1933-1963)

Achrome

squared sewn canvas
29½ x 21¾in. (75 x 55cm.)
Executed in 1960-1961

£600,000-800,000
\$870,000-1,200,000
€780,000-1,000,000



Robert Ryman, *Classic 3*, 1968.
Stedelijk Museum, Amsterdam.
Artwork: © DACS 2016. Photo: De Agostini Picture Library /
Bridgeman Images.

PROVENANCE:

Valeria Manzoni Meroni Collection, Milan.
Manzoni Collection, Milan.
Acquired from the above by the present owner.

EXHIBITED:

Soncino, Rocca Sforzesca, *La base del Mondo, Oltre. Omaggio a Piero Manzoni: Materiali e Proposte per un'Arte di Domani*, 1986, p. 20, fig. 20 (illustrated).
Paris, Musée d'Art Moderne de la Ville de Paris, *Piero Manzoni*, 1991, p. 219, no. 57 (illustrated and incorrectly dated, p. 127). This exhibition later travelled to Herning, Herning Kunstmuseum; Madrid, Fundación "la Caixa" and Rivoli, Turin, Castello di Rivoli- Museo d'Arte Contemporanea.
London, Serpentine Gallery, *Piero Manzoni*, 1998, p. 285 (illustrated in colour, p. 97).
Rottweil, Kreissparkasse Rottweil, *3 x Monochrom : Lucio Fontana, Piero Manzoni, Pino Pinelli*, 2003, p. 64 (illustrated, p. 46).
London, Gagosian Gallery, *Manzoni: Azimut*, 2011-2012, fig. 88 (illustrated in colour, p. 95).

LITERATURE:

G. Celant, *Piero Manzoni, Catalogo Generale*, Milan 1975, no. 15 tcq (illustrated, p. 191).
F. Battino and L. Palazzoli, *Piero Manzoni: Catalogue Raisonné*, Milan 1991, no. 653 BM (illustrated, p. 354).
G. Celant, *Piero Manzoni: Catalogo generale*, Vol. I, Milan 2004, no. 885 (illustrated in colour, p. 211); Vol. II, Milan 2004, p. 522, no. 885.

‘When a painting is finished: a surface of infinite possibilities is now reduced to a sort of recipient into which unnatural colors, artificial significances have been forced and compressed. And why, instead, should we not empty this recipient? Why not liberate this surface? Why not attempt to discover the limitless significance of a total space, of a pure and absolute light?’

—P. MANZONI





Robert Rauschenberg, *White Painting (Seven Panels)*, 1951.
Robert Rauschenberg Foundation.
© DACS 2016.

With its elegant, repetitive and gently uneven sequence of twelve squares of white canvas laid out in a gridlike formation, this *Achrome* is one of a comparatively rare group of fabric *Achromes* in which Piero Manzoni explores and expresses the open and potentially endless repetitive nature of his concept. In September 1958, the format of Manzoni's canvas *Achromes* underwent an important change. For a solo show held in Rotterdam, he exhibited new works that were now comprised not of single sheets of canvas, but of separate square sections stitched or laid out in sequence. The serial play of rectangular and square forms – which Manzoni subsequently came to refer to as a structural 'raster' – marked the beginning of an investigation into the proportional relationship of his achromatic white surfaces in a way that was ultimately to extend throughout many of the cotton, polystyrene and bread-roll *Achromes* that were to follow. Alongside Alberto Burri, Lucio Fontana and Yves Klein, Manzoni is one of the leading pioneers of the anti-painterly and increasingly conceptual direction that much European art took during the late 1950s and

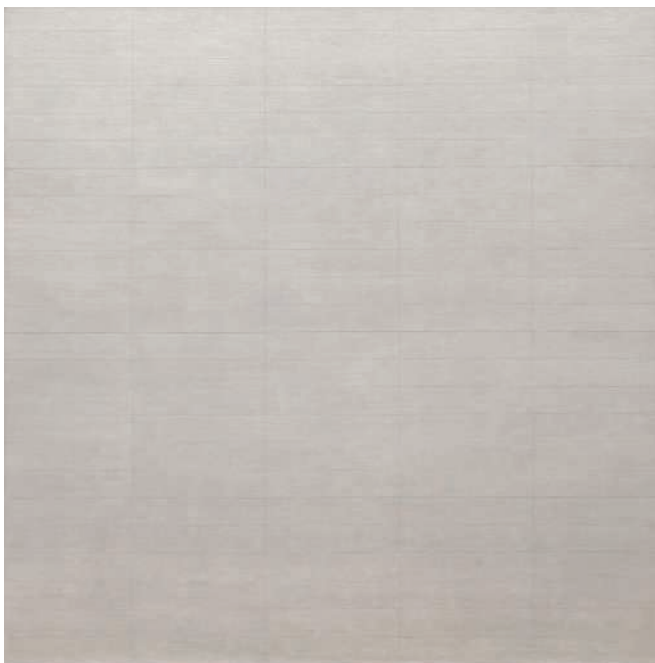
'60s. Forming the central thrust of his creative research, Manzoni's *Achromes* are the defining icons of his tragically brief but groundbreaking and highly influential career. Begun in 1957 and continued in a variety of forms and often surprising new media right up until the artist's premature death in 1963, they are unique manifestations that mark a wholly new approach to the making of art.

Both a response to and an extension of the Spatialist explorations of Lucio Fontana, Alberto Burri's self-asserting material works and the immateriality and mysticism of Yves Klein's monochromes, Manzoni's *Achromes* were self-defining objects that asserted only their own surfaces – surfaces from which all other extraneous detail, artifice and style had been eliminated. Non-formal, non-tonal, colourless zones of material nothingness, the *Achromes* are works that not only mark the culmination of the existentialist direction of much of the art of this period, but that also provided the creative *tabula rasa* out of which much of the Minimalist, Conceptual, anti-form and Arte Povera tendencies of the

1960s grew. Described by Manzoni, who was greatly inspired by the psychoanalytical writings of Sigmund Freud and Carl Gustav Jung at this time, as 'totems,' his *Achromes* were essentially non-pictures – demonstrably real material presences that articulated only their own formal and material properties. Kaolin, a white clay used in porcelain manufacture, was a frequent element with respect to the unique self-defining materiality of his canvas *Achromes*. Applied in a fluid form to the folds and pleats of the works' surfaces, its enigmatic, chalky materiality and colourlessness fixed the canvas into a permanent sculptural form. In the present *Achrome*, however, Manzoni employed non-kaolin-coated canvas, its sequence of squares machine-stitched together to create a friable surface completely removed from the artist's hand, breaking down the borders between art and industry. This logic is itself subverted and overrun by the subtle surface irregularities and self-asserting material forms of the squares, which establish their own textural and organic order.



Piero Manzoni, 1959.
Photo: Ugo Mulas
© Ugo Mulas Heirs. All rights reserved.



Agnes Martin, *Untitled No. 14*, 1977.
Solomon R. Guggenheim Museum, New York.
Artwork: © DACS 2016.
Photo: The Solomon R. Guggenheim Foundation/Art
Resource, NY/ Scala, Florence.

In their overt and manifest display solely of their own materiality and surface, Manzoni's *Achromes* were works that finally and irreparably broke down the illusive and conceptual space that up until this point had always traditionally surrounded the picture plane. At the same time, as these new grid-based works showed, the *Achromes* were works of art that were also able to operate as individual, unaesthetic and even endlessly repeatable concepts within the real, physical space of the viewer and the world around them. Marking the beginning of a process of integration between art and life, therefore, they were works that signalled the end of the idea of the art-object and its extension into what Manzoni believed would be a conceptual 'zone' of freedom and the final liberation of art from style. 'We absolutely cannot consider the picture as a space onto which to project our mental scenography' Manzoni insisted. Instead, the picture offered a conceptual 'arena of freedom in which we search for the discovery of our first images. Images which are as absolute as possible, which cannot be valued for that which they record, explain or express, but only for that which they are to be' (P. Manzoni, 'For the Discovery of a Zone of Images,' *Azimuth*, Spring 1957, reproduced in *Piero Manzoni*, exh. cat. Tate Gallery, London, 1974, pp. 18-19).

For an artist who insisted on the liberation of art from style, however, Manzoni's uniquely 'styleless' creations nevertheless often betrayed the artist's own unerring stylistic flair and wry wit. The inherent elegance

'We can only spread a single colour, or rather, stretch out a single, uninterrupted surface (that excludes any superfluous gesture, any possibility of interpretation). It is not a question of "painting" blue on blue or white on white (either in the sense of composition or of self-expression). Quite the contrary: as I see it, the question is to produce a wholly white surface (nay, a wholly colourless, neutral, surface) that lies well beyond any pictorial phenomenon, that is wholly divorced from any act that is extraneous to its value as a surface. The whiteness is not a polar landscape, an evocative or beautiful material, a sensation, a symbol, or anything else; it is a white surface that is a white surface and nothing else. It is being (and total being is the pure and incessant flow of changeableness)'

—P. MANZONI

of many of his *Achrome* canvases carefully pleated into lines or sewn into rhythmic fields of white, for example, often seems to undermine the aim of creating self-determinate entities expressive only of their own innate materiality. In this *Achrome* of 1960-61, the artist has further developed the sequential rhythm found in earlier *Achromes* and translated it into the more formal, structural and intellectual logic of a grid-like progression. This is a significant structural alteration that openly asserts more strongly the conceptual nature and potential of his *Achromes* by marking the distinct contrast between the idealised nature of such angular geometry and the apparent disorder or disruptive chaos of the organic material forms of nature. Some critics have compared such grid-structured *Achromes* as this work to the paintings of Piet Mondrian, but the logic of Manzoni's works runs very much counter to the strictly rational pictorial organising principles of Mondrian's paintings. Here, tackling the materiality of Alberto Burri's *Sacchi* with pure colourlessness and a Duchampian sense of 'the law of chance,' this *Achrome* is instead a work that actively encourages the notion of the eventual dissolution of the art-object itself into an intangible concept. It is in this respect that this work anticipates the later grid-like works of Carl Andre and Sol LeWitt, or the sequential exploration of the blank canvas by Giulio Paolini and the permutational aesthetics of Alighiero Boetti – or, indeed, of the landmark series of *Linee* or 'lines' that Manzoni was to make soon after this series of works.



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(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The

usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all **lots** we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these **lots** with the symbol **λ** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)
4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.
We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by

anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:

- (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (i) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards

- or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.
In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any amounts due under section D3 above; and
 - (iv) any duties, goods, sales, use, compensating or service tax or VAT.
- Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
 - (ii) Credit Card.
We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.
 - (iii) Cash
We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).
 - (iv) Banker's draft
You must make these payable to Christie's and there may be conditions.
 - (v) Cheque
You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.
 - (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street,

St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 90th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
- (c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use and deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is

a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol ♪ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other

matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed ‘Conditions of Sale’

VAT payable

| Symbol | |
|-----------|--|
| No Symbol | We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer’s premium but will not be shown separately on our invoice. |
| † | We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer’s premium and shown separately on our invoice. |
| Ø | For qualifying books only, no VAT is payable on the hammer price or the buyer’s premium . |
| * | These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer’s premium but will not be shown separately on our invoice. |
| Ω | These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer’s premium but will not be shown separately on our invoice. |
| α | The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none">• If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).• If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above) |
| ‡ | For wine offered ‘in bond’ only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer’s premium and shown on the invoice. |

VAT refunds: what can I reclaim?

If you are:

| | | |
|-------------------------------------|-----------------|--|
| A non VAT registered UK or EU buyer | | No VAT refund is possible |
| UK VAT registered buyer | No symbol and α | The VAT amount in the buyer’s premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC’s rules, you can then reclaim the VAT charged through your own VAT return. |
| | * and Ω | Subject to HMRC’s rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer’s premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC’s rules, you can reclaim the VAT charged through your own VAT return. |
| EU VAT registered buyer | No Symbol and α | The VAT amount in the buyer’s premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply. |
| | † | If you provide us with your EU VAT number we will not charge VAT on the buyer’s premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection. |
| | * and Ω | The VAT amount on the hammer and in the buyer’s premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply. |
| Non EU buyer | | If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges: |
| | No Symbol | We will refund the VAT amount in the buyer’s premium . |
| | † and α | We will refund the VAT charged on the hammer price . VAT on the buyer’s premium can only be refunded if you are an overseas business. The VAT amount in the buyer’s premium cannot be refunded to non-trade clients. |
| | ‡ (wine only) | No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while ‘in bond’ directly outside the EU using an Excise authorised shipper. VAT on the buyer’s premium can only be refunded if you are an overseas business. The VAT amount in the buyer’s premium cannot be refunded to non-trade clients. |
| | * and Ω | We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer’s premium . |

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**

(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a ‘controlled export’ for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie’s Shipping Department to arrange your export/shipping.

5. If you appoint Christie’s Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie’s Client Services on info@christies.com

Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, *, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◦◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*Attributed to ...'

In Christie's qualified opinion probably a work by the artist in whole or in part.

*Studio of ...'/ 'Workshop of ...'

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*Circle of ...'

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*Follower of ...'

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*Manner of ...'

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*After ...'

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed ...'/'Dated ...'/'Inscribed ...'

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

'With signature ...'/'With date ...'/'With inscription ...'

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the authenticity warranty shall not be available with respect to lots described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

Please note that at our discretion some lots may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street lots are available for collection on any weekday, 9.00 am to 4.30 pm. Collection from Momart is strictly by appointment only. We advise that you inform the sale administrator at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly: Tel: +44 (0)20 7426 3000 email: pcandauctionteam@momart.co.uk.

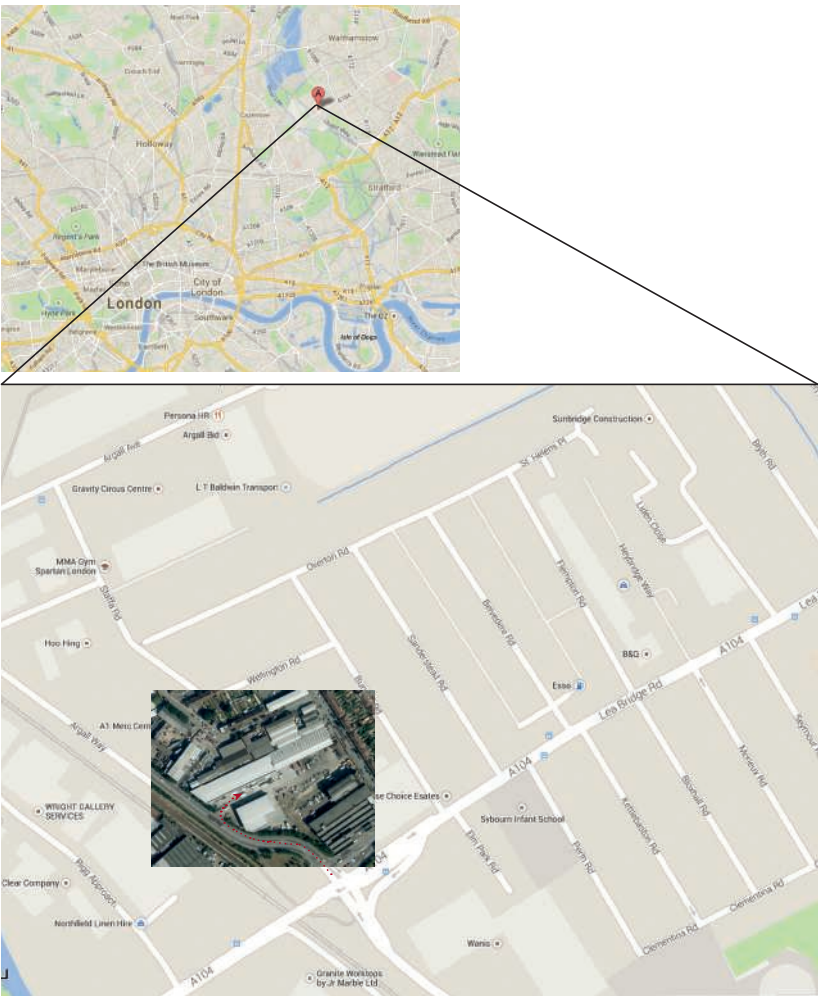
PAYMENT

Storage charges may be paid in advance or at the time of collection from King Street. Lots may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's are settled.

STORAGE CHARGES

| CHARGES PER LOT | LARGE OBJECTS/PICTURES | SMALL OBJECTS/PICTURES |
|-----------------------------|------------------------|------------------------|
| 1-28 days after the auction | Free of Charge | Free of Charge |
| 29th day onwards: | | |
| Storage per day | £5.00 | £2.50 |

All charges exclusive of VAT.
Storage will be free of charge until 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.



MOMART
Moved by Art

Units 9-12, E10 Enterprise Park,
Argall Way, Leyton,
London E10 7DQ
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POST-WAR & CONTEMPORARY ART

SENIOR INTERNATIONAL TEAM



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Laura Paulson
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& Contemporary Art,
Americas



Francis Outred
Chairman and Head of
Post-War & Contemporary
Art, EMERI



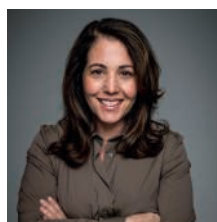
Jussi Pyllkkänen
Global President



Mariolina Bassetti
Chairman and
Head of Post-War &
Contemporary Art,
Southern Europe



Marianne Hoet
International Director
of Post-War &
Contemporary Art,
Northern Europe



Lori Hotz
Global Managing
Director, Post-War &
Contemporary Art



Loïc Gouzer
Deputy Chairman, Post-
War & Contemporary Art,
New York



Xin Li
Deputy Chairman, Asia



Eric Chang
Deputy Chairman, Asia,
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War & Contemporary Art,
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For full contact details, please refer to page 271

POST-WAR & CONTEMPORARY ART EUROPE



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Arno Verkade
*Managing Director,
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Herrad Schorn
*Senior Specialist,
Germany*



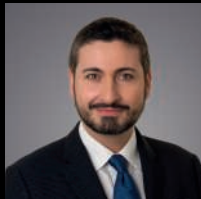
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Nina Kretschmar
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Guillermo Cid
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Switzerland*



Paul Nyzam
Specialist, France



Barbara Guidotti
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Specialist, Italy



Etienne Sallon
Specialist, France

LONDON



Edmond Francey
Head of London



Leonie Moschner
Senior Specialist



Darren Leak
Senior Specialist



Alice de Roquemaurel
Senior Specialist



Beatriz Ordovas
Senior Specialist



Katharine Arnold
Specialist



Cristian Albu
Specialist



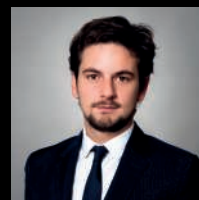
Leonie Grainger
Specialist



Rosanna Widen
Specialist



Bianca Chu
Specialist



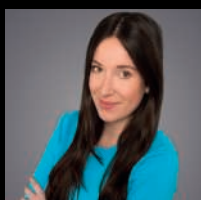
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Associate Specialist



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Associate Specialist



Zoë Klemme
Associate Specialist



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Tessa Lord
Junior Specialist

POST-WAR & CONTEMPORARY ART AMERICAS & ASIA



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Senior Vice President*



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Senior Vice President*



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*Specialist,
Vice President*



Sara Friedlander
*Specialist,
Vice President*



Alexis Klein
*Specialist,
Vice President*



Lisa Layfer
*Specialist,
Vice President*



Saara Pritchard
*Specialist,
Vice President*



Jennifer Yum
*Specialist,
Vice President*



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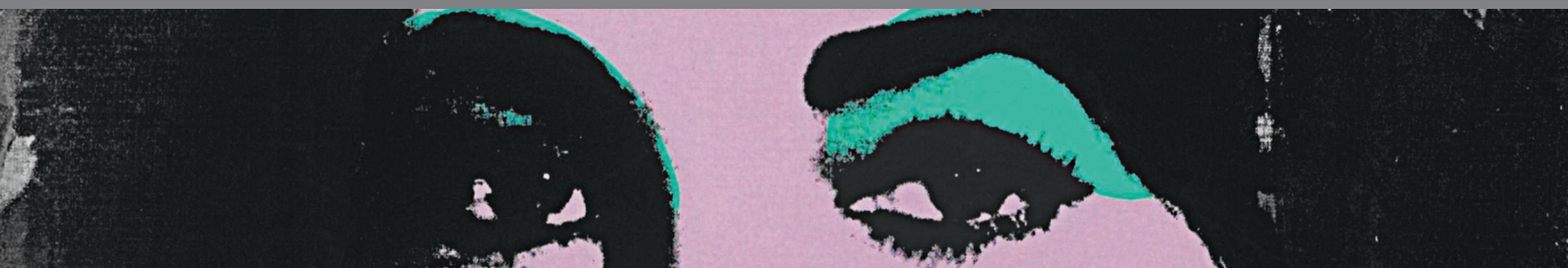
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Andy Warhol, *Silver Liz (diptych)* (detail), 1963-1965.
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PABLO PICASSO (1881-1973)

Nature morte

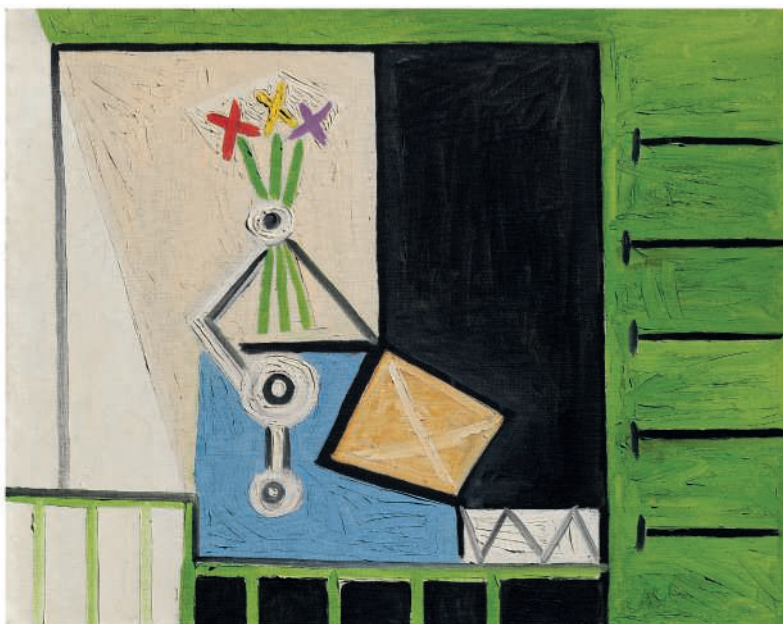
dated '29.12.1946' (on the reverse)

oil on canvas

28¾ x 36¼ in. (73 x 92 cm.)

Painted in Paris on 29 December 1946

£2,000,000-3,000,000



PABLO PICASSO (1881-1973)

Nature morte aux volets verts

signed 'Picasso' (upper right); dated and

numbered '29.12.46 II' (on the reverse)

oil on canvas

28½ x 36 in. (72.4 x 91.4 cm.)

Painted in Paris on 29 December 1946

£2,000,000-3,000,000



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London, King Street, 22 June 2016

VIEWING

16-22 June 2016

8 King Street

London SW1Y 6QT

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CHRISTIE'S



ALIGHIERO BOETTI (B. 1940)
Piccolo Medio Grande
 ball point pen on paper,
 each: 39 $\frac{1}{8}$ x 27 $\frac{1}{2}$ in. (99.5 x 70cm.)
 overall: 39 $\frac{1}{8}$ x 82 $\frac{1}{2}$ in. (99.5 x 210cm.)
 Executed in 1981
 £220,000-280,000

POST-WAR AND CONTEMPORARY ART

DAY AUCTION

London, King Street, 30 June 2016

VIEWING

25-29 June 2016

8 King Street

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Property from a Distinguished Private Collection
SIR PETER PAUL RUBENS (SIEGEN 1577-1640 ANTWERP)

Lot and his Daughters

oil on canvas

74 x 88 ½ in. (190 x 225 cm.)

Estimate on request

OLD MASTER & BRITISH PAINTINGS

EVENING SALE

London, King Street, 7 July 2016

VIEWING

3-7 July 2016

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London SW1Y 6QT

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Property of a Lady
 JOHN CONSTABLE, R.A. (1776–1837)
View on the Stour near Dedham, full-scale sketch
 circa 1821–22
 oil on canvas
 51 × 73 in. (129.4 × 185.3 cm.)
 Estimate on request

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THE EVENING SALE

30 June 2016
 London, King Street

VIEWING

17–30 June 2016
 8 King Street
 London SW1Y 6QT

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17 June – 15 July 2016
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| UK£3,000 to UK£5,000 | by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800) |
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| UK£10,000 to UK£20,000 | by UK£1,000s |
| UK£20,000 to UK£30,000 | by UK£2,000s |
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