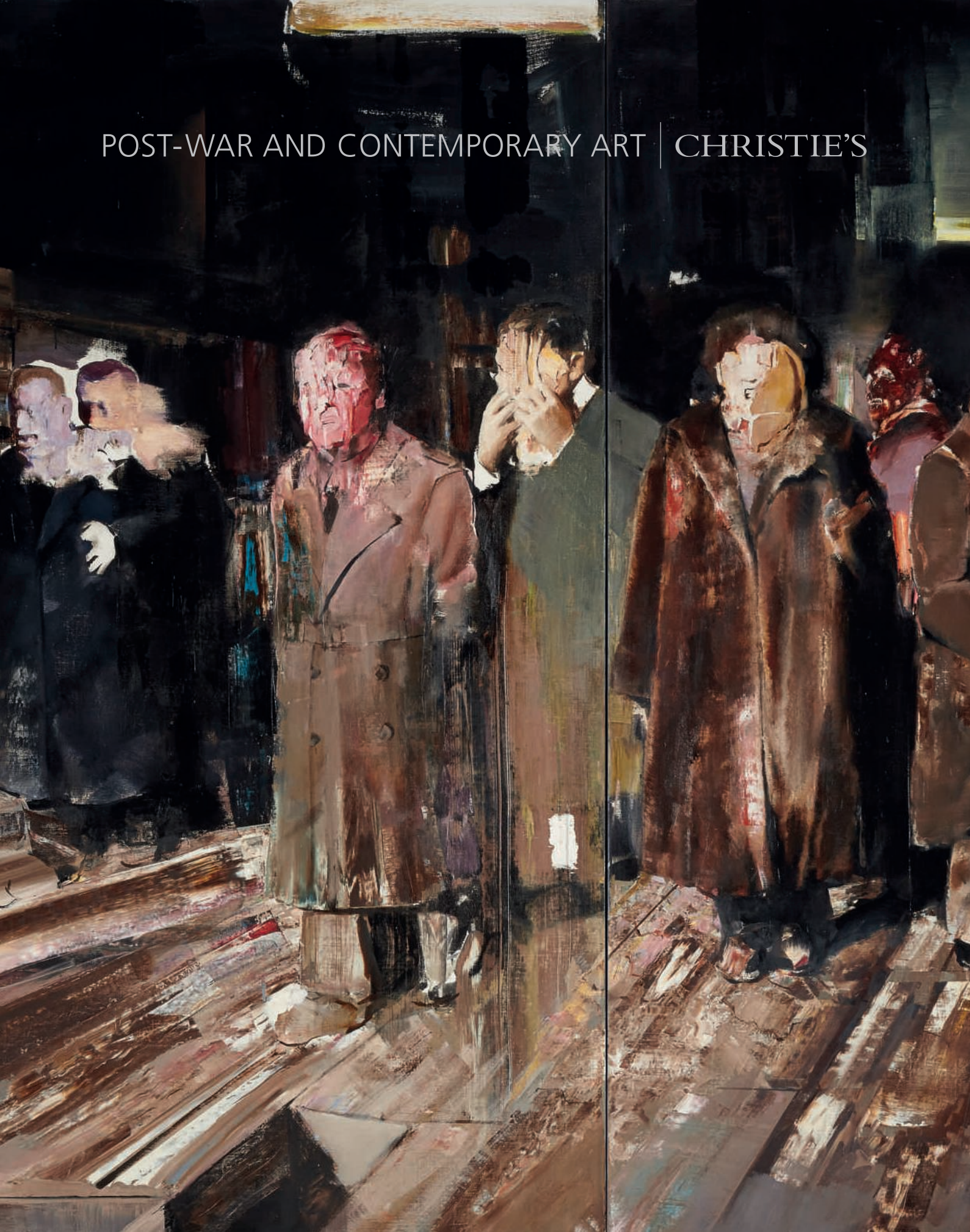


POST-WAR AND CONTEMPORARY ART | CHRISTIE'S





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Graf des unbekannten Malers













THE LESLIE WADDINGTON COLLECTION

London, King Street, 4 October 2016

VIEWING

24 September – 4 October
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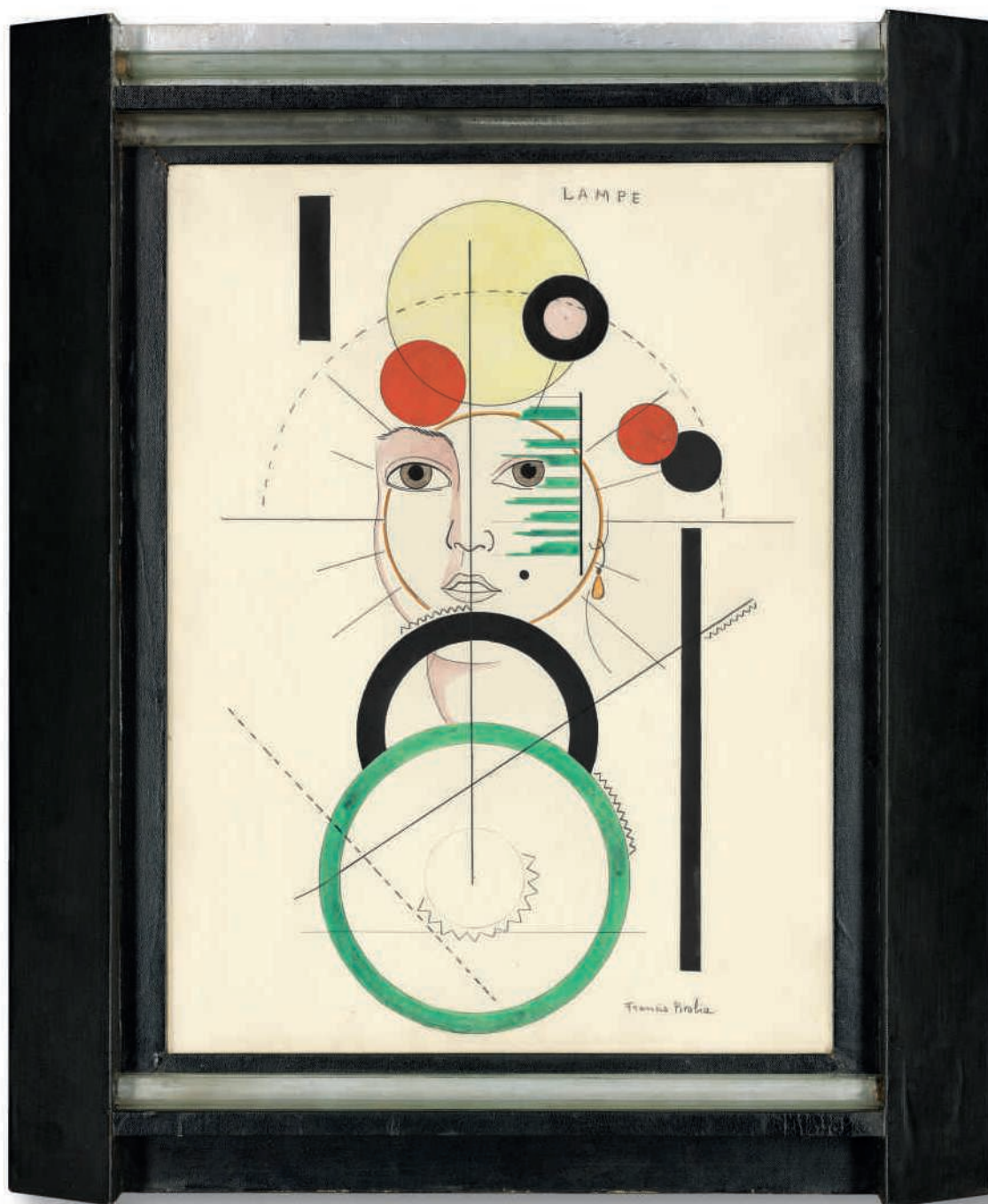


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JEAN DUBUFFET (1901–1985) *Visiteur au chapeau bleu (Visitor with Blue Hat)*

signed and dated 'J. Dubuffet 55' (upper right); signed, inscribed, titled and dated 'Visiteur au chapeau bleu J. Dubuffet Vence, avril 55' (on the reverse)
oil on canvas
45 $\frac{3}{8}$ x 35 $\frac{1}{8}$ in. (115.2 x 89.2 cm.)
Painted in April 1955



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FRANCIS PICABIA (1879-1953)

Lampe

signed 'Francis Picabia' (lower right) and inscribed 'LAMPE' (upper right)
watercolour, brush and India Ink and pencil on paper in a Pierre Legrain frame
24 ¾ x 18 ½ in. (63 x 47.2 cm.)
Executed circa 1923



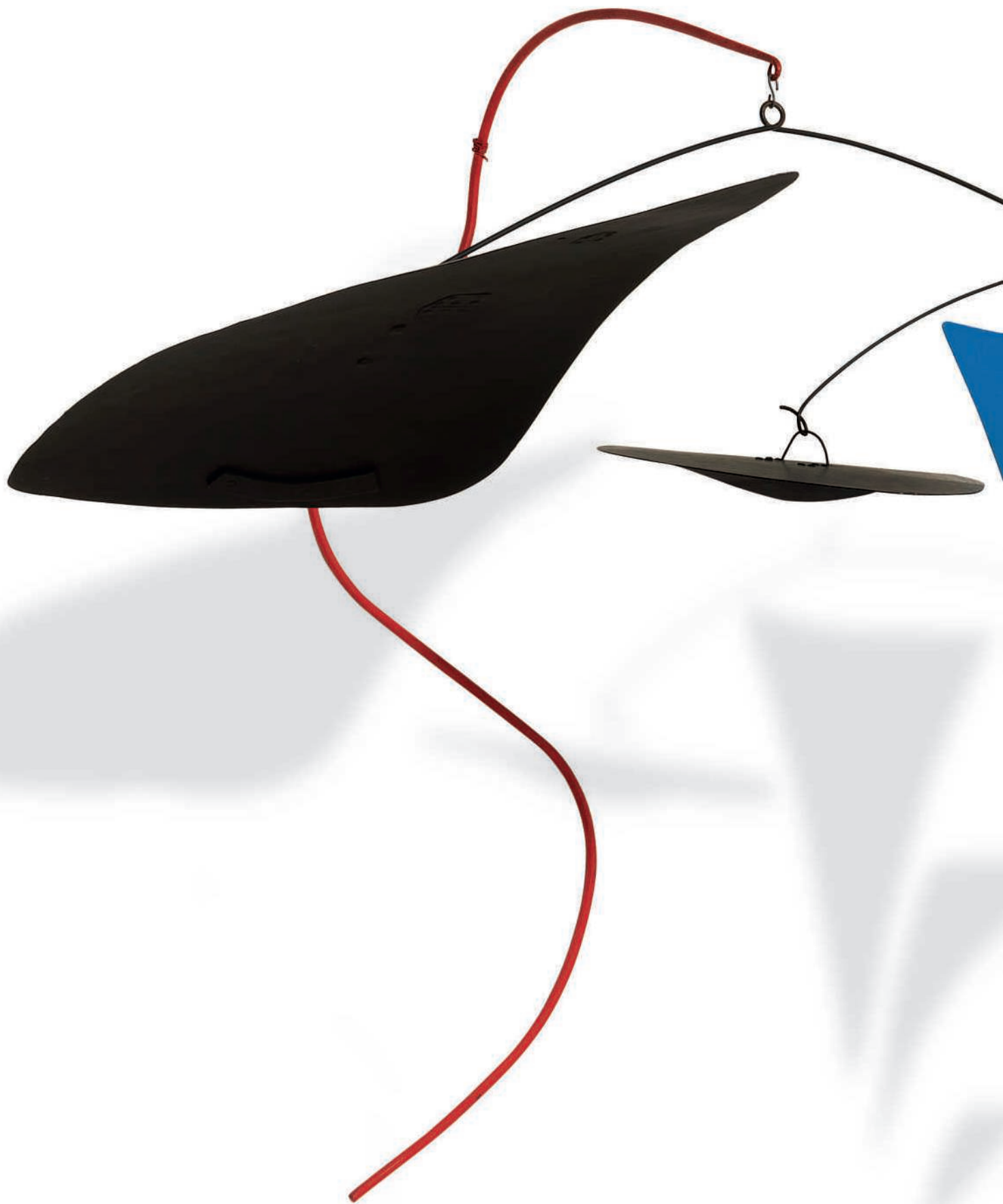
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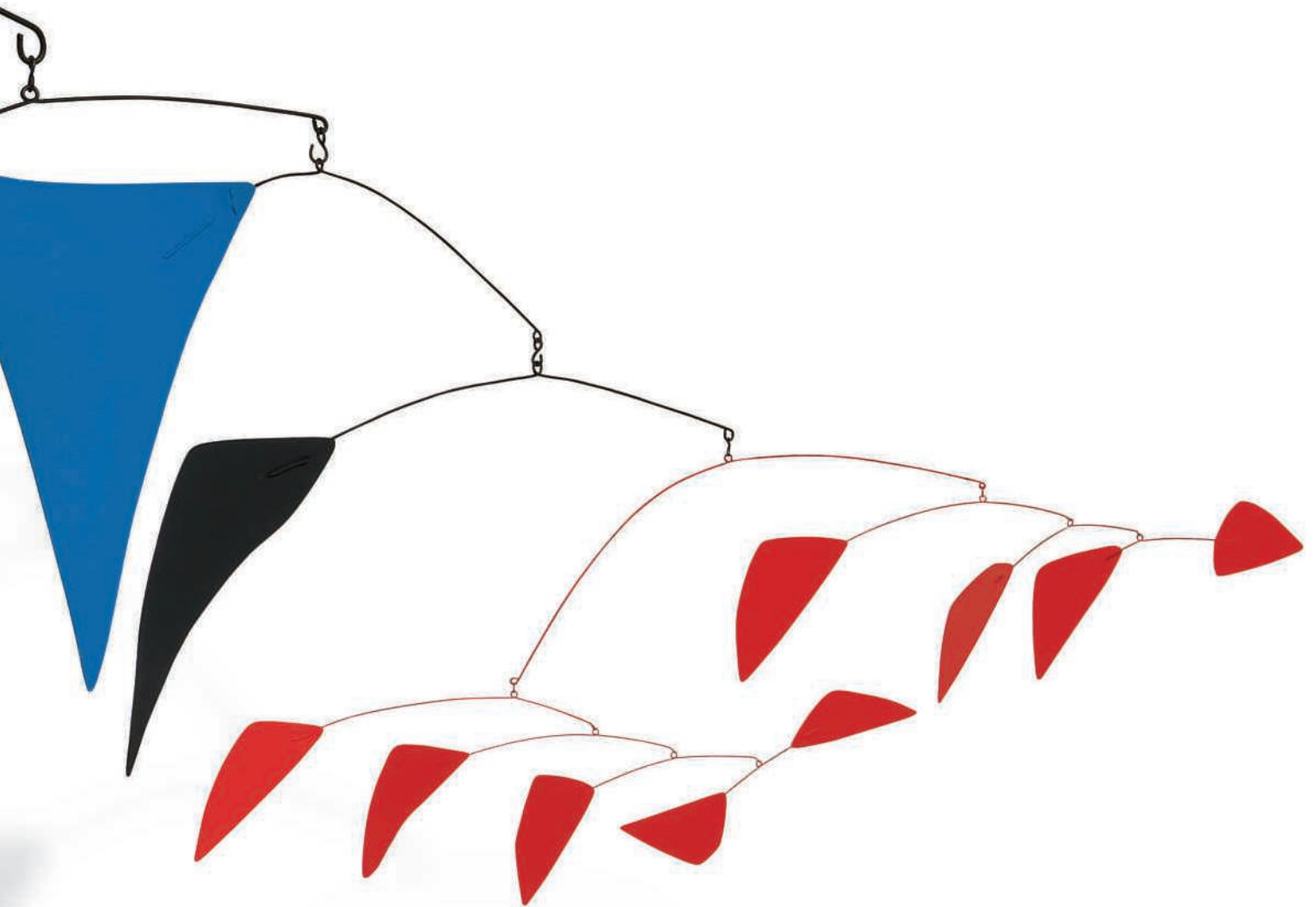
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AGNES MARTIN (1912–2004)

Praise

signed and dated 'a. martin 1985' (on the reverse); titled 'Praise' (on the stretcher)
acrylic and pencil on canvas
72 x 72 in. (183 x 183 cm.)
Executed in 1985





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ALEXANDER CALDER (1898–1976)
Le Serpent rouge (The Red Snake)

incised with the artist's monogram and dated 'CA 58' (on the smallest black element)
wall mobile: painted sheet metal and wire
mobile element: 40 $\frac{1}{8}$ x 115 $\frac{3}{4}$ x 59 in. (102 x 294 x 150 cm.)
wall element: 62 $\frac{7}{8}$ x 115 $\frac{3}{4}$ x 59 in. (159.8 x 294 x 150 cm.)
Executed in 1958



GALLERY TALK

Monday 3 October 2016 at noon
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Robert Brown, Anna Campbell and
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Wednesday	5 October	9.00am – 4.00pm
Thursday	6 October	9.00am – 4.00pm

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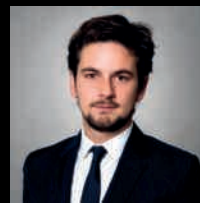
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CREDITS

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Lot 36: Günther Uecker, *Diagonale Teilung voeneinander weg (Diagonal Division)*, 1969-1974 (detail)

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Lot 8: Thomas Schütte, *Bronzefrau Nr. 13*, 2003 (detail)
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Lot 12: Bridget Riley, *Greensleeves* 1983 (detail)

Back Cover:
Lot 10: Gerald Laing, *Beach Wear*, 1964 (detail)
© Gerald Laing.

λ*1

LUCY MCKENZIE (B. 1977)

Olga Korbut

oil on canvas
41⅞ x 83⅞ in. (106.5 x 213cm.)
Painted in 1998

£20,000-30,000
\$27,000-40,000
€24,000-35,000



Olga Korbut of the Soviet Union at the 1972 Olympic Games.
© Allsport UK/Getty Images Sport Classic.

PROVENANCE:

Cabinet Gallery, London.
Acquired from the above by the present owner in 2000.

EXHIBITED:

London, The Saatchi Gallery, *The Triumph of Painting*, 2005, p. 324 (illustrated in colour, pp. 326-327). This exhibition later travelled to Leeds, Leeds Art Gallery.

LITERATURE:

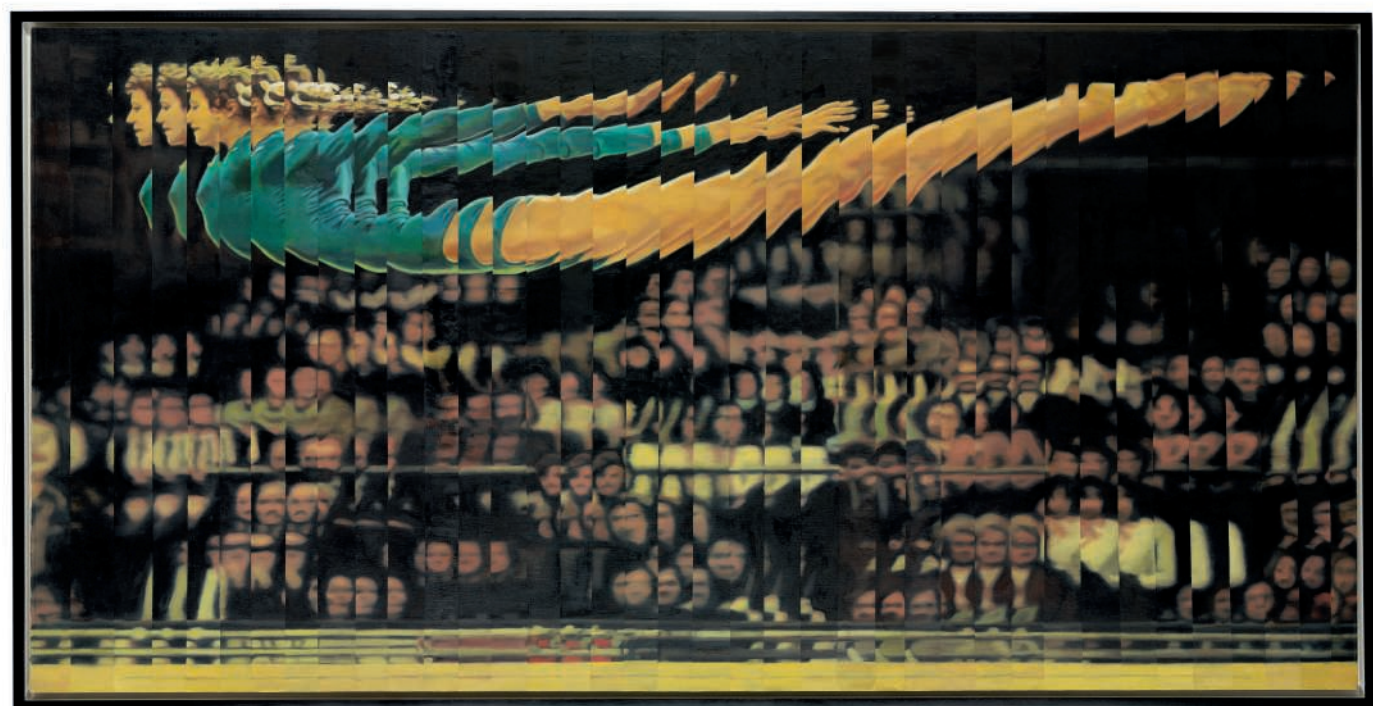
M Higgs and T. Godfrey (eds.), *British Art Show 5*, London 2000, p. 109.
T. Godfrey, *Painting Today*, London 2009, no. 132 (illustrated in colour with incorrect dimensions, p. 109).
S. Lowndes, *Social Sculpture: The Rise of the Glasgow Art Scene*, Glasgow 2010 (installation view illustrated, p. 273).

Spanning over two metres in width, *Olga Korbut* is a seminal work from Lucy McKenzie's celebrated multi-media practice. Spliced and splintered as if refracted through a prism, the work depicts the renowned Belarusian gymnast – nicknamed 'the sparrow from Minsk' – who captured the hearts and minds of the public at the 1972 Munich Olympic Games. Just seventeen years old at the time, Korbut was awarded one silver and three gold medals for her innovative, daring and charismatic performances. Her notorious parallel bars routine, which featured several mistakes on her first attempt, only seemed to strengthen the public's adoration, with the audience imploring the judges to raise her final score. Executed in 1998, the work is among the most important early statements of McKenzie's politically and socially engaged practice. 'I think I only realised in my final year,

'The Olympics have been used by every society that has hosted it as a PR thing. It is a huge event meant to be neutral, but it is so imbued by politics and power it is, for me, something obvious to be played about with and subverted'

—L. MCKENZIE

after a year out in Germany, that the Olympics aesthetic was a way to talk about all the things I'm interested in – sexual politics, communism, fascism, totalitarianism, racism, power', she has explained. 'The Olympics have been used by every society that has hosted it as a PR thing. It is a huge event meant to be neutral, but it is so imbued by politics and power it is, for me, something obvious to be played about with and subverted' (L. McKenzie, quoted in A. Donald, 'Beyond the London Loop', *The Herald Scotland*, 6 April 2000). Korbut – who was famously told by President Nixon that she had done more for Cold War relations than any embassy had been able to – became something of an icon for McKenzie. With hints of Socialist Realist parody underscoring its political tension, the present work is a glowing evocation of feminine power.







†2

HENRY TAYLOR (B. 1958)

Walking with Vito

acrylic on canvas
66½ x 96in. (168 x 244.5cm.)
Painted in 2008

£40,000-60,000
\$54,000-80,000
€48,000-71,000

PROVENANCE:

Sister Gallery, Los Angeles.
Acquired from the above by the present
owner in 2008.

EXHIBITED:

London, The Saatchi Gallery, *Body Language*,
2014 (illustrated in colour, pp. 92-93).

‘When I’m painting from life
the colours seem more alive
and apparent, because it’s
real – I mean, whatever real
is ... A human being is never
in black and white, even if
I’m colourblind’

—H. TAYLOR









Hurvin Anderson, *Afrosheen*, 2009.
Private Collection.
© Hurvin Anderson. All Rights Reserved, DACS 2016.

‘The opposite of an abstractionist, Mr. Taylor is a Social Realist in the best sense of that oft-maligned term. He paints roughly the rough world of his own experience, but he does so with a rare spirit of generosity and love’

—K. JOHNSON



David Hammons, *Stone Head*, 2005.
© 2016 David Hammons.

In *Walking with Vito* (2008), Henry Taylor paints a vivid evocation of downtown Los Angeles. Two men walk a mastiff across a sunbaked sidewalk, the Southern California heat clear in the saturated colours and the men's shorts and vests – one man wears his vest over his shoulder, and his companion drinks from a red bottle. Both stare directly out of the canvas. Behind them is a glimpsed police car, a monumental 'NO PARKING' sign in metallic gold and a strip of blue sky; in the midground is a black hairdressers, with a sign advertising wigs of human hair for sale. These textual elements recall the décollaged 'social abstraction' of Taylor's fellow L.A. artist Mark Bradford, who uses found media – paper from peeling billboards, newsprint, hairdressing endpapers from the perming process – to create a multilayered fusion of his material environment with societal commentary. Taylor, however, tells his stories in the language of paint. The scene is brought to life in a thick, vigorous impasto that foregrounds the role of the medium, with drips and splashes testifying to energetic technique; the green frontage of the salon is echoed in a painterly glow on Vito's foreleg. 'When I'm painting from life the colours seem more alive and apparent,' Taylor has said, 'because it's real – I mean, whatever real is ... A human being is never in black and white, even if I'm colourblind. Right now I'm looking out my window and I see shades of green, and then something may be reflecting onto that green from somebody's apartment. So you get blue in there. (in a high-pitched voice) "Why you got blue in the muthafucka?" I say, "Shit man, there was a blue light over there. But you just don't see the blue light"' (H. Taylor, quoted in D. Lawson, 'Deana Lawson and Henry Taylor,' *BOMB*, no. 133, Autumn 2015, p. 133). Richly atmospheric, intensely human and carefully controlled, *Walking with Vito* is the work of one of contemporary figurative painting's most eloquent brushes.

California-born Taylor paints friends, family and passers-by with a keen eye for detail and symbolism, his expressive work deceptively naïve: beyond a local and often urban focus, Taylor's tight compositions, lyrical use of colour and smart incorporations of text reveal a deep awareness of art history, stirring up references from Goya to Matisse, German Expressionism to Jean-Michel Basquiat. His bright and balanced attention to all walks of life is partly informed by the decade he spent working, while also studying at CalArts, as a psychiatric assistant at the Camarillo State Hospital for the mentally ill. Here he began to draw and paint his patients, the boundaries between art and daily life dissolving. 'I learned not to dismiss anybody,' he has said of this time. 'It just made me a little more patient, a little more empathetic. It taught me to embrace a lot of things. A lot of people will avoid a person who doesn't appear normal, but I'm not like that' H. Taylor, quoted in K. Rosenberg, 'Henry Taylor on His Profoundly Empathetic Early Portraits of Psychiatric Patients,' *Artspace.com*, April 2, 2016).

Taylor's poised, sensitive humanity has a further autobiographical tenor. As the artist explains, his paintings drink in the world with the sense that every day is to be celebrated. 'My parents were from Texas. My father's father was shot and killed when my dad was nine years old. At that age, he had to go with my grandmother to help get the body. My father was a real tough guy, but when he drank, he would tell the story. He would call me in the middle of the night, and say, "They shot my dad; they shot my dad. First they shot his arm off and then they tried to kill him again." I lived with my father for a year, when we moved from Oxnard to Oakland. In my thesis show at California Institute of the Arts, I wrote some of the things my dad would say to me on the walls. Things you remember, like, "Meet me. I might be your last time." I think my work is all about these stories – stories I heard repetitively growing up' (H. Taylor, quoted in J. Samet, 'Beer with a Painter, LA Edition: Henry Taylor,' *Hyperallergic*, 27 June 2015, p. 3). With its striking clarity of vision and uninhibited self-awareness, *Walking with Vito* exemplifies Taylor's approach to painting and to life: a normal day, a walk through the heat of the streets, is worth our undivided attention. Taylor seizes the moment through the power of paint, precious and beautiful for all to see.



% Human Hair



λ*3

LYNETTE YIADOM-BOAKYE (B. 1977)

Bound Over To Keep The Faith

signed with the artist's initials, titled and dated
'LYB Bent Over To Keep The Faith 2012' (on the reverse)

oil on canvas

98¾ x 78¾in. (250 x 200cm.)

Painted in 2012

£80,000-120,000

\$110,000-160,000

€95,000-140,000



Caravaggio, *Young Sick Bacchus*, circa 1593-1594.
Galleria Borghese, Rome.

PROVENANCE:

Corvi-Mora, London.

Acquired from the above by the present owner
in 2012.

EXHIBITED:

London, Chisenhale Gallery, *Extracts and Verses*,
Lynette Yiadom-Boakye, 2012.

Derry-Londonderry, Ebrington, *The Turner Prize
2013*, 2013 (illustrated in colour, p. 26).

LITERATURE:

M. Hudson, 'A Sore Lack of Conflict or
Controversy: Turner Prize', in *The Daily Telegraph*,
23 October 2013 (installation view illustrated in
colour, p. 27).

C. Higgins, 'An Invitation to Turner Visitors: pick
up a pencil or be an exhibition', in *The Guardian*,
23 October 2013 (illustrated in colour, p. 17)

A. Dunne, 'At Turner 2013 it's life drawing but not
as we know it', in *The Irish Times*, 23 October 2013
installation view illustrated in colour).

W. Januszczak, 'All Down to Derry', in *The Sunday
Times*, 27 October 2013 (installation view
illustrated in colour).

R. Sulcas, 'Turner Prize keeps turning heads', in
International New York Times, 30 November 2013
(installation view illustrated in colour, p. 20).

R. Newbanks (ed.), *Lynette Yiadom-Boakye*,
Munich 2014, p. 5 (illustrated in colour, p. 6).

'His pose, I fancy, is based
on Caravaggio's Sick
Bacchus in the Borghese
Gallery in Rome, as is his
surprising grimace and
even his indeterminate
sexuality. On its most
obvious level, this then is
contemporary black art
elbowing out some space
for itself at the table of
the old masters. But what
I really admire about this
show is Yiadom-Boakye's
revolutionary use of black
paint. It's hardly a new
colour in art: but never
before has it claimed a
creative identity as fierce
and tangible as this. I hope
she wins'

—W. JANUSZCZAK
ON THE PRESENT WORK
AT THE 2013 TURNER PRIZE





The present work featured in Lynette Yiadom-Boakye's installation at the Turner Prize 2013.
 Artwork: © Lynette Yiadom-Boakye
 Photo: © Tate Photography: Lucy Dawkins

‘That emphasis on a strong presence is really important, and I’m always looking for a strong line, a strong curve or a strong look. They should never appear to shrink away—they are never victims, never passive. I always destroy the work if anyone looks passive’

—L. YIADOM-BOAKYE

The centrepiece of Lynette Yiadom-Boakye's major 2012 exhibition *Extracts and Verses* at Chisenhale Gallery and subsequently of her Turner Prize show in 2013, *Bound Over to Keep the Faith* is a monumental and compelling vision. Looming from a vast 2 x 2.5 metre canvas, a huge, long-limbed man grins over his shoulder, hand poised at his chin. His eyes, teeth and shirt gleam bright in unadulterated white against a background of rich, Goya-esque darkness. Any sense of place or character is left supremely enigmatic. A slim rope around his waist perhaps gestures to the title's 'bound:' as for 'faith,' amid the work's Old Masterly overtones, is that a glint of missionary zeal in his eye? Yiadom-Boakye's creations live off such ambiguity. Working swiftly and without models, she presents compound beings who have no backstory or real-life source but instead allow her to probe the

mysteries of how paint translates into people. The resulting apparition is oblique in import, yet confronts us with a gaze of disarming directness. Free of external narrative and made tangible purely through the power of the medium, *Bound Over to Keep the Faith* is emblematic of one of the most distinctive practices in contemporary figurative painting.

The larger-than-life figure in *Bound Over to Keep the Faith* is a key recurring character for Yiadom-Boakye, alongside another man who wears a striped shirt. As she explains, 'The really big ones of the man with the white top ... started off as a very small work. It was a triptych of three of that man and there was something in the facial expression that really captured everything for me, everything that I was trying to





El Greco, *Nobleman with his Hand on his Chest*, circa 1580.
Museo del Prado, Madrid.
Photo: Fine Art Images / Heritage Images / Getty Images.

'I want the work to be pulled out of the air somehow, to play God and exploit that power of creation in paint'

—L. YIADOM-BOAKYE

do somehow. Really, if I had to choose two pieces that encapsulate the spirit of what I'm trying to do, it'd be him and the stripy man. When I say capture everything I'm trying to do, or the spirit of what I do, I mean the way that I think, the way my sense of humour works. When I start a body of work they are a good reminder, if you like, an anchoring of how I think generally and the reminder of where I am. It is also the sense of getting to know someone better. They have changed a lot since their first incarnations ... There's this calm, sense of something level and almost elegant in the stripy man, and then the white shirt is far more like a sphinx I suppose' (L. Yiadom-Boakye, quoted in H-U. Obrist, 'Lynette Yiadom-Boakye,' *Kaleidoscope*, Issue 15, Summer

'It's not a person, it's not a portrait; it's a painting, and everything that goes on within it qualifies the other elements'

—L. YIADOM-BOAKYE

2012). As we regard the man in *Bound Over to Keep the Faith*, Yiadom-Boakye's invoking of the sphinx seems apt. This mythical creature is also a multifaceted beast, most often imagined with a human head, the haunches of a lion, and sometimes the wings of a bird. Said to have guarded the gates of the ancient city of Thebes, the treacherous sphinx would devour those who could not answer its riddle. This timeless sense of trickery and playful menace resonates from the man's inscrutable countenance, beaming with unknowable secrets. Conjured here at his most imposing, he is himself a figurehead in the artist's personal painterly mythos, running like a lithe keynote throughout her *oeuvre*.

Yiadom-Boakye takes painting, rather than people, as her subject. 'I want to think about painting, not the personality of the man sitting with me,' she has said. 'I'm far more interested in how we can make people intelligible through paint, rather than getting bogged down in characters. I'm not interested in the personalities of specific people I know. I want the work to be pulled out of the air somehow, to play God and exploit that power of creation in paint ... I often refer to these figures as people but they aren't, they are composites pulled together from scrapbooks and drawings. They aren't real men and women' (L. Yiadom-Boakye, quoted in J. Stevens, 'Interview with Lynette Yiadom-Boakye,' Chisenhale Gallery, 2013 http://www.chisenhale.org.uk/archive/news/images/Lynette_Interview.pdf [accessed 03/08/16]). For all their abstraction from the contexts of place and history, however, her 'composites' create an important contemporary dialogue. By engaging with the traditions of painterly practice but normalising the almost exclusive presentation of black people within her work, Yiadom-Boakye's formal investigations of composition, structure and palette also raise questions of identity, visibility and representation, pointing to the dearth of such depictions in the Western art-historical canon. Her titles, too, remain open rather than closed, inflecting her work with hints of wider fictions and narratives that remain tantalisingly untold. 'I would think of them as an extension of the work, another mark, but not as an explanation,' she says. 'I love Miles Davis. He puts titles to things, even though his music is instrumental. You see the title, and you feel it in the sound of the music' (L. Yiadom-Boakye, quoted in R. Cooke, 'Lynette Yiadom-Boakye: artist in search of the mystery figure,' *The Observer*, 31 May 2015). Smiling conspiratorially from the canvas, the man in *Bound Over to Keep the Faith* stands testament to paint's unique ability to expand the world we think we know into myriad new and unseen places.



14

JONAS WOOD (B. 1977)

Untitled (Downstairs)

signed with the artist's initials, titled and dated 'JBRW 2009

UNTITLED(DOWNSTAIRS)' (on the reverse)

oil on canvas

76 x 54½in. (193 x 137.5cm.)

Painted in 2009

£120,000-180,000

\$160,000-240,000

€150,000-210,000

PROVENANCE:

Anton Kern Gallery, New York.

Patricia Low Contemporary, Gstaad.

Acquired from the above by the present owner in 2010.

EXHIBITED:

Gstaad, Patricia Low Contemporary, *The*

Cannibal's Muse, 2010.

LITERATURE:

E. Booth-Clibborn (ed.), *The History of the Saatchi Gallery*, London 2009 (illustrated in colour, p. 779).

'The interiors began as reflections on the spaces I grew up in. My grandfather collected a lot of art in a short period, for not even twenty years in the 1960s and '70s, so I grew up surrounded by this art: Warhol, Bacon, Motherwell, Jim Dine, Larry Rivers, Calder ... And my grandparents' and parents' homes were very aesthetic places, packed with images and objects. It all seeped into me. These are the spaces that inspired me to become an artist, and so they were a natural choice for subject matter'

—J. WOOD





David Hockney, *The Card Players*, 2015.
L.A. Louver Gallery.
© David Hockney



René Magritte, *La Grande Guerre* (*The Great War*), 1964.
Private Collection.
Artwork: © ADAGP, Paris and DACS, London 2016.

‘Matisse’s masterpiece *The Red Studio*, 1911, is a significant ancestor to Jonas’s interiors’

—M. N. HOLTE

In Jonas Wood’s *Untitled (Downstairs)*, we are plunged into the depths of the artist’s psyche. Depicting two artworks suspended above a chest of drawers in an unidentified room, the work belongs to the series of interiors that constitute a major strand of his output. For Wood, who grew up surrounded by art, the interiors represent a scrapbook of the visual environments that stimulated his imagination as a child. ‘The interiors began as reflections on the spaces I grew up in’, he explains. ‘My grandfather collected a lot of art in a short period, for not even twenty years in the 1960s and ’70s, so I grew up surrounded by this art: Warhol, Bacon, Motherwell, Jim Dine, Larry Rivers, Calder ... And my grandparents’ and parents’ homes were very aesthetic places, packed with images and objects. It all seeped into me. These are the spaces that inspired me to become an artist, and so they were a natural choice for subject matter’ (J. Wood in conversation with A. V. Sharp, 9 November 2011, in *Jonas Wood: Interiors*, exh. cat., Anton Kern Gallery, New York, 2012, p. 56). Within a practice dedicated to exploring the slippages of memory, the present work embodies the central tenets of Wood’s visual language. Combining subtly warped angles with deliberately flattened geometric planes, it generates an uncanny sense of dislocation, transforming familiar objects into *unheimlich* imposters. A disquieting sense of psychological unease permeates the scene: as we peer into the depths of the composition, seven hollow pairs of eyes stare back. By placing a picture within a picture, Wood creates a disorientating perspectival *mise-en-abîme*, mirroring the inarticulate feeling of *déjà-vu* that underpins remembrance and nostalgia.

Inspired by his art-centred upbringing, Wood’s visual language draws inspiration from a rich historical archive. His deliberate focus on everyday experience, combined with his vibrantly enhanced palette, recalls David Hockney’s Pop-inflected domestic interiors. The influence of Paul Cézanne lingers in the work’s heightened sensory immediacy, whilst its flattened chromatic planes bring to mind the cut-outs of Henri Matisse. The legacy of Pablo Picasso and Georges Braque, too, asserts itself in the work’s collision of multiple perspectives. Working from a mixture of concrete and half-remembered images, Wood’s approach may be said to resonate with that of Peter Doig: an artist similarly fascinated by the mechanics of memory. Many of his compositions are based on collages of his own photographs and found imagery, which are subsequently filtered through various layers of drawing. He frequently repeats these processes over the course of a single painting, using them to troubleshoot formal dilemmas. ‘I look to drawing first’, Wood explains. ‘I’ll take a picture of the painting and print it out on drawing paper, get the coloured pencils and try to figure some shit out. I’m less of a de Kooning and more like Lichtenstein so it’s a compositional decision, I guess’ (J. Wood, <http://www.artnews.com/2015/01/06/bill-powers-talks-with-jonas-wood/> [accessed 12 September 2015]). In *Untitled (Downstairs)*, this process gives rise to a composition laden with a sense of its own history, reworked, recalibrated and reimagined over time.



°◆λ*5

ADRIAN GHENIE (B. 1977)

Nickelodeon

signed and dated 'Ghenie 2008' (on the reverse)
oil and acrylic on canvas (in two parts)
each: 93¾ x 81½in. (238 x 207cm.)
overall: 93¾ x 162⅞in. (238 x 414cm.)
Painted in 2008

£1,000,000-1,500,000
\$1,400,000-2,000,000
€1,200,000-1,800,000

PROVENANCE:

Haunch of Venison, London.
Acquired from the above by the present owner.

EXHIBITED:

Liverpool, Tate Liverpool, *Liverpool Biennial* 2008,
2008
London, Haunch of Venison, *Darkness for an Hour*,
2009.
Bucharest, National Museum of Contemporary Art
(MNAC), *Adrian Ghenie*, 2009-2010.

LITERATURE:

J. Jurdin, A. Hüsch and M. Price (eds.), *Adrian
Ghenie*, Ostfildern 2009, p.92 (illustrated in colour,
p. 93).
Adrian Ghenie: Darwin's Room, exh. cat.,
The Romanian Pavilion, 56th International Art
Exhibition, la Biennale di Venezia, 2015
(illustrated in colour, p. 82).

'It is not too much to say
that modern cinema began
with the nickelodeons'

—C. MUSSER

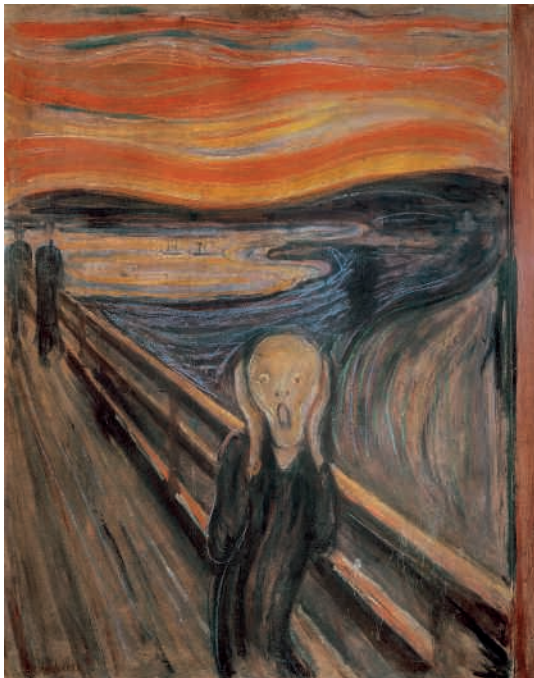


Gustave Caillebotte, *The Parquet Planers*, 1875.
Musée d'Orsay, Paris.
© Bridgeman Images.









Edvard Munch, *The Scream*, 1893.
Nasjonalgalleriet, Oslo.
Digital Image: © Bridgeman Images.



Gerhard Richter, *S. with Child*, 1995.
Hamburger Kunsthalle, Hamburg.
© Gerhard Richter, 2016.



Michaël Borremans, *The Angel*, 2013.
Courtesy Zeno X Gallery Antwerp.
© Michaël Borremans.

‘You can’t invent a painting from scratch; you are working with an entire tradition ... The pictorial language of the twentieth century, from Kurt Schwitters’s collages to Jackson Pollock’s drip paintings, makes up a range of possibilities that I utilise in order to create a transhistorical figurative painting – a painting of the image as such, of representation’

—A. GHENIE

The centrepiece of ‘Darkness for an Hour,’ Adrian Ghenie’s first UK solo show in 2009, *Nickelodeon* (2008) is a vast and cinematic vision. The work, executed on two panels that together span over four metres in width, presents eight figures amid a dark, cavernous interior. These characters tread the boards as if assembled on a spotlight stage, whose planks are dragged viscerally into being with paint pulled across the canvas. In their heavy overcoats and proprietorial postures, the men look like dictators on a warehouse inspection as much as customers at an early cinema – the ‘nickelodeon’ referred to in the title. Their identities, however, are lost: blurred and swallowed in thick swathes of abstract impasto, or effaced as if by the ravages of time. One figure claws paint from his face in an echo of *Pie Fight Study II* (2008), from Ghenie’s series which made flesh the slapstick humiliations of early comedy films. Another looks stoic as his pink-drenched visage drips onto his brown trenchcoat. Elsewhere, their bodies recede into the setting’s rich painterly gloom, which shimmers darkly with drips and splashes of paint. Enlivening the morass of sepia browns and antique greens are flashes of bright yellow and turquoise, which glimmer through dim strata like the chromatic palimpsests of Gerhard Richter. *Nickelodeon* is a virtuoso summation of Ghenie’s practice, which rehearses the role





Gustave Corbet, *The Studio of the Painter, a Real Allegory*, 1855.
Musée d'Orsay, Paris.
Photo: Bridgeman Images

‘David Lynch came along and gave me the solution ... In terms of composition, colours, atmosphere, I borrow many things from cinema’

—A. GHENIE

of the image in history in ambiguous, shadowy scenes: he is particularly fascinated by cinema’s intersections with painting, and the powers of both media for the broadcast of truth and illusion. Though replete with references to Europe’s past and to the history of painting, Ghénie’s work is unprecedented in its skilful drama and extraordinary, piercing self-consciousness. ‘I’m looking for a type of painting that might somehow preserve the tradition and the history of the medium, but at the same time might also involve a total break with twentieth-century painting,’ he says. ‘It’s not about whether I succeed in finding this new painting – the idea is that I’m trying to discover the possible resources of painting as a medium, wondering if I can still achieve that image, not necessarily shocking, but brand new’ (A. Ghénie, quoted in ‘Adrian Ghénie in conversation with Mihai Pop,’ *Adrian Ghénie: Darwin’s Room*, exh. cat. Romanian Pavilion, Biennale de Venezia, 2015, p. 83).

Ghénie plays up the layered artifice of his image with the work’s title. Film historian Charles Musser avers that ‘It is not too much to say that modern cinema began with the nickelodeons’ (C. Musser, *The Emergence of Cinema: The American Screen to 1907*, Berkeley, 1990, p. 417): these small and often disreputable theatres, so named because entry cost a nickel, were a phenomenon in the early years of the twentieth century. Ghénie thus evokes a pivotal time in the emergence of cinema, and hence in man’s shifting relationship with the world around him. The modern association of *Nickelodeon* with the children’s TV channel only widens the work’s panoramic view of history, and the different ways it is lived and recorded. Having grown up

under Ceaușescu, Ghénie, like millions of other Romanians, watched the dictator executed on television on Christmas Day in 1989. ‘He was suddenly a human being,’ Ghénie recalls (‘Adrian Ghénie: Painting a dictator in the moment before his execution,’ SFMOMA <https://www.sfmoma.org/watch/adrian-ghenie-painting-a-dictator-in-the-moment-before-his-execution/> [accessed 12/09/2016]). Television, like the Internet, has a flattening effect on experience: a mere change of channel could switch from cartoon entertainment to the darkest, most pivotal moment in a country’s psyche. In paint, Ghénie finds the perfect medium through which to explore the ways that screens can at once illuminate, disguise and confuse. The men in *Nickelodeon* seem to enact a state of visual flux or static, masks slipping to reveal reality, projected images exposed as ciphers for the shame and horror that lie beneath. This, for Ghénie, is ‘the texture of history’ (A. Ghénie, quoted in ‘Adrian Ghénie in Conversation with Magda Radu,’ *Adrian Ghénie: Darwin’s Room*, exh. cat. Romanian Pavilion, Biennale de Venezia, 2015, p. 29).

Although wary of illusion presented as truth, Ghénie works with a profound sense of admiration for the silver screen and its hold over our lives: he has long been on the hunt for its mesmeric power in his painting. Citing David Lynch and Alfred Hitchcock as major influences, he explains that ‘These two mediums – painting and cinematography – are, paradoxically speaking, related to the visual. I don’t know whether painting can necessarily be enriched by something coming from cinema, but this is one experiment I’m highly interested in. I guess everything stems from a peculiar complex I’ve developed about cinema. I’m jealous of the specific power of cinema to build a virtual state, and of its capacity to break with reality. For two hours you’re completely under its spell! And there’s something spectacular and seductive about this entire story which has become so familiar to us; we’ve been going to the cinema for one hundred years already, so it’s almost routine and we don’t even analyse how incredible this cinematographic medium really is. I’d like to bring something of this magic, of this entire force, into painting. That’s why my mock-ups used for designing space and composing image have a certain filmic quality, because, as I’ve said





Caravaggio, *Calling of Saint Matthew*, 1598-1601.
Church of San Luigi dei Francesi – Rome.
Photo: Scala, Florence

‘My generation knows what life was like before the Internet. And so you still happen to hear echoes of the old world when you wake up in the morning ... Then, you realize that the world is changing its texture, is changing its skin. I am very sensitive to this aspect. The world is beginning to have the texture of easy-to-clean surfaces. It no longer has pores. All the objects around us are beginning to be shinier and shinier’

—A. GHENIE

‘What interests me is the texture of history’

—A. GHENIE

before, I’m interested in that point where something pertaining to cinema, something that gives it power and makes it so spectacular for millions of people, melts and passes into the medium of painting. Even if in the beginning cinema used to distil its images using instruments coming from painting, it has gradually become so autonomous and vast that it can now be considered a sovereign medium. I’d like to retrace the same road’ (A. Ghenie, quoted in ‘Adrian Ghenie in conversation with Mihai Pop,’ *Adrian Ghenie: Darwin’s Room*, exh. cat. Romanian Pavilion, Biennale de Venezia, 2015, pp. 82-83).

Beyond this dialogue with film, it is Ghenie’s engagement with the painting of the past that elevates *Nickelodeon* to epic metatheatrical spectacle. Caught in the flash like paparazzi victims, his figures reveal layer upon layer of painterly allusion. Veiled and blurred with streaks and washes of pigment, art-historical visions flicker before our eyes: Richter’s squeegeed panoramas, Bacon’s bodily distortions, the stately poise of Caravaggio emerging from the blackness. ‘You can’t invent a painting from scratch; you are working with an entire tradition,’ Ghenie says. ‘The pictorial language of the twentieth century, from Kurt Schwitters’s collages to Jackson Pollock’s drip paintings, makes up a range of possibilities that I utilise in order to create a transhistorical figurative painting – a painting of the image as such, of representation’ (A. Ghenie, quoted in ‘Adrian Ghenie in Conversation with Magda Radu,’

Adrian Ghenie: Darwin’s Room, exh. cat. Romanian Pavilion, Biennale de Venezia, 2015, p. 31). Cross-examining painting itself, Ghenie creates a coruscating compound image: in the work’s deep Old Masterly shadows, myriad stories linger.

Though haunted by the tragic ghosts of Europe’s history, *Nickelodeon* is fundamentally a vision alive with potential. The power of paint pulsates in its astonishing surface. For all that Ghenie’s characters seem like fossils – shuttered in petrified depths of gaze upon mediated gaze – his keen eye and consummate skill take the medium into new zones beyond light and dark. Texture, form and colour are rejuvenated as modes of narrative in themselves, subsuming the mirages of the motion picture into a panoramic tableau that revels in dirtiness, damage and difficulty. Ghenie, whose source images are invariably viewed first on a laptop, sees painting through screens as a way of ‘rematerialising’ the digital world we live in. In taking us into the hazy melancholy of the past, he commandeers the strata of illusion that overlay our present. Ultimately, the very thrill of this remarkable work proposes painting as an object of hope – something paradoxically real in a world of slick, thoughtless virtuality. ‘My generation knows what life was like before the Internet. And so you still happen to hear echoes of the old world when you wake up in the morning ... Then, you realize that the world is changing its texture, is changing its skin. I am very sensitive to this aspect. The world is beginning to have the texture of easy-to-clean surfaces. It no longer has pores. All the objects around us are beginning to be shinier and shinier’ (A. Ghenie, quoted in ‘Adrian Ghenie in Conversation with Magda Radu,’ *Adrian Ghenie: Darwin’s Room*, exh. cat. Romanian Pavilion, Biennale de Venezia, 2015, p. 32).



PROPERTY FROM
A PRIVATE GERMAN COLLECTION

λ6

IMI KNOEBEL (B. 1940)

Grace Kelly

Signed and dated 'Imi 89' (on the reverse)

acrylic on wood

98 $\frac{3}{4}$ x 66 $\frac{7}{8}$ in. (250 x 170 cm.)

Painted in 1989

£70,000-100,000

\$94,000-130,000

€83,000-120,000



Grace Kelly in a studio portrait circa 1955.
Photo: Silver Screen Collection / Getty Images.

PROVENANCE:

Bob van Orsouw, Zurich.

Acquired from the above by the present owner
in 1997.

EXHIBITED:

Taura, Akira Ikeda Gallery, *Imi Knoebel. Grace Kelly*
1989-1990, 1991 (illustrated in colour, unpagged).

‘I don’t want to dress up a
picture with just my face’

—GRACE KELLY





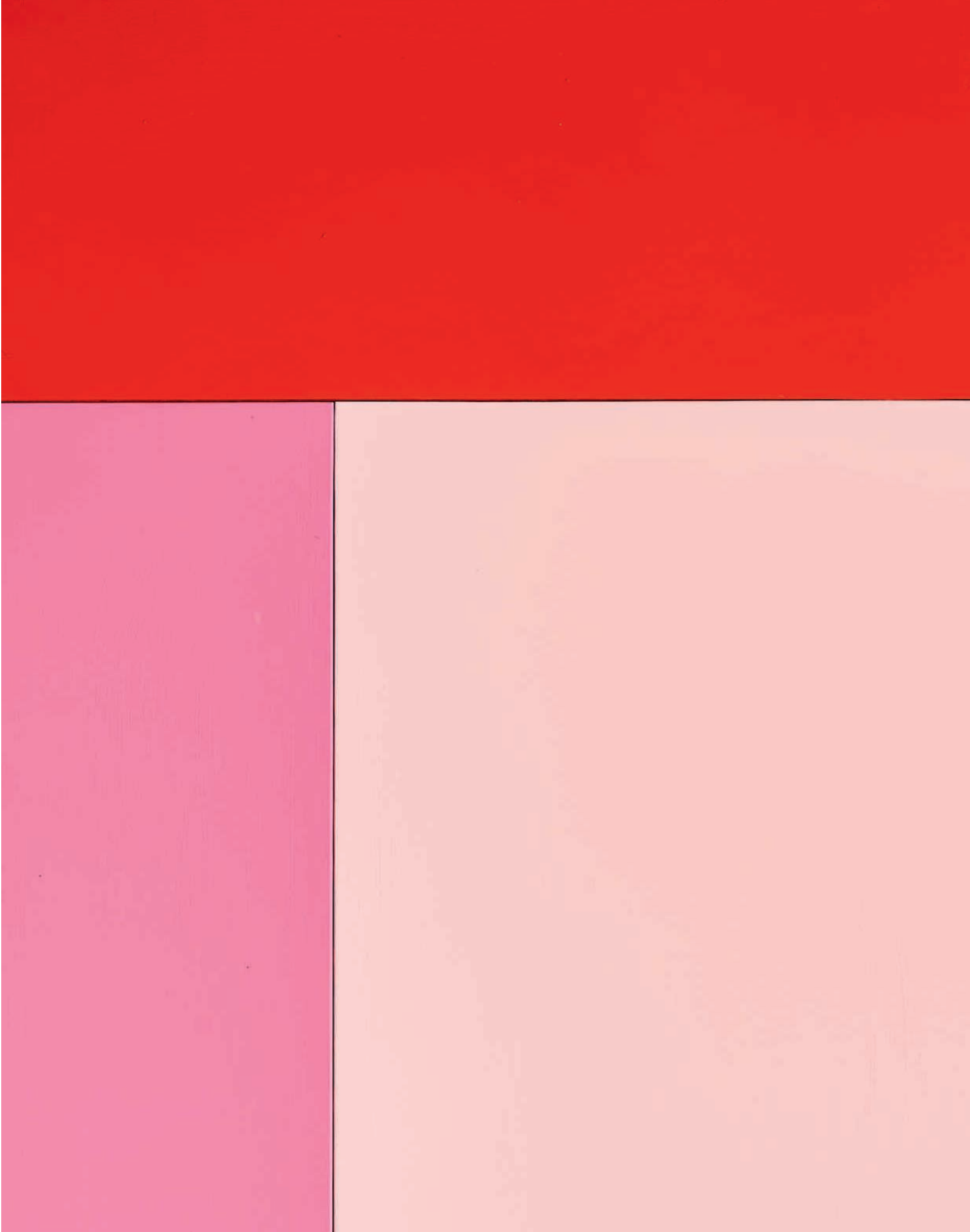
Imi Knoebel, *24 Farben – für Blinky (24 colors – for Blinky)*, 1977.
 Photo: Bill Jacobson Studio, New York.
 Artwork: © Imi Knoebel.

‘Simply that it goes, to bring things to a point of lightness. That’s the most difficult place to get to with painting. The work that went into it shouldn’t show. Beauty always lies in between’

—I. KNOEBEL

A lambent field of quartz pink is framed by four bars of black, magenta, red and peach. Imi Knoebel’s *Grace Kelly* is born from a series of works by the same title (1989-1995) that each employ this inset format, creating a dance of colour and edge. Aglow with radiant shades that can be configured in endless variety, the works create physical interplays of chromatic nuance that go beyond mere seriality to the realms of the infinite. As redolent of window or doorway as of a highly schematic human face, the unfathomable variations of life and sensual pleasure are brought forth in boundless hue. Each work is a unique individual, yet the delicate contrasts of subtle and vivid tone convey a limitless luminosity, bringing to mind not just the beauty of life itself but its endless potential: colour and form, ultimately, as a mode of immortality.

Preoccupied with the encounter of colour with its material support, Knoebel’s geometric abstraction builds on the legacy of Mondrian and Malevich. His interests are often traced to his study under Joseph Beuys at the Kunstakademie Düsseldorf, where he met – and shared a studio with – Blinky Palermo; this period, however, was predated by the Bauhaus influence of the Darmstadt Werkkunstschule, where Knoebel learnt the colour theories of László Moholy-Nagy and Johannes Witten. This eclectic and cerebral range of influences fostered a vivid, clear-sighted outlook that is distinctively his own, producing works of clean graphic force and serene emotive resonance. True to Knoebel’s resolutely formalist practice, *Grace Kelly*’s five separate painted wooden elements – the four framing edges and the central plane – construct an intriguing hybrid of painting and sculpture. The result is an apparition of both tonal and tactile fascination, precisely demarcated but thrumming with feeling. While utterly abstract, the work gestures to the titular film star: her iconic radiance, it is implied, will endure in the eternal domain of beauty, which, for Knoebel, is supreme and self-justifying. ‘What can I say about my works that they don’t say? When I am asked about what I think when I look at a painting, I can only answer that I don’t think at all; I look at it and can only take in the beauty, and I don’t want to see it in relation to anything else. Only what I see, simply because it has its own validity’ (Imi Knoebel, quoted in J. Stüttgen, “I wouldn’t Say Anything Voluntary Anyway!” Interview with Imi Knoebel, *Imi Knoebel: Works 1966-2014*, Kunstmuseum Wolfsburg, p. 24).



λ*7

ALBERT OEHLLEN (B. 1954)

Untitled (Statue of Liberty)

signed and dated 'A. Oehlen 89' (on the reverse); signed, titled and dated 'A.Oehlen 'O.T' 10/89' (on the stretcher)

oil on canvas

94½ x 78¾in. (240 x 200cm.)

Painted in 1989

£500,000-700,000

\$670,000-930,000

€590,000-830,000

PROVENANCE:

Galerie Max Hetzler, Berlin.

Private Collection, New York.

Acquired from the above by the present owner in 2010.

EXHIBITED:

Santa Monica, Luhring Augustine Hetzler, *Albert Oehlen*, 1989.

LITERATURE:

H. W. Holzwarth (ed.), *Albert Oehlen XL*, Cologne 2009 (illustrated, p. 469).

‘When I was still painting objects, the question was: how can you treat something heroically? We placed banal objects in the middle of the picture, and then at some point the realization came: not much more than irony emerges. Then came the cross check: can you do a number on something? And only then did it become clear that the result looked exactly the same and that you always do a number on yourself as well when you paint with disdain’

—A. OEHLLEN





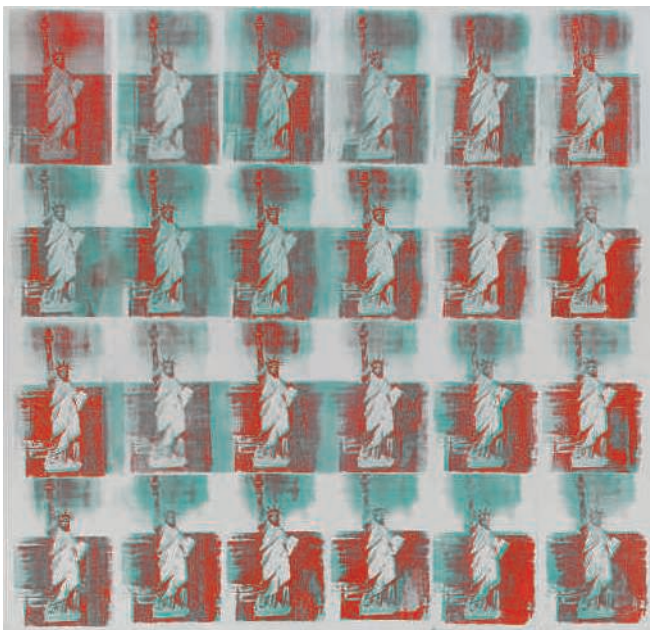
Sigmar Polke, *Wolkenkratzer*, 1968.
Museumslandschaft Hessen Kassel, Neue Galerie.
Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2016.
Photo: Sigmar Polke.



Martin Kippenberger, *Untitled* from the series *Dear Painter, Paint for Me*, 1981.
The Museum of Modern Art, New York.
© Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne.

‘I try to have something really difficult or daring because the more daring it is, the more surprising the result is’

—A. OEHLÉN

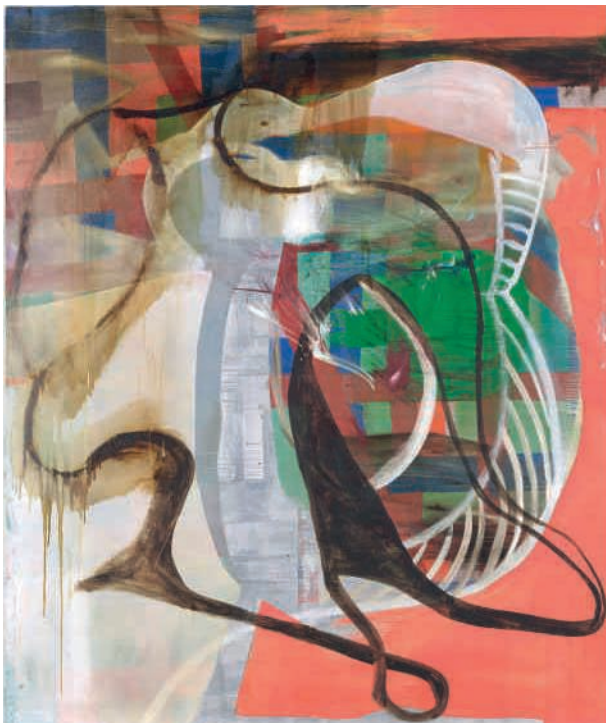


Andy Warhol, *Statue of Liberty*, 1962.
© 2016 The Andy Warhol Foundation for the Visual Arts, Inc. /
Artists Rights Society (ARS), New York and DACS, London.

Albert Oehlen's *Untitled (Statue of Liberty)* (1989) confronts the viewer with a mesmeric profusion of painterly forms. Earthy tones body forth a cacophony of abstract fields, while latent figuration struggles into view in a vast profile that echoes the titular statue's crowned head. Like many of Oehlen's shapes it also resembles a hand, whose dark kinesic digits remark wryly upon the painting's gestural smears and expressive drips. Paint trickles disorientingly sideways. Glowing depths of peach fluoresce beneath veils of resinous brown translucency; sedimentary layers reveal tropic flashes of viridian, blue and lavender. Dating from shortly after the artist's 1988 trip to Spain with Martin Kippenberger which saw Oehlen's groundbreaking turn to large-scale abstraction, the work clashes disparate traditional modes in a form of thrilling creative ruin. Oehlen deliberately undermines the practice of painting to the point of breakdown. His title points to a tongue-in-cheek iconoclasm, any symbol so recognisable as the Statue of Liberty long drowned in painterly overabundance. Here, Oehlen pushes the liberty of paint itself to its limits. Questioning the central ideas of representation, composition and colour, he asserts an acute conceptual attitude from a paradoxical position: a critique of painting is posed from within the medium itself. Hovering between self-expression and commentary, *Untitled (Statue of Liberty)* bears witness to an extraordinary practice of meta-painting, confounding and compelling in a riotous implosion of aesthetics, conjuring painting's most turbulent existential dilemmas to the surface.



Statue of Liberty, New York City, New York.
Photo: Getty Images.



Albert Oehlen, *Untitled*, 1989.
Private Collection.
© Albert Oehlen.



Albert Oehlen, *Untitled*, 1989.
Private Collection.
© Albert Oehlen

‘...first you take a step toward ugliness and then, somehow or other, you wind up where it’s beautiful’

—A. OEHLLEN

Taught by Sigmar Polke and rising to prominence in the 1980s alongside the provocative Kippenberger, Oehlen’s cerebral and subversive art has always been couched in an irreverent and humorous post-Punk sensibility. ‘I don’t think you can really, seriously – or philosophically – try to find out what it is that a painting does to you,’ he has said. ‘It’s contradictory. You can’t come to an end because, if it’s good, it’s beautiful – everything that’s good will be at the end called beautiful. But I like very much if you do things that seem to be forbidden and seem to be impossible, like a test of courage’ (A. Oehlen, quoted in G. O’Brien, ‘Albert Oehlen,’ *Interview Magazine*, January 2011). Indeed, his boisterous excesses of form and colour defied the very notions of what was acceptable as painting, even while rejuvenating a medium that had been declining in prominence since the 1970s – Oehlen’s is a practice that thrives off contradiction. ‘I see it this way: it’s the confluence of earnestness and ridiculousness that allows the artist to run riot. It’s comparable to a classic jazz soloist. He runs riot within his harmony and stretches it as far as it can go’ (A. Oehlen, quoted in ‘Fredri Fischli and Niels Olsen in conversation with Albert Oehlen’, *Albert Oehlen: Home and Garden*, exh. cat., New Museum, New York, 2015, p. 102).

Having started his career with figurative works, Oehlen’s foray into abstraction was accompanied by a switch from acrylic to oil paint. He recalls that ‘the reason why I went to oil was mainly because I didn’t control it. I was looking for the insecurity of it’ (A. Oehlen, quoted in G. O’Brien, ‘Albert Oehlen,’ *Interview Magazine*, January 2011). Where others might look for security, the instability Oehlen finds in working with oil further hands the reigns over to paint itself; the gleaming primordial hues and tumescent shapes in *Untitled (Statue of Liberty)* create an energetic miasma that commits a sort of artistic mutiny. The half-formed head of Lady Liberty could configure the emergent elemental power of the medium, or the painter sinking hopelessly into the all-consuming quicksand of his own work. This is a vision of conflict and irresolution, even as its elements combine in loud protest. ‘I define a vocabulary of qualities,’ Oehlen has said, ‘that I want to see brought together: delicacy and coarseness, color and vagueness, and, underlying them all, a base note of hysteria’ (A. Oehlen, quoted in ‘Fredri Fischli and Niels Olsen in conversation with Albert Oehlen’, *Albert Oehlen: Home and Garden*, exh. cat., New Museum, New York, 2015, p. 99). In *Untitled (Statue of Liberty)*, Oehlen’s distinctive recipe results in a bubbling cauldron of a work that is chimeric, unsettling and intoxicating unlike anything ever seen before in paint.



λ*8

THOMAS SCHÜTTE (B. 1954)

Bronzefrau Nr. 13

incised and dated 'THOMAS SCHÜTTE 2003 KAYSER & CLIP (EL) DUSSELDORF' (lower right of the bronze element)

bronze figure on steel table

70⅞ x 98⅜ x 49¼in. (180 x 250 x 125cm.)

Executed in 2003

£1,200,000-1,800,000

\$1,600,000-2,400,000

€1,500,000-2,100,000

PROVENANCE:

Carlier Gebauer, Berlin (acquired directly from the artist).

Private Collection, Germany.

David Zwirner, New York.

Acquired from the above by the present owner.

EXHIBITED:

Berlin, Carlier Gebauer, *Thomas Schütte*, 2004.

Turin, Castello di Rivoli, *Thomas Schütte - Frauen*,

2012, p. 150 (installation view illustrated in colour, pp. 83, 87, 92, 99, 106). This exhibition later travelled to Tampere, Sara Hildén Art Museum and Essen, Museum Folkwang.

'I would rather talk with my hands and through forms and let these creatures live their own lives and tell their own stories. Avoiding certain fixed positions is important to me, avoiding being too classical or too predictable'

—T. SCHÜTTE





Pablo Picasso, *La Rêve (The Dream)*, 1932.
© Succession Picasso / DACS, London 2016.

‘I always hope that in the end the work will be physically present. That the works lead to essential questions is important. I don’t feel the weight [of tradition] because when I do them, I’m not thinking about the history, I’m thinking about the future’

—T. SCHÜTTE

On a vast steel plinth, a bronze woman crouches. As if emerging from – or melting back into – some amorphous raw material, the figure is embryonic. Her left arm is cut off clean before the elbow; her right ends in an undefined, paw-like hand. Her knees contort, extra joints appearing involute beneath ample thighs and a muscular torso. Her shoulders are cross-hatched with deep lines as if her scapulae are morphing into wings, or bear the impression of some vast creator’s oversized thumbprint. Head cocked to the left and hair in a rough-hewn ponytail, she wears an expression of quizzical poise. Thomas Schütte’s *Bronzefrau Nr. 13* (2003), from his iconic series of eighteen *Frauen (Women)*, recasts the towering figurative tradition of the female nude: taking cues from classical sculpture, the bronzes of Rodin and Maillol and the Modernist language of Moore and Picasso, the artist seizes figuration itself, in all its shifting guises, as his subject. The female form provides a site of revisionism and transformation, a highly-charged zone

of rich historical depth in which Schütte probes the human condition in all its nuance and complexity. Born from a vigorous scepticism of established understandings of art and its institutions, *Bronzefrau Nr. 13* poses a sophisticated critique, radically refashioning monumental sculpture as a mode of exploration and questioning that refuses the solidity of definitive answers. Non-didactic and anti-heroic, the work is a deeply compelling presence that asks just how malleable are the ways in which we make or receive meaning from art, and how it can change the ways we see ourselves.

Integral to our view of the work is its steel platform. The forms of the eighteen *Frauen* were selected from small ceramic maquettes, 120 of which Schütte made between 1997 and 1999, and each of which was fashioned from a single piece of clay together with its base. As Schütte tells it, they ‘are not drawn from nude models – it may come





Henry Moore, *Reclining Figure: Festival*, 1951.
 Artwork © The Henry Moore Foundation. All Rights Reserved, DACS 2016 / www.henry-moore.org.
 Photo: © Susan Young.

‘With this series, Schütte is working in a field which, over the last century, has raised the same question. From Aristide Maillol to Henry Moore through to the Cubist sculptors, the reclining female figure has provided the space in which artists have explored a range of different kinds of abstraction within an ostensibly figurative format’

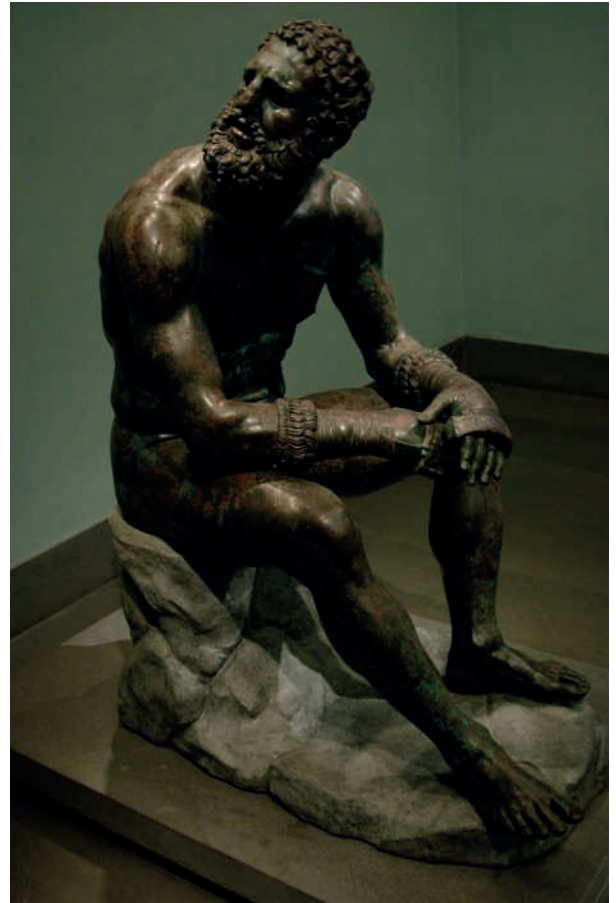
—P. CURTIS

to that in the future – and neither are they modelled or sketched. They are all made from ceramic effusions [here Schütte is playing with the phonetic similarity of German “Guss” (cast) and “Erguss” (effusion)]. Which is why they are cast. I believe they are all effusions of some sort’ (T. Schütte, quoted in U. Loock, *Thomas Schütte*, Cologne 2004, p. 173). Scaled up in steel, the plinth brings forth a wealth of associations. Its functional, table-like legs deconstruct the traditionally solid and polished pedestal of large-scale sculpture, highlighting the dramaturgy inherent in the sculptor’s act of presentation. The contrast between the plinth’s rusted, sharp-edged metal and the sleek bronze figure in the present work heightens this disjunction. As well as a performative platform, it recalls an artist’s workbench, enhancing the sense that we are witness to a primary substance in the throes of formation. Schütte exposes the bare architecture of monumental sculpture, making his *Bronzefrau* an object of active inquiry rather than passive reception. Any mood of bland totemic grandeur is undercut. As Penelope Curtis





Auguste Rodin, *The Crouching Woman*, 1880-1882.
The Philadelphia Museum of Art, Philadelphia.
Photo: The Philadelphia Museum of Art / Art Resource / Scala, Florence.



Hellenistic art, *Wrestler*, 3rd Century BCE.
Museo Nazionale Romano, Rome.
Photo: Scala, Florence – courtesy of the Ministero Beni e Att. Culturali.

has written of the series, this mode of staging makes the figures' status enthrallingly uncertain. 'Their heavy steel tables – even if alluding surreptitiously to the bed – function primarily as stands for sculpture ... Schütte has a close and interesting relationship to the plinth; much of his earlier work involved fashioning some kind of stand for mannequins and his architectural models. Their sense of loneliness, combined with potentiality (a cross between the accused prisoner and the demagogue) has often effected a powerful mix. Set apart, on a platform, these figures seemed to be both in the dock and on the podium. Similarly there is something in the monumental women that combines power and vulnerability; they are at once like victims and idols' (P. Curtis, 'Reclining Sculpture,' in *Thomas Schütte: Hindsight*, exh. cat. Museo Nacional Centro de Arte Reina Sofía, Madrid 2009, p. 54).

This ambiguous duality of victim and idol is central to Schütte's *Frauen*. With their variously missing limbs, elided faces and warped physiques, they raise inescapable associations of violence and destruction. The Venus de Milo lost her arms to the ravages of time; the holes and distortions in Henry Moore's figures were understood in

post-War Britain as marks of damage, echoing wounded landscapes; the disembodied and exaggerated erogenous zones of Gaston Lachaise's bronze women manifest a fierce eroticism. What, then, does the inchoate figuration of *Bronzefrau Nr. 13* signify? Curtis argues that 'If we find these metal forms to be subjected to forces that we define as destructive rather than creative, we reveal our fundamental naivety. To what extent these works play on that naivety and are successful because of it, or to what extent they require us to become more sophisticated, is the question that perhaps lies at their heart. Statuary cannot but engage an empathetic response (that naivety is part of an attraction that is both terribly simple and horribly complex) but Schütte's manoeuvre is to push the statue back into the realm where meaning is produced; back into the realm of the avant-garde' (P. Curtis, 'Reclining Sculpture,' in *Thomas Schütte: Hindsight*, exh. cat. Museo Nacional Centro de Arte Reina Sofía, Madrid 2009, p. 64). By dismantling and quoting various figurative traditions, Schütte presents us not with a woman but, emphatically, with a sculpture. This is sculpture not as representation but as an engine of meaning, whose amalgamated workings Schütte seeks to reassess.





The Winged Victory of Samothrace, circa 190 BCE.
Musée du Louvre, Paris.
© Peter Willi/Bridgeman Images.



Francis Bacon, *Portrait of Henrietta Moraes*, 1963.
Artwork: © The Estate of Francis Bacon. All rights reserved, DACS 2016.
Photo: Prudence Cuming Associates Ltd.

‘There are figures that are exclamation marks –
and others that are question marks’

—T. SCHÜTTE

Further than simply examining or discrediting tradition, however, as Dieter Schwarz has observed, ‘Schütte’s aim is to breathe new life into this figurative world, which enjoyed such acceptance in the past that it was ultimately taken for granted’ (D. Schwarz, ‘Figures in Waiting,’ in *Thomas Schütte: Frauen*, exh. cat. Castello do Rivoli, Museo d’Arte Contemporanea, Turin 2012, p. 18). Neither derivative nor purely critical, Schütte’s revisiting of sculptural convention is couched in a deep respect for the craft, labour and materials required. As Schütte says, ‘Finding the right form involves hard physical work’ (T. Schütte, quoted in U. Loock, *Thomas Schütte*, Cologne 2004, p. 173). The *Frauen* each take between six and eight months to complete, with complex processes of carving, grinding, and casting, and are produced in iterations of steel, bronze and aluminium, some of these patinated or lacquered. The present work finishes Nr. 13 in silk-smooth black bronze; an aluminium version sits in front of the Museum Ludwig, Cologne. Recalling the surface of works by Antony Gormley or Jeff Koons as much as by Moore and Rodin, these variegated *Frauen* propose a multivalent conversation between past and present, shaping something relevant and new from an approach long deemed outmoded. In his figures’ postures, too, Schütte delights in playing with poses so common in art history as to have become almost cliché: however deformed or transformed, the women are recognisably seated, reclining or crouched. Novelty for its own sake, Schütte believes, is folly. ‘A porcupine in the Himalayas is somehow exotic but interests not a soul ... People are currently operating with the word conventional but that in itself is so conventional. As if it were an achievement to do something completely over the top. Yet it doesn’t touch a soul, it affects no one. You are delighted when it has disappeared’ (T. Schütte, quoted in U. Loock, *Thomas Schütte*, Cologne 2004, p. 170).

If Schütte’s is an art of questions rather than conclusions, it does offer a positive answer to a problem raised by Dieter Schwarz, with particular relevance to Schütte’s post-War German background. ‘Did the Fascist dictatorships in Europe, which appropriated figurative art for their own ends, destroy its legitimacy in the artistic consciousness once and for all, or is there a way to continue the figurative line, without descending into archaism or conservatism?’ (D. Schwarz, ‘Figures in Waiting,’ in *Thomas Schütte: Frauen*, exh. cat. Castello do Rivoli, Museo d’Arte Contemporanea, Turin 2012, p. 18). Emerging in the 1970s alongside Daniel Buren and other early exponents of art as a means of institutional critique, Schütte has always been alert to how ideology of any sort can form oppression, and how control, authority and memory are embedded in public artworks. ‘There are figures that are exclamation marks,’ Schütte says, ‘and others that are question marks’ (T. Schütte, quoted in U. Loock, ‘Public Figures,’ *Frieze*, February 2013). Rather than extending the life of figuration for its own sake, Schütte also asks what its social usefulness might be. In all its parody and pragmatism, *Bronzefrau Nr. 13* forges figurative sculpture anew, freed from artistic or historical dogma. Urgent and enduring in bronze, the work stands as an open-ended testament to human creation – and the human form – as a body of pure, protean potential: a place where we can work out our relationships with ourselves, and with the powers that shape us.





Installation view of the present work at Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 2004.
Photo: Nic Tenwiggenhorn. © DACS 2016.
© Thomas Schütte. DACS 2016.



λ9

GÜNTHER FÖRG (1952-2013)

Untitled

acrylic on lead mounted on wood
78¾ x 118½ in. (200 x 300 cm.)
Executed in 1988

£200,000-300,000
\$270,000-400,000
€240,000-350,000

PROVENANCE:

Galerie Pierre Huber, Geneva.
Private Collection, Switzerland (acquired from the above in 1988).
Anon. sale, Christie's London, 5 February 2004, lot 193.
Acquired at the above sale by the present owner.

EXHIBITED:

Geneva, Galerie Pierre Huber, *Gunther Förg*, 1988.

This work is unsigned, and is registered in the artist's archives under the archive number WVF.88.B.0430. This work is accompanied by a certificate of authenticity signed by the artist.

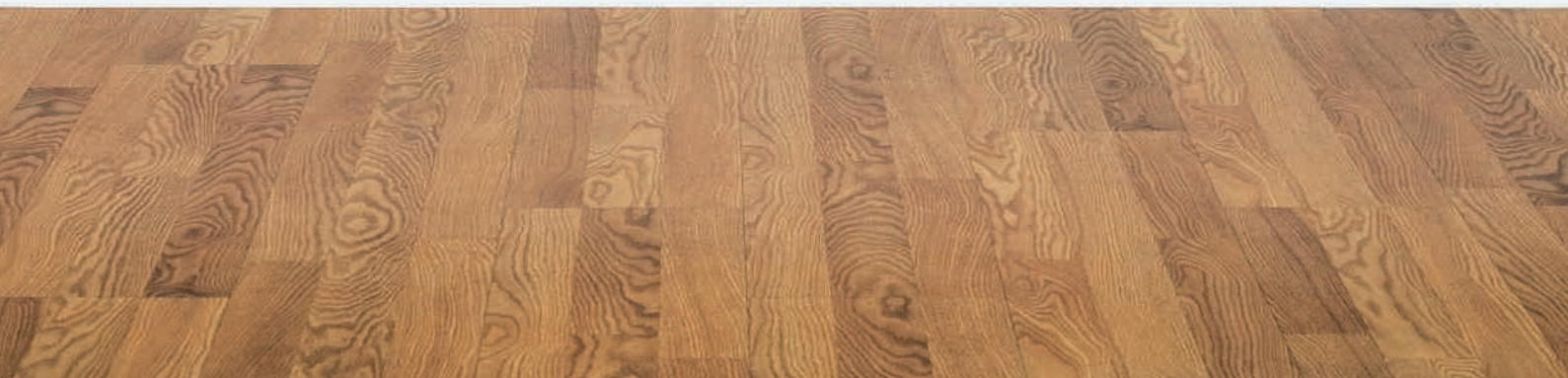
We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.

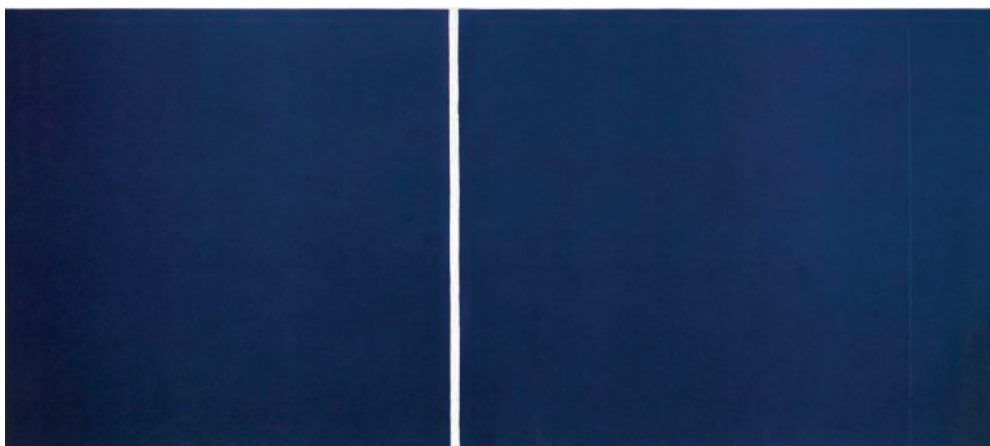
'Newman and Rothko
attempted to rehabilitate
in their works a unity and
an order that for them
had been lost ... For me,
abstract art today is what
one sees and nothing more'

—G. FÖRG



Blinky Palermo, *Untitled*, 1968.
Westfälisches Landesmuseum für Kunst und Kulturgeschichte Münster.
© DACS, 2016.





Barnett Newman, *Cathedral*, 1951.
Stedelijk Museum, Amsterdam.
© 2016 The Barnett Newman Foundation, New York / DACS, London.

‘The reason for the continued importance of Förg’s oeuvre becomes clear. 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

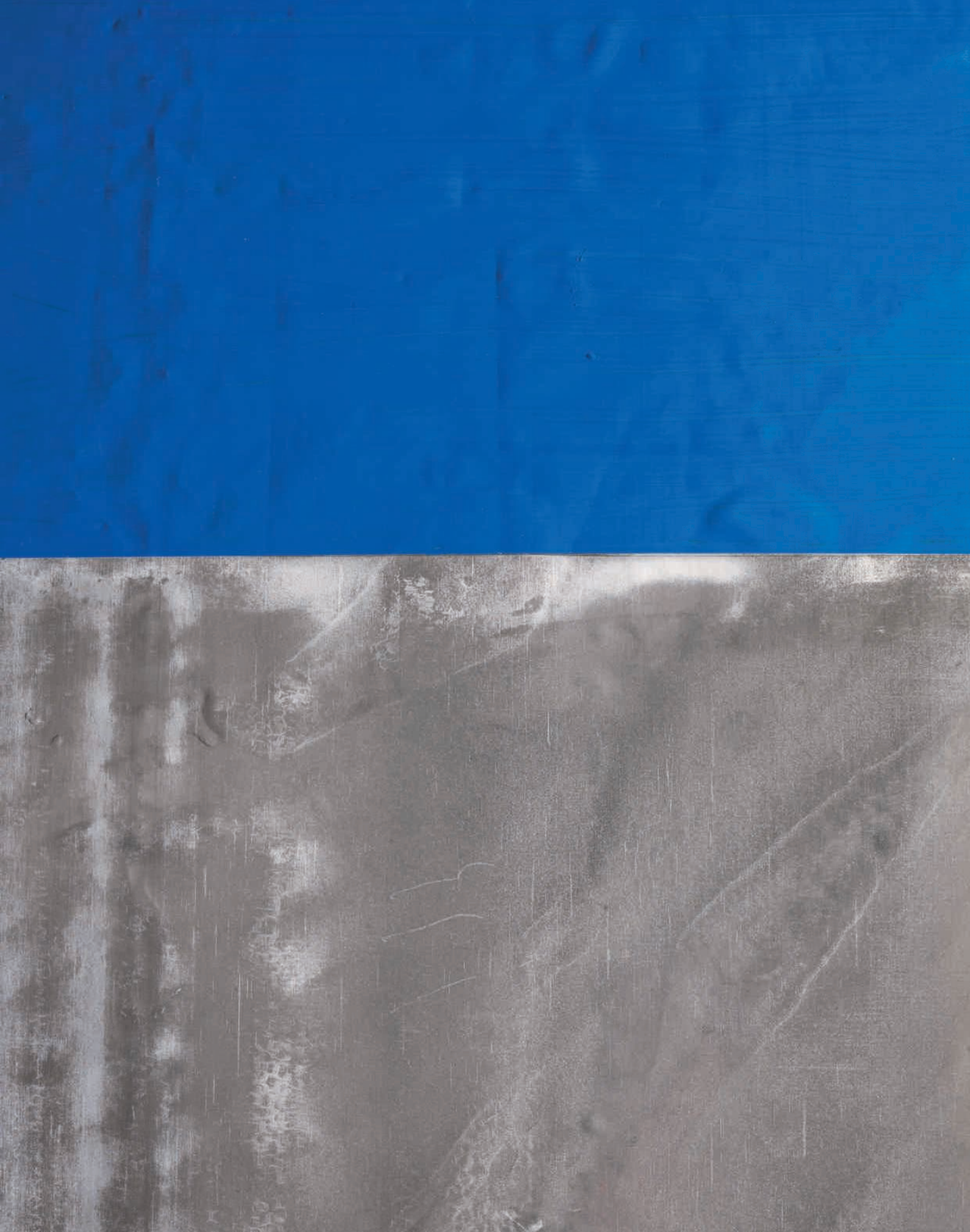
Executed in 1988, Günther Förg’s *Untitled* is a monumental example of the artist’s early lead paintings. Two elegant bands of deep cerulean blue bracket a vast field of naked lead, weathered and scarred by atmospheric exposure. With its horizontal orientation – rare in comparison to the vertical works that populate Förg’s oeuvre – its shimmering ground evokes a sprawling abstract landscape. Its geometric planar divisions conjure distant horizons: the meeting points between sea and land, earth and sky. Initiated in the 1980s, Förg’s lead paintings represent the most important strand of his practice, fundamentally challenging the boundaries between artwork and object. ‘I like very much the qualities of lead – the surface, the heaviness,’ he 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, www.david-ryan.co.uk/GuntherOForg [accessed 3 September 2016]). Oxidised naturally by the elements, the lead generates its own abstract depths, streaked with iridescent patterns that operate in mesmeric counterpoint to the rigid strips

of paint. Volatile and unpredictable, the medium occupies a central position within Förg’s artistic mission: namely, to rehabilitate abstraction as a means of interrogating form and material in their most pure and primal states. Bristling with raw, elemental power, the present work speaks directly to this cause.

Despite their transcendental allusions to the natural world, works such as *Untitled* ultimately stand apart from metaphysical concerns. Though reminiscent of Barnett Newman’s ‘zips’ and Mark Rothko’s quivering colour fields, these works were conceived in opposition to the spiritual claims of American Abstract Expressionism. ‘Newman and Rothko attempted to rehabilitate in their works a unity and an order that for them had been lost’, the artist has explained. ‘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). Operating in critical dialogue with his modernist forebears, Förg believed that abstraction was no longer a language that needed to be defended, sublimated and theorised; rather, it had become one mode of picture-making among many others. As 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). In the swirling, inscrutable depths of *Untitled*, Förg frees abstraction from its historical baggage, reconfiguring the picture plane as a liberated zone of unfettered material expression.

‘[Lead] already has a presence. Sometimes I would leave the lead in the rain and you would get these amazing oxidised grounds, quite beautiful’

—G. FÖRG



PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

∞*10

GERALD LAING (1936-2011)

Beach Wear

signed, titled, inscribed and dated 'GERALD LAING NYC 1964

"BEACH WEAR"" (on the reverse)

oil and pencil on canvas

96½ x 47½in. (244 x 121.5cm.)

Painted in 1964

£1,000,000-1,500,000

\$1,400,000-2,000,000

€1,200,000-1,800,000

PROVENANCE:

Richard Feigen Gallery, New York.

Acquired from the above by the present owner in 1964.

EXHIBITED:

New York, Richard Feigen Gallery, *First Jump Course*, 1964.

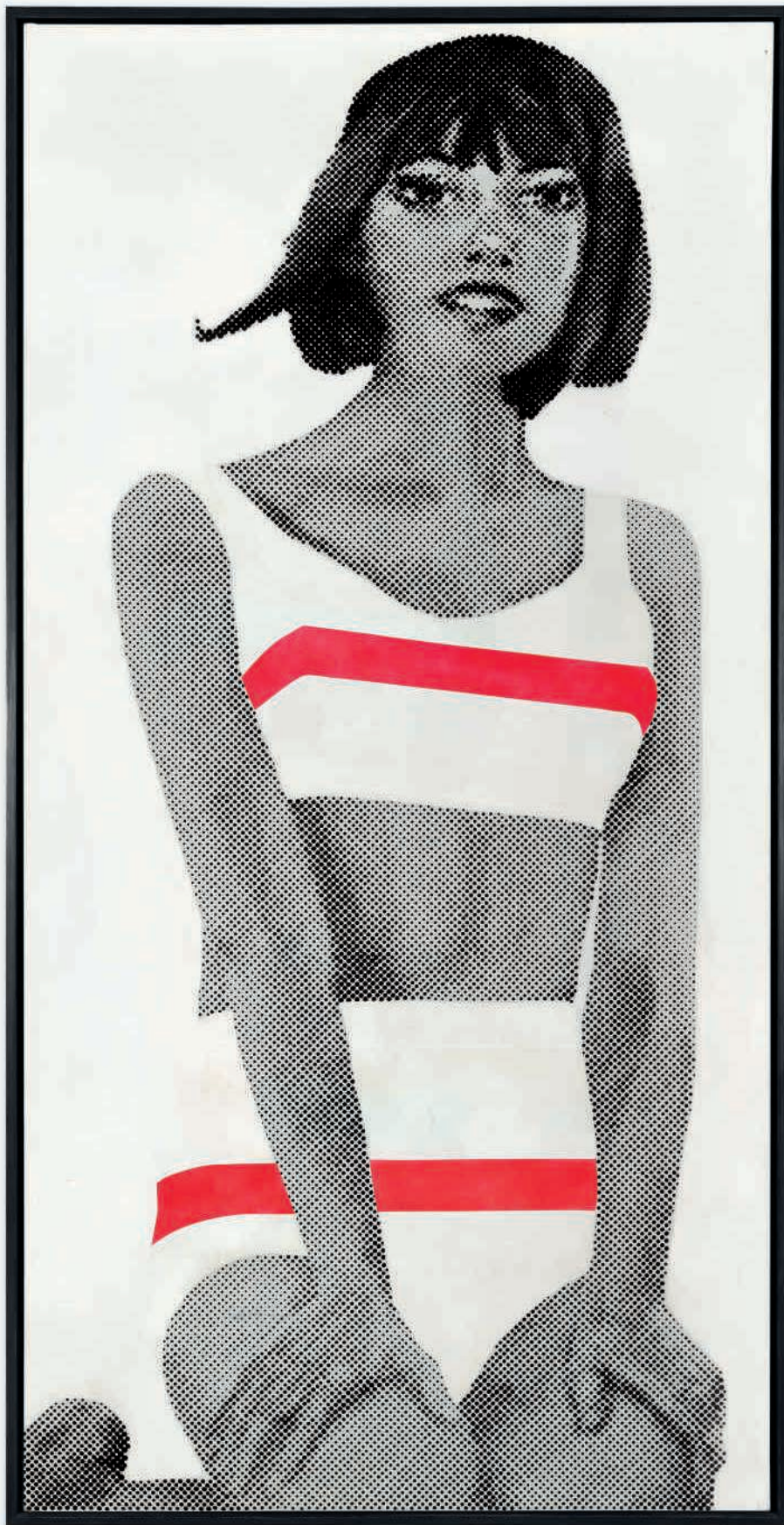
LITERATURE:

V. Deren Coke, *The Painter and the Photograph*, Albuquerque 1964, no. 323 (illustrated, p. 140; source image illustrated, p. 142, no. 324).

This work will be included in the upcoming catalogue raisonné to be published by the Estate of Gerald Laing in association with Lund Humphries, 2016.

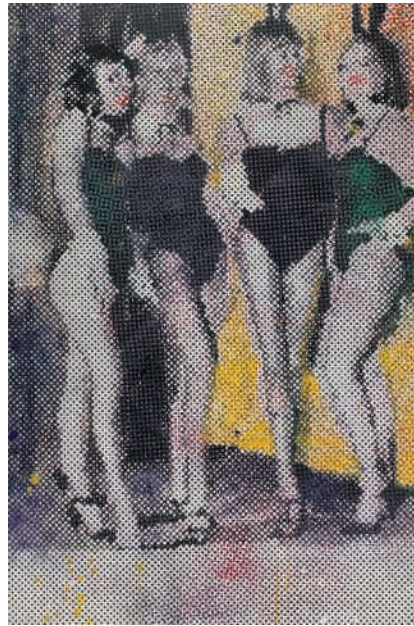
‘... the “heraldry” of leisure and sexuality laps over and invades the bodies of his “beach girls” – those recruits from contemporary surfing mythology and their endless summers – in his bikini paintings and prints. These pin-ups come before us in the guise of modernised vanitas images’

—D. A. MELLOR





Roy Lichtenstein, *Girl with Ball*, 1961.
The Museum of Modern Art, New York.
Artwork: © Estate of Roy Lichtenstein/DACS 2016.
Photo: The Museum of Modern Art, New York/Scala,
Florence.



Sigmar Polke, *Bunnies*, 1966.
Hirshhorn Museum, Washington D.C.
© The Estate of Sigmar Polke, Cologne, DACS 2016.



Gerhard Richter, *Schwimmerinnen*, 1965.
Fröhlich Collection, Stuttgart.
© Gerhard Richter, 2016.

'I began to look for systematic approaches to the task and found them in the new commercial images which were appearing around us in increasing numbers as the economy began to thrive. So strong were these to our eyes, accustomed as they were only to the peeling stucco of wartime neglect, that they seemed to eclipse reality and acquired the pungent authority of the icon. Standing on the tube platform on my way to St. Martin's in the mornings, I was transfixed by the crude but powerful printing processes used in poster advertisements, and the ambivalence between the whole image which they contained and the means by which it had been created – the dots and lines and cacophony of form and colour visible at a short range, and the reassuring integrity of the image at a distance'

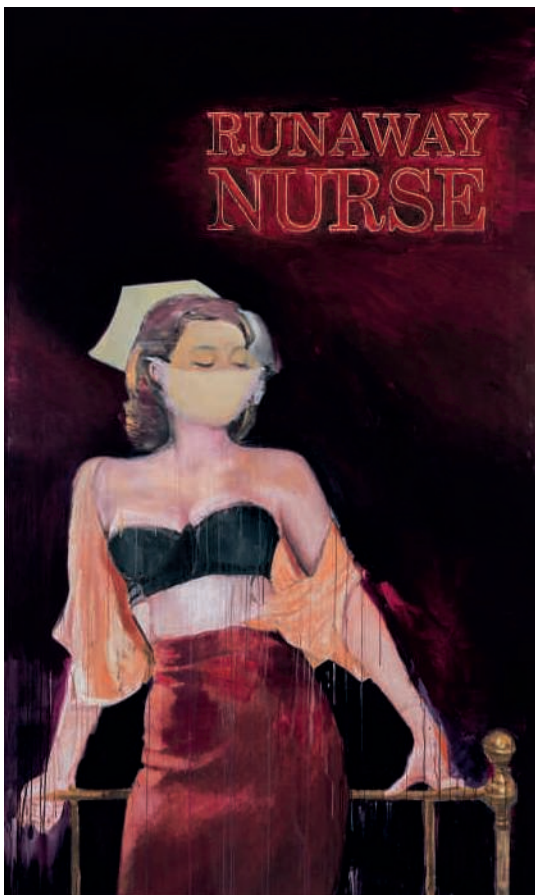
—G. LAING

With its seductive, bikini-clad siren towering over two and a half metres in height, *Beach Wear* is the largest work within Gerald Laing's celebrated early series of 'beach girls'. A monumentally-scaled icon of its time, it captures the heady glamour of the Swinging Sixties, infused with the *zeitgeist* of sexual liberation, consumer culture and mass-media that spawned the rise of Pop Art. Based on a cover advertisement from the July 1964 edition of the Italian magazine *Eva*, Laing's woman emerges from dense, smouldering rows of gradated dots, her swimwear emblazoned with two electrifying neon strips that quiver like holographic illusions. Painstakingly rendered by hand, its original pencil gridlines still visible, the work is a masterclass in precision draughtsmanship. Along with Roy Lichtenstein's Ben Day dots and Sigmar Polke's *Rasterbilder*, Laing's innovative replication of commercial printing techniques – first developed in 1963 – played an important role in the international development of Pop. Painted in 1964, the year that the artist moved to New York, the work's elevation of iconoclasm, sex and commerce to the realm of high art parallels the aesthetic trajectories pursued by his transatlantic contemporaries – most notably Andy Warhol. Numbering less than ten paintings created primarily between 1964 and 1965, the 'beach girls' followed on from the landmark portrait of Brigitte Bardot that had propelled Laing to public acclaim the previous year. Simultaneously contemporary pin-ups and classical odalisques, they stand in enigmatic, alluring contrast to the pictures of racing drivers that populated much of his early *oeuvre*. First shown at Richard Feigen Gallery in New York in the year of its creation, the present work has remained unseen by the public for over fifty years.





Andy Warhol, *Coca-Cola* [3], 1962.
© 2016 The Andy Warhol Foundation for the Visual Arts, Inc. /
Artists Rights Society (ARS), New York and DACS, London.



Richard Prince, *Runaway Nurse*, 2005-2006.
© Richard Prince.

‘It was a systematic and pseudoscientific method of constructing a human image which disintegrated into its separate dots on close examination, and coagulated to become legible when seen from a distance. There was no accident of brushwork and no illusory atmospheric space. In that particularly it can be seen as a reaction against the vague and speculative content of Abstract Expressionist paintings’

—G. LAING

Laing's fascination with contemporary iconography was deeply influenced by his studies with Richard Smith at St. Martin's in the early 1960s. Smith had recently returned from a trip to New York, and was exploring advertising, mass-media imagery and cinema in his ICA lectures and film screenings. 'I began to look for systematic approaches to the task and found them in the new commercial images which were appearing around us in increasing numbers as the economy began to thrive', Laing explains. 'So strong were these to our eyes, accustomed as they were only to the peeling stucco of wartime neglect, that they seemed to eclipse reality and acquired the pungent authority of the icon. Standing on the tube platform on my way to St. Martin's in the mornings, I was transfixed by the crude but powerful printing processes used in poster advertisements, and the ambivalence between the whole image which they contained and the means by which it had been created – the dots and lines and cacophony of form and colour visible at a short range, and the reassuring integrity of the image at a distance' (G. Laing, quoted in *British Pop*, exh. cat., Museo de Bellas Artes de Bilbao, Bilbao, 2006, p. 435). Following his initial portrayals of actresses and literary characters – *Lolita Through the Keyhole*, *Anna Karina* and the *Starlets*, as well as *Bardot* – Laing began to mine everyday commercial imagery, exploiting its undercurrents of desire and aspiration. The pantheon of anonymous muses that populated contemporary media would later inspire artists on both sides of the Atlantic: from Polke's *Bikini Frauen* and *Bunnies*, to Richard Prince's later *Cowboys* and *Nurses*. In tandem with Laing's early work, though unbeknownst to him at the time, Warhol's portraits of soup cans and Coca-Cola bottles were operating upon the same conceptual principles.

Whilst Polke's *Rasterbilder* and Lichtenstein's Ben Day dots sought to critique the mechanisms of mass media, Laing's work ultimately celebrated – rather than subverted – the language of Pop culture. 'I chose photographs which appealed to me,' he explained, 'ones which I wished to make more permanent than the essentially ephemeral nature of the daily press would allow, and which were also absolutely of the moment' (G. Laing, quoted in *British Pop*, exh. cat., Museo de Bellas Artes de Bilbao, Bilbao, 2006, p. 435). Mimicking and enlarging the screened dot systems of half-tone photo-press pictures found in newspapers and magazines, Laing dramatically magnified the scale of his disposable source images. Rendered in different sizes in order



Gerald Laing in his studio, 1968.
Photo: Jack Mitchell / Getty Images.
Artwork: © Gerald Laing.



Roy Lichtenstein, *Drowning Girl*, 1963.
The Museum of Modern Art, New York.
Digital image: © The Museum of Modern Art, New York/SCALA, Florence.
© Estate of Roy Lichtenstein.

'I chose photographs which appealed to me, ones which I wished to make more permanent than the essentially ephemeral nature of the daily press would allow, and which were also absolutely of the moment'

—G. LAING

to capture the contours of his subject, Laing's black dots operate in quivering counterpoint with the flat painterly surface beneath. Two subtly different shades of white separate the model's bikini from the surrounding space, whilst clearly-defined segments of grey demarcate her body. Despite its tribute to mechanical reproduction, *Beach Wear* ultimately asserts the presence of the artist, its ghostly pencil traces betraying its handcrafted nature. 'It was a systematic and pseudoscientific method of constructing a human image which disintegrated into its separate dots on close examination, and coagulated to become legible when seen from a distance', the artist has explained. 'There was no accident of brushwork and no illusory atmospheric space' (G. Laing, quoted in *British Pop*, exh. cat., Museo de Bellas Artes de Bilbao, Bilbao, 2006, p. 435). In *Beach Wear*, Laing stages a beguiling face-off between image and artifice, deftly probing the boundaries of contemporary image production.





PROPERTY OF A GERMAN FOUNDATION

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DAVID HOCKNEY (B. 1937)

Figure in a Flat Style

oil on two conjoined canvases with wooden batons
88½ x 34½ in. (225 x 86.5 cm.)

Painted in 1961

£300,000-500,000

\$400,000-670,000

€360,000-590,000



E. Munch, *Puberty*, 1894.
National Gallery, Oslo.
Photo: © Bridgeman Images.

PROVENANCE:

Kasmin Gallery, London.
Paul Jenkins, Paris.
Galleri Bjorn Bengtsson, Varberg.
Waddington & Tooth Galleries Ltd., London.
Acquired from the above by the present owner in 1979.

EXHIBITED:

London, RBA Galleries, *Young Contemporaries*, 1962, p. 13, no. 81.
Cambridge, Arts Council Gallery, *Young Contemporaries*, 1962, no. 27. This exhibition later travelled to Kingston upon Hull, Ferens Art Gallery; Swansea, Glynn Vivian Art Gallery; Birmingham, Birmingham College of Arts and Crafts and Newcastle upon Tyne, Laing Art Gallery.
London, Royal Academy of Arts, *Pop Art*, 1991, p. 269, no. 109, pl. 115 (illustrated in colour, p. 173). This exhibition later travelled to Cologne, Museum Ludwig and Madrid, Centro de Arte Reina Sofia.
Munich, Pinakothek der Moderne, *Passioniert Provokativ Die Sammlung Stoffel*, 2008-2009, p. 336 (illustrated in colour, p. 303).

LITERATURE:

David Hockney, *Paintings, Prints and Drawings 1960-1970*, exh. cat., London, Whitechapel Gallery, 1970, p. 25, no. 61.16 (listed with incorrect dimensions)
N. Stangos, *David Hockney by David Hockney*, London 1976, p. 298, no. 40 (illustrated, p. 58).
M. Livingstone, *David Hockney*, London 1981, p. 245, no. 25 (illustrated, p. 42).
P. Melia (ed.), *David Hockney*, Manchester 1995, p. 4.
M. Tuchman and S. Barron (eds.), *David Hockney: A Retrospective*, exh. cat., Los Angeles, Los Angeles County Museum of Art, 1988, fig. 12 (illustrated, p. 30).
P. Melia and U. Luckhardt, *David Hockney Paintings*, Munich 2000, fig. 12 (illustrated, p. 16).

‘I thought, this is an interesting thing you can play with, style as a subject ... the canvas was in a way shaped like a figure, so that you didn’t have to have illusionism in the painting because the illusion was outside in the canvas shape; the style of the real painting could be completely flat. It is simply a very abstracted figure made up of the obvious figurative connections of a small rectangle on top of a larger one, which when resting on an easel looks like a figure; the base of the easel becomes the legs’

—D. HOCKNEY



A DEMONSTRATION OF VERSATILITY:

YOUNG CONTEMPORARIES, 1962



The present work.



David Hockney, *Tea Painting in an Illusionistic Style*, 1961.
Tate Gallery, London.
Artwork: © David Hockney. Photo: Tate Gallery, 2016.

‘...the four pictures I sent had the same general title, A Demonstration of Versatility, and then a subtitle; each painting was supposedly in a different style. I had become interested in style then. I realized you could play with style in a painting to make a “collage” without using different materials; you could paint something one way in this corner and another way in another corner, and the picture didn’t need unity of style to have unity’

—D. HOCKNEY



David Hockney, *Flight into Italy - Swiss Landscape*, 1962.
Stiftung Museum, Kunstpalast, Dusseldorf.
© David Hockney.



David Hockney, *Grand Procession of Dignitaries in the Semi-Egyptian Style*, 1961.
©David Hockney.



Barrie Bates (rebranded as Billy Apple in 1962) with David Hockney at Coney Island New York 1961.
Photo: Billy Apple® Archive, Courtesy of The Mayor Gallery, London

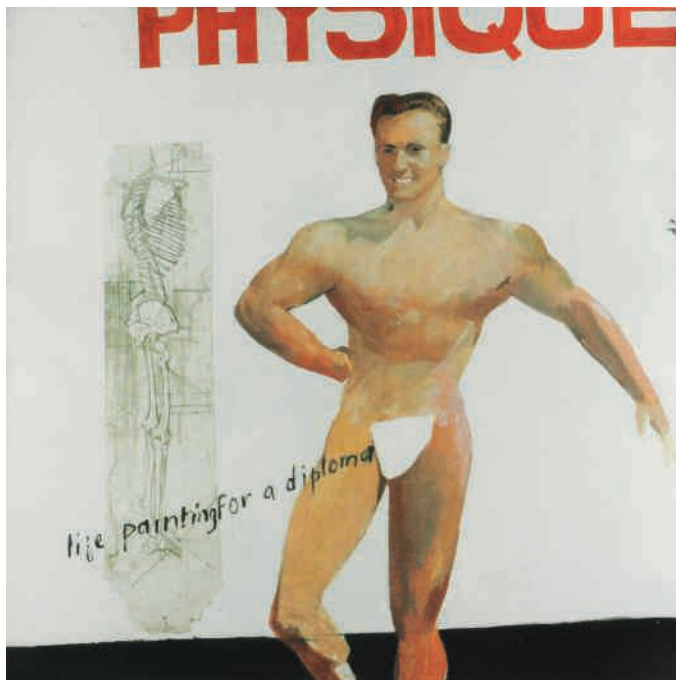
Figure in a Flat Style (1961) is an important early work by David Hockney, first shown at the Royal Society of British Artists exhibition 'Young Contemporaries' in 1962. The figure is constructed of two canvases, which formally echo a head and torso, and a pair of easel legs. On a coarsely woven canvas painted flat brick red, the face is schematically represented by a downturned white line and a grey circle; the body is painted in three broad bands of red, black and burgundy, and contains a playing-card style heart and the white outlines of a pair of arms, whose hands cover a stylised set of genitals. A Twombly-esque flurry of white paint across the midriff seems to gesture to this sense of masturbatory shame, while a phrase adapted from William Blake's poem *Urizen* – 'the fires of furious desire' – is inscribed quietly to the upper right, further underscoring the figure's suppressed libidinal energy. For the juried 'Young Contemporaries' exhibition Hockney submitted four works: as he explains, 'the four pictures I sent had the same general title, *A Demonstration of Versatility*, and then a subtitle; each painting was supposedly in a different style. I had become interested in style then. I realized you could play with style in a painting to make a "collage" without using different materials; you could paint something one way in this corner and another way in another corner, and the picture didn't need unity of style to have unity' (D. Hockney in N. Stangos (ed.), *David Hockney by David Hockney*, London 1976, p. 66). This was a foundational

'...the big works of 1961 – which I started in 1960 – are the works where I became aware as an artist'

—D. HOCKNEY

body of work for the artist. *Tea Painting with Figure in the Illusionistic Style* (1961) is now in the Tate collection, while *Swiss Landscape in a Scenic Style* (1961, retitled 1962 *Flight into Italy – Swiss Landscape*) is in the Kunstpalast Düsseldorf. *Figure in a Flat Style* encapsulates this experimental period in Hockney's oeuvre, and in its innovative structure becomes something of a self-portrait; the work embodies the artist's insatiable pictorial curiosity, and is also linked to his iconic early *Love Paintings* in its expression of clandestine sensuality that he would come to explore more openly after his first visit to America in 1961.

While *A Demonstration of Versatility* was exactly that – the young artist proudly displaying his clever resourcefulness and adaptability – these works proved more than an art-school flourish. In 1965, Hockney recalled that he had 'deliberately set out to prove I could do four



David Hockney, *Life Painting for a Diploma*, 1962.
Tate Gallery, London: Lent from Yageo Foundation Collection Taiwan.
© David Hockney.



Richard Hamilton, *Just what is it that makes today's homes so different, so appealing?*, 1956 (collage).
Kunsthalle, Tübingen.
Artwork: © R. Hamilton. All Rights Reserved, DACS 2016. Photo: Bridgeman Images.



R. Lichtenstein, *I Know...Brad*, 1963.
Bavarian State Library, Munich.
© Estate of Roy Lichtenstein/DACS 2016.

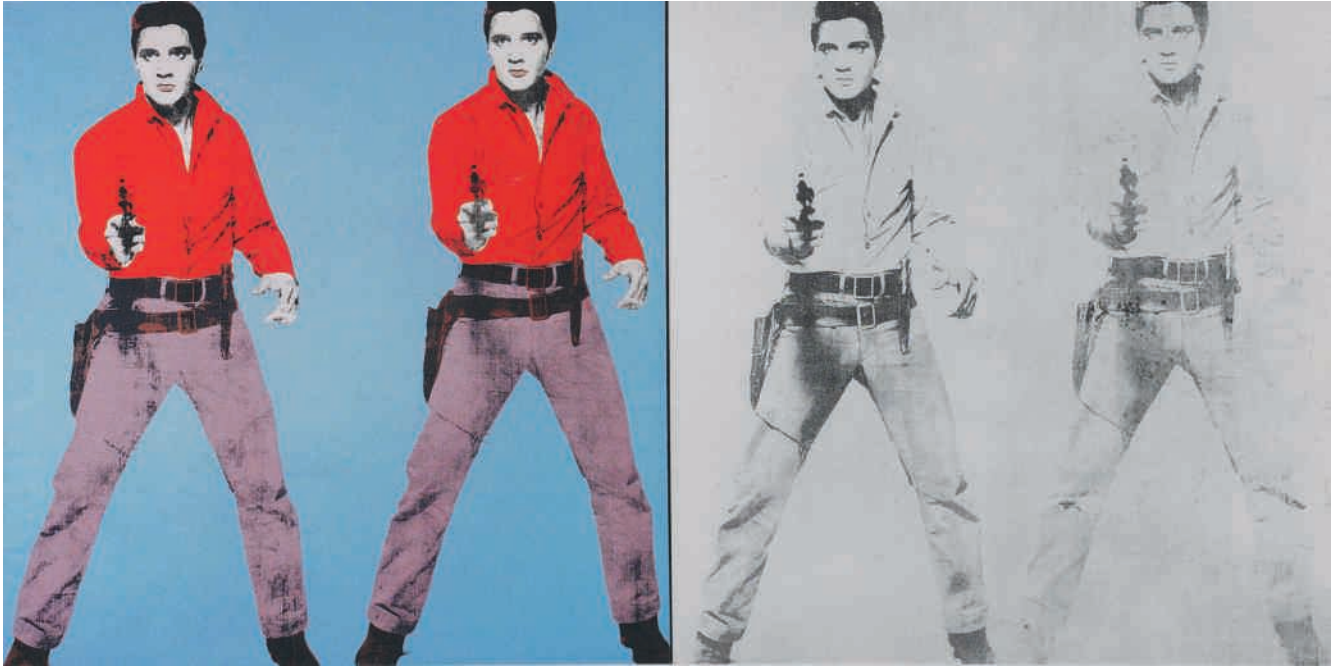
‘For he strove in battles dire
In unseen conflictions with Shapes
Bred from his forsaken wilderness,
Of beast, bird, fish, serpent, & element,
Combustion, blast, vapour, and cloud’

—WILLIAM BLAKE

entirely different sorts of picture like Picasso. They all had a sub-title and each was in a different style, Egyptian, illusionistic, flat – but looking at them later I realized the attitude is basically the same and you come to see yourself there a bit’ (D. Hockney, quoted in M. Livingstone, *David Hockney*, London 1981, p. 41). He recognised the paradoxical coherence of his project: the choice of quoting from rather than adopting wholesale any particular style, of course, is a style in itself. Shaking free from the idealised emotional self-projection of the Abstract Expressionist mode that predominated at the time, Hockney declared as much control over the style of his painting as over his chosen subject matter. His delight in exploring the objecthood of his canvas and easel – the basic tools of the painter – is palpable: the picture-plane investigations of illusionism, space and surface evident here would come to form the keynote of his artistic career. As Hockney writes, ‘the canvas was in a way shaped like a figure, so that you didn’t have to have illusionism in the painting because the illusion was outside in the canvas shape; the style of the real painting could be completely flat. It is simply a very abstracted figure made up of the obvious figurative connections

'the fires of furious desire





Andy Warhol, *Elvis I and II*, 1964.
Art Gallery of Ontario.
© 2016 The Andy Warhol Foundation for the Visual Arts, Inc. /
Artists Rights Society (ARS), New York and DACS, London.



Pablo Picasso, *Harlequin*, 1915.
The Museum of Modern Art, New York.
Artwork: © Succession Picasso / DACS, London 2016.
Photo: Bridgeman Images.

of a small rectangle on top of a larger one, which when resting on an easel looks like a figure; the base of the easel becomes the legs. (The wooden legs were added to look like an easel base; they are attached to the painting and lie flat on the wall.) My excitement at the time was in the way the picture was expanded outside the stretchers by the easel itself' (D. Hockney in N. Stangos (ed.), *David Hockney by David Hockney*, London 1976, pp. 66-67).

Beyond Hockney's innovative painterly formalism, the personal connotations of *Figure in a Flat Style* also relate to another crucial early body of work, his *Love Paintings* of 1960 and 1961. In these works, the most famous of which is *We Two Boys Together Clinging* (1961, Arts Council Collection) he explored homoerotic themes in a wryly elliptical style, quoting lines from Walt Whitman alongside lavatory graffiti and newspaper clippings, and referring to himself and his love interests through a code of numbered initials. The hallmarks of these large-scale paintings – fragmented text, swathes of warm abstract colour, stylised figures and limbs, and iconographic Valentine's hearts – are all displayed in *Figure in a Flat Style*. Hockney's frank evocation of homosexual passion in these works was bold at the time: homosexuality was illegal in England until 1967, and the mock-anonymity of this series, completed while Hockney was still in his second year at the Royal College of Art, made an audacious statement of rebellion. *Figure in a Flat Style*'s 'fires of furious desire' take on a similar power in the context of the figure hiding its genitals, hinting at frustration and repression. While sexuality was never the dominant subject of Hockney's work, these early motifs were an important precursor to his later paintings. He first visited Los Angeles in 1961, and there he found a hedonistic new world of openness and glamour that provided the inspiration for many of his most iconic work of the 1960s. Rejoicing in artistic freedom, *Figure in a Flat Style* sets the stage for one of the most remarkable careers in British art: Hockney embraces both painting's insistent materiality and its powers of illusionism, creating a triumph of playful inventiveness that also makes a spirited, romantic claim of self-identity.

Right: Derek Boshier and David Hockney at the Royal College of Art, London, 1961.
Photograph by Geoffrey Reeve.
© David Hockney.



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BRIDGET RILEY (B. 1931)

Greensleeves

signed and dated 'Riley '83' (on the right turnover edge); signed, titled, inscribed and dated 'Greensleeves Riley 1983' (on the stretcher and reverse)

oil on linen

64¾ x 55⅞in. (164.3 x 141.9cm.)

Painted in 1983

£400,000-600,000

\$540,000-800,000

€480,000-710,000



Bridget Riley in her studio.
Photo: Bill Warhurst.
© Bridget Riley 2016. All rights reserved,
courtesy Karsten Schubert, London.

PROVENANCE:

The Artist.

Pace Wildenstein, New York.

Acquired from the above by the present owner in 2008.

EXHIBITED:

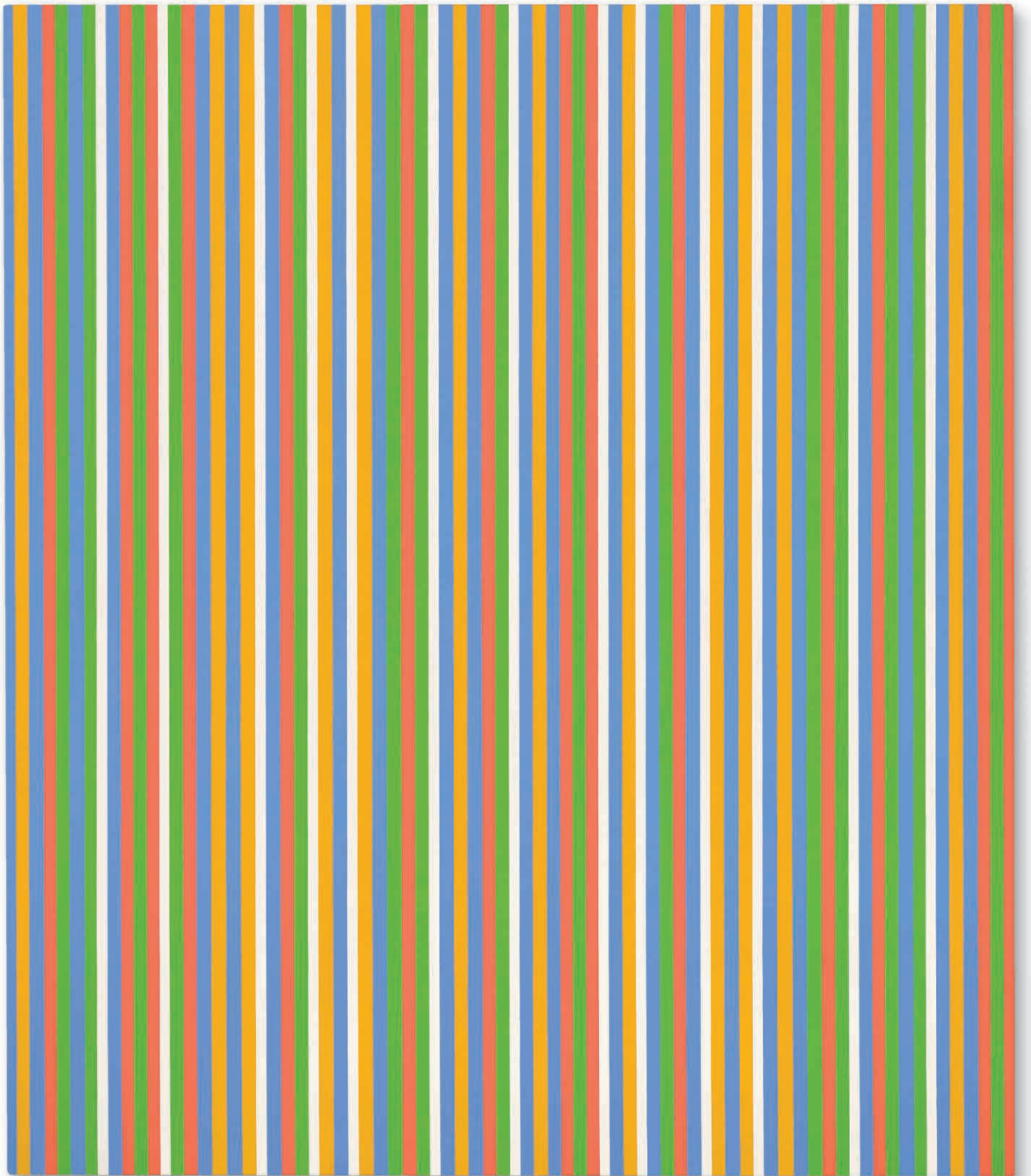
Durham, DLI Museum & Arts Centre, *Working with Colour: Recent Paintings and Studies by Bridget Riley*, 1984, no. 20. This exhibition later travelled to Huddersfield, Huddersfield Art Gallery; Hull, Freens Art Gallery; Stoke-on-Trent, City Museum & Art Gallery; Lincoln, Usher Gallery; Bristol, City of Bristol Museum and Art Gallery; Eastbourne, Tower Art Gallery; Norwich, Castle Museum; Preston, Harris Museum & Art Gallery; York, York City Art Gallery and Sheffield, Mappin Gallery. Nuremberg, Kunsthalle Nürnberg, *Bridget Riley Paintings 1982 - 1992*, 1992-1993, p. 62, no. 7. This exhibition later travelled to Bottrop, Josef Albers Museum Quadrat Bottrop; London, Hayward Gallery and Birmingham, Ikon Gallery.

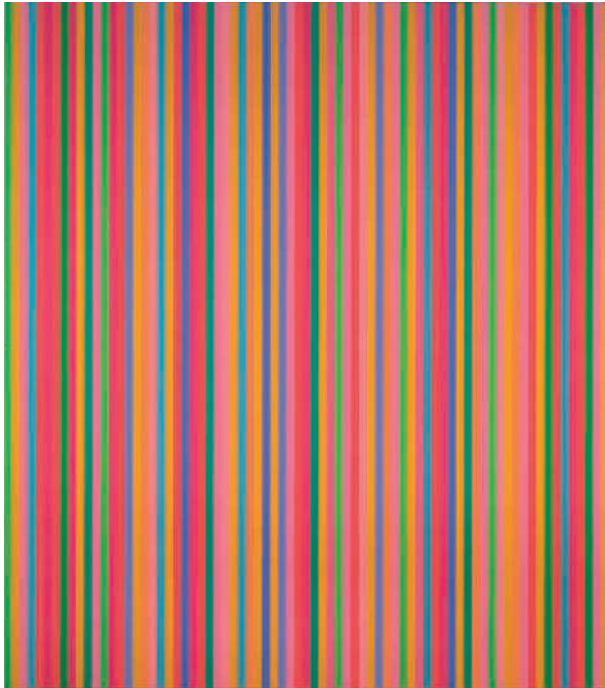
LITERATURE:

Madrid, Fundación Banco Santander, *Cranford Collection: Out of the House*, 2013, p. 106 (installation view illustrated in colour, p. 107). A. Pontégnie (ed.), *Cranford Collection 4 & 5*, St Peter Port 2014.

‘The pleasures of sight have one characteristic in common – they take you by surprise. They are sudden, swift and unexpected. If one tries to prolong them, recapture them or bring them about wilfully their purity and freshness is lost. They are essentially enigmatic and elusive’

—B. RILEY





Bridget Riley, *Vein*, 1985.
Albright-Knox Art Gallery, Buffalo.
© Bridget Riley 2016. All rights reserved, courtesy Karsten Schubert, London.

‘At the core of colour lies a paradox. It is simultaneously one thing and several things – you can never see colour by itself, it is always affected by other colours ... Colour relationships in painting depend on the interactive nature of colour; this is its essential nature. I had given up the complexity of form in my Black and White paintings, but I found that the principles that lay behind them – contrast, harmony, reversal, repetition, movement, rhythm, etc. – could be recast in colour and with a new freedom’

—B. RILEY



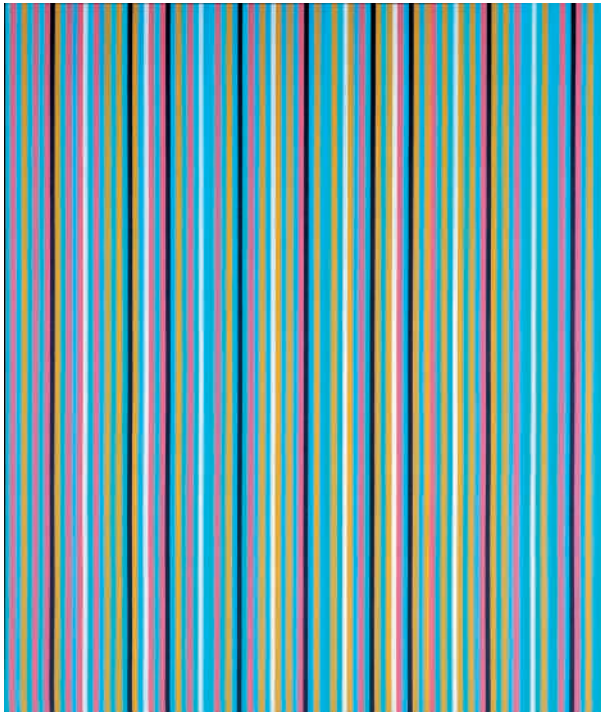
Bridget Riley working on paper cartoons, west London studio, 1983.
© Bridget Riley 2016. All rights reserved, courtesy Karsten Schubert, London.

Immersing the viewer in a shimmering cascade of colour, *Greensleeves* (1983) is a captivating large-scale vision in Bridget Riley’s ‘Egyptian palette.’ Slim ribbons of sky blue, terracotta, green, ochre and off-white thrum against one another in a field of entrancing chromatic interplay. The eye dances from hue to hue as through strafing beams of light. As Riley has written, ‘Each band has a clear identity. Step back and the colours begin to interact, further away still a field of closely modulated harmonies cut by strong contrasts opens up’ (B. Riley, ‘Work,’ in *Bridget Riley: Flashback*, exh. cat. Hayward Gallery, London 2009, p. 17). Riley’s profound understanding of the contingent and unstable nature of colour, which changes relative to its surroundings, allows her to compose a perceptual paradise. Arranging her bands according to an empirical process planned using movable strips of coloured paper, Riley creates a zone that foregrounds our immediate visual experience, a world of pure sight that appears before conceptualisation can take over. The work’s intense colours, inspired by the painted tombs of ancient Egypt, demand a clean formal structure: the simple stripes of *Greensleeves* scintillate in gorgeous optical fusion, singing a rhythm of radiance and repose that gestures beautifully to the wonder of the world around us.

Riley travelled to Egypt in the winter of 1979-80, where she studied the tombs of the later Pharaohs in the Valley of the Kings. As Paul Moorhouse writes, ‘Riley was astonished by the art she found in these ancient burial sites carved out of rock and located deep in the earth. These sacred places were dedicated to the dead, yet the tomb decoration was a vivid evocation of life and light. Though their creators had used only a limited number of colours – red, blue, yellow, turquoise, green, black and white – the walls of the chambers receded behind images in which could be seen a bustling affirmation of everyday existence. In looking at the art and craft of Ancient Egypt in the Cairo Museum, Riley recognised that the same colours had been used in



Bridget Riley in her West London studio, 1983.
Photo: John Minshull.
© Bridget Riley 2016. All rights reserved,
courtesy Karsten Schubert, London.



Bridget Riley, *Achæan*, 1981.
Tate, London.
Artwork: © Bridget Riley 2016. All rights reserved, courtesy Karsten Schubert, London.
Photo: Tate London, 2016.



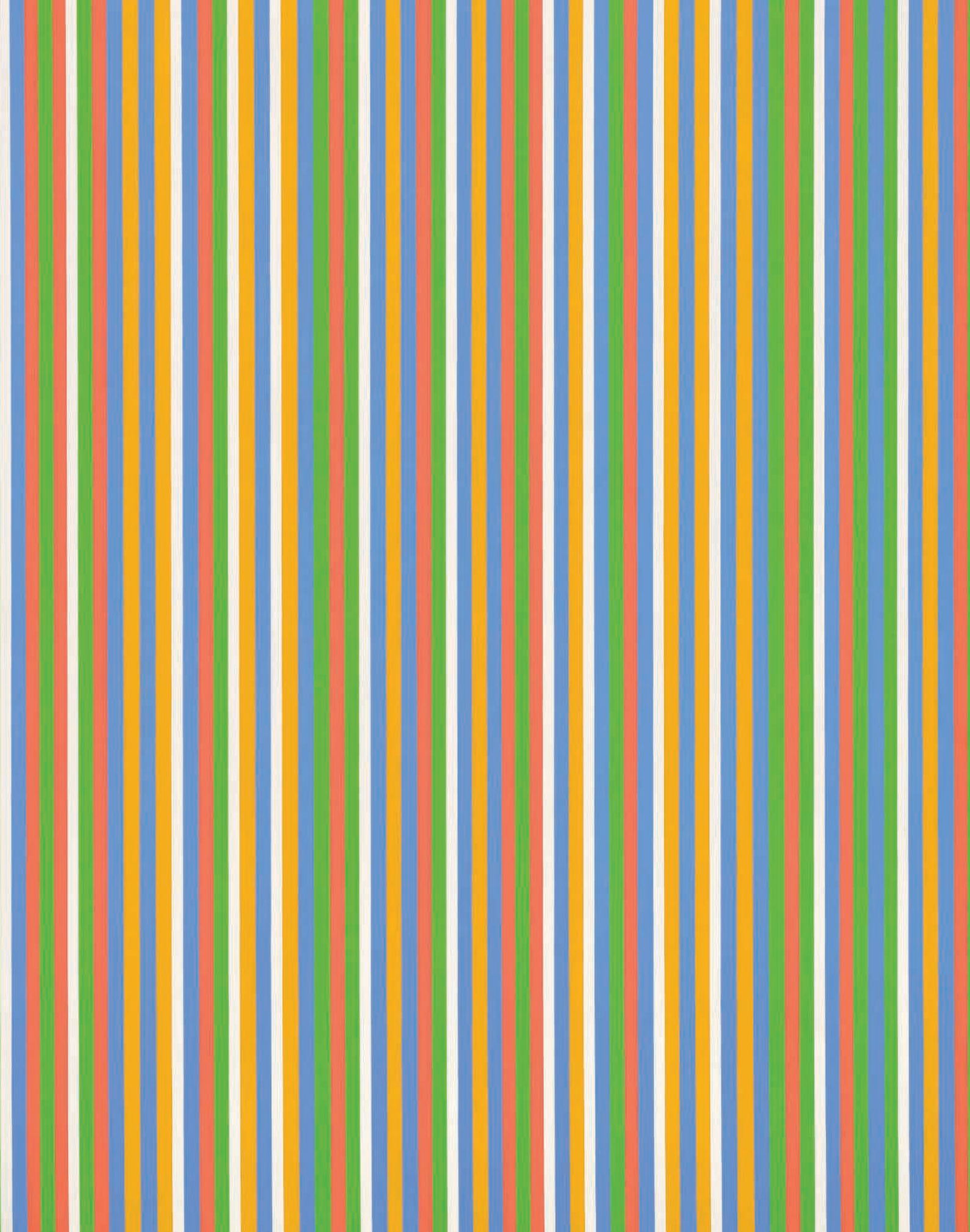
Gerhard Richter, *192 Farben*, 1966.
Hamburger Kunsthalle, Hamburg.
© Gerhard Richter, 2016.

‘Each band has a clear identity. Step back and the colours begin to interact, further away still a field of closely modulated harmonies cut by strong contrasts opens up’

—B. RILEY

all aspects of the Egyptians’ material lives, from the decorative to the purely functional’ (P. Moorhouse, ‘A Dialogue with Sensation: the Art of Bridget Riley,’ in *Bridget Riley*, exh. cat. Tate Britain, London 2003, p. 22). Upon her return to London, the artist resolved to explore this rich array of colours from memory, and began to use collaged strips of painted paper as a way of adjusting, altering and shifting their configurations. Having spent recent years investigating intricate curvilinear forms, Riley realised that this new palette required a simpler vehicle: ‘If I wanted to make colour a central issue, I had to give up the complexities of form with which I had been working. In the straight line I had one of the most fundamental forms. The line has direction and length, it lends itself to simple repetition and by its regularity it simultaneously supports and counteracts the fugitive, fleeting character of colour. Although Seurat’s dot is comparable in its simplicity, my line has fractionally more going for it’ (B. Riley, ‘Work,’ in *Bridget Riley: Flashback*, exh. cat. Hayward Gallery, London 2009, p. 17).

As her enchantment with the tombs of Egypt makes clear, Riley’s work – though abstract – is not entirely non-referential. The five colours of *Greensleeves* evoke the tomb paintings’ paradoxical life and vivacity. This energy is heightened by the gently suggestive title, whose long vowels and sleek sibilance gesture to an atmosphere of lyrical, luxuriant materiality. Distilled from its ancient sources, however, the work’s most important aspect is as a sensual fabric in and of itself. In this sense, Riley’s stripe paintings were something of a watershed for the artist. ‘Right up to, and in some ways including, the stripe paintings I used to build up to sensation, accumulating tension until it released a perceptual experience that flooded the whole as it were. Now I try to take sensation as the guiding line and build, with the relationships it demands, a plastic fabric which has no other *raison d’être* except to accommodate the sensations it elicits’ (B. Riley, ‘According to Sensation: in Conversation with Robert Kudielka’ (1990), in *The Eye’s Mind: Bridget Riley, Collected Writings 1965-1999*, London 1999, p. 79). Through this seamless structural realignment, form and content are allied and our very ways of seeing brought subtly to the fore. Riley’s unique optical mastery, honed in monochrome, sees a brilliant new world of potential opened in the release into colour. As Riley recalls, ‘I had given up the complexity of form in my Black and White paintings, but I found that the principles that lay behind them – contrast, harmony, reversal, repetition, movement, rhythm, etc. – could be recast in colour and with a new freedom’ (B. Riley, ‘Work,’ in *Bridget Riley: Flashback*, exh. cat. Hayward Gallery, London 2009, p. 17).



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GLENN BROWN (B. 1966)

The Creeping Flesh

signed, titled and dated "THE CREEPING FLESH' 1991

GLENN BROWN' (on a label affixed to the reverse)

oil on canvas

22 x 20 in. (55.8 x 50.7 cm.)

Painted in 1991

£250,000-350,000

\$340,000-470,000

€300,000-410,000

PROVENANCE:

Todd Gallery, London.

Saatchi Collection, London.

Anon. sale, Sotheby's London, 7 February 2001, lot 1.

Acquired at the above sale by the present owner.

EXHIBITED:

London, Todd Gallery, *Glenn Brown*, 1992.

Cambridge, Kettle's Yard, *Surface Values*, 1992.

London, Saatchi Gallery, *Young British Artists V: Glenn Brown, Keith Coventry, Hadrian Pigott, Kerry Stewart*, 1995.

London, Cranford Collection, *Cranford Collection 01*, 2005-2007, p. 136 (illustrated in colour, p. 73; installation view illustrated in colour, pp. 56-57).

LITERATURE:

R. Timms, A. Bradley and V. Hayward (eds.), *Young British Art: The Saatchi Decade*, London 1999 (illustrated in colour, p. 73).

'I like the sense of claustrophobia that results from sticking fairly closely to art history. It's almost as if I'm shut in Plato's cave, seeing the world in the shadows on the walls – the shadows being my library of second-hand images and the cave being my studio, I suppose'

—G. BROWN





Frank Auerbach, *Head of J.Y.M. II*, 1981.
© Frank Auerbach. Courtesy Marlborough Fine Art.



Glenn Brown, *Dali-Christ (after 'Soft Construction with Boiled Beans: Premonition of Civil War' 1936 by Salvador Dali)*, 1992.
© Glenn Brown.

A display of astounding technical splendour and compelling conceptual depth, Glenn Brown's *The Creeping Flesh* is an enthralling example of the artist's unique painterly practice. Brown casts a cold postmodern eye over the modernist belief in authentic expression, meticulously copying and enlarging a reproduction of Frank Auerbach's *Head of J.Y.M. II* (1981). The two artists' intentions and handling of paint could hardly be more different: Auerbach's thick, emotive impasto is rendered utterly flat through Brown's precise photorealism, which radically undermines our psychological and technical expectations of what painting should do. Working from a poor-quality printed reproduction of the earlier work, Brown's version has become smooth and glacial. Cropping to the subject's head, the brushstrokes of Auerbach's intensely felt portrait are painstakingly reproduced; Julia Yardley Mills' face is nearly lost in slick, volcanic striations, and a precisely muddled background of swirling polychrome pigment gleams with unnerving flatness. Every trace of Auerbach's brush is carefully, clinically replicated. Neither abstract nor representational in any orthodox sense, this is no longer a work of passionate subjective statement but a calculated degrading of the painterly gesture into an arbitrary, repeatable cipher. An eerie chill falls over the work, its virtuosic execution expelling the thought and feeling of Auerbach's original in a spectacle of sublime, grandiose superficiality. Its gleaming luxury makes the work an extraordinary and beautiful thing, haunted with the gorgeous, melancholy emptiness of the contemporary age.

As Christoph Grunenberg has written, Brown's paintings 'live on the productive tension between extreme glamour and abject misery, confronting the viewer with a set of mysterious paradoxes' (C. Grunenberg, 'Capability Brown: Spectacles of Hyperrealism, the Panorama and Abject Horror in the Painting of Glenn Brown,' *Glenn Brown*, exh. cat. Tate Liverpool, 2009, p. 15). Indeed, for all the artist's apparent iconoclasm of art history, his decision to work in paint reflects a devotion to the medium that flies in the face of contemporary convention: painting is unfashionable, and Brown's obsessive approach has resurrected it with astounding, necromantic power. 'I like the sense of claustrophobia that results from sticking fairly closely to art history,' Brown has said. 'It's almost as if I'm shut in Plato's cave, seeing the world in the shadows on the walls – the shadows being my library of second-hand images and the cave being my studio, I suppose' (G. Brown, quoted in R. Steiner, 'Interview with Glenn Brown,' *Glenn Brown*, exh. cat. Serpentine Gallery, London 2004, p. 97).

Brown's typically ambiguous title, *The Creeping Flesh*, is taken from a 1973 British horror film of the same name in which an evil prehistoric skeleton comes gorily to life; the physical medium of paint itself is implicated in these gruesome, necromantic overtones. Brown loves painting and admires Auerbach, yet for his own creations 'it is always the somewhat sad reproduction that fires my imagination, not the real painting' (G. Brown, quoted in R. Steiner, 'Interview with Glenn Brown,' *Glenn Brown*, exh. cat. Serpentine Gallery, London 2004, p. 95). We live in a world distanced from Auerbach's faith in genuine artistic subjectivity, our visual environment instead characterised by the endlessly repeated, decaying and appropriated image. It is through this new world which Brown leads us, his brush devastatingly clear, anti-nostalgic and possessed of dark, scintillating wit. Painting is dead: long live painting.



DAMIEN HIRST

SALVATION

DAMNATION

‘An obsession with death is a celebration of life’

—D. HIRST

Damien Hirst's *Salvation/Damnation* (2004) is an enthralling double vision of life and death. Two sharp triangular frames are filled with insects, to dramatically different effect. *Salvation* forms a beautiful display of butterflies fixed in blue paint; arranged in a kaleidoscopic, radial pattern and their wings gleaming with facets of wildly varied iridescent colour, they resemble a gorgeous stained-glass window. *Damnation*, in stark contrast, is a void of solid and compelling darkness, formed by the massed bodies of thousands of black flies in resin. The Victorian Gothic edge of entomology encounters the vibrant and morbid strains of Catholic spectacle, bringing together the richly poetic intersections of art, science and religion that have informed all the most iconic works of Hirst's practice.

Hirst's preoccupation with death aligns him firmly with the *vanitas* tradition, which had its artistic heyday in the symbolic still-lives of Flanders and the Netherlands in the 16th and 17th centuries. Much as these painters of old employed rotting fruit, flowers and skulls to remind us of death and the transience of being, Hirst's animals, whether livestock, sharks, or insects, underscore the evanescence of life by facing us boldly with the physical facts of death. In the present works he takes butterflies and flies – two protagonists frequently found in still-life paintings, denoting the fragility of worldly beauty and the inevitability of its decay – and paradoxically preserves them for eternity. The resin-or paint-bound afterlife of the insects proves a powerful aesthetic metaphor; like saints' bones, the butterflies form a bejewelled relic that affirms the beauty of life in death, while the flies' teeming surface of dark, bristling exoskeletons conjures a blank scape of blackness from bodies that were once living.

Salvation/Damnation also gestures to the passage of time in Hirst's own life. In his installation *A Thousand Years* (1990), he employed live flies, a severed cow's head and an Insect-O-Cutor to create an iconic spectacle of birth, death and decay, while *In and Out of Love (White Paintings and Live Butterflies)* (1991) saw butterflies complete their lifecycle as they emerged from pupae fixed on painted canvases to flutter freely through the gallery space, nourished by flowers and sugarwater. 'Well, when you get too deep into the darkness,' Hirst commented, 'you need to move it towards the light as well. The butterflies were a good way to get away from the flies: butterflies living instead of flies dying' (D. Hirst, quoted

in N. Serota, 'Nicholas Serota interviews Damien Hirst, 14 July 2011,' in *Damien Hirst*, exh. cat. Tate Modern, London 2012, p. 96). Here, the insects, fixed in their triangular frames, emblematised this darkness and light while also forming a *memento mori* of Hirst's own artistic past.

The *Salvation/Damnation* dichotomy underlines Hirst's fixation with dualities: he often creates paired compositions. 'I thought if one said something, then two said it stronger. I always liked to admit and deny something at the same time' (D. Hirst, quoted in N. Serota, 'Nicholas Serota interviews Damien Hirst, 14 July 2011,' in *Damien Hirst*, exh. cat. Tate Modern, London 2012, p. 91). The two works offer light and darkness, ugliness and beauty, death and life, and also imply the union of art and science. Like Hirst's vitrines, which evoke both clinical theatres and austere Minimalist form in contrast to their almost spiritual content, *Salvation/Damnation*'s sharp triangular framing conjures the museological setting of insect display cabinets as much as the planar format of works by Donald Judd or Frank Stella.

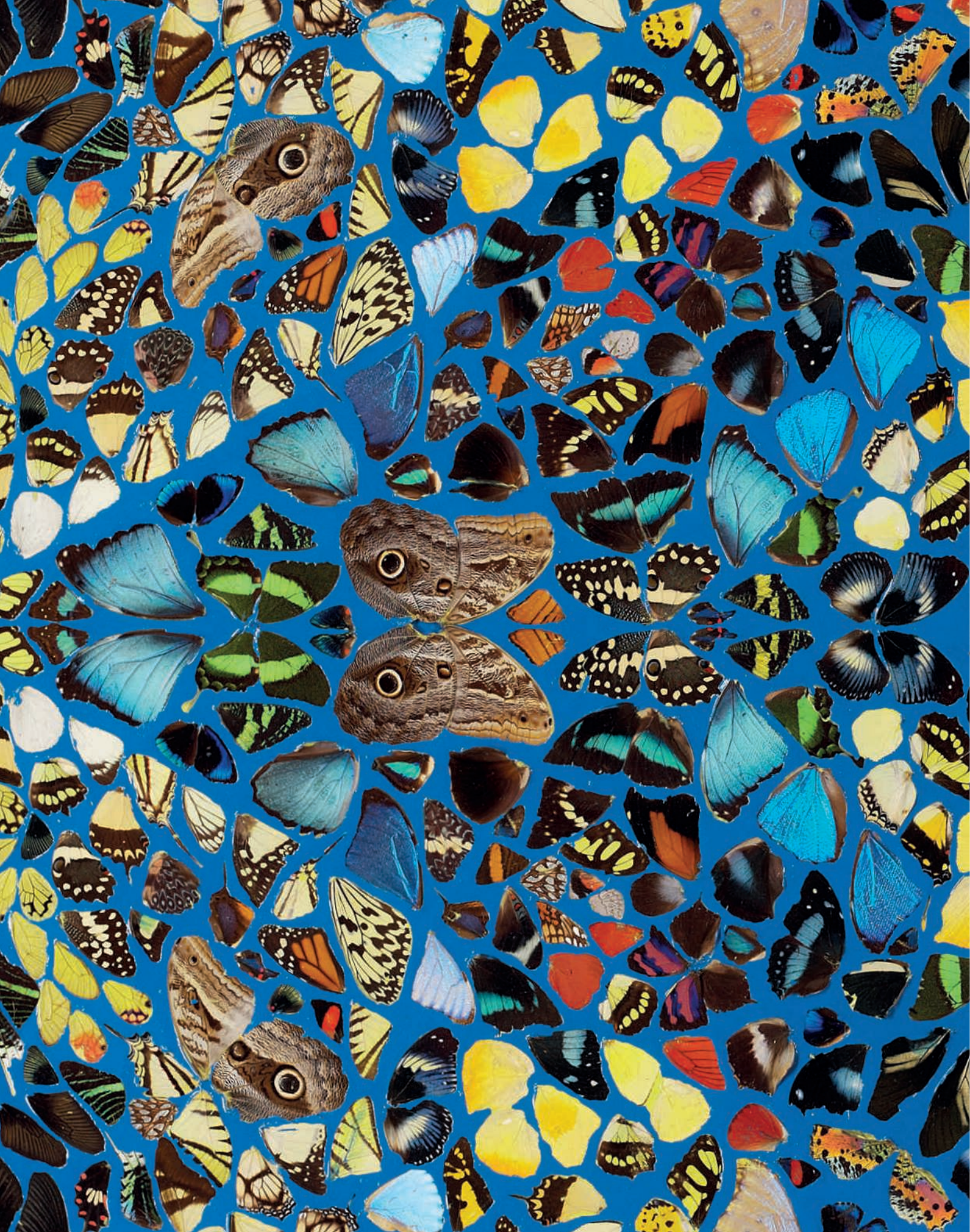
At sixteen years old, Hirst would draw corpses preserved in formaldehyde at the Leeds morgue. 'I wanted to know about death and I went to the morgue and I got these bodies and I felt sick and I thought I was going to die and it was all awful. And I went back and I went back and I drew them. And the point where death starts and life stops for me, in my mind, before I saw them, was there. And then when I'd seen them and I'd dealt with them for a while, it was over there again. It's like, you know, I was holding them. And they just were dead bodies. Death was moved a bit further away' (D. Hirst, quoted in G. Burn, 'Interview 1: Institute of Contemporary Arts, London, 1992,' in D. Hirst and G. Burn, *On the Way to Work*, London 2001, p. 36). This movement of attraction and revulsion, distance and closeness in coming to terms with death would remain the fulcrum for Hirst's art. Brought into elegiac conversation, the teeming contradictions in *Salvation/Damnation* beautifully express Hirst's personal fascinations and universal concerns, standing for the enduring paradox that defines his work: 'An obsession with death is a celebration of life' (D. Hirst, quoted in G. Burn, 'Interview 1: Institute of Contemporary Arts, London, 1992,' in D. Hirst and G. Burn, *On the Way to Work*, London 2001, p. 22).

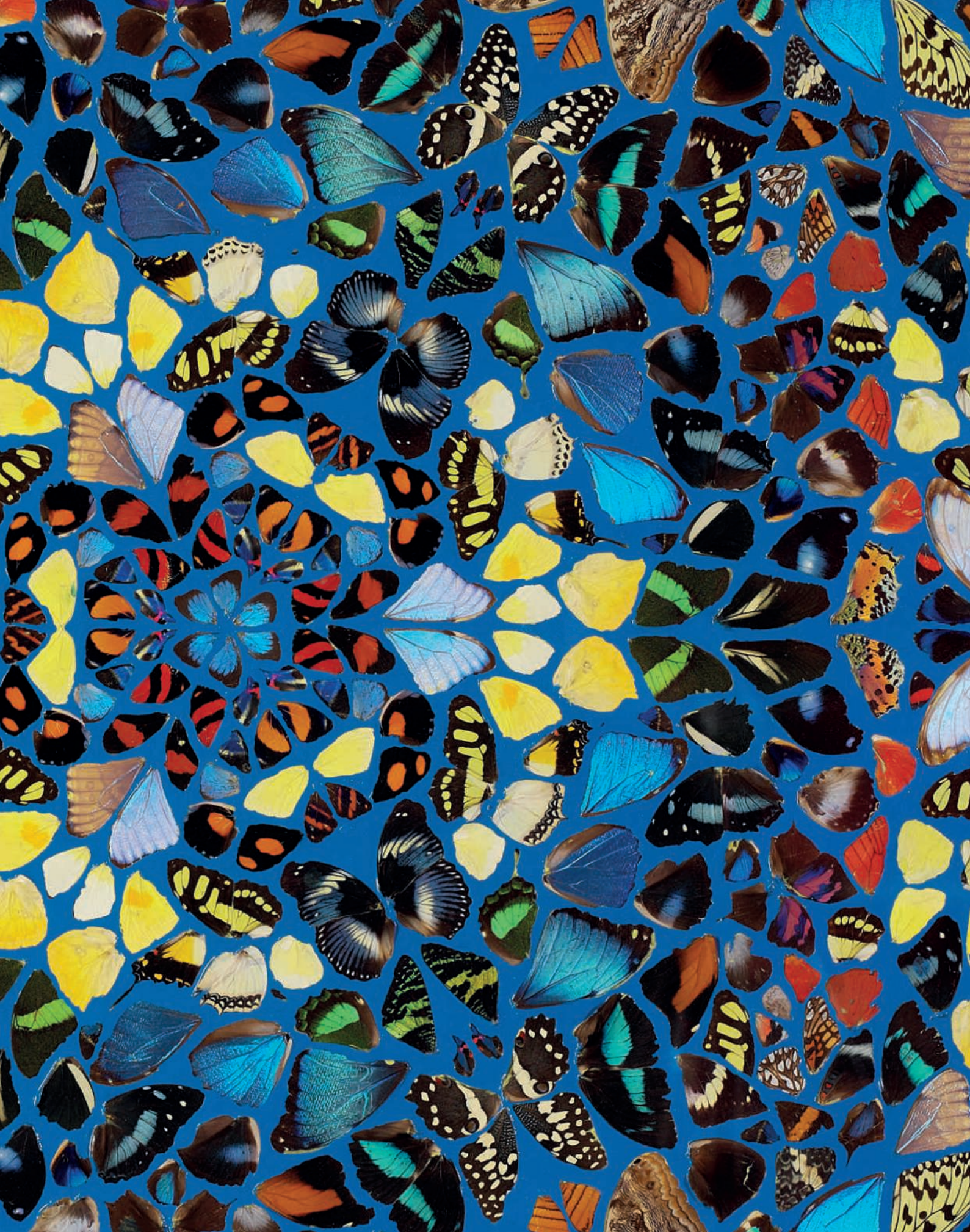
‘I thought if one said something, then two said it stronger. I always liked to admit and deny something at the same time’

—D. HIRST



Damien Hirst, California.
© Michel Arnaud.





absolutely
bloody-
lutely!

λ*14

DAMIEN HIRST (B. 1965)

Salvation

butterflies and household gloss on canvas

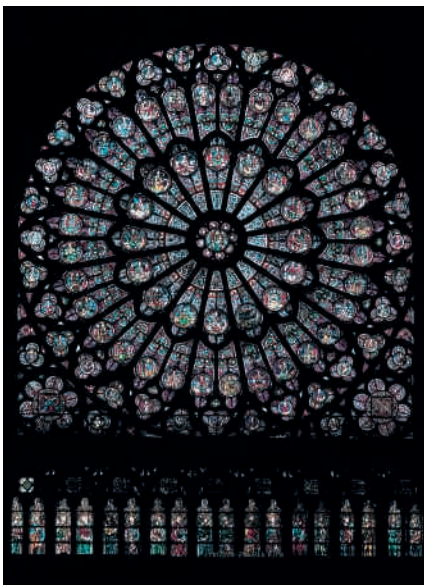
96 x 82.3in. (243.8 x 209cm.)

Executed in 2003

£250,000-350,000

\$340,000-470,000

€300,000-410,000



Notre-Dame de Paris, North transept rose window, circa 1250.
© Bridgeman Images.

PROVENANCE:

White Cube, London.

Acquired from the above by the present owner in 2004.

EXHIBITED:

London, Tate Britain, *In-A-Gadda-Da-Vida: Angus Fairhurst, Damien Hirst & Sarah Lucas*, 2004, p. 110 (installation view illustrated in colour, unpagged).

Madrid, Fundación Banco Santander, *Cranford Collection: Out of the House*, 2013 (illustrated in colour, p. 47).

‘At its best, Hirst’s art makes us apprehend more keenly what it is to be embodied, to be feeling beings, and what it’s like to have that feeling threatened by the horrific vulnerabilities of other bodies as much as our own’

—B. DILLON



absolutely
bloody-
lutely!

λ*15

DAMIEN HIRST (B. 1965)

Damnation

flies and resin on canvas
96 x 82.3in. (243.8 x 209cm.)
Executed in 2004

£180,000-220,000
\$240,000-300,000
€220,000-330,000



Auguste Rodin, *La porte de l'Enfer*, 1880-1890.
Musée Rodin, Paris.
Photo: © Musée Rodin, Paris, France / Peter Willi /
Bridgeman Images.

PROVENANCE:

White Cube, London.
Acquired from the above by the present owner in
2004.

EXHIBITED:

Madrid, Fundación Banco Santander, *Cranford
Collection: Out of the House*, 2013 (illustrated in
colour, p. 16).

‘Where’s God now? God’s
fucked off. So all these
big issues, like art and
science and cancer, are all
clambering about on this
barren landscape where
God used to exist’

—D. HIRST



λ16

NEO RAUCH (B. 1960)

Eignungstest

signed and dated 'RAUCH 00' (lower right)

oil on paper

47 $\frac{7}{8}$ x 29 $\frac{7}{8}$ in. (120.5 x 76cm.)

Painted in 2000

£120,000-180,000

\$160,000-240,000

€150,000-210,000

PROVENANCE:

Galerie Eigen + Art, Berlin.

Acquired from the above by the present owner
circa 2000.

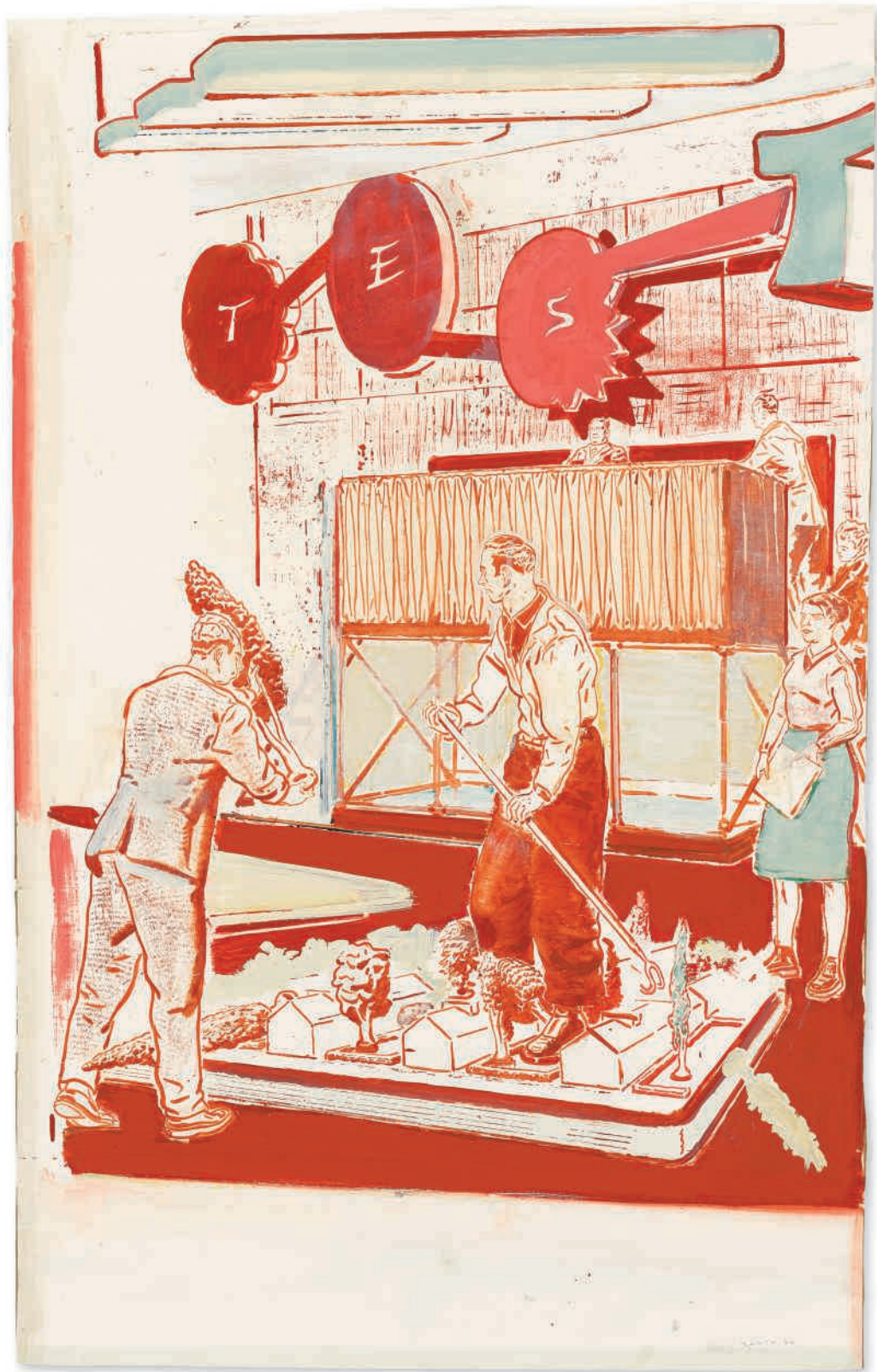
LITERATURE:

Maastricht, Bonnefantenmuseum, *The Vincent Van Gogh Bi-annual Award for Contemporary Art in Europe: Neo Rauch*, 2002, p. 134 (illustrated in colour, pp. 65 and 134).

J. Manuel Bonet (ed.), *Neo Rauch*, exh. cat., Málaga, Centro de Arte Contemporáneo de Málaga, 2005, pp. 19 and 76.

‘...the 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





Giorgio de Chirico, *The Prodigal Son*, 1922.
Museo del Novecento, Milan.
Artwork: © DACS, 2016.
Photo: Scala, Florence.



Sigmar Polke, *Mao*, 1972
The Museum of Modern Art, New York.
Kay Sage Tanguy Fund.
© DACS, 2016.

On a strange, strip-lit factory floor, two men are at work on what looks like a model village; one stands amid the miniature scenery wielding a hoe, a tiny tree toppled at his feet, while the other, dressed in a suit, readies himself to plant another. They are observed by a severe-looking woman with a clipboard, and a distant overseer who gazes, Mao-like, from a raised, curtained platform. Painted on paper in graphic red and off-white with occasional flashes of muted green, this intriguing tableau displays the influence of comic strips and Soviet propaganda that pervades Neo Rauch's work. The meaningless letters 'T E S' appear in speech-bubble discs of signage affixed to the factory wall, offering titular explication only to thwart it. Who are these workers, and what is their world-building industry? What is the *Eignungstest* alluded to in the title? At once impenetrable and open, the work's 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: *Eignungstest* 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. Trying to decipher *Eignungstest* leads to an exegetic impasse: the figures themselves, with stiff, mute expressions, enact the taciturn quality of the work itself.

Despite its tantalising irresolution, *Eignungstest* traffics in recognisable artistic idioms informed by Rauch's unique perspective on recent German history: this trance-like precinct 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. The miniature landscape in *Eignungstest* 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 eerily blank small buildings ranked in rows amid the trees, and the planar factory environment indicated as the setting. The work's hard-edged graphic quality is heightened by the monochrome palette, its red sharply evocative of Communist iconography and enhancing a totalitarian overtone of construction, manufacture and artifice. As in Georg Baselitz's *Hero* paintings, the figures subvert the Teutonic idealism of the GDR's Socialist Realist propaganda: strong, orderly and utilitarian, they are engaged in industrious but entirely oblique physical labour. 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 *Eignungstest* feels somehow to make sense, infusing a liminal space with the enthralling power of image and imagination.



λ*17

ADRIAN GHENIE (B. 1977)

The Surgeon and His Soul
(Study for Kaiser Wilhelm Institute)

oil on canvas
23¾ x 23¾in. (58 x 58cm.)
Painted in 2011

£150,000-200,000
\$200,000-270,000
€180,000-240,000

PROVENANCE:

Haunch of Venison, London.
Acquired from the above by the present owner.

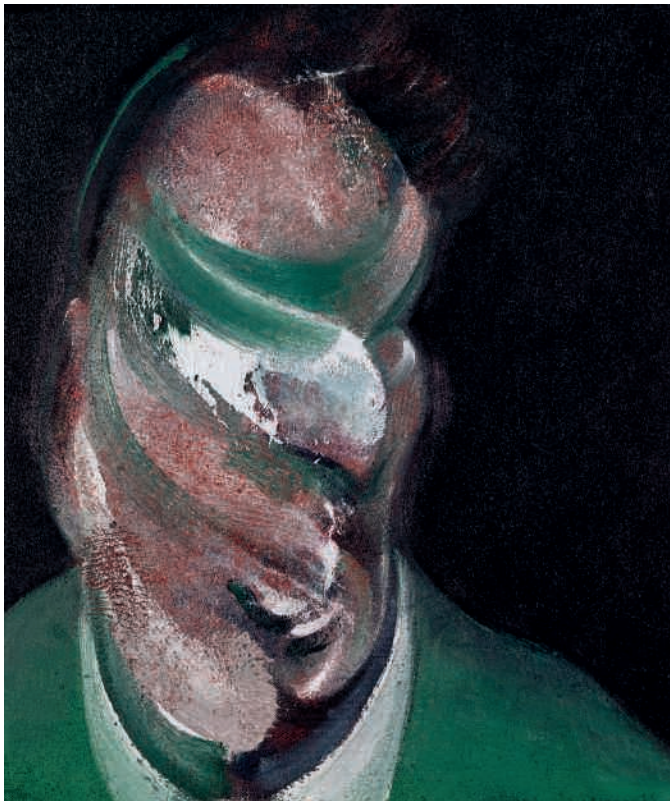
‘My work is less sociological,
and more psychological.
I seek images that go
straight to your brain,
which you can’t help but
submit to’

—A. GHENIE

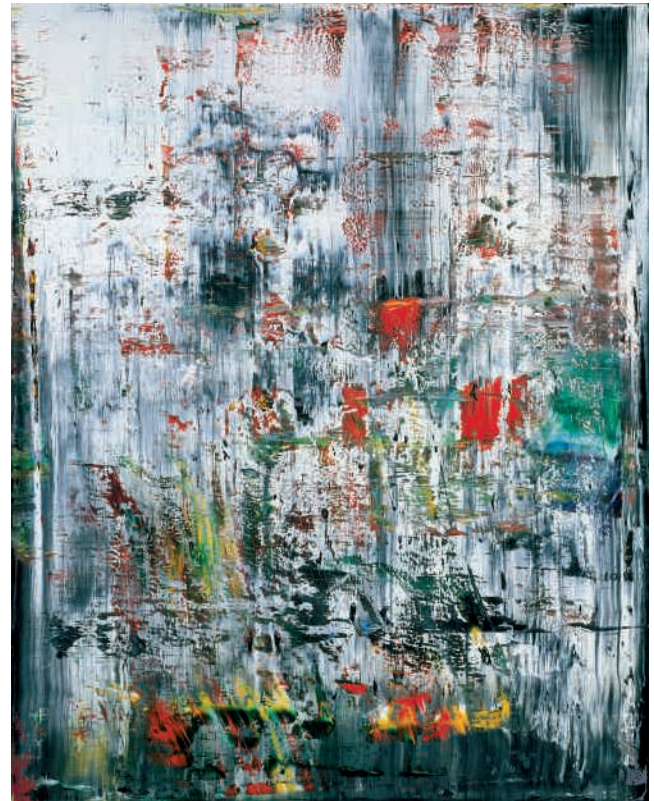


Film still from 'The Elephant Man', 1980.
© 1980 Brookfilms Ltd.
Photo: Stanley Bielecki Movie Collection / Getty Images.





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



Gerhard Richter, *Eis 2 (706-2)*, 1989.
The Art Institute, Chicago.
© Gerhard Richter, 2016.

Cropped to eerily lifelike scale, a spectral visage looms from Adrian Ghenie's canvas. The figure's mask of paint reveals the dark, blurred gash of a pair of eyes; his features are otherwise elided in cold, flat grey. Glacial streaks of cyan, purple and white are dragged over the work's entire surface, further screening the image in depths of painterly static. Behind the shoulder of this sinister surgical countenance is another face, barely visible, gaze averted into the background's abysmal blackness: distinctive outlines of beard and brow reveal his identity as Charles Darwin, the father of evolutionary biology. These two specimens, fixed in layers of paint like insects in amber, are the subjects of *The Surgeon and his Soul (Study for Kaiser Wilhelm Institute)* (2011). The work is part of a foundational series by Ghenie that probes the notorious eugenics centre's monstrous perversions of the field that Darwin created. 'We inevitably live in a post-WWII epoch', Ghenie 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). Living and working in Berlin, Cluj and London, Ghenie is fascinated by the impact of the Second World War upon Europe's collective psyche: an interest fuelled by his own memories of growing up in Romania under the tyrannical dictatorship of Nicolae Ceaușescu. In the creation of this series, Ghenie was moved by the stark contrast between the Kaiser Wilhelm Institute's claims to scientific advancement and the atrocities committed in its name. With deft distortions of face and figure inherited from Francis Bacon and a cinematic sensibility inspired by David Lynch, Ghenie's brushstrokes

act out the twentieth century's drama of history, memory, and shame, taking the painterly surface itself as a site of near-archaeological spectacle.

Much like those of Gerhard Richter, whose squeegee technique finds a clear echo in the present work, Ghenie's rich disturbances of paint are born partly from a suspicion of the photograph as a document of objective certainty. Any image can be used as an engine of fiction or deceit, and has the potential for mendacity, just as Darwin's vision of life was seized and poisoned by agents of utter evil at the Kaiser Wilhelm Institute. In *The Surgeon and his Soul*, the slippage between smeared abstraction and classical technique foregrounds the illusive veils of representation that come to overlay history's reality as time passes; evoking the haunting quality of printer glitch, worn old film footage and damaged sepia photographs, Ghenie's work presents no clean or clear image, confronting us instead with a psychosocial palimpsest that posits the nature of evil as an intangible, all-pervasive force. 'I am interested in the presence of evil,' Ghenie says, 'or more precisely, how the possibility for evil is found in every endeavour, even in those scientific projects which set out to benefit mankind' (A. Ghenie, quoted in A. Akbar, 'Adrian Ghenie puts fiends in the frame,' *The Independent*, 29 September 2011). To claim an image as a fixed truth would be a failure to acknowledge the ghosts, shadows and phantasms that stalk our visions of the past. Subjecting icons of history to near-dissolution in his crucible of paint, Ghenie shows us no soul but an oneiric mirage of rupture and terrible, fascinating loss.







λ18

ANSELM KIEFER (B. 1945)

Grab des unbekannten Malers (Tomb of the Unknown Painter)

titled 'Grab des unbekannten Malers' (upper right)

oil, emulsion, shellac and latex on canvas

52¾ x 90in. (134 x 228.5cm.)

Executed in 1983

£700,000-1,000,000

\$940,000-1,300,000

€830,000-1,200,000



Gerhard Richter, *Domplatz Mailand*, 1968.

Private Collection.

© Gerhard Richter, 2016.

PROVENANCE:

Anthony d'Offay, London.

Astrup Fearnley Museum of Modern Art, Oslo.

Dickinson Galleries, London.

Acquired from the above by the present owner in 2003.

EXHIBITED:

New York, Anthony d'Offay Gallery, *Anselm Kiefer: Paintings and Watercolours*, 1983.

Amsterdam, Stedelijk Museum, *Anselm Kiefer: Bilder 1986-1980*, 1986-1987, p. 44, no. 12

(illustrated in colour, p. 45).

Oslo, Astrup Fearnley Museet for Moderne Kunst, *Åpningsutstilling*, 1993-1994, p. 37 (illustrated in colour, p. 42).

Venice, Museo Correr, *Anselm Kiefer*, 1997, p. 417 (illustrated in colour, p. 245).

Oslo, Astrup Fearnley Museet for Moderne Kunst, *Museum 2 - Works from the Astrup Fearnley Collection*, 2001, no. 18.

Basel, Foundation Beyeler, *Anselm Kiefer: the Seven Heavenly Palaces 1973-2001*, 2001-2002, p. 102, no. 11 (illustrated in colour, p. 54).

Paris, Musée national d'art moderne, Centre Georges Pompidou, *Anselm Kiefer*, 2015-2016, p. 284 (illustrated in colour, pp. 192-193).

LITERATURE:

D. Arasse, *Anselm Kiefer*, New York 2001, p. 323 (illustrated in colour, p. 80).





Arnold Böcklin, *The Isle of the Dead*, 1880.
Kunstmuseum Basel, Switzerland.
Photo: ©Bridgeman Images.

‘I studied the architecture of the Third Reich carefully. I had all the books ... [in my pictures] I transform the architecture completely. The architecture I use in my pictures is already in pieces, completely destroyed ... the blood of history flows in my pictures. A real battle has taken place on the canvases ... Where the symbols used by the Third Reich were obvious, I always make them ambiguous, contradictory. For instance, I painted a building, on the canvas I wrote, “Monument to the Unknown Painter”. Obviously it’s an allusion to the tomb of the unknown soldier on the Arc de Triomphe. But at the same time it represents something ambiguous and absurd since painters are normally known. It’s just an example to show you that I never use symbols in a self-evident way; they are always “broken”’

—A. KIEFER

Painted in 1983, *Grab des unbekannten Malers* (Tomb of the Unknown Painter) is a major work from Anselm Kiefer’s landmark series of paintings devoted to the theme of the ‘Unknown Painter’. This epic series of architectural paintings made between 1980 and 1983 is today widely regarded as marking a defining moment in the German artist’s long and distinguished career. Radically inventive for their dramatic use of a new mixed-media painterly technique and startlingly controversial for their bold appropriation of real and imaginary monuments from the Nazi period, this famous series includes such paintings as *Dem unbekannten Maler*, 1983 now in the Museum of Art, Carnegie Institute, Pittsburg, the vast *Dem unbekannten Maler* of 1983 in the Collection of Céline and Heiner Bastian, Berlin and its alternate version sold at Christie’s in May 2011.

Both shocking and highly provocative at the time when they were made, it was this series of ‘Unknown Painter’ works, along with other, closely-associated, architectural paintings of the period that, through their overt willingness to confront the oppressive legacy and myth of Germany’s traumatic past, marked a period of both culmination and arrival in Kiefer’s work. Originating in a small, snowy landscape painting to which Kiefer gave the inscription, ‘To the Unknown Painter’ in 1974, these works of the early 1980s were to bring to full realization Kiefer’s earlier exploration of Teutonic myth, history and landscape by marking a full confrontation with the ethical, cultural and physical devastation of Germany’s ‘year zero’ – 1945. The fact that this year is also the year of Kiefer’s birth meant that these paintings were also, in some respects, intensely personal explorations for the artist of his own history and

Grab des unbekannten Malers





Wilhelm Kreis, *Model of planned Soldiers' Hall*, Berlin, 1939.

‘The reality was so overwhelming, so incredible that I had to use myths to express my emotions. The facts were figures, places, buildings. The reality was too onerous to be real. I had to work through myth to recreate it’

—A. KIEFER

identity as a German post-war painter as well as pictures that were to lead directly to a period of great notoriety for him and severe criticism from within his own country. This was a period that culminated perhaps with Kiefer's controversial exhibition in Albert Speer's German pavilion at the 1980 Venice Biennale and only ended many years later with his gradual recognition as the leading German artist of his generation.

Grab des unbekannten Malers (Tomb of the Unknown Painter) is one of the last works on the theme of the 'Unknown Painter' that Kiefer made. A highly accomplished painting, it is one that both encapsulates the pervasive sense of megalomania, mourning, tragedy and hubris invoked by this extraordinary series a whole and also a picture that anticipates, and indeed was directly to influence, Kiefer's later painterly investigations of the history, monuments and myths of the Middle East in the late 1990s.

The painting depicts an imaginary mausoleum based on Wilhelm Kreis' 1943 plans for a memorial building for the German Panzer Division in Africa. This was a monument to fallen soldiers of the Africa campaign based on an Egyptian mastaba, that was never in fact built, but was intended to stand as an eternal shrine to the glorious Nazi dead in Egypt where it was hoped it would compare with that great civilization's own legendary architectural relics. Displaying a masterly command of a complex mixed-media painting technique that includes the layering on and pulling off of paint over a shellac varnish ground, Kiefer has rendered his epic, idealized and also imaginary subject in an almost archeological manner. Splashing, pulling, dripping, pasting, tearing, splintering and incising his way through the paint, the artist appears to have actually dug out the scene he depicts from the material of his paint, working in an almost excavatory way that visually echoes and evokes his subject's pervasive atmosphere of both grandiosity and decay. 'A real battle has taken place on the canvases', Kiefer once said of such works, 'the blood of history flows' through them and in this painting, as in all of Kiefer's architectural pictures from this period, he renders its National Socialist memorial in a manner that seems as if time had stopped in 1945 and its great, idealized edifice had since been left to rot. As he was to do in the Carnegie Institute's painting, Kiefer has adjusted Kreis' mausoleum to make it seem even more massive than it would have been by compressing its form and disregarding all its decorative motifs. The building is also viewed heroically from below so that, like a Greek temple, it appears to stand proud on the hill – an intermediary between heaven and earth.



Mausoleum of Emperor Hadrian or Castle Sant'Angelo, circa 2nd century.
Photo: PHAS / UIG via Getty Images.

Kiefer's intention in rendering the idealized architecture of National Socialism in the manner of abandoned relics was in part a deliberate confrontation with the taboo of Germany's past and also an artistic attempt to lay its 'ghosts' and mythologies through a process of transformation and re-appropriation. 'I felt as if my memory was blocked', Kiefer has said. 'Very few Germans studied (the Nazi period) ... I therefore felt a need to reawaken memories, not to change politics, but to change myself ... The reality was so overwhelming, so incredible that I had to use myths to express my emotions. The facts were figures, places, buildings. The reality was too onerous to be real. I had to work through myth to recreate it' (A. Kiefer, 'Interview with Bernard Comment', *Art Press*, Paris, September 1998). Towards this end, and as he had done with the Teutonic mythologies and Wagnerian legends that he re-positioned amidst the scorched landscapes of his 1970s paintings, Kiefer hoped through this process to transform the tainted myths of Germany's past into a positive force for understanding, healing and cultural reinvigoration. 'I studied Third Reich art in secondhand bookstores and absorbed a lot of information that had come out in the 1930s', he explained. 'But I never found any interesting official painting. However, the architecture is quite interesting. People like Speer and Kreis made interesting things for example, Speer's Biennale building in Venice (the German exhibition pavilion in the "Giardini pubblici" is a very good little museum building). I was intrigued by these buildings, and I wanted to transform them. You know, normally you don't destroy buildings ... usually you transform them, like the Christians transformed old temples or the Pantheon into Christian churches. That's what I was

'I think in vertical terms, and Fascism was one of the levels. But, I see all the levels. In my paintings, I tell stories in order to show what lies behind history. I make a hole and pass through'

—A. KIEFER

doing, too ... Because you never succeed in really destroying something, it always lives, and it's more efficient to transform than to destroy' (A. Kiefer, quoted in *Anselm Kiefer Works on Paper in the Metropolitan Museum of Art*, exh. cat., Metropolitan Museum of Art, New York, 1990, p. 101)

Kiefer's architectural series of paintings on the theme of the 'Unknown Painter' extended the logic of this approach into a personal direction for the artist. The series began in the form of a sequence of woodcut works made in 1980 entitled 'Der Rhein' (The Rhine) in which Kiefer co-joined the theme of the 'Unknown Painter' with the fate of Germany itself by merging an image of Wilhelm Kreis' 1939 Hall of Soldiers - close to where Hitler ended his days - with images of the Rhine and inscribing the works 'Dem unbekannten Maler' ('To the Unknown Painter').



Grab des unbekannten Malers





View of ceremony for the Unknown Soldier attended by Marshal Tito.
Photo: Bettmann / Contributor via Getty Images

‘I was intrigued by these buildings, and I wanted to transform them. You know, normally you don’t destroy buildings ... usually you transform them, like the Christians transformed old temples or the Pantheon into Christian churches. That’s what I was doing, too ... Because you never succeed in really destroying something, it always lives, and it’s more efficient to transform than to destroy’

—A. KIEFER

As Kiefer’s later painting of Wilhelm Kreis’ Hall of Soldier’s entitled *Athanor* of 1983-4 shows, these paintings were attempted acts of alchemical transmutation. The title ‘Athanor’ - a reference to the alchemical oven or crucible within which philosophical lead is turned into gold - and the inscription over Kreis’ Hall of Soldiers rededicating this memorial of fallen warriors to the imaginary figure of ‘the Unknown Painter’ repositions the scene as a whole into the arena of art and the potential for transformation. As Mark Rosenthal has written of this aspect of Kiefer’s work and of *Grab des unbekannten Malers* in particular, ‘the theme of the memorial to the unknown painter is a particularly evocative one in Kiefer’s art because art itself is such a powerful force to him. Following in the footsteps of his mentor Joseph Beuys, Kiefer believes that art is a vehicle by which to have a dialogue with history. An artist can enact a coming-to-terms with the worst transgressions of the past. The very title *Tomb of the Unknown Painter* is an example of Kiefer’s artistic power used to undo and correct history. In contrast to the prototypical memorial devoted to an unknown soldier, he depicts a replacement memorial dedicated to an artist: in other words, Kiefer proposes a new society and order of heroes, with the artist and art at its pinnacle. Here, is an instance of transforming

swords into plowshares’ (M. Rosenthal, ‘Stone Halls 1983’, in *Anselm Kiefer the Seven Heavenly Palaces 1973-2001*, exh. cat., Fondation Beyeler, Basel, 2001, p. 51)

The original function of Kreis’ mastaba memorializing the fallen soldiers of the German Panzer Division in Africa was intended to reinforce what the Nazi theorist Alfred Rosenberg had described as the ‘cult of the dead’ and to make of the site a ‘place of pilgrimage for a new religion’ in which ‘German hearts’ would be ‘ceaselessly reshaped into the form of a new myth’. This ugly myth was intended to ‘symbolize the taming of the chaotic forces of the Eastern steppes by the disciplined power of the Germanic forces of order’ (A. Rosenberg, *Der Mythos des 20. Jahrhunderts*, Munich 1934, p. 450). Kiefer’s re-appropriation of the building and the sinister myth it embodies and his rededicating it to the new figure of the ‘Unknown Painter’ is therefore a personal intervention akin to his personal and repeated re-enacting of the Nazi salute in his inaugural artistic work of 1969 - the portfolio he called *Occupations*.

In addition, Kiefer’s positing of the idea of a monument or tomb of the ‘Unknown Painter’ is also a powerful symbol of all those ‘modern’ artists who were deemed ‘entartete’ (degenerate) by the Nazis and forbidden from working as well as of all those unknown victims of Nazi violence and cultural oppression whose work was lost, silenced or which never grew to fruition. In another sense too, however, such a monument is also a wider critique of artistic hubris in general, in particular perhaps, in the way in which it pertains to both Hitler (who regarded himself as a painter and propagated a myth of himself as a great artist) and to Kiefer - an artist born in 1945 who has famously described himself as neither Nazi nor anti-Nazi because, as he rightly points out, he has no way of knowing how he himself would have reacted or behaved under Nazi rule. Such a picture as *Grab des unbekannten Malers* with its depiction of a vast, decaying, Ozymandias-type monument standing in a desert wasteland, is therefore not just an image of the cultural megalomania of the Nazis, but also of the perils of the artistic ego as a whole. As Mark Rosenthal has written, by rendering these hubristic monuments in such a state of dilapidation and archeological decay Kiefer’s paintings ‘To the Unknown Painter’ show ‘architectural conventions’ as ‘but hollow containers, little more than superficial stylizations by which a culture celebrates its heroes’ (M. Rosenthal, *Anselm Kiefer*, exh. cat., Museum of Modern Art, New York, 1988, p. 106).

Ultimately, perhaps, it is this aspect of *Grab des unbekannten Malers* that is the most enduring. The pervasive sense of ruin and of the temporality and vanity of all monument building is seemingly inscribed into every detail of the picture’s rich and sumptuous materiality. The notion that all monuments, however ambitious, ultimately crumble to dust, is one that seems not only written into every intensely worked crater or cracked and peeling fragment of this picture but also an aspect that Kiefer was to pursue insistently in his later work. In his vast 1997 painting dedicated to the poet Ingeborg Bachmann, entitled *The Sand from the Urns*, for example, Kreis’ mastaba again appears to have, this time, been completely abandoned to the elements, its ‘eternal’ form slowly sinking into the clouds of a sandstorm engulfing it. As Kiefer has more recently said, ‘I think in vertical terms, and Fascism was one of the levels. But, I see all the levels. In my paintings, I tell stories in order to show what lies behind history. I make a hole and pass through’ (A. Kiefer, quoted in *Anselm Kiefer. The Seven Heavenly Palaces 1973- 2001*, exh. cat., Fondation Beyeler, Basel, p. 58).



λ*19

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 87' (on the reverse)

acrylic on lead on wood

47 $\frac{7}{8}$ x 36in. (120.5 x 91cm.)

Executed in 1987

£90,000-120,000

\$120,000-160,000

€110,000-140,000

PROVENANCE:

Galerie Max Hetzler, Berlin.

F.C. Gundlach Collection, Hamburg.

Contemporary Fine Arts, Berlin.

Private Collection, Belgium.

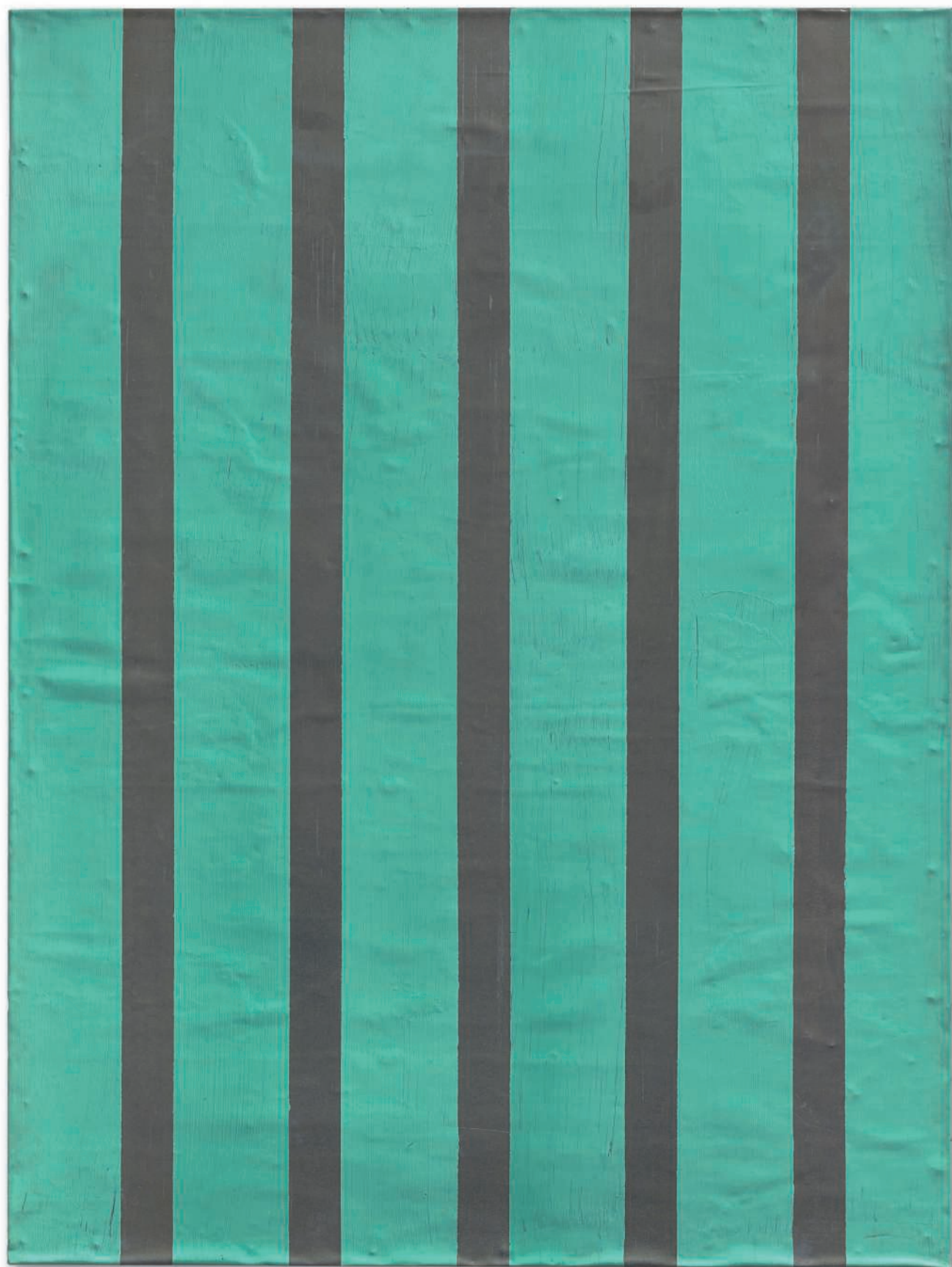
Acquired from the above by the present owner.

EXHIBITED:

Berlin, Contemporary Fine Arts, *The F.C. Gundlach Collection "The medium of photography is entitled to be thought-provoking"*, 2015, p. 173 (illustrated in colour, p. 173; installation view illustrated in colour pp. 143 and 144).

This work is registered in the artist's archives under the archive number WVF.87.B.0191.

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





Barnett Newman, *Uriel*, 1955. Hamburger Kunsthalle, Hamburg.
Artwork: © 2016 The Barnett Newman Foundation, New York / DACS, London.
Photo: © Bridgeman Images.

‘I like very much the qualities of lead – the surface, the heaviness. Some of the paintings were completely painted, and you only experience the lead at the edges; this gives the painting a very heavy feeling – it gives the colour a different density and weight. In other works the materials would be explicitly visible as grounds. I like to react on things, 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

A rare early work, Günther Förg's *Untitled* (1987) is a prime example of the German artist's celebrated series of lead paintings. Comprised of alternating bands of intense mint green and bare lead, the work bears a palpable materiality and monumental form, two concepts central to Förg's *oeuvre*. The unique texture of lead – a substance at once heavy and malleable – provides a distinctive surface on which to explore the work's physical presence. The uneven, wrinkled appearance of the metal is juxtaposed with the smooth, level application of paint, introducing a strange and wonderful tension between the brushstroke and the unexpected richness of the raw picture plane. A relative outsider to the canon of contemporary German art, a generation after Gerhard Richter and aesthetically separate from the *Neue Wilde* school of the late seventies and eighties, Förg's artistic practice remains distinct; he is a crucial maverick in the conversation about post-War abstraction. With artworks housed in major museum collections such as the Tate Modern, London, the Stedelijk Museum, Amsterdam, and the Museum of Modern Art, New York, Förg has been hailed as a true 'painter's painter.'

In *Untitled*, the inconsistencies and irregularities of the lead act as the essential ground for the artist to disseminate his study of colour. With its crinkles, furrows and lines, the lead stimulates the chromatic

planes, providing a vertiginous depth against which the stripes of thrilling green pulsate. Förg's lead paintings have been associated with the longstanding Modernist discussion of abstraction, and as such, of colour – from Piet Mondrian's concept of pure reality 'as a pictorial grid of intersecting straight lines' to Barnett Newman's sublime 'zips' to Gerhard Richter's *Abstrakte Bilder*. Förg seems to simultaneously operate upon and exploit the basic tenets of this conversation, once claiming: 'I think if we take a broader perspective we could say that, fundamentally as soon as we engage with painting, we have the same problems that faced those at the beginning of the century or even before; problems around colour, form, composition' (G. Förg, interview with D. Ryan, *Talking Painting*, Karlsruhe 1997, n.p.). Executed with a keen awareness of this history, *Untitled* undoubtedly references the masters of abstraction – Mondrian, Malevich, Newman, Rothko. Yet concurrently, the artwork is transformed and removed from any high-minded sense of spiritual purity or Romantic sentiment through Förg's choice of material. He delivers, instead, a work of irony, ambiguity and what appears to be an objective jab at the subjective.

PROPERTY OF A PRIVATE AMERICAN COLLECTOR

λ*20

ALBERT OEHLER (B. 1954)

Behandlungen mit Kleber (Treatment with Glue)

mixed media on canvas
66 x 78in. (168 x 200cm.)
Executed in 2002

£300,000-500,000
\$400,000-670,000
€360,000-590,000

PROVENANCE:

Galerie Nathalie Obadia, Paris.
Acquired from the above by the present owner
in 2002.

EXHIBITED:

Paris, Galerie Nathalie Obadia, *Albert Oehler*,
2002.

‘I want art where you see
how it’s made, not what the
artist intended, or what the
work means, but what has
been made, the traces of
production’

—A. OEHLER





Sigmar Polke, *Ohne titel (Quadrat 2)*, 2003.
Tate Gallery, London.
© Tate Gallery London, 2016.
© The Estate of Sigmar Polke, Cologne, DACS 2016.



Wassily Kandinsky, *Jaune, rouge, bleu*, 1925.
Musée National d'Art Moderne, Centre Pompidou, Paris.
© Photo Josse/Scala, Florence

‘Oehlen has often used music as a metaphor for his working method. At the beginning of his career, it was punk that served as a model: paint, brushes and canvases were to be used as an old, beat-up guitar, a bass, and a drum set ... Following the late 1980s, his interests migrated toward more intricate harmonies and dissonances, turning him into the Frank Zappa of painters. Ever since this shift, his paintings have been informed by an extreme eclecticism’

—M. GIONI

Spanning a vast two metres in width, Albert Oehlen's *Behandlungen mit Kleber (Treatment with Glue)* presents a cataclysmic explosion of line, form and colour: a turbulent abstract panorama of collision and discord. Executed in 2002, it belongs to a series of works begun in the early 1990s in which Oehlen first introduced digital technology into his subversive painterly practice. Following the artist's decisive turn towards abstraction in the late 1980s – a move that propelled him onto a new global stage – his computer-generated paintings brought a new level of conceptual and technical depth to his practice. Using a mouse and basic software, Oehlen created onscreen drawings which were then enlarged and printed onto canvas. As an artist who, since the earliest days of his practice, had fervently championed the aesthetic of so-called ‘bad painting’, Oehlen relished in the low-resolution, pixelated results of this process, frequently cutting and splicing the original design on screen in order to deliberately amplify the level of distortion. Produced in tandem with his more traditional abstract paintings, the works were often touched up with brushes and spray cans in order to soften the tangle of linear patterns. For Oehlen, whose irreverent disregard of stylistic boundaries had positioned him as the *enfant terrible* of the 1980s German art scene, these works marked a new experimental phase in his attempts to rehabilitate painting. ‘I want art where you see how it's made’, he asserted, ‘not what the artist intended, or what the work means, but what has been made, the traces of production’ (A. Oehlen in conversation with D. Diederichsen, ‘The Rules of the Game: Dierich Diederichsen Visits Albert Oehlen’, *Artforum*, November 1994, p. 71). Filtered through a gauntlet of digital and manual media, *Behandlungen mit Kleber* is a virtuosic embodiment of this statement.

Oehlen believed that the only way to carve new directions for painting was to dismantle it from the inside out: to pull apart its history and reconstruct its techniques. By consciously disregarding established visual codes, Oehlen subjected painting to a rigorous endurance test, stripping back centuries of aesthetic tradition in a bid to expose new, uncharted potential for the medium. It was during a now-legendary trip to Spain in 1988, accompanied by his comrade Martin Kippenberger, that Oehlen made the leap from figurative to abstract registers, thereby launching the free-flowing cacophony of forms and colours that would come to define his practice. Described by the artist as ‘electric mud’, Oehlen's computer-generated works play an important role within this trajectory. Probing the relationship between hand and machine – a concept first interrogated by Andy Warhol, and later by Oehlen's contemporaries Christopher Wool and Wade Guyton – works such as *Behandlungen mit Kleber* ask how digital media might shed new light on the power of painting. Discussing this strand of Oehlen's *oeuvre*, Massimiliano Gioni describes how ‘new technological developments allow increasingly obsolete mediums to become more themselves and find their own specificity. The more that digital mediums clog our eyes, the more painting is finally free to be itself: it does not need to represent or present anything, it can just tune into this new digital noise and exists in all its vibrant variations’ (M. Gioni, ‘Albert Oehlen: Stupid as a Painter’, in *Albert Oehlen: Home and Garden*, exh. cat., New Museum, New York, 2015, p. 11). By allowing painting to contemplate a digital existence, Oehlen ultimately sets it free.



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

***21**

CHARLINE VON HEYL (B. 1960)

Untitled (pink)

signed, titled and dated “‘Untitled” (pink) Ch V. heyl 2003’ (on the reverse)

acrylic and oil on canvas

82 x 78in. (208.2 x 198.1cm.)

Painted in 2003

£40,000-60,000

\$54,000-80,000

€48,000-71,000

PROVENANCE:

Petzel Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

New York, Petzel Gallery, *Charline von Heyl*, 2003.

‘[A painting] is, in fact,
only finished when it is
a different painting to
different people – when it
changes every time you
look at it’

—C. VON HEYL



‘I stumble over something and then I explore that. I push things so that I will stumble into something new. I push things to the point where I have no idea what’s going to happen’

—C. VON HEYL

Bursting with cerebral and visceral energy, Charline von Heyl’s paintings embody her freewheeling spirit, standing as continual investigations into the possibilities of painting as a pure visual language. Throughout her career she has set about creating images from within, slowly deconstructing the process of image-making and deliberately disregarding any sense of a linear stylistic development or evolution. In *Untitled (pink)* subtle washes of pink and intense flashes of emerald green swirl across the canvas, merging with the intricate lines beneath, such that they appear to have been applied in an almost illustrative or print-like way. Detaching colour from the background, the present work explores what happens when the artist isolates the different elements in constructing a painting, including line, form and colour.

Despite their seeming spontaneity, von Heyl’s canvases are in fact the result of an intensive painterly process where layered brushstrokes and swathes of colour create unexpected collisions and simultaneous moments of conflict or harmony. The dynamism of each of her works is maintained by the wide array of source material, from artist monographs to magazine clippings, that fills her studio. Referencing the unfinished *Mnemosyne Atlas*, an attempt to map the pathway of art history and image-making in a non-linear way, von Heyl’s source material for any given painting is deliberately wide ranging, dancing through history and iconography. Citing sources that include handmade raffia grass Kuba cloths, Lubok woodcuts from the 17th and 18th century and classical mythology, von Heyl works from a ‘ferocious input of images’. These visual stimuli, both in her mind and her studio itself, do not act as direct sources for her work, but rather inform what she describes as a dynamic relationship between her paintings and her surroundings, where each may prompt a new interpretation of the other. In this way von Heyl’s pursuit of abstraction is driven by a desire to invent something that has not yet been seen, creating works that possess a powerful and poetic autonomous reality. ‘It feels like an invention of images that don’t exist yet’, she explains, ‘but it never feels abstract’ (C. von Heyl, Hammer Lecture: UCLA Department of Art Lectures, 2011, <https://vimeo.com/92310676p> [accessed 10 September 2016]).





***22**

FRANK STELLA (B. 1936)

Norising (XVI-3x)

signed and dated 'F. Stella '83' (lower right)

mixed media on etched aluminium

80 x 67 $\frac{7}{8}$ x 14 $\frac{1}{2}$ in. (203 x 171.2 x 36.8cm.)

Executed in 1983

£400,000-600,000

\$540,000-800,000

€480,000-710,000



Jackson Pollock, *Number 16*, 1949, 1949.
© The Pollock-Krasner Foundation ARS,
NY and DACS, London 2016.

PROVENANCE:

Acquired directly from the artist by the present owner in 1983.

LITERATURE:

A. Berman, 'Artist's Dialogue: A Conversation with Frank Stella' in *Architectural Digest*, September 1983 (installation shot illustrated in colour, p. 74).

P. Tiffin, 'Frank Stella's Shards, in *Arts Magazine*, no. 58, January 1984 (illustrated in colour, unpagged).

'Painting as we know it begins with Caravaggio, because with him, painters started inventing their own space. I look for organizational motifs in painting. Space is one. Suggestion of space seems to be one of the natural ways to begin thinking about a painting'

—F. STELLA





The present work in Frank Stella's studio, 1983.
 Photo: Hans Namuth, Courtesy Center for Creative Photography, University of Arizona
 © 1991 Hans Namuth Estate

'I would consider that the best of the metal reliefs of recent years are superior to the finest paintings of the early sixties'

—W. RUBIN, 1987

Frank Stella's *Norising* belongs to the artist's iconic series of paintings based on the twisting and turning topographical renderings of international motor racing circuits. Described in 1987 by the renowned MoMA curator William Rubin as the highpoint of the artist's career to date, these dramatic and colourful paintings capture the energy and drama that is inherent in Stella's later works. Following the dominance of Abstract Expressionism, Stella felt that a new painterly language was needed to reintroduce a sense of space back into art. 'The crisis of abstraction', the artist claimed, 'followed from its having become mired in the sense of its own materiality, the sense that the materials of a painting could and should dictate its nature. That's not enough, and the belief that it is was killing painting' (F. Stella, quoted by W. Rubin, *Frank Stella: 1970-1987*, exh. cat., Museum of Modern Art, New York, 1987, p. 73). Abstract compositions such as *Norising* were his solution and resulted in a prolonged body of work in which he sought to create

a viable new space, one that could compensate for what had been eradicated by the medium-orientated painters.

In the present work, Stella constructs a multi-layered conglomeration of chromatic snaking forms. These planes begin along the upper edge as geometric blocks adorned with daubs of fiery red, golden yellow and cool blue. Cut into these blocks are amorphous shapes which begin to introduce the sense of space that Stella felt was lacking. As the eye travels down the composition, it follows a series of complex twists and turns as the interlocking planes of riotous colour weave together into an intoxicating composition. Nestled into the one of the elements in the lower right corner is Stella's signature, *F. Stella '83*, making this a rare example of work that the artist signed on the front.

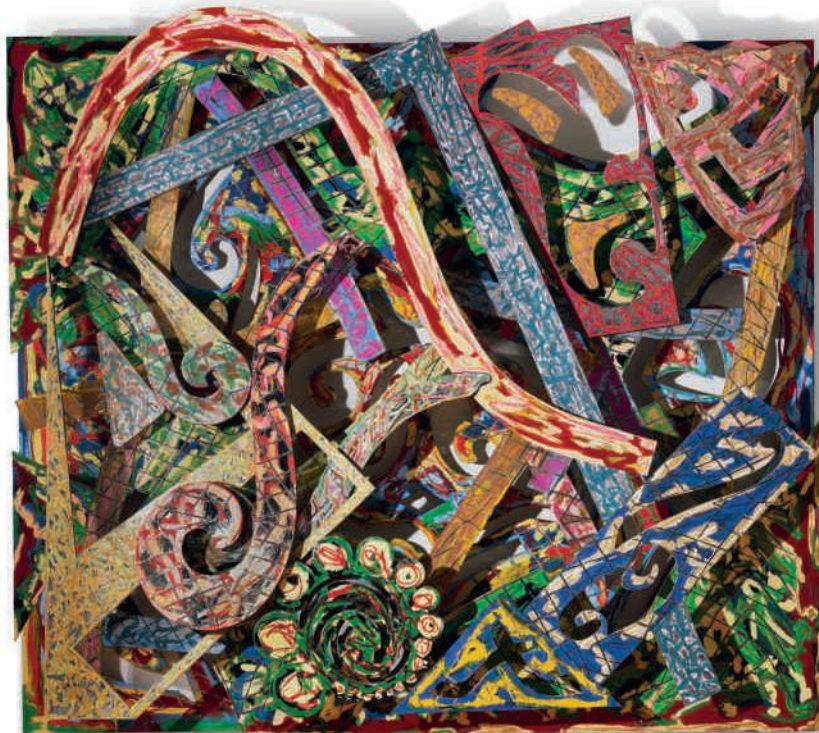
Although Stella sought to advance his practice from the tenets of earlier generations of abstract painters, parallels have been drawn between his work and that of Jackson Pollock. Both shared an ability to produce complex and multilayered compositions without dissolving into visual congestion. Indeed, both Stella and Pollock were able to retain a remarkable clarity in their work, allowing them to build up numerous intricate painterly layers whilst retaining a remarkable degree of openness that allowed each successive layer to play its part in the composition as a whole.











Frank Stella, *Hockenheim*, 1982.
Philadelphia Museum of Art.
© Frank Stella. ARS, NY and DACS, London 2016.

‘No art is any good unless you can feel how it’s put together. By and large it’s the eye, the hand and if it’s any good, you feel the body. Most of the best stuff seems to be a complete gesture, the totality of the artist’s body; you can really lean on it’

—F. STELLA

Norising also questions the arbitrary distinctions between painting and sculpture. As Anne Temkin writes, ‘The magnesium support was constructed in a factory according to Stella’s instructions, which called for extravagant, serpentine shapes such as arabesques, curlicues, and curvilinear forms resembling G clefs to be cut from sheets of metal. Welded and bolted together, these shapes create a dense jungle of interweaving, multilayered forms that tease the viewer’s perception of depth through subtle interplays of positive and negative space. Once the completed structure arrived in his studio, Stella used a wide range of materials and techniques to enliven the factory-fresh surfaces with exuberant, neonlike hues’ (A. Temkin (ed.), *Twentieth Century Painting and Sculpture in the Philadelphia Museum of Art*, Philadelphia 2000, p. 135).

This particular painting takes its name from the famous motor racing street circuit in Nuremberg. Stella had been a long standing fan of motor sport and it first began to appear in his work as early as 1960 when he named an abstract painting after a Spanish Ferrari driver who was killed in a high-speed race three years earlier. The high octane excitement and degree of risk involved in motor racing appealed to

Stella, who recognised the aesthetic possibilities of the hairpin turns and twisting chicanes for his own metal reliefs. The artist began his *Circuit* series in 1980 and over the next few years produced a series of elaborate, painted constructions named after international racetracks.

William Rubin, the Director of Painting and Sculpture at the Museum of Modern Art, New York between 1968 and 1988, organized a major exhibition of Stella’s work in 1987 and found much to celebrate, suggesting that works such as *Norising* were among the artist’s most accomplished. ‘Stella’s endurance faces many challenges’, he wrote in the catalogue, ‘not least of which is the quality of his own past. In the interim, he has more than met that test. Indeed, though it smacks of comparing apples and oranges, I would consider that the best of the metal reliefs of recent years are superior to the finest paintings of the early sixties. And with the prospect of decades of development lying ahead, one can imagine that there is still greater and more unexpected work yet to come. Certainly no painter has ever committed himself more completely in the quest to make it better’ (W. Rubin, *Frank Stella: 1970-1987*, exh. cat., Museum of Modern Art, New York, 1987, p. 149).

23

TAUBA AUERBACH (B. 1981)

Untitled (Fold)

signed and dated 'TAUBA AUERBACH 2010' (on the overlap)

acrylic on canvas

60¼ x 45¼in. (153 x 114.7cm.)

Painted in 2010

£600,000-800,000

\$800,000-1,100,000

€710,000-940,000



PROVENANCE:

Standard, Oslo.

Private Collection, New York.

Acquired from the above by present owner.

‘The Fold paintings are my effort to construct a portal through which to summon – or at least imagine – this inaccessible hyper-spatial reality’

—T. AUERBACH

Piero Manzoni, *Achrome*, 1958-1959.
Solomon R. Guggenheim Museum, New York.
Digital Image: © The Solomon R. Guggenheim Foundation/
Art Resource, NY/Scala, Florence
© DACS, 2016





Leonardo da Vinci, *Drapery study for a seated figure*, circa 1475-1480.
Musée du Louvre, Paris.
Photo: Bridgeman Images.

A masterful contemporary *trompe-l'oeil*, Tauba Auerbach's *Untitled (Fold)* presents a shimmering illusion of three-dimensional reality. From a distance, it appears to chart the ineffable play of light and shadow across a hallucinogenic expanse of folded cloth, tinted with subtle iridescent highlights that oscillate between yellow, green and pink. As we approach the work, however, we realise that the surface is in fact perfectly flat. The undulating creases and seemingly voluminous textures dissolve before our eyes, revealing a flawlessly smooth canvas. Painted in 2010, the work dates from an important year in Auerbach's practice, during which she exhibited at the Museum of Modern Art PS1, New York, the San Francisco Museum of Modern Art, San Francisco, the New Museum, New York, Castello di Rivoli Museum of Contemporary Art, Turin, and the Whitney Biennial, New York. Her *Fold* paintings, begun the previous year, represent the most celebrated body of work within her *oeuvre*: an elegant, enigmatic and technically rigorous response to the artist's ongoing fascination with 'collapsing order and chaos into a unified state' (T. Auerbach, quoted in D. Kazanjian, 'Optic Nerve', *American Vogue*, January 2009, p. 141). Existing on the knife-edge between the second and third dimension, these works continually thwart, challenge and undermine our perceptual capacity, probing the limits of our visual consciousness.

Auerbach's carefully-crafted illusions are the products of a finely-calibrated working method. As the artist explains, 'I contort and fold the canvas, ironing it or letting it sit under weights to set the creases. After

'The Folds invoke painting as a technology, exploiting the mechanical properties specific to the medium, while also compelling it to act somewhat like the photographic process. The paintings "develop" over the duration of the spray; contrast builds with prolonged exposure to paint coming from a particular direction'

—T. AUERBACH

a few days I loosely spread the creased fabric on the floor and spray it directionally with acrylic paint put through an industrial house paint sprayer—a process in which pigment acts like raking light. When the paint is dry I stretch the canvas taut. The resulting flat surface carries a near-perfect imprint of the canvas' previous three-dimensional self; the surface still appears wrinkled or folded. This is my take on *trompe-l'oeil* or traditional realist painting, one that relies on strategy rather than virtuosity' (T. Auerbach, quoted in *Folds*, exh. cat., Bergen Kunsthall, Bergen, 2012, p. 105). Operating between the realms of conceptual, graphic and abstract art, the *Folds* transform painting into a kind of technology, comparable to mechanical methods of image production. Auerbach has spoken of the parallels between her method and the process of photographic development, emphasising the emergent properties of her works. '[The work] develops like a photo as I paint', she elaborates. 'The record of that topological moment is carried forward after the material is stretched. Each point on the surface contains a record of itself in that previous state' (T. Auerbach in C. Bedford, 'Dear Painter...', *Frieze*, March 2012).

Depicting a haptic sensibility through an optic medium, *Untitled (Fold)* can be seen to extend the time-honoured pictorial tradition of representing drapery and folded cloth. By making the surface the subject of the work, however, Auerbach draws attention to the artifice of painting itself. Inherently unstable and volatile, the *Folds* unite apparently irreconcilable phenomena – flatness and depth, illusion and reality – within the confines of a single canvas. In this way, as Jeffrey Deitch has commented, Auerbach 'has been able to update the type of conceptual structures in the work of an earlier generation of artists like Sol LeWitt to the digital age ... extend[ing] the tradition of modern abstraction painting into a contemporary context, both conceptually and formally' (J. Deitch, *The Painting Factory: Abstraction after Warhol*, exh. cat., Museum of Contemporary Art, Los Angeles, 2012, p. 7). As Auerbach herself explains, 'I guess one of the biggest shifts I had in my thinking, in my work process, was that I stopped conceiving of higher spatial dimensions as "beyond" and started thinking that these higher dimensions might in fact be sort of coiled up within our space' (T. Auerbach, quoted in *Tauba Auerbach - Float*, Paula Cooper Gallery, New York, 2012). In *Untitled (Fold)*, Auerbach asks whether fact and fiction can co-exist upon the same plane and – if so – whether there is any useful distinction between the two.

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

λ*24

JEAN DUBUFFET (1901-1985)

La Vie Agreste (The Rural Life)

signed and dated 'J Dubuffet 49' (upper right)

oil on burlap

34 $\frac{7}{8}$ x 45 $\frac{1}{4}$ in. (88.6 x 116.2cm.)

Painted in 1949

£1,000,000-1,500,000

\$1,400,000-2,000,000

€1,200,000-1,800,000



Jean Dubuffet, *Nomades au chameau bate*.
The Museum of Modern Art, New York.
Artwork: © ADAGP, Paris and DACS, London 2016.
Photo: © The Museum of Modern Art, New York/Scala, Florence.

PROVENANCE:

Galerie Geert van Bruaene, Brussels.
Collection Joseph Wiard, Brussels (acquired from the above in the early 1950s).

Anon. sale, Sotheby's London, 27 June, 2001, lot 32.

Acquired at the above sale by the present owner.

EXHIBITED:

Brussels, Galerie Geert van Bruaene, *Le Diable par la queue: Dessins et Peintures de Jean Dubuffet*, 1949, no. 2.

LITERATURE:

G. Limbour, *L'art brut de Jean Dubuffet: Tableau bon levain à vous de cuire la pâte*, Paris 1953, p. 99 (illustrated, p. 12).

M. Loreau (ed.), *Catalogue des travaux de Jean Dubuffet Fascicule: Paysages grotesques*, Lausanne 1965, p. 95, no. 50 (illustrated, p. 35).

‘[The *Paysages grotesques* demonstrate] not only a new approach to landscape, which arose almost automatically from the new technique, but also a new type of figure, characterized by balloon-shaped heads and correspondingly formed bodies ... the viewer becomes directly involved in the genesis of the image; our gaze gradually “feels” its way across the material phenomena toward an interpretation of the landscape and its internal relationships’

—A. FRANZKE





Jean Dubuffet, *Corps de Dame - Chateau d'Etope*, 1950.
Allen Memorial Art Museum, Oberlin College, Ohio.
Artwork: © ADAGP, Paris and DACS, London 2016.
Photo: © Bridgeman Images



Jean-Michel Basquiat, *Untitled (3 Kings)*, 1981.
Private Collection.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2016.
Photo: © BI, ADAGP, Paris/Scala, Florence.

‘The *Paysages grotesques* in general are an outgrowth of Dubuffet’s pursuit of the automatic and the uncontrolled which has engaged him for a long time. His predilection for the spontaneous as well as the barbaric, his complete rejection of objective standards, his romantic interest in the untrained “folk”, and his stress on unbridled invention, imagination and fantasy led to his occupation with *l’art brut*’

—P. SELZ

A quivering field of raw graphic sensation, *La Vie Agreste (The Rural Life)* is an exceptional early example of Jean Dubuffet’s *Paysages grotesques*. Three insouciant figures stare outwards from the canvas, carved into thick layers of paint like ancient graffiti upon a weathered rockface. Around them, a vast terrain of mysterious marks hovers in and out of focus, oscillating between foreground and background with primal, rhythmic energy. Executed in May 1949, shortly after the artist’s return from his third and final trip to the Sahara, it extends the revolutionary cycle of works inspired by his time in the Algerian desert. Far from the constraints of Western civilization and tradition, the white sands of Africa and their nomadic inhabitants had a profound impact on Dubuffet’s practice. His nascent interest in uncultivated, unprocessed visual languages – a phenomenon he termed *art brut* – was amplified by his engagement with the sprawling dunes and the tribal rituals of the Bedouin people. Embedded in the surface of the painting like footprints in the sand, his figures became potent symbols of elemental

wisdom: charged with the primordial mystery of prehistoric remains, their forms came to embody the primeval relationship between man and nature. In the *Paysages grotesques*, Dubuffet magnified this notion by applying a layer of light-coloured impasto over a dark ground, creating literal geological strata from which his figures could be excavated. The gestulating characters of his desert-inspired paintings morphed into strange, balloon-like beings, imbued with childlike naivety and pastoral innocence. Devoid of perspective and proportion, their unwieldy forms predate the landmark *Corps de dames* series created the following year, as well as the bucolic tableaux Dubuffet would produce during his self-imposed exile to rural Vence in the mid-1950s. At times almost indistinguishable from their surroundings, his three protagonists bear witness to the powerful union between figure and landscape – between the topographies of flesh and earth – that would go on to drive the development of his practice.





Bradshaw Aboriginal Painting (17,000 Yrs Old).
Mt. Elizabeth Station, West Australia.
Photo: © Bridgeman Images.

‘We came back from [the Sahara] absolutely cleansed of all the intoxications, really refreshed and renewed, as well as enriched in the ways of *savoir-vivre*’

—J. DUBUFFET

Dubuffet and his wife Lili made their first trip to the small oasis of El Goléa in February 1947. Driven to its warmer climes by coal restrictions during a freezing Parisian winter, they returned periodically over the next two years. In the dreary aftermath of the Second World War, the Sahara offered Dubuffet ‘a bath of simplicity’ – an opportunity to escape the confines of historical tradition and strip back his art to its most embryonic form. Writing to Jacques Berne after his first excursion, he described how ‘we came back from there absolutely cleansed of all the intoxications, really refreshed and renewed, as well as enriched in the

‘Perhaps it was the time I spent in the deserts of White Africa that sharpened my taste ... for the little, the almost nothing, and especially, in my art, for the landscapes where one finds only the formless’

—J. DUBUFFET

ways of *savoir-vivre*’ (J. Dubuffet, quoted in H. Damisch (ed.), *Prospectus et tous écrits suivants*, vol. 2, Paris 1995, pp. 247-248). For Dubuffet, who had spent the past few years observing the art of children, psychics and mental health patients in a bid to liberate his hand from the teachings of the Western culture, the unfettered forms of representation he encountered in the Sahara resonated deeply with his aesthetic ambitions. In particular, it was the fluid tactility of sand – its ability to conjure forms and dissolve into nothing in the blink of an eye – that had the greatest impact on his artistic outlook. As he later suggested, ‘Perhaps it was the time I spent in the deserts of White Africa that sharpened my taste ... for the little, the almost nothing, and especially, in my art, for the landscapes where one finds only the formless’ (J. Dubuffet, quoted in M. Glimcher, *Jean Dubuffet: Towards An Alternative Reality*, New York 1987, p. 9). In the infinite, ever-changing spaces of the deserted Saharan landscape, the mind was free to roam: to expand, to digress and to reinvent itself. In a world that bore the recent, all-too-painful scars of war, its wide-open planes offered an opportunity for spiritual rebirth: to celebrate mankind anew as a primal source of knowledge and power.

Dominating the artist’s *oeuvre* between May 1949 and January 1950, the *Paysages grotesques* evolved directly from Dubuffet’s desert paintings. Etched into layers of pigment like fossilised traces, his figures extended the corrosive graphic language of lacerations and incisions that had defined this previous body of work, informed by his experiments with engraving and lithography during the early 1940s. As Andreas Franzke has explained, ‘the viewer becomes directly involved in the genesis of the image; our gaze gradually “feels” its way across the material phenomena toward an interpretation of the landscape and its internal relationships’ (A. Franzke, ‘Erfundene Orte und Situationen: Landschaftswiedergaben im Werk Jean Dubuffets’, in *Dubuffet: Retrospektive*, exh. cat., Akademie der Künste, Berlin, 1980, p. 171). By making physical matter the primary subject of his work, Dubuffet came to understand figure and landscape as two sides of the same coin: a conviction that would go on to inspire the billowing carnal topographies of his *Corps de dames*. ‘Portraits and landscapes should resemble each other because they are more or less the same thing’, he asserted. ‘I want portraits in which description makes use of the same mechanisms as those used in a landscape – here wrinkles, there ravines or paths; here a nose, there a tree; here a mouth, there a house’ (J. Dubuffet, letter to J. Berne, 13 January 1947, in H. Damisch (ed.), *Prospectus et tous écrits suivants*, Vol. 2, Paris 1967, p. 432). In *La Vie Agreste*, the human body becomes a surging terrain in its own right, imbued with all the visceral energy, raw tactility and innate rhythms of nature.



Jean Dubuffet in the desert
© Archives Fondation Dubuffet, Paris

***25**

DAVID SMITH (1906-1965)

Spectre

steel and bronze

15¾ x 15½ x 5¼ in. (40 x 39.4 x 13.3cm.)

Executed in 1953

£500,000-700,000

\$670,000-930,000

€590,000-830,000

PROVENANCE:

John J. O'Connor Jr., Pittsburg (acquired directly from the artist).

Private Collection, Bloomsburg, Pennsylvania (thence by descent from the above).

Acquired from the above by the present owner in 1992.

EXHIBITED:

Miami, Museum of Contemporary Art, *David Smith: Stop/Action*, 1998-1999, p. 50 (illustrated, p. 16, no. 6).

New York, Freedman Art, *Carved, Cast, Crushed, Constructed*, 2014.

LITERATURE:

Arts Magazine, no. xxx, March 1956, p. 25.

J. Harrison Cone and M. Paul, 'The Sculpture of David Smith: A Handlist' in *David Smith 1906-1965. A Retrospective Exhibition*, exh. cat., Cambridge, Fogg Art Museum, 1966, p. 74, no. 248.

R. Krauss, *The Sculpture of David Smith: A Catalogue Raisonné*, New York and London 1977, p. 62, no. 302 (illustrated, p. 287).

‘By [“found forms,” Smith] means parts of old ploughs, a fragment of a wheel rim, the toothed cogs of discarded motors. These, he holds, are as valid in concept which is in its totality creative and original as the forms other artists find in nature or geometry’

—E. GENAUER







David Smith, *Raven IV*, 1957.
 Photo: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution.
 Artwork: © Estate of David Smith /VAGA, New York/DACS, London 2016.

Arguably one of the most influential sculptors of the twentieth century, David Smith was well known for translating the dramatic forms of Abstract Expressionism into three-dimensional works of art. In *Spectre*, Smith works on an intimate scale turning discarded pieces of metal and other found objects into a fantastical form – an imagined creature that resounds with dynamism and mystery. This particular example exemplifies Smith’s incredible talent and enduring wit with its depiction of a running creature, poised as if to levitate. Made up of a combination of welded steel and bronze elements, its wiry form exploits the disparate objects so favoured by Smith to create a concisely articulated creature. Executed in 1953, *Spectre* relates to an earlier series of *Spectre* works from the 1940s which the artist created in response to the Second World War. They too depict imagined creatures and include such fanciful examples as the winged *False Peace Spectre* (1945) and *War Spectre* (1944) which is located in the permanent collection of the Museum of Fine Arts, Houston. The work was originally owned by John O’Connor Jr., the former Assistant Director of The Carnegie Institute. O’Connor worked closely with the Carnegie’s then-director Homer Saint-Gaudens – the son of the famous sculptor Augustus Saint-Gaudens. He acquired the work directly from the artist, whom he often visited on his way to the Saint-Gaudens Memorial in New Hampshire with the Saint-Gaudens family.

‘Smith, being no esthete, positively rejoices in his reliance on crude metal, polished or rusty’

—S. PRESTON

In *Spectre*, Smith’s creation is captured in a dynamic moment as it seemingly tries to escape its earthy confines. It is an enigmatic creature – part bird, part mammal – the result of the artist’s prolific imagination. Smith summons up his considerable skills to create a fanciful being constructed purely out of discarded pieces of steel and bronze. A flat, curved metal plane forms the central portion of the body to which are attached several slender appendages born out of similar pieces of flattened, twisted and manipulated metal. Some appear to act as limbs, while others culminate in wings which could allow the creature to launch itself into graceful flight. A more substantial element reaches up to become the high point of the composition where it forms a head, complete with a screw hole for an eye and a wrench-like opening for a mouth. Whatever the creation is or its taxonomy, the result is a being that abounds with dynamism and energy and stands as an exemplary illustration of Smith’s art.



David Smith, *War Spectre*, 1944.
Artwork: © Estate of David Smith/DACS, London/VAGA, New York 2016.
Photo: Museum of Fine Arts, Houston, Texas, USA / Bridgeman Images.

‘The material called iron and steel I hold in high respect. What it can do in arriving at a form economically, no other material can do. The material itself possesses little art history. What associations it possesses are those of this century: power, structure, movement, progress, suspension, brutality’

—D. SMITH



Alberto Giacometti, *The Cat*, 1951.
Nationalgalerie, Museum Berggruen, Staatliche Museen zu Berlin.
Artwork: © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris),
licensed in the UK by ACS and DACS, London 2016.
Photo: Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.

Closely related to the artist's *Agricola* sculptures, *Spectre* shares in that series' celebration of the integrity of its materials. Despite the industrial nature of its individual elements, this work boasts beautiful irregularities of form. Lumps, bulges, incisions, and welded joints invite touch and imbue optical appeal with a level of tactility. Saturated with visual surprises, the sculpture playfully moves between two and three dimensions. Disparate perspectives reveal varying patinas, a range that draws attention to the nuances of the work's surface. In the remnants and offcuts of the metal shop, Smith found poetry, as the art critic of the *New York Times* at the time of *Spectre*'s creation, Stuart Preston, enthused. 'Smith, being no esthete, positively rejoices in his reliance on crude metal, polished or rusty ... the works ... literally employ bits of farm machinery as starting points; plowshares are beaten into significant form, blossoming thence into extraordinarily air reconstructions, whose members shove, thrust and ram themselves through space' (S. Preston, 'Diverse Modern,' quoted in C. Giménez (ed.). *David Smith: A Centennial*, exh. cat., Solomon R. Guggenheim Museum, New York, 2006, p. 356).

Much of the writing about Smith's work emphasizes its size – but as is the case with *Spectre*, many of his works are notable for their delicacy and intimacy as they are for their power and bulk. The industrial antecedents of their methods and material seem as important as the evidence of their maker's hand. Rather than the huge, declarative flat sculpture that many of Smith's later works have led us to expect, here we are confronted by works of human scale, great subtlety, and remarkable spatial complexity.

Smith elevated the notion of 'drawing in space' pioneered by Pablo Picasso and Julio Gonzalez to new heights, imbuing it with a distinctly American spirit. During the summer of 1925 he worked as a welder and riveter at the Studebaker car plant in South Bend, Indiana. He described the job as 'strictly for the money' but this stint, at the age of 19, played a significant role in his life. 'Before knowing what art was,' he once said, 'or before going to art school, as a factory worker I was acquainted with steel and the machines used in forging it. During my second year in art school [in New York] I learned about Cubism, Picasso and González through *Cahiers d'art*. From them I learned that art was being made with steel – the materials and machines that had previously meant only labor and earning power' (D. Smith, quoted in K. Wilkin, *David Smith*, 1984, New York, p. 12).

With works such as *Spectre*, Smith expanded on the visual clarity that he saw in Picasso's work and made it his own, combining his unique visual aesthetic with the skills he had gained as a fabricator to produce works of extraordinary depth and power. With regard to his chosen medium, Smith became ever more fascinated and delighted with metal's artistic possibilities. 'The material called iron and steel I hold in high respect. What it can do in arriving at a form economically, no other material can do. The material itself possesses little art history. What associations it possesses are those of this century: power, structure, movement, progress, suspension, brutality' (D. Smith, quoted in K. Wilkin, *David Smith*, New York, 1984, p. 20).

Right: David Smith, 1940. Albright-Knox Art Gallery, Buffalo.
Photo: Andreas Feininger. © 2016 Estate of Andreas Feininger.
Digital Image: Albright-Knox Art Gallery / Art Resource, NY.



Δ26

CY TWOMBLY (1928-2011)

Untitled

signed and dated twice 'Cy Twombly 1972' (centre left edge and upper centre edge); dated again '1972' (lower right)
graphite and crayon on paper
61 x 78 n. (154.9 x 198.1cm.)
Executed in 1972

£1,000,000-1,500,000
\$1,400,000-2,000,000
€1,200,000-1,800,000

PROVENANCE:

The Artist.
Gian Enzo Sperone, Rome.
Private Collection, Rome.
Hirschl & Adler Modern, New York.
Richard Gray Gallery, Chicago.
Private collection, acquired from the above in 2001.
Anon. sale, Christie's London, 13 February 2014, lot 29.

EXHIBITED:

New York, Hirschl & Adler Modern, *Cy Twombly*, 1986, no. 9 (illustrated in colour, unpagged).

LITERATURE:

N. del Roscio, *Cy Twombly Drawings: Cat. Rais.* Vol. 6 1972-1979, Berlin 2016, no. 14 (illustrated in colour, p. 28).

'O dreamer, if I'm to plunge

Into the pure delight that
needs no path,

Know, by a subtle lie,

To hold my wing within
your hand'

—STÉPHANE MALLARMÉ

1708

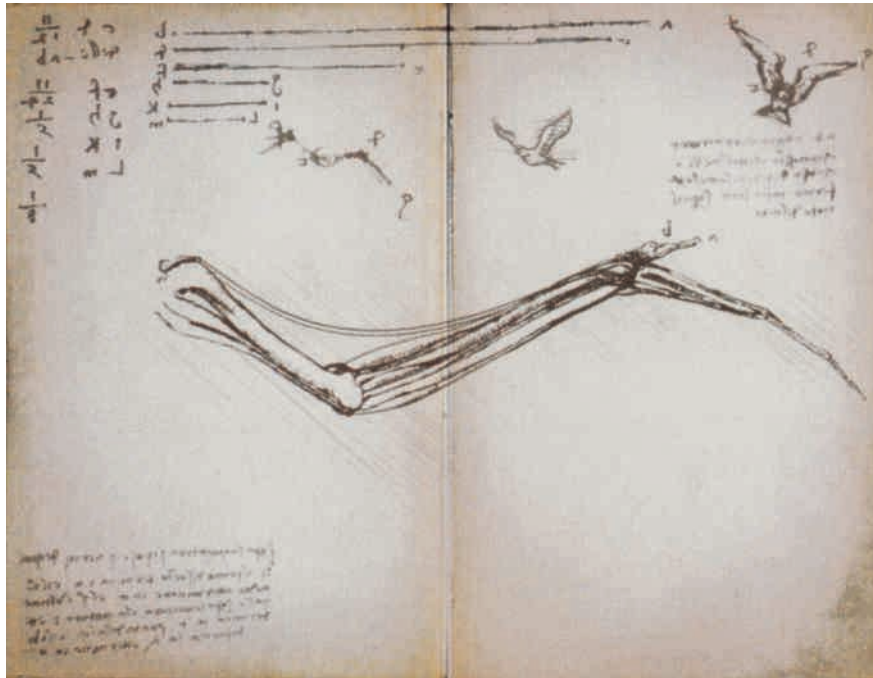
no more after in ~~land~~
9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

what other can be held?

3/4 gone

to know is 'T all

17



Leonardo da Vinci, *Codex on the Flight of Birds*, 1505.
Biblioteca Real, Turin.

‘Mallarmé’s purpose was the deconstruction of the sentence, that time-honoured vehicle (in France) of ideology. TW’s (Twombly’s) deconstruction of writing takes place en passant, just dragging along, as it were. And to deconstruct something is not at all equivalent to making it unrecognizable. In the texts of Mallarmé, the French language is fully recognizable and fully functional – to be sure, in bits and pieces. In TW’s graphism, writing is likewise fully recognizable: it presents itself as writing. Nonetheless, the letters that are formed no longer belong to any graphic code, just as the grand phrases of Mallarmé no longer belong to any rhetorical code – not even to the code of destruction’

—ROLAND BARTHES

Vast and engulfing, *Untitled* of 1972 is an outstanding large-scale drawing related to both the poetics of Stéphane Mallarmé and Twombly’s celebrated *Bolsena* series of paintings made in 1969, exemplified by its combination of fragmented language, disjointed measurements, corrections, grids and overdrawings schismatically outlining a sense of poetic calculation in space. It was during the summer of 1969 at the very same moment that Neil Armstrong was taking his first bold steps onto the surface of the moon, that Twombly found himself standing in the Palazzo del Dago on the shores of Lake Bolsena engaged in the painting of a series of white and grey-ground paintings that attempted to reflect a sense of the strange synchronicity of this division in space and time. The fourteen paintings that resulted from this summer came to be known as the *Bolsena* series and reflected in many ways the culmination of the artist’s increasing interest in the concepts of time, space and measurement as an essential part of his ongoing concern in the late 1960s with the development of line.

Marking a significant change from the general trend of much of his earlier more lyrical and poetically expressive white-ground paintings, many of these later works appeared to echo an awareness of the Minimalist aesthetics that dominated American art during this period. At the same time they were also a more systematic development – as well as a consequence – of the artist’s longtime interest in the obsessive quasi-scientific artistry of Leonardo’s Nature studies. Twombly’s *Bolsena* paintings were originally formulated in a series of drawings begun in January 1969 while the artist was in the Caribbean, and then painted later in the year (between August and September) when they increasingly came to reflect the dominant talking point of that summer of 1969; the Apollo moon landings. Against a background of much

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25

200

44

over

1972

1402

1500

43

2400/2000

1400 3



Cy Twombly, *School of Fontainebleau*, 1960.
Nationalgalerie im Hamburger Bahnhof, Berlin.
© Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.
© 2016 Cy Twombly Foundation.



Cy Twombly, *Bolsena*, 1969.
Sammlung Moderne Kunst in der Pinakothek der Moderne, Munich.
© Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.
© 2016 Cy Twombly Foundation.

scientific talk about vectors, orbits and distances in space and time Twombly formulated these pictures, and, almost inevitably, through a kind of osmosis, references to space-flight, both oblique and overt, began also to appear in the paintings.

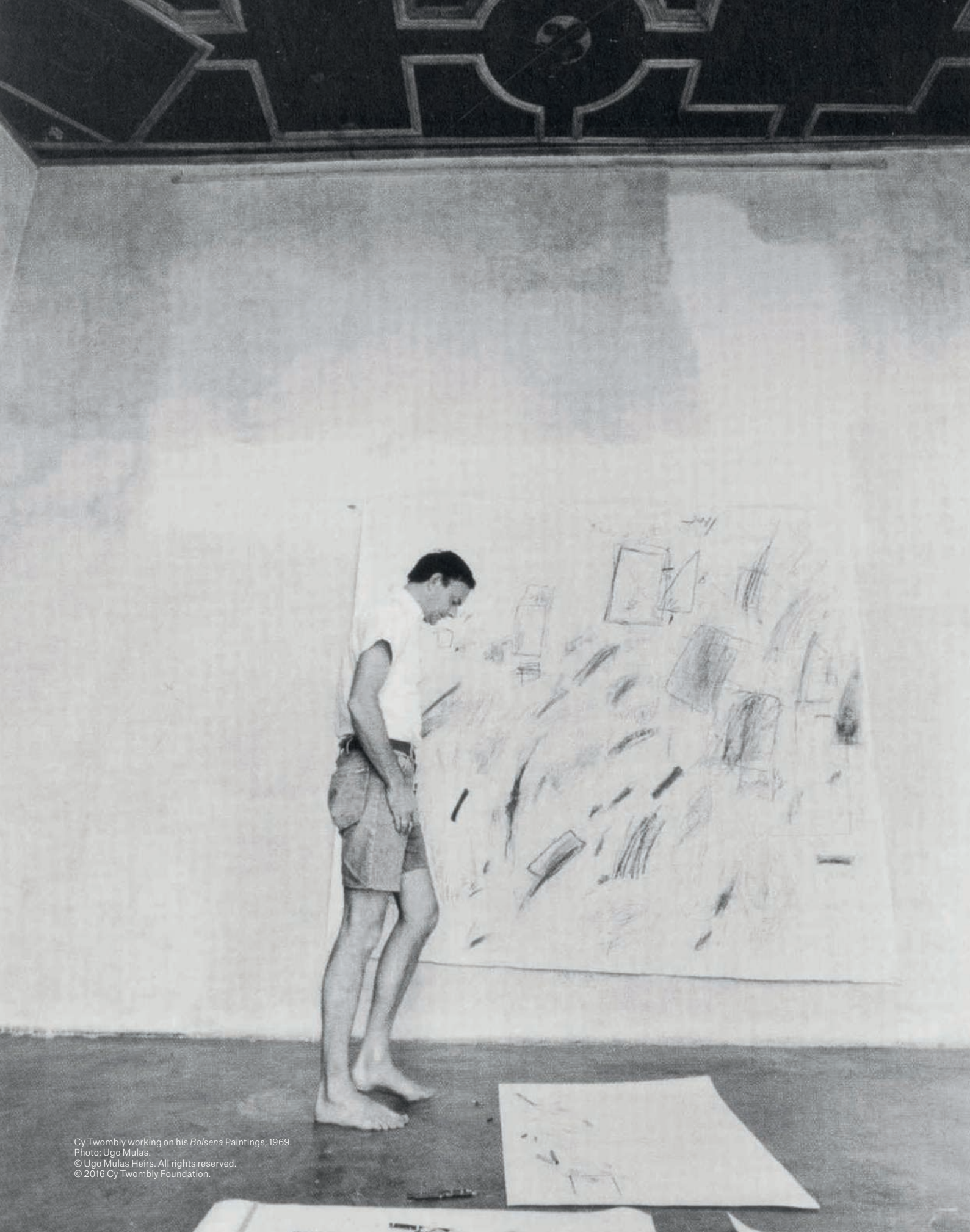
Untitled, completed in 1972, is a work that extends this deconstructed mix of words, numbers and imagery to include several elements of Twombly's aesthetic from not just the Bolsena period but also much earlier in his career. Here, spatial and temporal measurements and calculations appear to coincide with a sense of the complex mathematics of Leonardo's nature studies of wings, and the poetics of Stephane Mallarmé, to fuse into one complex, open-spaced and poetic image of flight, of journeying through space, time and, as one of the legible inscriptions on the work reads, also 'memory'. It is, effectively, as an inscription to the left of this work reads, an 'entrance to it all'. Placed at the centre of the work and seeming to dominate its theme, is the scrawled sentence 'What Wing can be Held'. This is a reconfigured reference to a repeated conceit that Mallarmé used in poems such as *Autre éventail* (*Another Fan*) to express the romantic difficulty of attempting to hold onto the ineffable; in this case, the wing-like fan of his lover. A translation of Mallarmé's phrase from this poem reads, 'understand how subtly to connive to keep my wing in your hand'.

The image of the fan, and the wing, and the impossibility of holding onto this fluttering, ephemeral and motional object recurs in both Mallarmé's poems and also in much of Twombly's work during his distinctly Mallarmé-influenced period in the late 1950s. It is invoked to some extent in his white palm-like sculptures of this time, and, most significantly perhaps, Twombly's phrase, 'What Wing can be Held', is also the title of a 1960 painting by the artist that incorporates rectangular features similar to some of those found in this 1972 work. In addition, the Mallarméan phrase 'how to hold a wing' is one that also appears in Twombly's vast three-metre long painting *The School of Fontainebleau* of 1960. The sense of wings, as both a vehicle of flight, and as metaphors of longing, as emotional transportation and as symbols of the ultimately ungraspable or indefinable nature of phenomena, is a constant running through Twombly's work that appears

to be re-invoked here in this work in relation to the kind of space-time drawings of the Bolsena series of three years earlier.

The fragmented nature of the way in which Twombly represents the elements that his inscriptions describe – 'flight' and 'memory' over the 'sea' for example – is also derived from a Mallarméan sensitivity to words, language and the way in which they each appear on the mysterious, blank, white emptiness of the page. As Roland Barthes has famously written of Twombly's deconstructive debt to Mallarmé in this respect, 'Mallarmé's purpose was the deconstruction of the sentence, that time-honoured vehicle (in France) of ideology. TW's (Twombly's) deconstruction of writing takes place *en passant*, just dragging along, as it were. And to deconstruct something is not at all equivalent to making it unrecognizable. In the texts of Mallarmé, the French language is fully recognizable and fully functional – to be sure, in bits and pieces. In TW's graphism, writing is likewise fully recognizable: it presents itself as writing. Nonetheless, the letters that are formed no longer belong to any graphic code, just as the grand phrases of Mallarmé no longer belong to any rhetorical code – not even to the code of destruction' (R. Barthes, 'Non Multa sed Multum' in N. del Roscio (ed.), *Writings on Twombly*, Munich 2002, p. 91).

Here, alongside the measured calculated marks of ruled lines, numbers, proportions and measurements, Twombly's scrawled corrections and coloured over-drawings appear to collectively articulate the complex mathematics of flight or of an unseen entity rising over ground or sea in manner that formally echoes quite closely Leonardo's intricate studies of wings in preparation for the design of his own flying machine. Part blackboard calculation, part blueprint, part poem and part landscape, Twombly's deconstructive fusion of the language of different disciplines rendered against and within the empty white page of the paper ground, also echoes Leonardo's studies formally, if not ideologically. With its smeared-over drawn forms suggestive of speed and motion, this extraordinary work seems to pictorially express a sense of an incomprehensible higher realm of understanding where mathematics, poetry, imagery and design cohesively interact towards the common purpose of 'taking wing'.



Cy Twombly working on his *Bolsena* Paintings, 1969.
Photo: Ugo Mulas.
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© 2016 Cy Twombly Foundation.

10 JAN

For nearly half a century, On Kawara created paintings, drawings, books, and recordings that examined chronological time and its function as a measure of human existence. The artist began making his now signature date paintings in 1966 in New York City, and continued to make them in different parts of the world until his death in 2014. Following the same basic procedure and format, each of these works were carefully executed by hand with the date documented in the language and grammatical conventions of the country in which it was made (Esperanto was used when the first language of a given country did not use the Roman alphabet). The artist devised a sans serif typeface which he used to meticulously paint the letters and numbers in white on a monochrome surface. With the dates of their creation as their primary subject, Kawara's *Date Paintings* are defined by their temporal parameters; indeed, it is their sole content and the governing principle of their execution. Insisting on the profound truth of the calendar, each adheres to the self-imposed restriction that it be made on the actual date delineated: if a painting is not finished by midnight, it is summarily destroyed.

With an existentialist bent of mind, Kawara honed in on the present as the only knowable reality in a world filled with doubt. Each actual

painting was a form of meditation for him, taking hours to complete with the utmost care and finest craftsmanship. Four coats of paint were carefully applied for the ground and each allowed enough time to dry before being rubbed down in preparation for subsequent coats. Colour was intensified to the utmost in this manner, with the application of paint with a coarse brush followed by the nuance of very fine brush. On this surface, the outlines of the text were carefully drawn and filled in with several coats of white paint with the use of tapered brushes, a ruler and set square and an X-Acto blade. Finally, imperfections were eliminated through minute adjustments to the outlines and fine-tuning of the overall composition.

Kawara's intense focus on the 'here and now' stemmed from feelings of profound alienation and loss that he experienced as an adolescent on the cusp of adulthood. Thirteen years old during the bombing of Hiroshima and Nagasaki, the young artist reacted painfully to the cataclysmic events of WWII. Raised in an intellectual environment of Shinto, Buddhist and Christian teachings, he found it impossible to find refuge in religion or in the rationalism attributed to human progress; he later described this period as an 'awakening of his consciousness.' Life dawned to him as a ubiquity of accidents and value judgments rather

N.1973

than as a linear evolution of events set against absolute truths. Reality was simultaneous and subjective, and therefore infinite and without the remotest possibility of holistic comprehension.

It was this very realisation that led Kawara to cherish his part in this reality, recording his existence with as much all-encompassing neutrality as possible. Detaching each of his *Date Paintings* from the multitude of events (in his own life and the rest of the world) that took place on the particular date that he chooses to commemorate, he reduces time – twenty-four precious hours – to an impartial system. Captured in expressionless font and centred across a rectangular format, Kawara's *Date Paintings* normalise time; the only variable that Kawara allows into this system is the language of the text, which is based on the country of each painting's conception. On acrylic-coated canvases that project two inches off the wall, the *Date Paintings* are objects that insistently occupy space, and are somewhat akin to repositories of an otherwise intangible, inconceivable and ephemeral substance: time.

Kawara alludes to the multifarious nature and complexity of what he records – the external reality of each day – by storing his paintings

in self-made cardboard boxes lined with cuttings culled from local newspapers from the same date and locale of their execution. These cuttings are necessarily fragmented not only in the literal sense of being cut from a larger whole, but also in their geographic specificity, the events that they describe and the opinion from which they describe them. They convey some context to the paintings but can never encompass the entirety of what the paintings seek to accomplish. After all, the *Date Paintings* are not specific histories but universal ones that essentially aspire to be time capsules.

Understanding the limitations of 'direct actuality,' Kawara never imposes his opinion about the time that he chooses to commemorate. He stays out of the picture, refraining from any comment or interpretation. Unhindered by Kawara's presence, the beholder is allowed to integrate their own experiences into the *Date Paintings* and invest them with his or her own memories, setting out on an imaginary mental journey in time to a moment that is forever lost. Kawara's work pitches life's brevity against the forward march of time but also illuminates its immeasurable and incomprehensible richness. He invites his viewer to join him on a meditation on life, based on a date far in the past, which is nothing short of profound.

PROPERTY OF AN IMPORTANT EUROPEAN COLLECTION

27

ON KAWARA (1933-2014)

July 9, 1973

signed 'On Kawara' (on the reverse)
Liquitex on canvas and handmade cardboard box
with newspaper clipping from *The Chronicle Herald*
10¼ x 13½in. (26 x 33.3cm.)
Executed in 1973

£150,000-200,000
\$200,000-270,000
€180,000-240,000

PROVENANCE:

Konrad Fischer Galerie, Dusseldorf.
Acquired from the above by the present owner in
early 1975.

EXHIBITED:

Bern, Kunsthalle Bern, *On Kawara, 1973 –
Production eines Jahres/One Year's Production*,
1974 (installation view illustrated, unpagged). This
exhibition later travelled to Brussels, Palais des
Beaux Arts.
Dusseldorf, Konrad Fischer Galerie, *On Kawara*,
1975, no. 48B (7).
Brussels, Palais des Beaux-Arts, *American Art in
Belgium*, 1977.
Deurle, Museum Dhondt-Dhaenens, *Verzameling
Roger En Hilda Matthys-Colle*, 2007, p. 140
(illustrated in colour, p. 71).

LITERATURE:

C. Höfer, *On Kawara Date Paintings in Private
Collections*, Cologne 2009, p. 232 (illustrated in
colour, p. 233).

JULY 9, 1973

in's ECM entry will gthen Commonwealth

Arnold on developing countries. Smaller countries should try to persuade the stronger ones that their fundamental interests could best be served by policies compatible with the interests of the weaker powers.

"The richest and strongest

must also look at the world around them. They must recognize that the dangers of polarization between rich North and poor South, with the obvious racial implications, have not been averted and have instead increased. . . ."

More

(Continued from page one)

"The companies have reached the end of the line as far as more money is concerned," he said.

Mr. Dunn agreed with Mr. MacPherson that construction work could be gradually brought to a standstill.

Other construction trades can only work so long without our people (electricians) . . . it could hold other trades up"

But the strike action was supported by the membership, and was necessary to attempt to bring up the Nova Scotia rate for electricians to a level comparable with that received by electricians in other parts of the country, Mr. Dunn said.

Mr. Dunn admitted the present rate of \$5.63 per hour received by electricians was one of the higher rates in the Nova Scotia construction industry, but emphasized it was at present the lowest in Canada.

"The \$1.50 per hour increase offered would leave us further behind than at present

ing needed to yield final settlement.

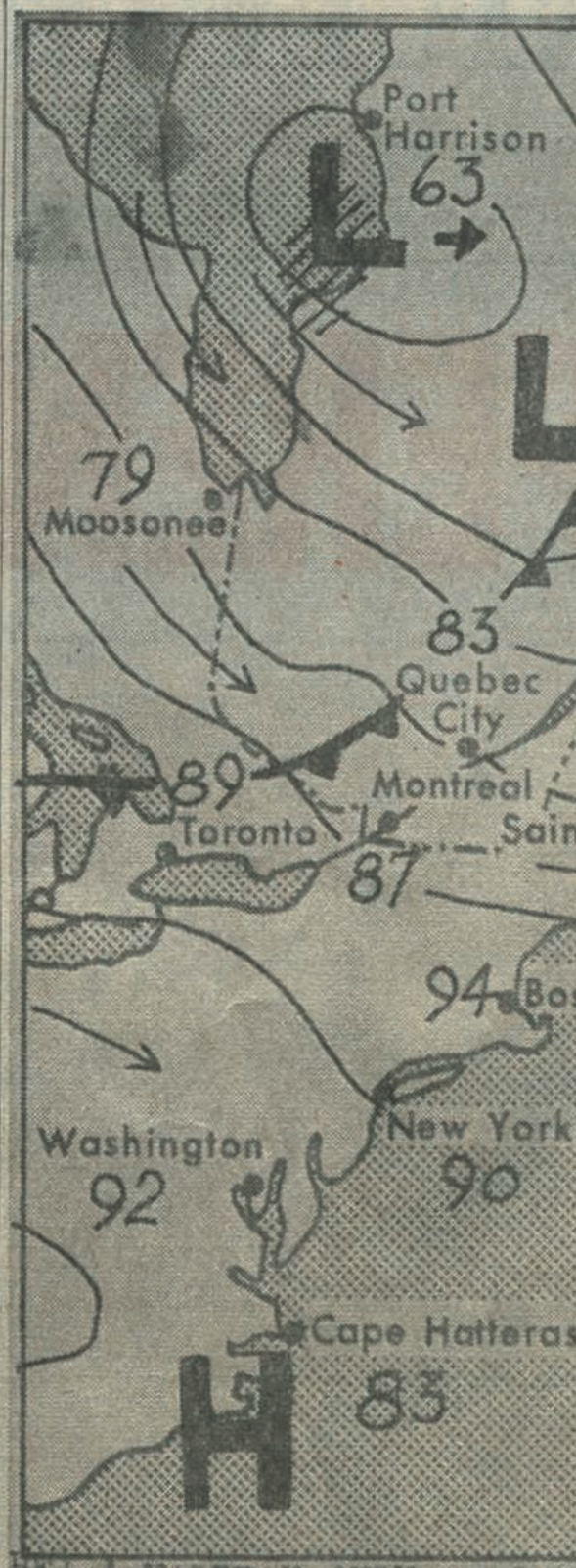
Painters and carpet layers union officials have reached tentative agreement with the bureau and are to present the contract proposals to their membership for vote.

Mr. MacPherson said negotiations are continuing with structural iron workers, although their membership has not been affected by the lock-out and has continued to work.

In addition, tentative agreement was reached Friday with tile setters and reinforcing steel setters, and a vote is expected by the membership early this week.

Labor unrest has been the norm in the construction industry since the carpenters began strike action May 7.

The labor management bureau imposed a lock-out, affecting an estimated 2,000 workers, on May 28 in attempt to bring settlement to all trade unions carrying on contract talks with the bureau. A total of 18 trades



A COLD FRONT moving south-eastward today. Clearing skies and lower humidity at 3 p.m. yesterday.

Police con

Arab oil producers reject suggestions

CAIRO (Reuter) — Finance ministers of eight Arab oil-producing countries rejected Sunday a suggestion for international penalties on countries which consistently build up surplus money reserves.

Declaring that the world monetary system is based on the free movement of capital, the ministers said restrictions proposed by the United States would harm both the money system and the states with the surpluses.

Proposals for world monetary reform presented to the International Monetary Fund (IMF) in Washington last September by U.S. Treasury Secretary George Shultz included suggestions for limiting the accumulation of money reserves by states.

Nations running persistent balance-of-payments surpluses might lose the right to convert their reserves when they passed a certain ceiling, Shultz said.

His list of possible sanctions to ensure that countries would conform to a new international monetary regime included import surcharges and limited-duration controls on the free flow of money between countries.

The Arab League secretary-general, Mahmoud Riad, who called Sunday's meeting, said current U.S. proposals amounted to placing a guardianship on Arab deposits abroad.

He said the Arab surplus by 1980 is expected to range between \$20 billion and \$100 billion.

The eight finance ministers from Egypt, Saudi Arabia, Libya, Algeria, Kuwait, Iraq, Qatar and the United Arab Emirates asked Riad to form a special committee to study the question of Arab deposits and how to protect them from monetary crises.

Supply route reopened

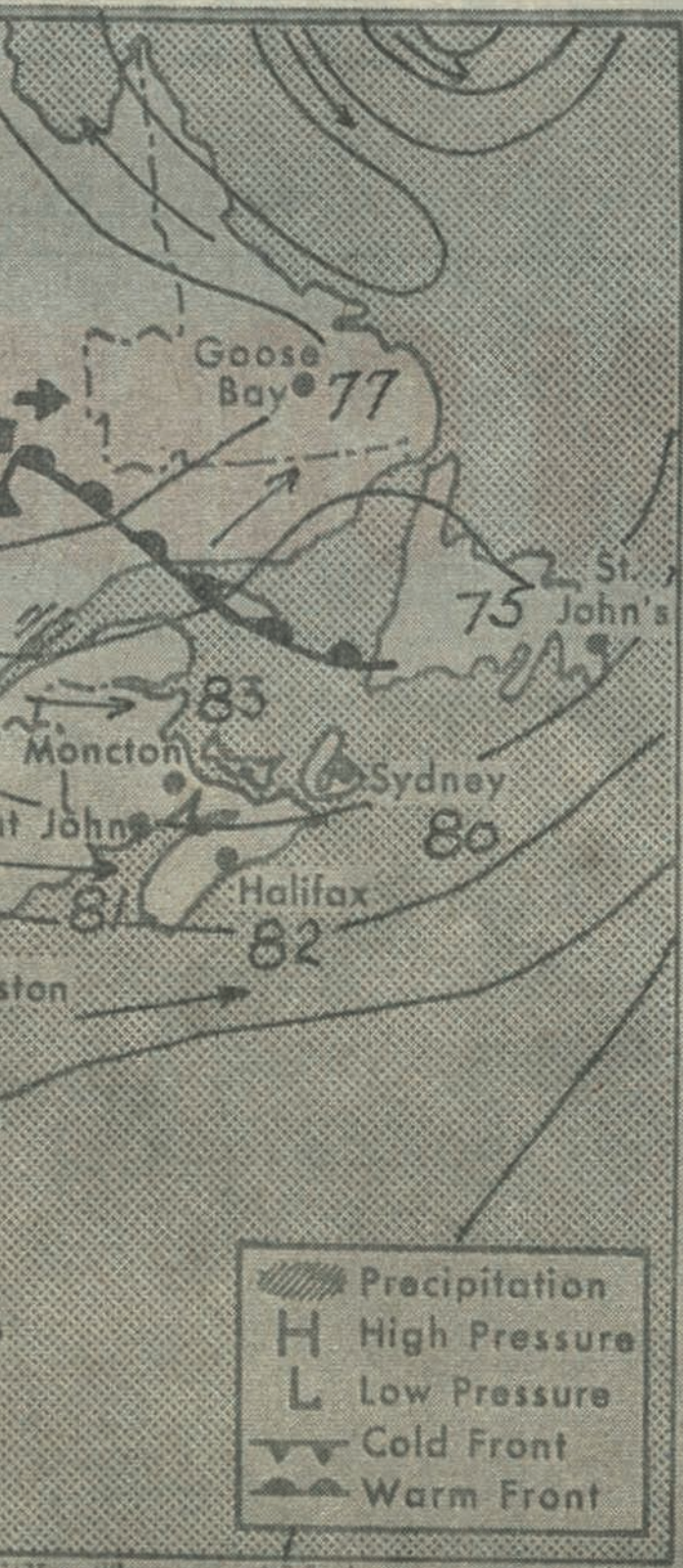
PHNOM PENH (AP) — Supported by almost constant American bombing, government troops reopened Phnom Penh's supply route to the sea Sunday after five days of fighting, the Cambodian military command reported.

The rebels cut the vital Highway 4 at the village of Prey Phdau, 19 miles west of this capital, last Tuesday and had held a one-mile stretch of the road since.

Highway 4 leads to the port of Kompong Som, which is Phnom Penh's main source of imported rice.

Apparently ignoring the government ceasefire appeal issued Friday, the Communist-led insurgents have switched the focus of their assaults to south of Phnom Penh against government positions on Highway 3.

Field reports said the anti-government forces occupied the garrison towns of Kompong Tuol and Anlong Romiet and



d across the Maritimes will cause some showers
ties follow the front. Figures indicate conditions
(CP Wirephoto)

tinue

Weather

The weather office says a

Boy's body

PROPERTY OF AN IMPORTANT EUROPEAN COLLECTION

28

ON KAWARA (1933-2014)

10 Jan. 1973

signed 'On Kawara' (on the reverse)

Liquitex on canvas and handmade cardboard box
with newspaper clipping from *Svenska Dagbladet*

10¼ x 13¼in. (26 x 33.5cm.)

Executed in 1973

£150,000-200,000

\$200,000-270,000

€180,000-240,000

PROVENANCE:

Konrad Fischer Galerie, Dusseldorf.

Acquired from the above by the present owner in
early 1975.

EXHIBITED:

Bern, Kunsthalle Bern, *On Kawara, 1973 –*

Production eines Jahres/One Year's Production,

1974 (installation view illustrated, unpagged). This

exhibition later travelled to Brussels, Palais des

Beaux Arts.

Dusseldorf, Konrad Fischer Galerie, *On Kawara,*

1975, no. 6B (6).

Brussels, Palais des Beaux-Arts, *American Art in*

Belgium, 1977.

Deurle, Museum Dhondt-Dhaenens, *Verzameling*

Roger En Hilda Matthys-Colle, 2007, p. 140

(illustrated in colour, p. 71).

LITERATURE:

C. Höfer, *On Kawara Date Paintings in Private*

Collections, Cologne 2009, p. 232 (illustrated in

colour, p. 233).

10 JAN. 1973

*29

PARK SEO-BO (B. 1931)

Écriture No. 62-81

signed, titled, inscribed in Korean and dated 'PARK, SEO-BO,
ÉCRITURE NO. 62-81, 1981 à ANSEONG, KOREA' (on the reverse)
oil and pencil on hemp
28¾ x 35½in. (73 x 90.5cm.)
Painted in 1981

£200,000-300,000
\$270,000-400,000
€240,000-350,000

PROVENANCE:

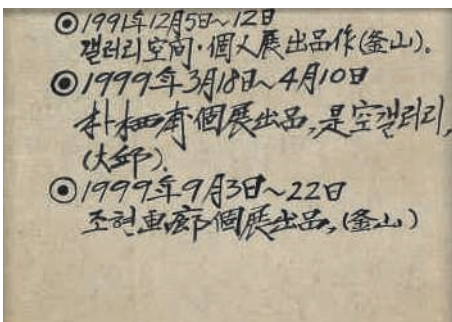
Acquired directly from the artist by the present owner in 2000.

EXHIBITED:

Busan, Kongkan Gallery, *Park Seo-Bo*, 1991.
Daegu, Si-Gong Gallery, *Park Seo-Bo*, 1999.
Busan, Jo Hyun Gallery, *Park Seo-Bo*, 1999.

'My work is related to the oriental tradition of space, the spiritual concept of space. I am more interested in space from the point of view of nature. Even though my paintings may represent an idea about culture, the main focus is based on nature ... I want to reduce the idea and emotion in my work to express only that. I want to reduce and reduce – to create pure emptiness. This has been an old value that still exists in oriental philosophy where nature and men are one'

—PARK SEO-BO



Reverse of the present work (detail).





Critic Lee Yil and Dansaekhwa artists (Left to Right: Choi Myung-young, Park Seo-Bo, Lee Yil, Ha Chonghyun).
Photo Archives: Lee Yujin, Courtesy of Lee Yujin Collection, Seoul, Korea.

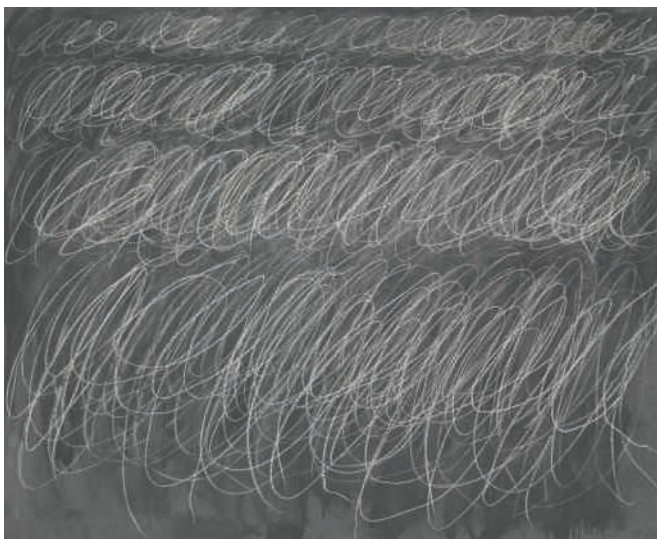
‘By moving beyond image and expression, and focusing on the gesture, he learned to control himself and his surroundings. More important, he learned how to extend himself onto his canvas and become one with his work’

—SOON CHUN CHO

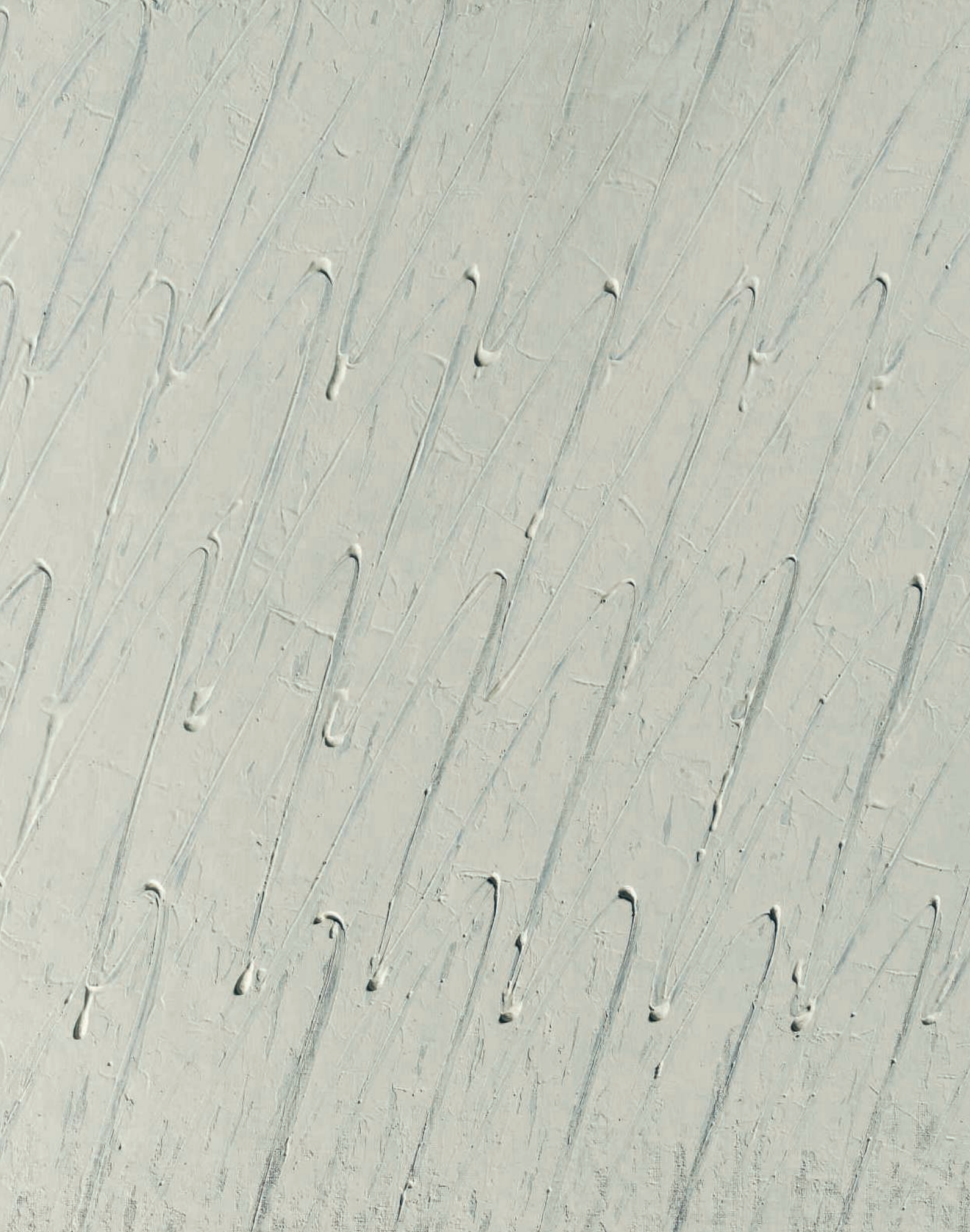
With its hypnotic, undulating script incised into the surface of the pigment, Park Seo-Bo's *Écriture No. 62-81* is a mesmerizing calligraphic vision from his most important series of paintings. Working in pencil upon a thick layer of still-wet paint, the artist traces a sequence of rhythmic, graphic loops, ploughing grooves and furrows into his silent monochromatic field. Acknowledged by Park as one of the finest of its size, the work's rippling arabesques epitomize the liberated, meditative aesthetic to which the series aspired. Begun in the late 1960s, the *Écritures* – or *Writings* – were among the most iconic and influential works to emerge from the pioneering Dansaekhwa movement. Roughly translated as ‘monochrome painting’, the term referred to a group of South Korean artists – among them Lee Ufan and Yun Hyong-keun – who sought to transcend the cultural boundaries imposed by military dictatorship during the 1970s, combining Eastern and Western techniques, media and philosophies to create new forms of abstraction. Park's technique – also known as ‘Myōbop’ or ‘law of drawing’ in

Korean – sought to eliminate all form of conscious gesture in a bid to channel the natural energies of the body and the psyche. Dialogues with Western linear abstraction abound: from Cy Twombly's attempts to un-train his hand, to the automatic drawing practices espoused by the Surrealists, to the graphic incisions of Jean Dubuffet, Antoni Tàpies and other proponents of Art Informel. At the same time, the work is imbued with a lyrical, cursive elegance redolent of ancient calligraphy and Joseon Dynasty inlaid porcelain. Executed in a single sitting, each *Écriture* generates a new topographical pattern, repeated *ad infinitum* to the very edge of the support. Described by the artist as a ‘journey of the hand’, the dynamic continuity of Park's line resembles a polygraph report: an unburdened visual language that, situated between painting, drawing and writing, is equipped to capture the relationship between being and creating.

Deeply inspired by the teachings of Buddhism and Taosim, Park was fascinated by the notion of the artist as a conduit: a vessel for spiritual and existential truth. His *Écriture* works sought to distil the rhythms of nature via the carnal and neuronal impulses of the human body. ‘I am more interested in space from the point of view of nature’, he explains. ‘Even though my paintings may represent an idea about culture, the main focus is based on nature ... I want to reduce the idea and emotion in my work to express only that. I want to reduce and reduce – to create pure emptiness. This has been an old value that still exists in oriental philosophy where nature and men are one’ (Park Seo-Bo, quoted in *Park Seo-Bo*, exh. cat., White Cube, London, 2016, unpagged). By physically merging himself with the medium, Park believed he was able to tap into the inarticulate patterns of energy that define human consciousness. His use of white played an important role in this mission: a colour that, in Korean culture, historically signifies the immaterial, frequently used to represent light. Unfolding across the breadth of the surface like a mountain range or a series of cresting waves, Park's graphic coils delineate the invisible forces of time, space and movement, transforming his vacant, dimensionless landscape into a quivering field of human presence. In the *Écritures*, we are invited to contemplate the experience of touching the void: of glimpsing the vast, blank abyss of nothingness, and of momentarily making a mark upon its empty planes.



Cy Twombly, *Untitled*, 1970.
© 2016 Cy Twombly Foundation.



*30

YUN HYONG-KEUN (1928-2007)

Umber-Blue

signed, titled and dated 'UMBER-BLUE '76-77 YUN HYONG-GUN 1976- 1977'
(on the reverse); signed, inscribed and dated in Korean (on the stretcher)

oil on linen

51½ x 76¾in. (130.7 x 194cm.)

Painted in 1976-1977

£200,000-300,000

\$270,000-400,000

€240,000-350,000

PROVENANCE:

Acquired directly from the artist, and thence by
descent to the present owner.

EXHIBITED:

Tokyo, Tokyo Gallery, *Yun Hyong-Keun*, 1978.

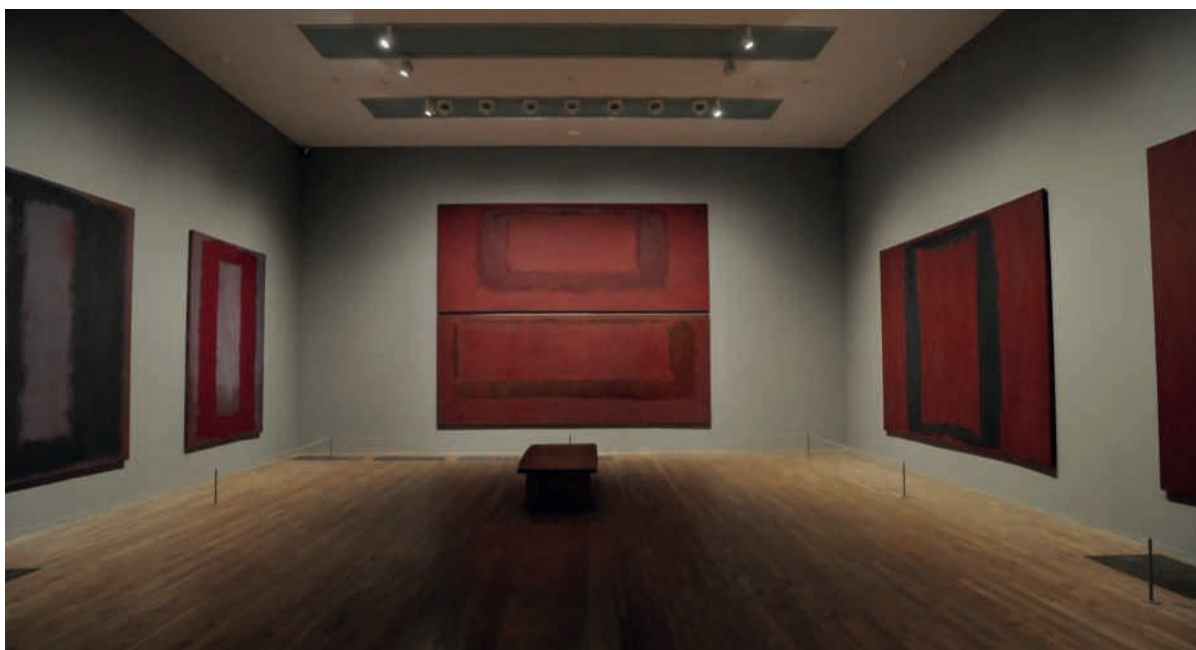
'It is just a matter of time
before everything that
stands on the earth will
return to dirt. When I think
of how I, and my paintings
too, will also in due time be
reduced to dust, it strikes
me that nothing in this
world is that tremendous.
But at the same time,
during the limited time I
have life here, I can keep
a record – all I can do is
keep a record, day by day,
that serves as evidence, as
a trace of the flame that is
my life'

—YUN HYONG-KEUN



Morris Louis, *Yad*, 1958.
Private Collection.
Artwork: © The estate of Morris Louis.
Photo: Bridgeman Images.





Installation view of the Rothko Room at Tate Modern, London.

Photo: Tate London, 2016.

Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London.

‘I want to make paintings that, like nature, one never tires of looking at. That is all I want in my art’

—YUN HYONG-KEUN

With its shimmering bands of colour seeping directly into the surface of the linen, *Umber-Blue* is a glowing apparition from Yun Hyong-keun’s definitive series of abstract paintings. Applied in multiple layers of paint thinned with turpentine, the artist’s signature burnt umber and ultramarine pigments saturate the fibres beneath, bleeding and darkening into deep, burnished stains. Executed between 1976 and 1977, the work dates from a pivotal moment in the development of Korean Dansaekhwa, or ‘monochrome painting’: a movement in which Yun played a central role. It was during this period, just a few years before the end of South Korea’s oppressive military dictatorship, that this revolutionary group of painters made their first appearance on the international stage. Along with Lee Ufan’s celebrated *From Point* and *From Line* series, as well as Park Seo-Bo’s *Écritures*, Yun’s *Umber-Blue* works were among the most enduring statements of this new aesthetic. Begun in the early 1970s, and pursued throughout his career, these paintings sought to forge a new union between art and nature: to register the impeachable march of time in the same manner as living, earthbound matter. In 1976, the year the present work was begun, the artist experienced a moment of epiphany when he encountered a gigantic rotting tree, and was struck by the profundity and grandeur of nature’s inevitable decay. Created over long periods, ranging from days to years, Yun’s paintings strove to document temporal duration, employing the colours of earth and water to create visions of entropic beauty. ‘It is just a matter of time before everything that stands on the

earth will return to dirt’, he professed; ‘...all I can do is keep a record, day by day, that serves as evidence, as a trace of the flame that is my life’ (Yun Hyong-keun, ‘A Thought in the Studio’ (1976), reproduced in *Yun Hyong-keun*, Seoul 2015, p. 10).

Yun was born in Miwŏn, Korea, in 1928 and graduated from the Department of Painting at Hongik University in 1957. Protégé of renowned Korean modernist painter Kim Whan-ki, Yun’s philosophy of nature and art fundamentally differentiates his work from Western abstract painting, which emphasizes artificial artistic processes rather than affirming harmony with the natural world. Whilst some critics have identified resonances between Yun’s paintings and those of Mark Rothko and Barnett Newman, his work is ultimately distinguished by his dialogue with traditional calligraphy. Inspired by Kim Jeong-hui and the traditions of Asian ink painting, Yun deployed great reserve when making his paintings, seeking to remove all traces of his own aesthetic intentions. After applying layers of pigment, his canvases were left upright to dry, allowing the organic effects of gravity to pull the paint deeper into the weave of the linen. Speaking of his labour-intensive approach, Yun explained his desire ‘to erase what the eye sees in the present. I look at it again with a new perspective after time has passed. Once I discover something new, I will make a few changes. After doing this process many times, my work will be complete’ (Yun Hyong-keun, ‘Jintongmante (A Million Forms of Pain)’, in *Kyunghyang Shinmun*, 3 February 1977). Deeply admired by Donald Judd for the meditative nature of their execution, Yun’s demarcated bands of colour appear before the viewer as a single, modulated continuum: as temporal, rather than geometric, constructs, comparable to fading leaves or rippling water. ‘I want to make paintings that, like nature, one never tires of looking at’, the artist professed. ‘That is all I want in my art’ (Yun Hyong-keun, ‘A Thought in the Studio’ (1976), reproduced in *Yun Hyong-keun*, Seoul 2015, p. 10).

31

KAZUO SHIRAGA (1924-2008)

Choji Hatén (Unprecedented Leap)

signed in Japanese (lower left); signed,
titled and dated in Japanese (on the reverse)

oil on canvas

71⅜ x 89⅝ in. (181 x 227cm.)

Painted in 1988

£1,000,000-1,500,000

\$1,400,000-2,000,000

€1,200,000-1,800,000

PROVENANCE:

Iharada Gallery, Tokyo

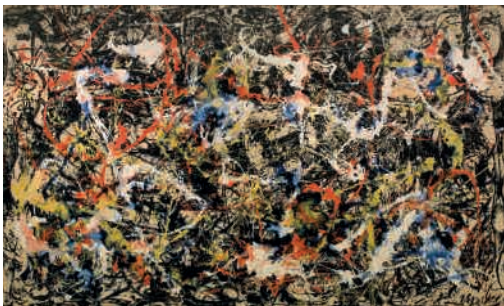
Acquired from the above by the present owner
in 2005.

LITERATURE:

Kazuo Shiraga: Painting Born Out of Fighting, exh.
cat., Toyoshina, Azumino Municipal Museum of
Modern Art, 2009, no. 308 (illustrated in colour,
unpaged).

‘When, on discovering my true nature, I decided to cast off all the existing uniforms and be naked, figuration shattered into fragments and I dropped my [palette] knife which broke in two ... One day I swapped my knife for a piece of wood which I rejected out of impatience. I tried with my bare hands, with my fingers. Then, convinced I needed to be even bolder, I went even further and that is how I came to feet. That was it! Painting with the feet’

—K. SHIRAGA



Jackson Pollock, *Convergence*, 1952.
Albright-Knox Art Gallery, Buffalo, NY, USA.
© The Pollock-Krasner Foundation ARS, NY and DACS, London 2016.





Yves Klein, *ANT 76, Grande anthropophagie bleue, Hommage à Tennessee Williams*, 1960.
Musée National d'Art Moderne, Centre Pompidou, Paris.
© Yves Klein, ADAGP, Paris and DACS, London 2016.

‘Sexual energy, the violence of the hunt, of war, and of man’s encounter with nature are embodied and repeated by [Shiraga’s] works, which are always inspired by movement – not just the movement of his body, however, but also the assertion of matter itself’

—M. TIAMPO

With its liquid rivers of thick impasto looped and swirled across the surface of the canvas, *Choji Hatén (Unprecedented Leap)* is a hypnotic large-scale example of Kazuo Shiraga’s celebrated action paintings. Rich, deep swathes of burnished pigment collide and intermingle in seemingly endless chromatic strata, creating a geological landscape of furrow and grooves. Suspended from a rope, the artist paints from above, propelling himself across the canvas and using his bare feet to manipulate pools of colour into rhapsodic, marbled tidal waves. A member of the influential Japanese Gutai movement from its inception in 1954 until its dissolution in 1972, Shiraga played a pivotal role in the group’s rejection of conventional artistic methods. Reconciling body and spirit, conscious and subconscious impulses, his work combines the influence of Western Abstract Expressionism with the pantheistic transcendence of Eastern philosophy. By abandoning traditional tools in favour of his own body, Shiraga literally embeds himself in his canvases, situating his work between painting and performance art. In doing so, he powerfully invokes the concept of *shishitsu*: a term that refers to the innate capabilities of the human body, and the intrinsic connection between flesh and psyche. ‘When, on discovering my true nature, I decided to cast off all the existing uniforms and be naked, figuration shattered into fragments and I dropped my [palette] knife which broke

in two’, he explained. ‘... One day I swapped my knife for a piece of wood which I rejected out of impatience. I tried with my bare hands, with my fingers. Then, convinced I needed to be even bolder, I went even further and that is how I came to feet. That was it! Painting with the feet’ (K. Shiraga, quoted in ‘L’Acte Même’, in *1910-1970 Japon des Avant-gardes*, exh. cat., Centre Georges Pompidou, Paris, 1986, p. 300).

Shiraga was first introduced to contemporary Western art practices in 1951, when the third Yomiuri Independent Exhibition travelled to Osaka. Though fascinated by the work of Jackson Pollock and Mark Rothko in particular, he sought a more nuanced understanding of the relationship between physical matter and the human spirit. Yoshihara Jirō, the founder of Gutai, wrote that ‘Gutai Art does not alter the material. Gutai Art imparts lift to the material. Gutai Art does not distort the material ... In Gutai Art, the human spirit and the material shake hands with each other, but keep their distance. The material never compromises itself with the spirit; the spirit never dominates the material’ (Y. Jirō, *Gutai Manifesto* 1956, quoted in A. Munroe, *Japanese Art After 1945: Scream Against the Sky*, New York 1994, p. 84). Shiraga’s earliest works explored this concept through performance pieces in which he used his whole body to churn great heaps of mud. Elsewhere, in an open-air





Shiraga painting with his feet for *Lifemagazine*, at the Nishinomiya factory of Yoshihara's salad oil company, 1956.
© Shiraga Fujiko and the former members of Gutai Art Association; courtesy Ashiya City Museum of Art & History.



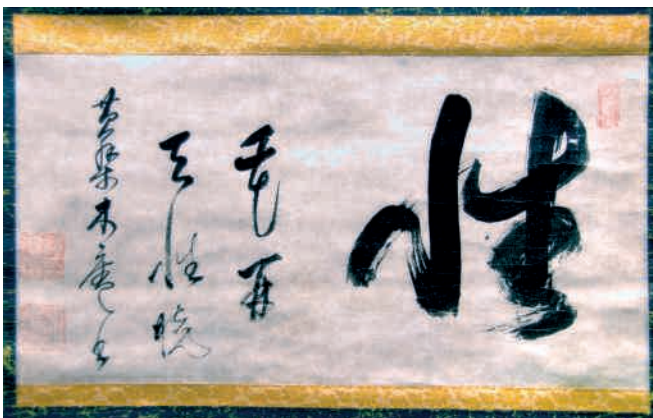


Kazuo Shiraga, *Chikatsusei Maunkinshi* (Golden Wings Brushing the Clouds Incarnated from Earthly Wide Star), 1960.
The Art Institute, Chicago.
© The Art Institute of Chicago / Bridgeman Images.



Kazuo Shiraga, *BB56*, 1961.
Private Collection.
Sold Christie's New York, November 2014 (\$ 4,869,000)

exhibition in Ashiya, he used an axe to lacerate piles of red-painted logs. Eventually, Shiraga began to transfer these intense corporeal gestures to canvas: laying a great swathe of linen upon the ground, he applied masses of paint before launching himself over the surface, suspended from a rope that enabled his body to swing from one end to the other. Using his feet, he traced thick arabesques of impasto, splattering and sweeping ribbons of paint in his wake. Any sense of premeditated composition was nullified; all that remained was the trace of the creator – the imprint of his body within the very grain of the pigment.



Mokuan Shoto, *Zen calligraphy Essence*, circa 1660-1680, Japan.
Photo: Peter Horree / Alamy Stock Photo.

Relying solely on the carnal instincts of the artist's body, Shiraga's method eradicated all potential for second thoughts and retouching – a principle intrinsic to the traditional forms of calligraphy he had studied in his youth. Predating the philosophies of Yves Klein, who was inspired by his early encounters with Gutai, Shiraga retrospectively explained how 'I wanted to create paintings with no composition or no sense of colours, no nothing' (K. Shiraga, quoted in 'Osaka Action Talk: From an Interview by Haryu Ichiro (1973)' in R. Tomii and F. McCaffrey (eds.), *Kazuo Shiraga: Six Decades*, New York 2009, p. 62). The canvas was no longer a screen upon which the artist reproduced an object or expressed a state of mind, but a site of primal bodily action. Whilst Pollock and Klein maintained a certain level of remove from the canvas – Pollock through his pierced paint tins, Klein through the use of female models – Shiraga fused himself, body and soul, with the very fibres of the linen: a transmission of physical and psychological energy that allowed his raw materials to assume a life of their own. As Ming Tiampo has written, 'Sexual energy, the violence of the hunt, of war, and of man's encounter with nature are embodied and repeated by [Shiraga's] works, which are always inspired by movement – not just the movement of his body, however, but also the assertion of matter itself' (M. Tiampo, 'Not just beauty, but something horrible': Kazuo Shiraga and *Matsuri* Festivals', in *Kazuo Shiraga*, exh. cat. Dominique Lévy and Axel Vervoordt Gallery, New York, 2015, p. 22). By eliminating all formal constraints from his art, Shiraga allowed body and material to unite in their most elementary states. In *Choji Haten* – a title that reflects that artist's deliberate submission to physical impulse – this approach gives rise to an image of violent, transcendent beauty.



白粉

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

λ32

MANOLO MILLARES (1926-1972)

Cuadro 64 (3)

signed 'MILLARES' (lower right); signed, titled and dated 'MILLARES-CUADRO 64 (1959)' (on the stretcher)

mixed media on burlap

51½ x 64in. (131 x 162.6cm.)

Executed in 1959

£300,000-400,000

\$400,000-530,000

€360,000-470,000

PROVENANCE:

Galerie Daniel Cordier, Paris.

Private Collection, Zurich.

Marie-Claude Tubiana Collection, Paris.

Galería de Arte Luis Burgos Arte del Siglo XX, Madrid.

Private Collection, London (acquired from the above in 2002).

EXHIBITED:

Frankfurt, Galerie Daniel Cordier und Pierre De Montbas, *Manolo Millares*, 1960.

LITERATURE:

J.-A. França, *Millares*, Barcelona 1977, p. 249, no. 95 (incorrectly titled 'Picture 66 A'; illustrated, p. 60).

A. de la Torre (ed.), *Manolo Millares Pinturas Catálogo Razonado*, Madrid 2004, no. 148 (illustrated in colour, p. 181).

We are most grateful to Alfonso de la Torre for the information he has kindly provided.

‘[The artist] is the only
man, the world, a recorder
of things in the raw ...
He follows very closely
the despair of our time,
watches over it and sews
up its wounds; he records
it in the scream from the
deepest hole’

—M. MILLARES





Alberto Burri, *Sacco B*, 1953.
Fondazione Palazzo Albizzini Collezione Burri, Città di Castello.
© Photo Scala, Florence. © DACS 2016.



Manolo Millares, *Cuadro*, 1957.
Museo Nacional Centro de Arte Reina Sofía, Madrid.
© 2016. Album/Scala, Florence. © DACS 2016.

Torn, bandaged and paint-splattered, Manolo Millares' *Cuadro 64 (3)* hovers before the viewer like a gaping wound: a primal, visceral vision haunted by the faint, barely-discernible trace of a human figure. Executed in 1959, it is a powerful example of the sackcloth creations that stand among the artist's most important works. Like an ancient relic excavated from the depths of the earth, Millares' caustic terrain bears the scars of an unknown past, bruised and weathered by the passage of time. Begun in 1954 – the year before the artist moved from his native Canary Islands to Madrid – Millares' sackcloth works are the product of a lifelong fascination with archaeological and anthropological remains. As a child, the artist visited the museum in Las Palmas, where he was struck by the mummified remains of the Guanches – the island's original inhabitants, who had been driven to extinction by conquest and invasion. 'In the Canarian Museum I discovered what man is and, above all, the "finitude" of man', he 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' (M. Millares, quoted in J-A. França, *Millares*, Barcelona 1978, p. 94). As time went by, the ghostly presence of the human form – the so-called 'homuncule' – began to assert itself in the textured swathes of material: a flickering illusion submerged within a dense black void. The frailty and vulnerability of mankind – but also its immense potential for endurance – would become a definitive theme for Millares, and is poignantly articulated in the present work.

When Millares first began his sackcloth compositions, he was unaware that, in Europe, Alberto Burri was making similar use of the medium. In purely visual terms, *Cuadro 64 (3)* certainly invites comparison with the Italian master's torn burlap creations, exuding the same raw energy from its ragged contours. Ultimately, however, as José-Augusto França explains, '[Burri's] universe is totally different from that of Millares, both externally and internally. His glued and sewn sackcloth would

never permit itself to explode; and instead of shrieking wounds they soberly present scars. In Burri's work the "accident" has occurred before the curtain goes up; in Millares it is the "accident", in the form of a catastrophe, that interests us: it presents itself to our eyes and forces us to share the great repugnance it expresses' (J-A. França, *Millares*, Barcelona 1978, p. 181). Though often associated with the Arte Povera and Art Informel movements, Millares' artistic concerns went straight to the deepest, darkest depths of humanity. Best known for his founding role in the Spanish avant-garde group 'El Paso' – along with artists such as Antonio Saura, Manuel Rivera and Pablo Serrano – Millares and his comrades 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. '[The artist] is the only man, the world, a recorder of things in the raw', he wrote. 'He follows very closely the despair of our time, watches over it and sews up its wounds; he records it in the scream from the deepest hole' (M. Millares, quoted in J-A. França, *Millares*, Barcelona 1978, pp. 132-33). In *Cuadro 64 (3)*, Millares gives form to this very conviction.

'If I had chosen a different career, I would have been an archaeologist ... I used to go to the museum in Las Palmas to see the mummies or to copy the Guanche ceramics. I was fascinated by the wrappings on the mummies, which were of sackcloth'

—M. MILLARES



Manolo Millares, 1963.
Photo: Chiara Samugheo.
Artwork: © Fundación Azcona-Elvireta Escobio. Cortesía de Alfonso de la Torre





PROPERTY FROM AN IMPORTANT SWISS COLLECTION

λ*33

GÜNTHER UECKER (B. 1930)

Riß (Rupture)

signed, titled and dated 'Riß 86 Uecker' (on the reverse)

acrylic and nails on canvas laid down on wood

59¼ x 59½in. (150.3 x 150cm.)

Executed in 1986

£400,000-600,000

\$540,000-800,000

€480,000-710,000



Gustave Courbet, *L'origine du monde*, 1866.
Musée d'Orsay, Paris.
© Peter van Evert / Alamy Stock Photo.

PROVENANCE:

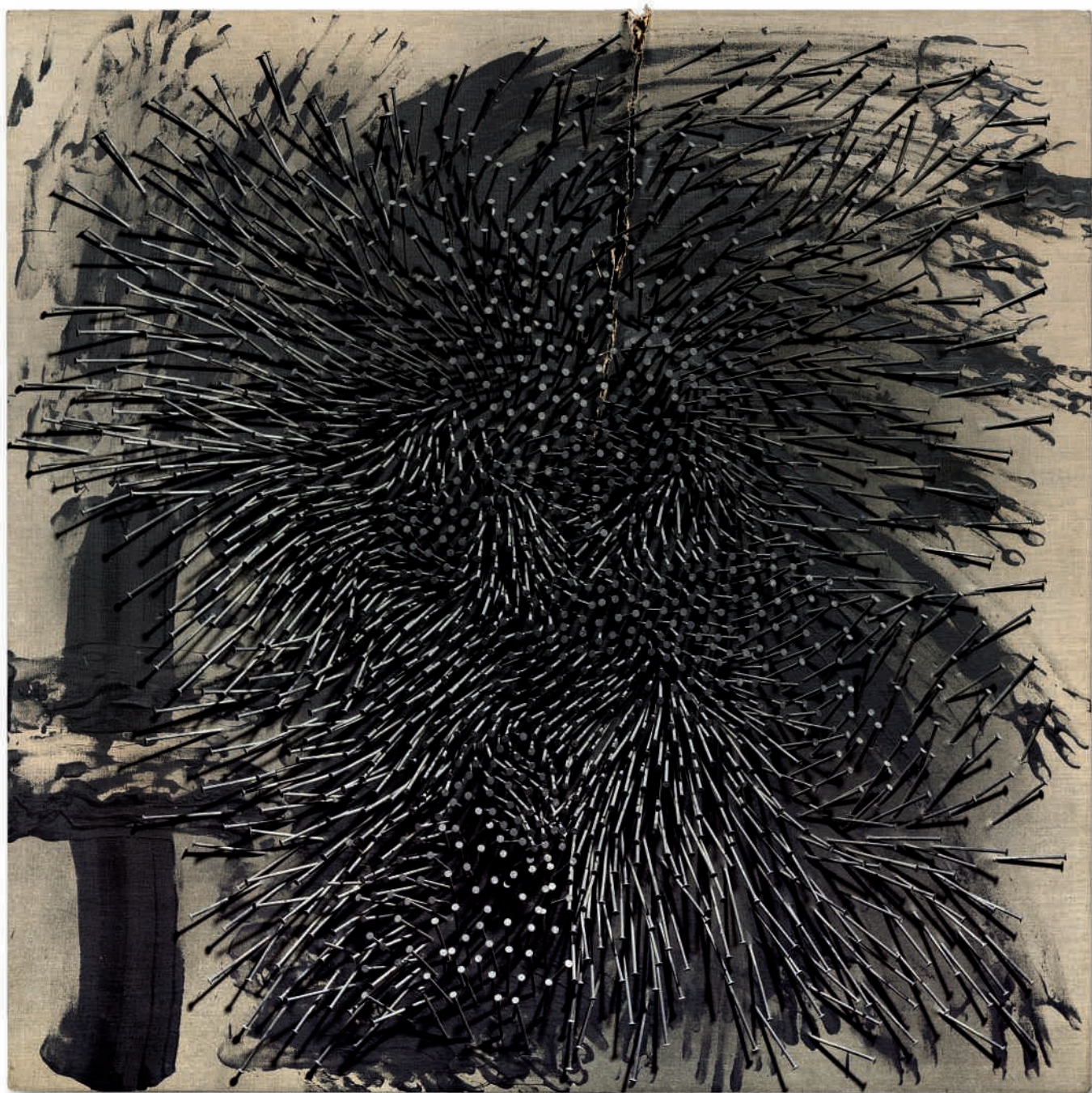
Erker-Galerie, St. Gallen (acquired directly from the artist)

Acquired from the above, and thence by descent to the present owner.

'My objects are spatial realities, zones of light. I use mechanical means in order to overcome the subjective gesture, to objectify it, and to create the situation of freedom'

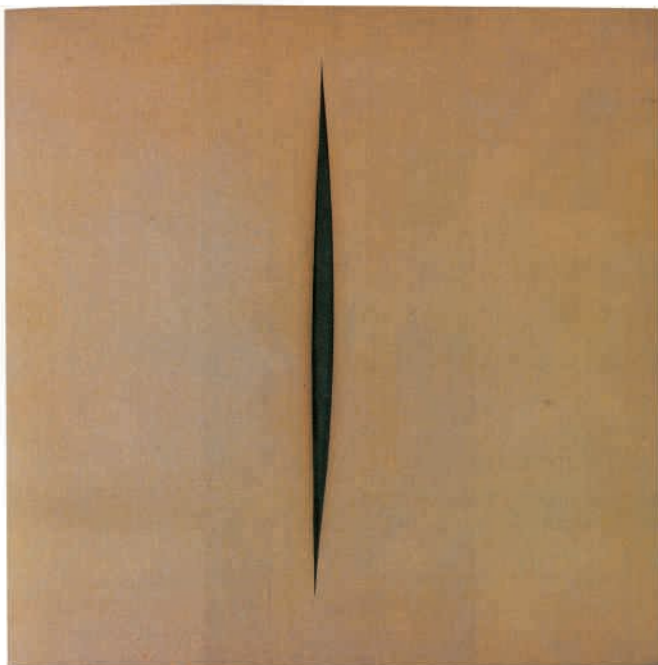
—G. UECKER

Christie's is proud to present three works by Günther Uecker, Serge Poliakoff and Antoni Tàpies from one of Switzerland's most important art collections. All three works, offered across our October Evening and Day Auctions, are from a collection with very close ties to the legendary Erker-Galerie in St. Gallen. The Erker-Galerie was founded in 1958 in St. Gallen by Franz Larese and Jürg Janett, and soon established itself as one of the most innovative galleries in Europe. For many decades the gallery not only showed the avant-garde of its times, with exhibitions of works by artists such as Max Bill, Chillida, Dix, Dorazio, Motherwell, Piene, Poliakoff, Tàpies and Uecker among many others, but also established itself as a meeting point for novelists, writers and intellectuals. Most of the works from the collection were purchased directly from the artists as a result of the deep friendship that was established over the years between the artists, the gallery and the collector.





Günther Uecker working in his studio.
Artwork: © Günther Uecker. All rights reserved. DACS 2016.
Photographer unknown.



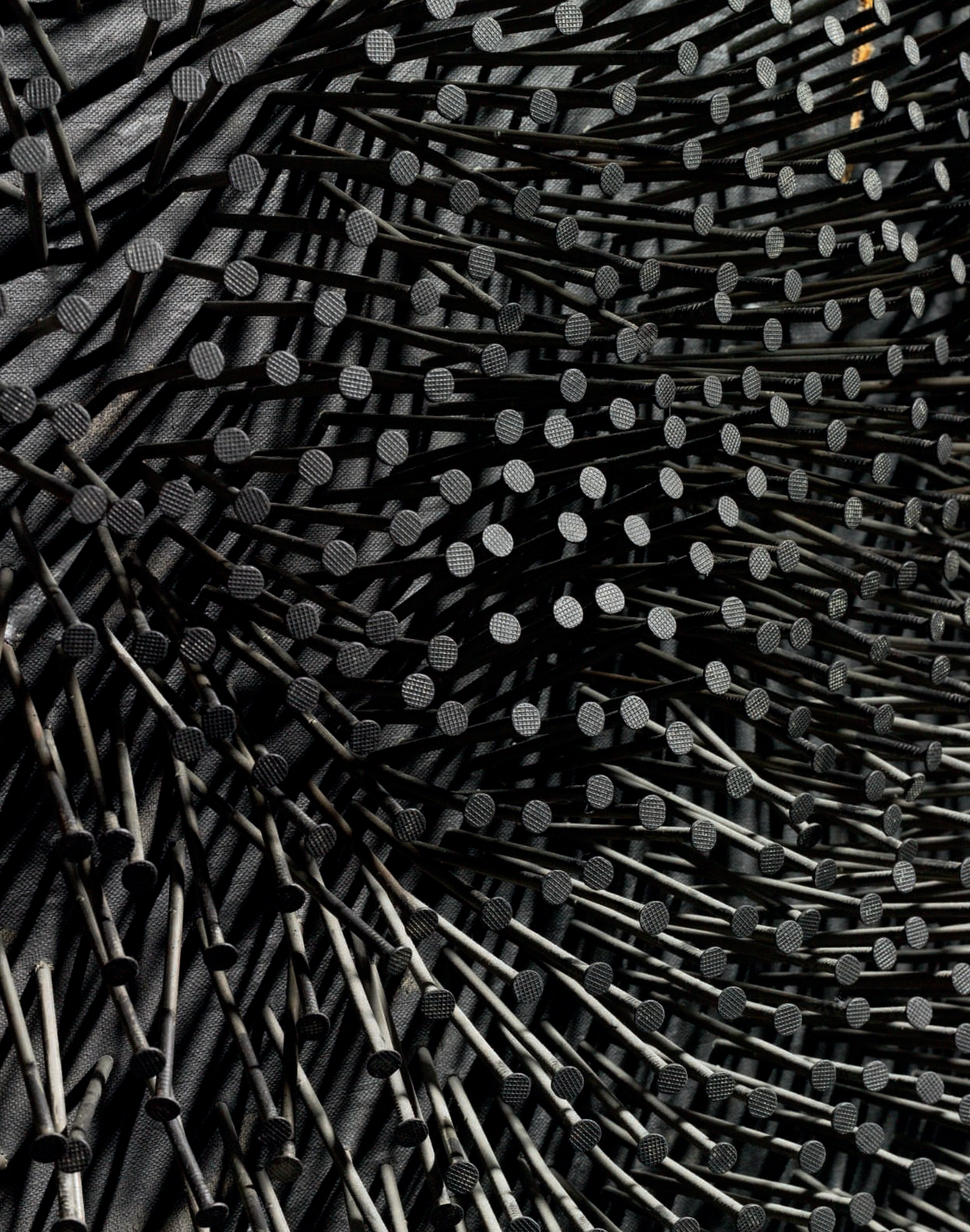
Lucio Fontana, *Concetto Spaziale, Attesa*, 1960.
Museu Coleção Berardo, Portugal.
© Lucio Fontana/SIAE/DACS, London 2016.

‘Art is like the traces of wounds ploughed into the field’

—G. UECKER

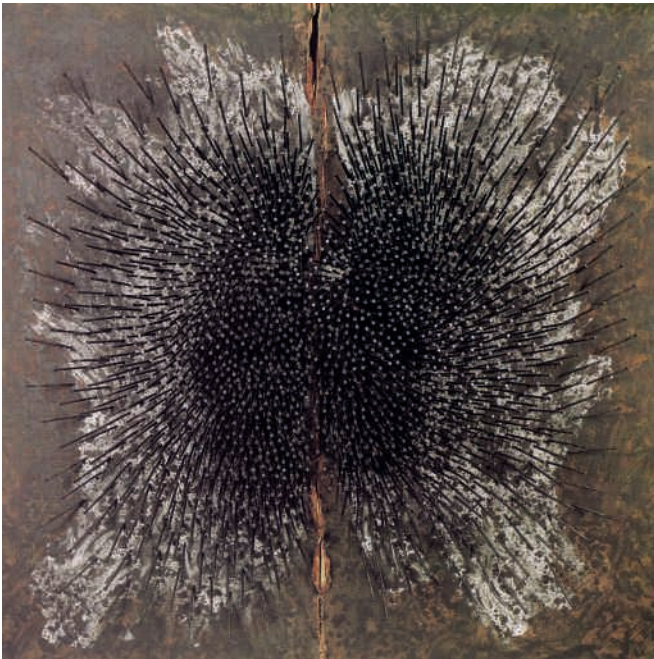
With stunning tectonic force, Günther Uecker splits one of his iconic fields of nails with an axe. A crevasse tears down the centre of *Riß* (1986), huge nails splayed across the support as if bristling from seismic impact. Behind them is a gestural storm of black paint on raw canvas, the artist’s handprints showing through in vivid, primal detail. A vast vision of dramatic rift, the work fuses the emotional painterly churn of Abstract Expressionism with the poetic materiality of Uecker’s nail-paintings. The hacked and punctured canvas, the physical record of violence towards the object, creates a thing of elegiac beauty whose themes of wounding, division and elemental energy further Uecker’s ritual inquest into the unifying power of art.

Created in 1986, *Riß* takes its place among a body of work that Uecker produced following the Chernobyl nuclear disaster of April that year. His *Aschemenschen* (‘ash people’) – full-body self-portraits formed by the artist thrashing in ash upon canvas as if in his death throes – signified a direct response to the catastrophe and its terrors of contamination and mortality. *Riß* similarly reels as if hit by a cataclysm, the efflorescence of nails seeming to flee the strike of Uecker’s blade. As in the *Aschenmenschen*, the artist’s smeared handprints in *Riß* insist on his physical presence, grasping at the limits of the canvas. Uecker





Cueva de las Manos, Patagonia, Argentina.
© De Agostini Picture Library / Bridgeman Images.



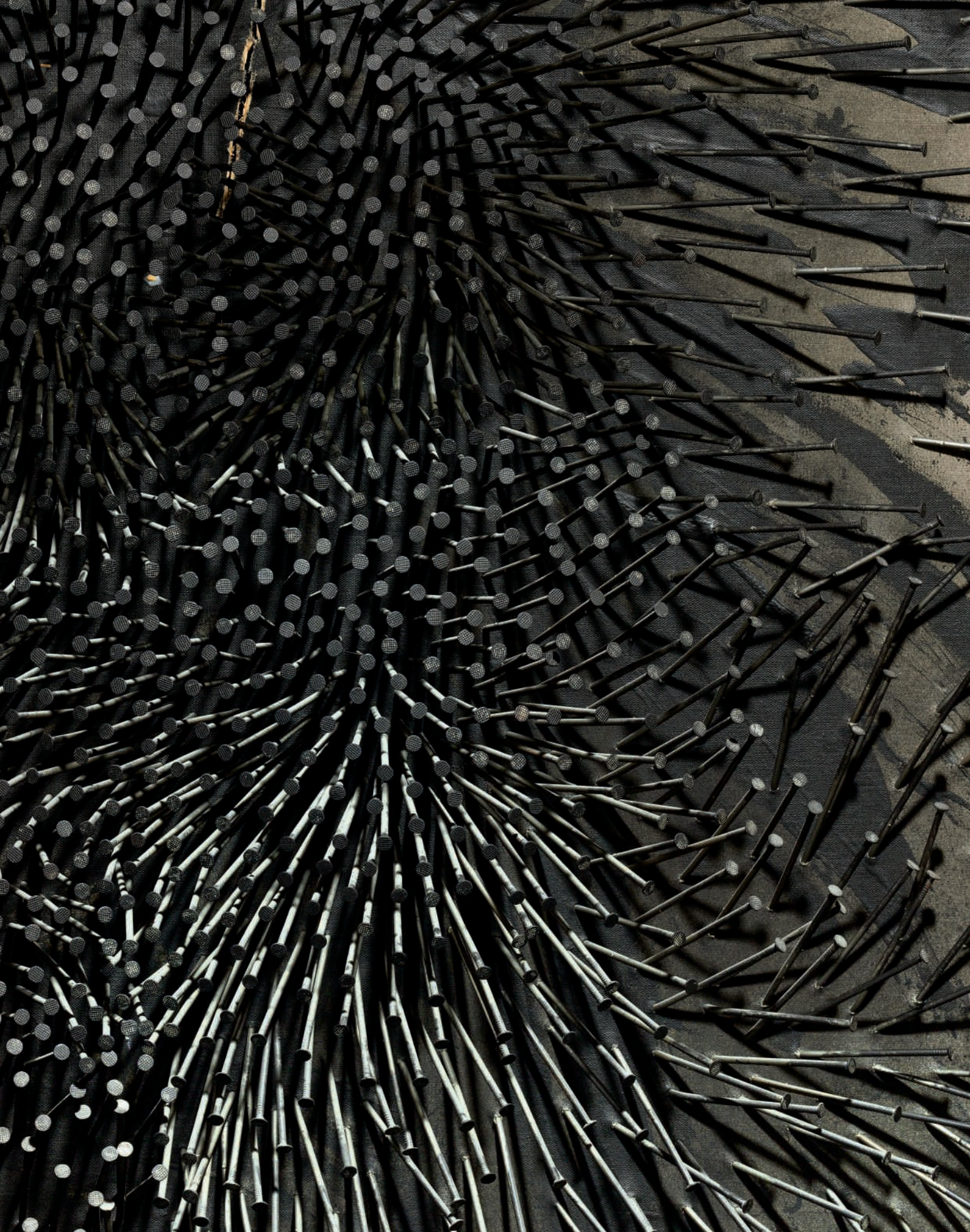
Günther Uecker, *Gespalten*, 1983.
© Günther Uecker. All rights reserved. DACS 2016.

‘The intervals between the nails, for example, that I used as means for articulating light, had their origin in the relationships of my hands. The nails were placed at intervals equivalent to the thickness of my fingers. The intermediate space was the proportion of my hand. The handiness of an object has always been related to body dimensions’

—G. UECKER

took the threat of nuclear fallout so seriously that he urged his wife to leave Germany with their young son: the despair and defiance he felt in the face of man’s endangerment of man is palpable in this work, which brims with the vigorous life of the body from where all of Uecker’s practice flows. As he has explained, ‘The intervals between the nails, for example, that I used as means for articulating light, had their origin in the relationships of my hands. The nails were placed at intervals equivalent to the thickness of my fingers. The intermediate space was the proportion of my hand. The handiness of an object has always been related to body dimensions’ (G. Uecker, ‘Die Traumstation der Immer-Gleichen,’ 1977, in G. Uecker, *Schriften*, Sankt Gallen 1979, p. 167).

As Dieter Honisch has eloquently put it, ‘Uecker’s work develops in a manner similar to Rothko’s rather than Picasso’s: it does not change so much as it condenses. The individual works demarcate different states or intensities rather than particular stages of development ... It is more important, I believe, to describe the function of individual works in Uecker’s ritual of action, which is entirely oriented to life and reality’ (D. Honisch, ‘Foreword,’ in *Uecker*, New York 1986, p. 9). Indeed, it is a profound and dynamic engagement with the world around him that has always informed Uecker’s work. The Italian Arte Povera pioneers Burri and Fontana, who, like Uecker, transcended the canvas with slashes, sutures and punctures, sought to revitalise the devastated post-War cultural landscape of their country: Uecker similarly pursued a spiritual foundation in his art that would offer a new form of belief for the Germany he knew, a land beset by guilt, divisions and disillusion. In the early 1960s, as a member of the ZERO group with fellow German artists Heinz Mack and Otto Piene, he aimed to recreate art as a blank zone of pure potential. By the 1980s his art’s concerns with hurting, healing, destruction and repair had widened, and the nail-paintings had become a richly articulate vehicle through which to express his feelings about the state of the world. Despite its fracture, *Riß* is perhaps also a vehicle of hope: like Uecker’s mechanical spinning sculptures, its swirling composition echoes the dance of the Sufi dervishes who whirl their way to divine ecstasy. The work is a lyrical affirmation of the place of art in life in all its turbulence, encompassing and transcending the troubles of humanity.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

34

DONALD JUDD (1928-1994)

Untitled

stamped 'DONALD JUDD 87-55 ALUMINIUM AG MENZIKEN'
(on the reverse)

anodized aluminium and acrylic sheet

10 x 40 x 10in. (25.5 x 101.6 x 25.5cm.)

Executed in 1987

£300,000-400,000

\$400,000-530,000

€360,000-470,000



PROVENANCE:

Galería Theo, Madrid.

Private Collection, Spain.

Galería Cayón, Madrid.

Acquired from the above by the present owner.

EXHIBITED:

Madrid, Galleria Theospacio, *Presencias 2 Mil*,

1990 (illustrated in the incorrect orientation).

Madrid, Galería Cayón, *Materia Gris*, 2009.

Madrid, Galería Cayón, *El ESpcio Apropriado*:

Donald Judd, Charlotte Perrand, Jean Prouvé, 2011.

‘Judd’s wall boxes appear as neither low nor high relief in relation to the wall. They avoid relating to the wall as a ground plane, which would be a conventional sculptural effect, a situation analogous to paint within a rectangle set against its fictive ground plane, or “background,” illusionistically. The space of Judd’s boxes is their own’

—R. SHIFF

Donald Judd, *Untitled*, 1969.
Albright-Knox Art Gallery, USA.
Artwork: © Judd Foundation/VAGA, New York/
DACS, London 2016.
Photo: ©Bridgeman Images.
Artwork: © Judd Foundation/ARS, NY and DACS,
London.



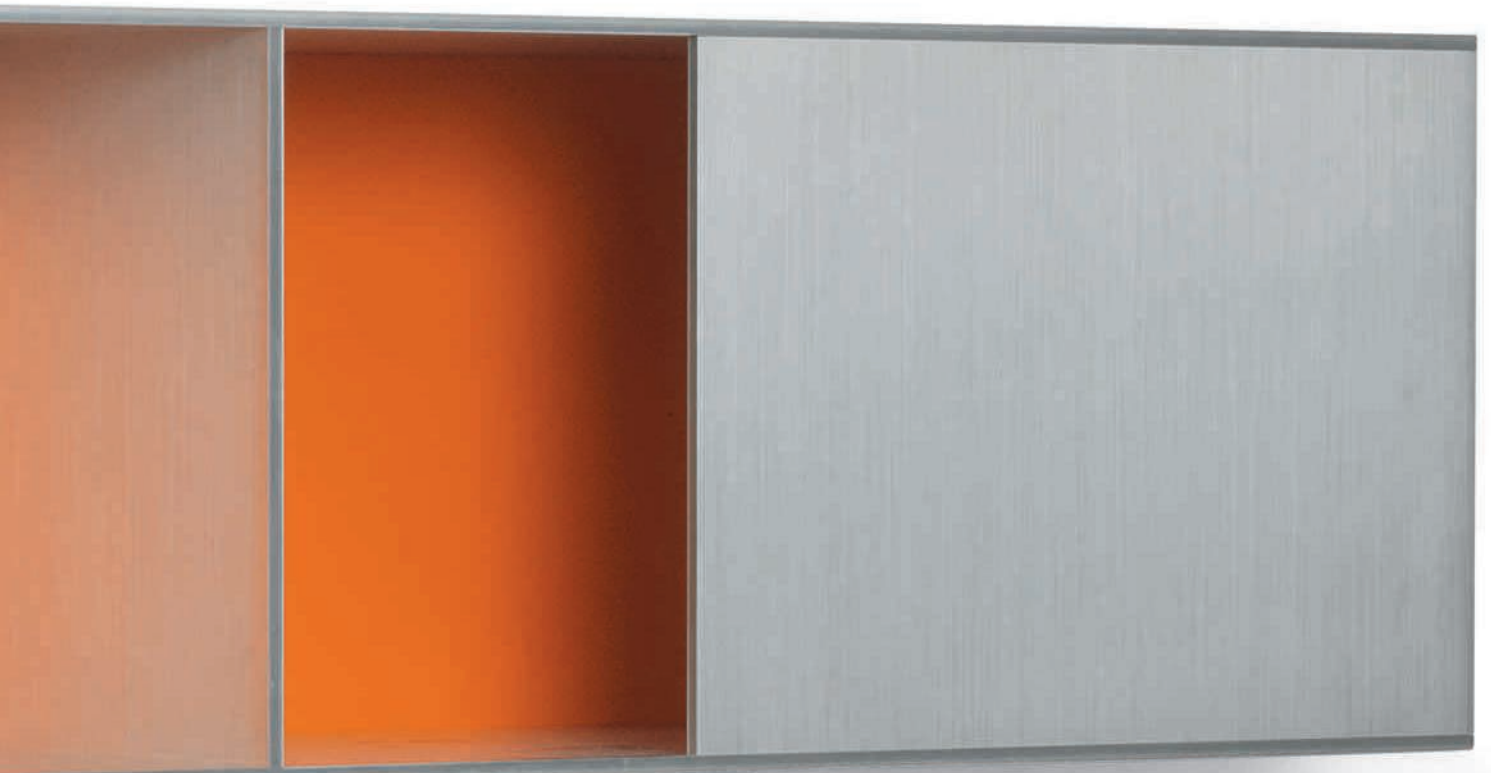


A proud incursion into space, *Untitled* (1987) celebrates material, colour and near architectural form. With its distinct, perfect edges and uncompromising corners, the work demands deep and focused attention. Executed just seven years before the artist's death, *Untitled* epitomises Judd's use of aluminium and acrylic, materials whose flawless surfaces heighten the work's uncanny optical magic. The box is fronted with orange acrylic bisected by an internal aluminium divider, and its right half is divided again by aluminium masking one third of the frontal surface: the interior is visible but screened, new areas and spatial relationships coming into sight as the viewer's position shifts. Perfectly aware of the space it inhabits, the verticality of the wall and the planes of floor and ceiling are succinctly acknowledged in the work's wall-mounted format.

Judd amplifies the work's spatial presence through his materials. With colour contained in its hard, flat plane, the acrylic sheet both elides the need for painterly application of colour and creates lived perceptual illusions in its play of tinted translucency and reflection: it is entirely non-referential, instead inflecting and enhancing the work's own specific, self-justifying presence. Indeed, rather than confounding the viewer, Judd spoke of the medium as demystifying his objects. 'Plexiglas exposes the interior, so the volume is opened up. It is fairly logical to

open it up so the interior can be viewed. It makes it less mysterious, less ambiguous. I'm also interested in what might be called the blank areas, or just the plain areas, and what is seen obliquely, so the color and the plane and the face are somewhat obscure to the front. It's the other way round when seeing the side. In most of my pieces there are no front and no sides – it depends on the viewing position of the observer' (D. Judd quoted in J. Coplans, *Don Judd*, exh. cat. Pasadena Art Museum, Pasadena, 1971, pp. 36-7).

As much a polemicist and philosopher as an artist, Judd aimed to create what he called 'specific objects:' things in themselves that refused to represent or reference any things in the world, rejecting entirely the illusionistic traditions of Western art. He avoided hierarchy in his compositions, and denied any emotional content to colour. The resulting minimal forms have an astonishingly powerful presence, exploring ideas never before articulated in aesthetic practice. In concert with his uncompromising and hard-edged critical views, Judd's art aimed to define the very boundaries of what art can express. In works like *Untitled*, Judd declares with unequivocal power that the observer and the object in space are all that matter: all other things are merely history.



‘Three dimensions are real space. That gets rid of the problem of illusionism and of literal space, space in and around marks and colors – which is the riddance of one of the salient and most objectionable relics of European art. The several limits of painting are no longer present. A work can be as powerful as it can be thought to be’

—D. JUDD

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

35

CY TWOMBLY (1928-2011)

Untitled

signed and dated 'Cy Twombly 1964' (lower right)
pencil, coloured pencil and ballpoint pen on paper laid down on board
27 $\frac{7}{8}$ x 39 $\frac{3}{4}$ in. (70 x 100cm.)
Executed in 1964

£400,000-600,000

\$540,000-800,000

€480,000-710,000

PROVENANCE:

Galerie Friedrich & Dahlem, Munich.
Marx Collection, Berlin.
Private Collection, New York.
Anon. sale, Sotheby's New York, 16 February 1989,
lot 249.
Private Collection, New York.
C & M Arts, New York.
L & M Arts, New York.
Acquired from the above by the present owner
in 2008.

EXHIBITED:

Munich, Galerie Friedrich & Dahlem, *Cy Twombly*,
1964.
Berlin, Nationalgalerie Berlin, *Joseph Beuys*,
Robert Rauschenberg, Cy Twombly, Andy Warhol:
Sammlung Marx, 1982, pp. 222-223, no. 83
(illustrated, p. 147). This exhibition later travelled
to Mönchengladbach, Städtisches Museum
Abteiberg.
New York, Pace Gallery, *Cy Twombly: Works on
Paper*, 1988, pl. 4 (illustrated in colour, unpagged).
New York, Neuhoff Gallery, *The Gesture*,
Movement in Painting and Sculpture, 2002, p. 36
(illustrated in colour, p. 37).
Los Angeles, Michael Kohn Gallery, *Cy Twombly
and Jean-Michel Basquiat*, 2004 (illustrated in
colour, unpagged).
New York, L & M Arts, *Cy Twombly: Selected Works*,
2007.

LITERATURE:

N. del Roscio, *Cy Twombly Drawings Cat. Rais.*
Vol. 4 1964-1969, Munich 2014, no. 50 (illustrated
in colour, p. 56).

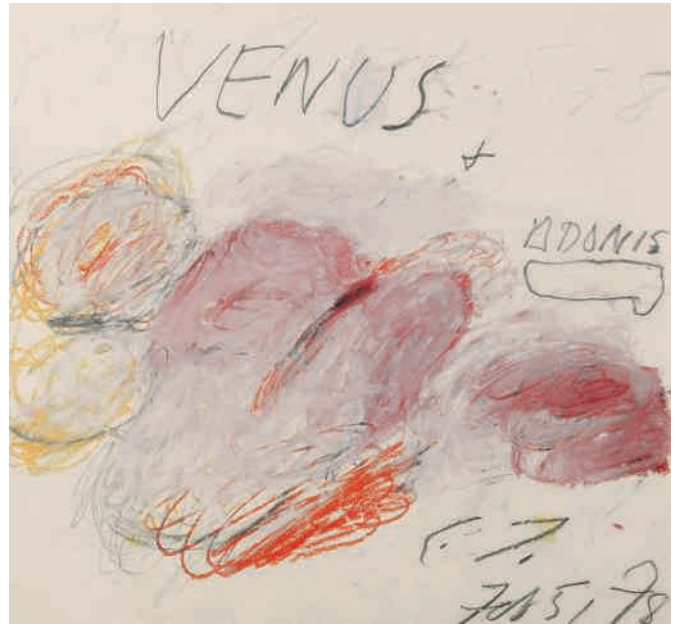
'I like emphasis ... I like
something to jumpstart me –
usually a place or a literary
reference or an event that
took place, to start me
off. To give me clarity and
energy'

—C. TWOMBLY





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



Cy Twombly, *Venus + Adonis*, 1978.
Private Collection.
© 2016 Cy Twombly Foundation.

Formerly in the Marx Collection in Berlin, this untitled drawing is an important work from a series entitled *Notes from a Tower* that Cy Twombly made in Castel Gardena in the town of Santa Christina in the Dolomite region of Northern Italy in the summer of 1964. Twombly's *Notes from a Tower* drawings presumably took their title from the central tower of the Castel Gardena – a 17th Century castle owned by the artist's illustrious Italian in-laws – where Twombly took up residence for much of July and August, 1964. These works were made in preparation for a major exhibition of Twombly's work to be held in Munich in the autumn of that year at the Galerie Friedrich + Dahlem where many of them, including the present drawing, were exhibited alongside a new series of paintings shown under the collective title of *The Artist in the Northern Climate*. As indicated by a crossed-out inscription at the bottom of the work, this drawing was originally entitled 'The Tower'.

One of the most elaborate and extensively worked examples in the whole series, *Untitled* depicts an explosion of graphic imagery centred upon an enclosed space that is defined by a sequence of window-like grids surrounding it. This motif is a recurring element in many of the Castel Gardena drawings and in this work is centred upon the written word 'bed' which Twombly has scrawled in the middle of the drawing as if it were the epicentre from which much of this graphic activity emanates. Although rapidly executed, much of this flurry of graphic form and energetic scrawling is in actuality subtly articulated with delicate and considered additions of colour. At various places throughout the composition Twombly, using either a pencil or a biro, has gently heightened the drawing with subtle hints of pink, yellow red and turquoise. These touches have the effect of lifting the main body of Twombly's drawing out of the realm of being a purely mental landscape or graphic flow of mental activity and bestowing it with a persuasive sense of intuitive feeling and of tactile, visceral enjoyment in his materials.

As Twombly's companion, Nicola del Roscio, has recalled of the perpetually roaming artist, whenever he travelled, 'Cy always carried drawing paper in his bags' and upon arrival in a new place would immediately 'ritually arrange, on a table or on the floor, and in a very symmetrical way, his set of stencils, paper, paint, and brushes. When he felt ready to work, he would become very preoccupied and nervous and reclusive for a few days and did not wish to be disturbed. He would become very reflective, staring at what he imagined he was going to execute on paper. He would sit on a stool while photographing in his mind both what he imagined and what he visualized on paper, and after this period of thought, he would burst into action, giving the impression of frenzied acceleration. I always thought that his speed in working was out of fear that the visualization of his image might disappear and that his preoccupied nervousness was that of an actor before going on stage' (N. del Roscio, 'Some Notes on Cy Twombly', in N. del Roscio (ed.) *Cy Twombly Drawings Vol 4. 1964 – 69*, Munich 2014, p. 5).

As this work reveals, there is also a strong element of the performative in Twombly's work. In addition to a clearly indicated sense of position and place, there is also a profound sense of this location being also a stage upon or against which the artist can and has performed. This feature runs like a constant throughout much of Twombly's work. It is here emphasized by the overt contrast established between the static grid of the window-like forms – that with their sense of logical pinpointing appear to strongly outline a fixed sense of position – and the organic, and apparently burgeoning flow of sensual, looping curved lines that fill the centre of the work. This is an element also reinforced by the strong and definitive-looking cross-marks or 'x's' which Twombly has placed across some of the most intensely fluid areas of graphic activity as if he were attempting to fix and focus these locations/moments as points of especial interest in what is essentially both a mental map of graphic feeling and an emotional chart of the artist's graphic thought processes.



1236

number

213

The Power

by Thomas 1964

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ36

GÜNTHER UECKER (B. 1930)

Diagonale Teilung voeneinander weg (Diagonal Division)

signed, titled and dated 'Diagonale Teilung voeneinander weg Uecker
1969/74' (on the reverse)

nails and pencil on canvas laid down on wood

39% x 39%in. (100 x 100cm.)

Executed in 1969-1974

£350,000-450,000

\$470,000-600,000

€420,000-530,000

PROVENANCE:

H. Quadflieg, Germany.

Galerie Löhrl, Mönchengladbach.

Anon. sale, Sotheby's London 8 February 2007,
lot 201.

Private Collection.

L & M Arts, New York.

Acquired from the above by the present owner
in 2011.

EXHIBITED:

Stuttgart, Staatsgalerie, *Günther Uecker:*

Bilder und Objekte: Das zeichnerische Frühwerk

Prägendrucke, Prägestöcke und Frottagen:

Figurinen und Bühnenbildentwürfe zum Parsifal,
1976, p. 71, no. 37.

Stuttgart, Institut für Auslandsbeziehungen,

La Gravure et ses techniques, 1976-1977.

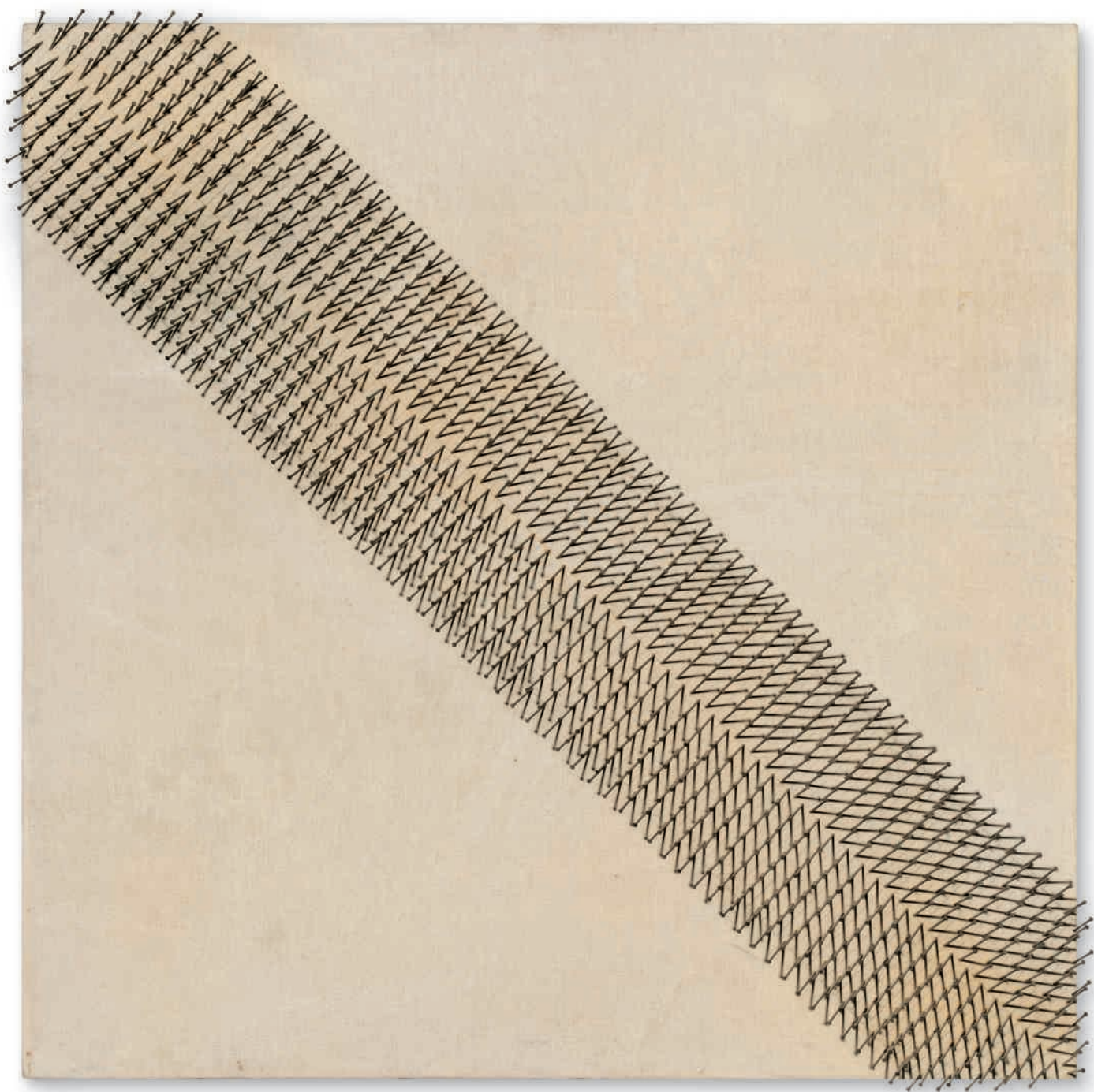
New York, L & M Arts, *Günther Uecker, The Early
Years*, 2011, p. 83 (illustrated in colour, p. 75).

LITERATURE:

D. Honisch, *Uecker*, New York 1986, no. 622
(illustrated, p. 217).

'In the beginning was the nail, which seemed to me to be the ideal object with which to model light and shadow - to make time visible. I incorporated it into my painting, and it forged a link between the works and the space around them. It protruded as a tactile feeler from the flat surface, much like a sundial. A language of light and shadow emerged from the cumulative diversity'

—G. UECKER



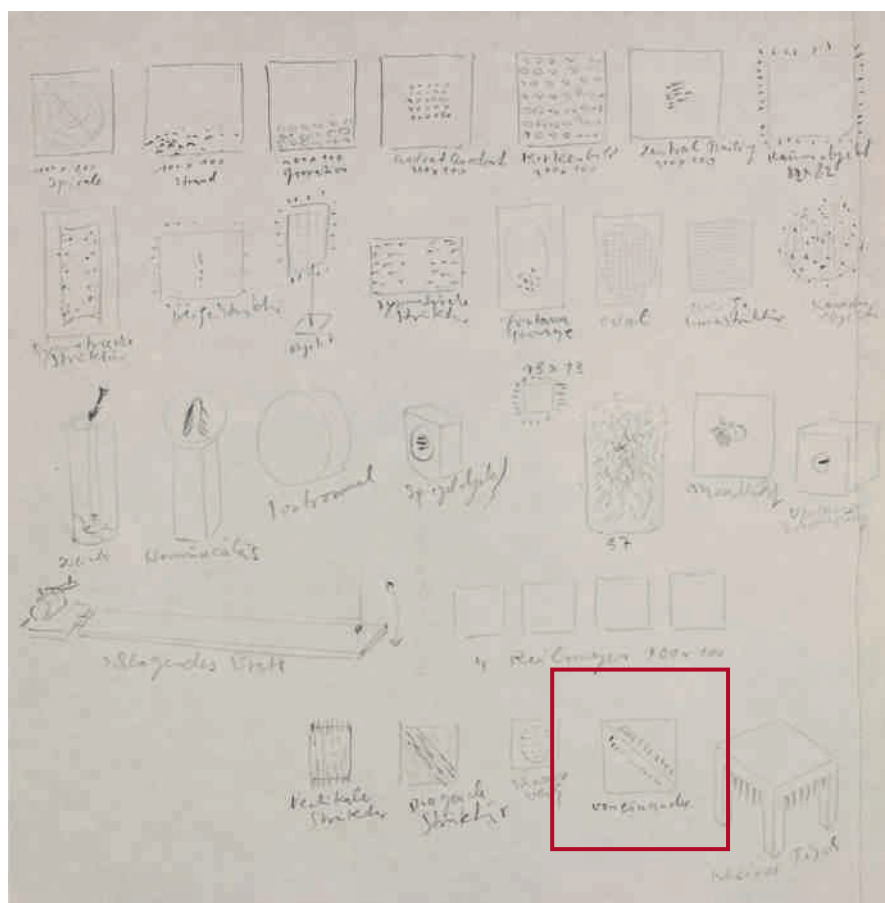
‘As a farm boy, I always had great fun in driving the harrow or the seed planter with the horses straight toward the horizon without the furrows ever going off into curves’

—G. UECKER

Executed between 1969 and 1974, *Diagonale Teilung voeneinander weg* (*Diagonal Division*) is a work of striking geometric power from Günther Uecker's definitive series of nail paintings. Hammered into the canvas with bristling rhythmic precision, the nails fan outwards from the surface with regimental austerity, flanked across the canvas in a single diagonal strip. Optically spellbinding and seductive in its coarse tactility, the work bears witness to the artist's consummate mastery of his signature medium, initiated in 1957 and developed through his involvement with the Zero Group between 1961 and 1966. Starting from a theoretical blank slate, the Zero artists proposed to create art anew as a pure and liberated zone of primary existence, offering fresh opportunities for intellectual and spiritual communication. Like many of his contemporaries, Uecker was concerned with the poetic power of motion and vibration, concepts that are eloquently expressed in the vast, undulating surface of the present work. ‘In the beginning was the nail’, Uecker explained, ‘which seemed to me to be the ideal object with which to model light and shadow – to make time visible. I incorporated it into my painting, and it forged a link between the



Enrico Castellani, *Senza titolo*, 1961.
Private Collection.
© DACS 2016.



Günther Uecker, sketches for the exhibition at the Kestner-Gesellschaft, 1972.
© Günther Uecker. All rights reserved. DACS 2016.

works and the space around them. It protruded as a tactile feeler from the flat surface, much like a sundial’ (G. Uecker, 1961, quoted in *Günther Uecker: Twenty Chapters*, exh. cat., Neue Nationalgalerie, Berlin, 2006, p. 72). In the work's billowing crests and hollows, Uecker creates rich patterns of light and shade, giving form to the invisible forces of duration and movement.

Uecker's nail paintings owe their conceptual foundation to the earlier and lesser known ‘Unism’ movement inaugurated by Polish artist Wladislaw Strzeminski: a pupil of Kazimir Malevich who insisted on the dismantling of all pictorial hierarchies, along with the rejection of the old structural dualism of figure and ground. Following his subscription to the Zero Group in 1961, Uecker was exposed to the optical experiments of Heinz Mack and Otto Piene, who sought to imbue their works with a new sense of dynamic reverberation. ‘It was from the start an open domain of possibilities, and we speculated with the visionary form

of purity, beauty, and stillness’, the artist explained. ‘These things moved us greatly. This was perhaps also a very silent and at the same time very loud protest against Expressionism, against an expression-oriented society’ (G. Uecker, quoted in D. Honisch, *Uecker*, New York 1983, p. 14). Uecker's recourse to the humble nail may be understood in relation to his rural upbringing in the Baltic island of Wustrow: ‘as a farm boy’, he recalls, ‘I always had great fun in driving the harrow or the seed planter with the horses straight toward the horizon without the furrows ever going off into curves; as a child by the Baltic I always sat by the water, and there I saw sky and water, earth and fire – they used to burn off the fields for the sheep to get rid of the dry grass’ (G. Uecker, quoted in R. Wedewer, *Atelier 3, Günther Uecker*, Leverkusen 1980, p. 19). Like grooves in the soil, ripples in the ocean, flames in the distance or clouds in the sky, Uecker's singular strip of nails is infused with the elemental rhythms of nature, pulsating with primordial power.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ37

ANISH KAPOOR (B. 1954)

Untitled

stainless steel
40⅞ x 40⅞ x 9⅞in. (104 x 104 x 24.5cm.)
Executed in 2012

£350,000-450,000
\$470,000-600,000
€420,000-530,000

PROVENANCE:

Lisson Gallery, London.
Acquired from the above by the present owner
in 2013.

‘All the world’s a stage,

And all the men and women
merely players;

They have their exits and
their entrances;

And one man in his time
plays many parts’

—WILLIAM SHAKESPEARE





Jan van Eyck, *The Arnolfini Marriage*, 1434.
National Gallery, London.
Photo: Bridgeman Images.

Standing in front of Anish Kapoor's *Untitled* (2012), the viewer is faced with an inverted reflection of themselves and their surroundings: drawn into the virtual space of the work, we become physically implicated in a vivid, living theatre, our world turned upside-down in its concave surface. Unashamedly mythic in scope, *Untitled* invites a profound and unnerving self-consciousness that seems to redefine our very state of being. In altering reality in this mirrored disc, Kapoor emphasises the illusive nature of all appearances, revealing the world as a stage or pantomime. Hovering in the liminal space between fiction and actuality in its revelatory power of transformation, the object itself appears to transcend the physical realm, gaining an almost magical aura – what Kapoor has called an 'oneiric' quality that he highly prizes. This is heightened by the complete lack of any trace of the artist's hand in the work. Kapoor aims to evoke the sublime Hindu aesthetic of *svayambh* or the 'self-made' object, creating an entity that is generative of independent meaning through its interaction with the surrounding environment; he has said that 'the space contained in an object must be bigger than the object which contains it. My aim is to separate the

'In terms of the fact that the traditional sublime is the matte surface, deep and absorbing, and that the shiny might be a modern sublime, which is fully reflective, absolutely present, and returns the gaze. This feels like a new way to think about the non-objective object ... I am interested in sculpture that manipulates the viewer into a specific relation with both space and time'

—A. KAPOOR

object from its object-hood' (A. Kapoor, quoted in H. Reitmaier, 'Anish Kapoor in conversation with Heidi Reitmaier,' *Tate Magazine*, July 2007). Indeed, encountering this almost magical presence can be a disorienting experience. As Nancy Adajania has written, 'Kapoor's works oblige the viewer to become sensitive to the continuous processes of cognition and imagination, instinct and dream, sensation and inference, by which the mind constructs the world. Indeed, in such an act of aesthetic response, the mind has a sudden and uncanny experience of looking at itself' (N. Adajania, 'The Mind Viewing Itself,' in *Anish Kapoor: Delhi, Mumbai*, exh. cat. British Council and Lisson Gallery, 2010).

Kapoor's art, as well as his sense of performance, conjures a powerful sense of mysticism. Using illusion, the dizzying power of the sublime and the seductive force of light and colour, sculptures like *Untitled* are persuasive in their mythologising of the world and invest it with a Romantic sense of mystery and meaning. Achieved through the apparent emptiness of formal abstraction, this numinous strain in turn invokes a profound sense of innate spiritual unity underlying the veil of Maya – the thin and permeable screen-like surface of phenomenal reality on which the fleeting illusions of life are said to appear, like images at the cinema. Like many of the more ambitious works that Kapoor has made, *Untitled* is a sculpture that demands the physical co-operation and participation of its viewer in order to be fully appreciated. Much as Barnett Newman commanded that to receive the full spiritual impact and intention behind his work the observer should view it from a specific point, many of Kapoor's latest works also demand a 'performance' from the viewer: as Kapoor puts it, 'If you perform, they perform' (A. Kapoor in conversation with R. Cork, Institut Français, London, December 12, 2007). Concave works like *Blood Mirror* stand at the heart of Kapoor's practice, emanating an almost divine force; while existing in real space, the work and the viewer are both transported and transformed to somewhere new. 'I have worked with concave mirror space for twenty years now because concave mirror space is in front of the picture plane and it is a new kind of space and a new sublime. A modern sublime, a "now" sublime, a "here" sublime' (A. Kapoor in D. de Salvo, 'Anish Kapoor in Conversation,' in D. Anfam (ed.), *Anish Kapoor*, London 2012, p. 403).



λ*38

OSCAR MURILLO (B. 1986)

Untitled

posters, steel, concrete casts, prints, found footballs and brackets

98¾ x 118½ x 78¼in. (250 x 300 x 200cm.)

Executed in 2012

£70,000-100,000

\$94,000-130,000

€83,000-120,000

PROVENANCE:

Carlos Ishikawa, London.

Acquired from the above by the present owner in 2012.

EXHIBITED:

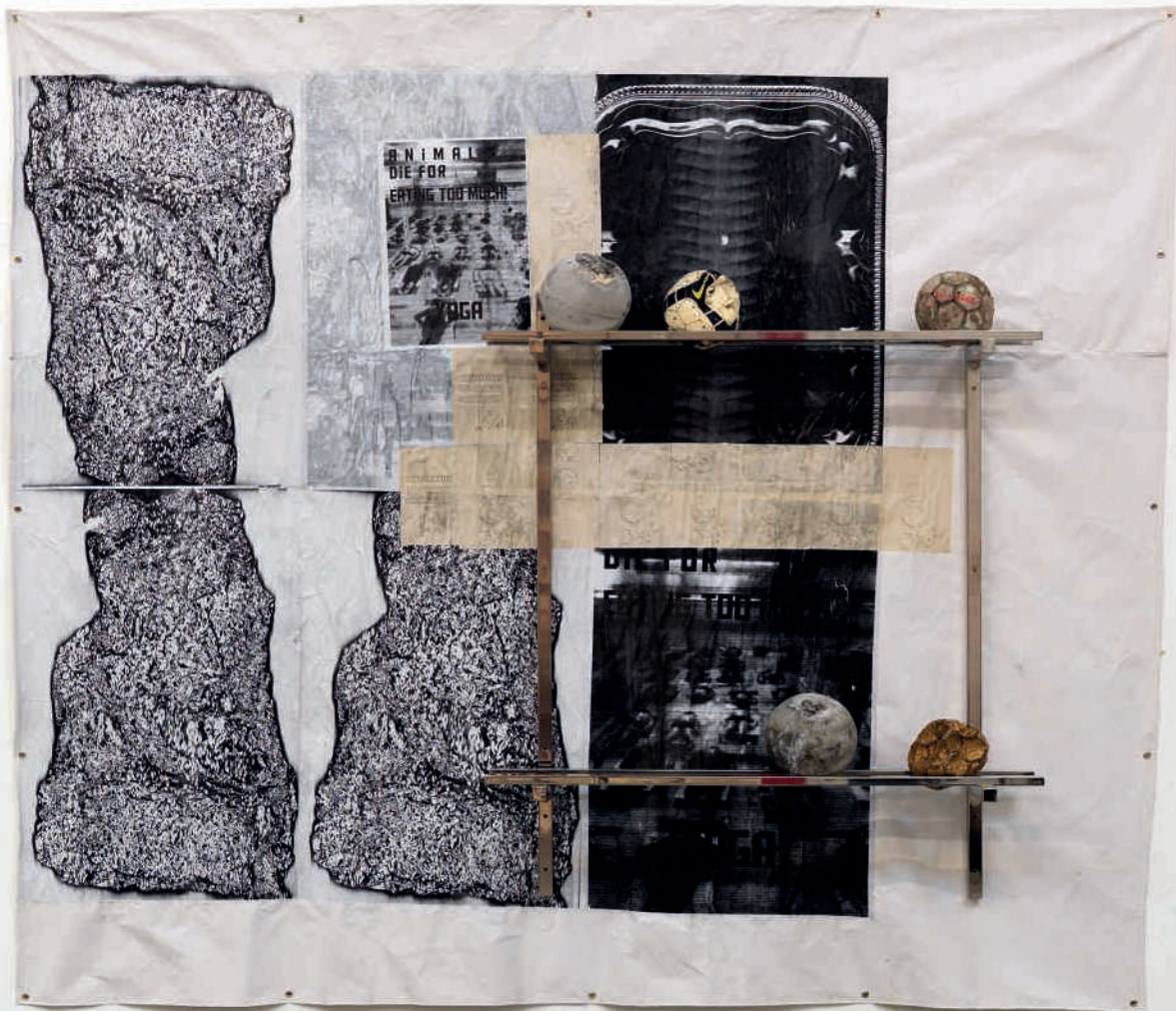
London, Saatchi Gallery, *Pangaea: New Art from Africa and Latin America*, 2014 (illustrated in colour, pp. 122-123).

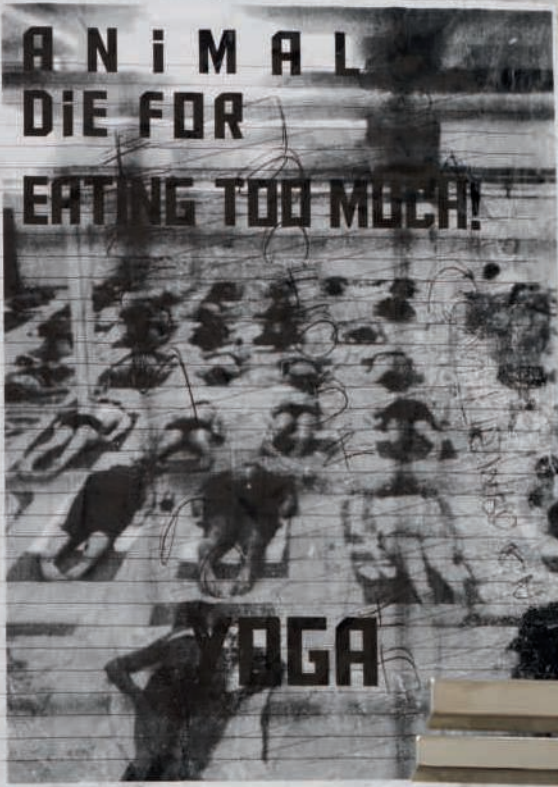
LITERATURE:

C. Wood, 'Oscar Murillo: Dirty Painting', in *MOUSSE*, no. 35, October 2012 (illustrated, p. 111).

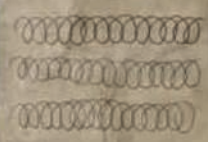
'The idea of labour and
work is at the heart of my
practice'

—O. MURILLO

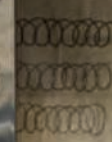




$3\frac{1}{2}_s$



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$3\frac{1}{2}_s$



$3\frac{1}{2}_s$

DIE FOR



'My studio is a cradle of dust and dirt, of pollution. I don't tidy up at the end of each production process. It's all very much on purpose; it's continuous process, a machine of which I'm the catalyst. Things get moved around, I step on them, and they get contaminated. It's not about leaving traces, it's about letting things mature on their own'

—O. MURILLO

A striking installation of posters, drawings, footballs, steel and concrete, *Untitled* (2012) assembles the vital ingredients of Oscar Murillo's boundary-pushing practice. The two central posters – black-and-white photographs distorted as if through photocopy – read 'Animals die from eating too much! Yoga,' the title of a 2011 performance which turned a gallery into a yoga studio, with Murillo's friends and family using his paintings as mats. The graphic font combined with the image of ranked bodies lying on the floor has a dark tang of dystopian propaganda, and visually echoes a factory production line as well as referencing the artist's own previous work: Murillo, whose parents worked in a sugarcane plant in Colombia before the family moved to London when the artist was ten years old, has long been interested in the processes and conditions of labour in his art. The footballs – some of them real found objects, others deceptive concrete casts – similarly seem to dare the viewer into a Russian roulette of physical interaction with the work, which rudely overflows the traditional wall-bound gallery format. Often involving his relatives and acquaintances, Murillo's output is always performative and participatory. The abstract and textual paintings which shot him to fame, characterised by their rich patinas of dust, dirt and wear accrued in his studio, have been displayed on the floor to be walked over or handled; his debut New York solo show *A Mercantile Novel* (2014) employed workers in a fully functioning replica sweet factory. As formally arresting as it is visually powerful, the considered physical poetry of *Untitled* exemplifies Murillo's fascination with the transformative cultural contingencies of work, play, and community, investigating his own international identity and relationships with the world at large.

Right: Oscar Murillo, *If I was to draw a line, this journey started approximately 400km north of the equator*, 2013. Installation view at the South London Gallery. Photo: Mark Blower. Image courtesy the artist and David Zwirner, New York/London.





PROPERTY OF A DISTINGUISHED GERMAN COLLECTOR

139

SEAN SCULLY (B. 1945)

Wall of Light Orange Red

signed, titled and dated 'Sean Scully WALL OF LIGHT ORANGE RED 2000'
(on the reverse)

oil on linen

84 x 96in. (213.4 x 243.8cm.)

Painted in 2000

£400,000-600,000

\$540,000-800,000

€480,000-710,000



Mark Rothko, *No. 10*, 1958.
Private Collection.
© 1998 Kate Rothko Prizel & Christopher Rothko ARS,
NY and DACS, London.

PROVENANCE:

Galerie Lelong, New York.

Acquired from the above by the present owner in 2000.

EXHIBITED:

Dusseldorf, Kunstsammlung Nordrhein-Westfalen, *Sean Scully: Gemälde, Pastelle, Aquarelle Fotografien*, 2001, no. 66 (illustrated in colour, p. 181). This exhibition later travelled to Munich, Haus der Kunst and Valencia, Institut Valencià d'art Modern Centro Julio González.

'Abstraction is the art of our age; it's a breaking down of certain structures, an opening up. It allows you to think without making obsessively specific references, so that the viewer is free to identify with the work. Abstract art has the possibility of being incredibly generous, really out there for everybody. It's a non-denominational religious art. I think it's the spiritual art of our time'

—S. SCULLY





Northern Ireland, County Antrim, Giants Causeway (Grand Causeway).
Photo: Education Images / UIG via Getty Images.

With its architectural composition and gestural blocks of colour, *Wall of Light Orange Red* is a sumptuous large-scale work from Sean Scully's celebrated *Wall of Light* series. Bold rectangles of deep red burn through the canvas, tempered by uneven bricks of ochre, orange and inflected black, resulting in a colour scheme of overwhelming warmth. The artist's engagement with the act of painting is tangible in the textured, expressive brushstrokes that sweep each block of colour in juxtaposed vertical and horizontal directions, his hand clearly visible in the layering of paint. Scully's *Wall of Light* series is characterised by its lack of visual hierarchy and narrative structure. Each block of colour is realized both as a self-contained unit and in balance with the composition as a whole. Scully presents his viewer with a soft geometry



Sean Scully, *Wall of Light White*, 1998.
The Metropolitan Museum of Art, New York.
Artwork: © Sean Scully.
Photo: The Metropolitan Museum of Art / Art Resource / Scala, Florence.

in which, despite their clearly articulated shapes, painted edges overlap and colours filter through one another. What seems, at first, a simple configuration of interlocking shapes is, in fact, a profound cavern of light and shade. The dark elements of the canvas, like black holes, absorb light, while the paler sections radiate and reflect. Other examples from this series are held in significant international museum collections, including the Metropolitan Museum of Modern Art, New York (*A Wall of Light White*, 1998) and the Solomon R. Guggenheim Museum, New York (*Wall of Light Brown*, 2000).

Scully's geometric style combines the Minimalist aesthetic that prevailed throughout his early years as a painter with a sublime approach to colour inherited from Barnett Newman and Mark Rothko. In the late 1960s Scully visited Morocco where he was struck by the geometry of his surroundings: local colour-dyed woolen cloth hanging in strips to dry, and the dilapidated façades of faded buildings. Scully turned to abstraction, initially following Minimalism's lead, but eventually came to the conclusion that it was reductive to the point of non-communication. Influenced by the Abstract Expressionists Scully aimed to bring poetry into abstraction, developing his own unique artistic language illuminated by the spiritual. 'Newman tried to make a space that was spiritually charged, and that is what I try to do in my work too', he explained. 'I basically believe the world is filled with spiritual energy and am very involved with things that attract it' (S. Scully, 'On Mythology, Abstraction and Mystery' in F. Ingleby (ed.), *Sean Scully: Resistance and Persistence: Selected Writings*, London 2006, p. 90). The *Wall of Light* series was inspired by a trip to Mexico in 1983-1984 where Scully was fascinated by the spectacular effect of light and shadow on the ancient Mayan ruins of Yucatan. From this point onwards he began to explore a less formal geometry than in previous work. As Danilo Eccher notes: 'The result was a geometry that was less precise, less self-confident, less presumptuous, becoming instead more poetic, more mysterious, more intimate and more truthful' (D. Eccher, 'Sean Scully' in *Sean Scully: A Retrospective*, London 2007, p. 13). With its complex, transcendental depth, Scully's art communicates a vitality infused with both natural and otherworldly light.



PROPERTY FROM
A PRIVATE GERMAN COLLECTION

λ40

PER KIRKEBY (B. 1938)

Rückblick II (Restrospect II)

signed, titled and dated 'PER KIRKEBY 1986 Rückblick II' (on the reverse)

oil on canvas

78¾ x 78¾in. (200 x 200cm.)

Painted in 1986

£100,000-150,000

\$140,000-200,000

€120,000-180,000



Per Kirkeby, *Rückblick III*, 1987.
Stedelijk Museum, Amsterdam.
© Per Kirkeby

PROVENANCE:

Galerie Michael Werner, Cologne.

Galerie Lelong, Zurich.

Acquired from the above by the present owner
in 1998.

EXHIBITED:

Cologne, Museum Ludwig, *Per Kirkeby:*

Retrospektive, 1987, p. 159, no. 71 (illustrated in
colour, p. 115).

Brussels, Palais des Beaux Arts, *Per Kirkeby*, 1988.

Cologne, Galerie Michael Werner, *Per Kirkeby.*

Neue Arbeiten, 1988.

Winterthur, Kunstmuseum Winterthur, *Per Kirkeby*

- *Werke 1983-1988*, 1989, p. 54, no. 14 (illustrated
in colour, p. 27).

LITERATURE:

O. Granath, *Per Kirkeby - einen Raum Schaffen*,

Hellerup, 1990 (illustrated in colour, p. 51).

Per Kirkeby: Gemälde, Arbeiten auf Papier,

Skulpturen 1977-9, exh. cat., Frankfurt, Städtische
Galerie im Städtischen Kunstinstitut, 1990, p. 109,
no. 13 (illustrated in colour, p. 18).

Per Kirkeby: Bilder, exh. cat., Hannover, Kestner-
Gesellschaft, 1991, p. 189, no. 36 (illustrated in
colour, unpagged).

Border Crossings: Fourteen Scandinavian Artists,
exh. cat., London, Barbican Art Gallery, 1992,
p. 155, no. 49 (illustrated in colour, p. 108).

P. Kirkeby, *Per Kirkeby. Samtaler med Lars Morell*,
Copenhagen 1997 (illustrated in colour, p. 157).

P. E. Tojner, *Per Kirkeby: Maleri*, Copenhagen 1998
(illustrated, p. 169).

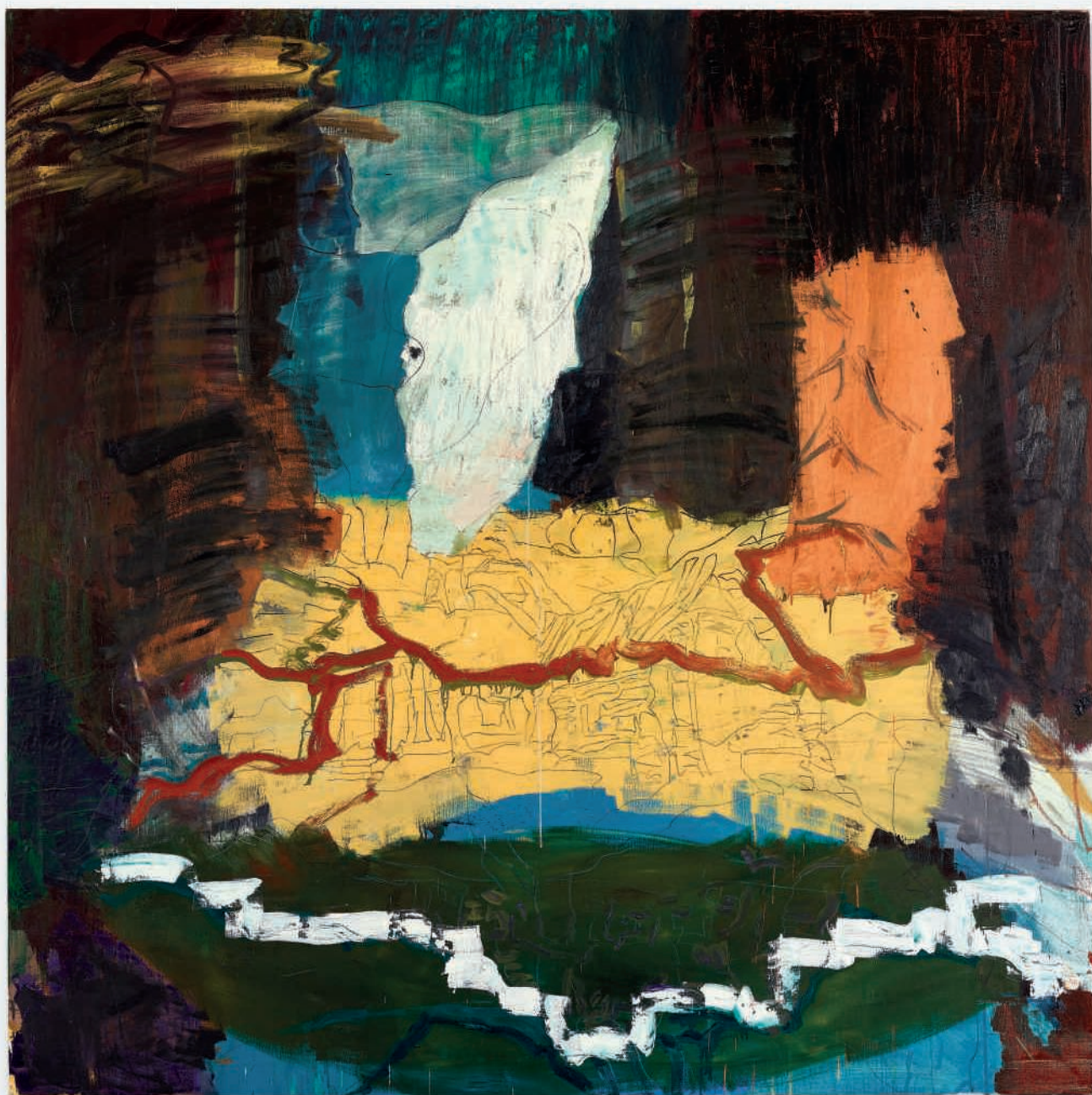
P. E. Tojner, *Per Kirkeby Painting*, Cologne 2003
(illustrated in colour, p. 169).

Per Kirkeby: Figur, exh. cat., Odense, Kunsthallen
Brandts, 2006 (illustrated, p. 7).

A. Hejlskov Larsen, *Per Kirkeby: Paintings 1978-
1989*, Cologne 2016, no. 873 (illustrated in colour,
p. 454).

‘There is a hidden reality
and it is the real reality.
We only see it in glimpses.
A painter can sometimes
see it ... and if I paint at
all, it is only because I have
those glimpses’

—P. KIRKEBY





Paul Cézanne, *Montagne Sainte-Victoire*, circa 1887.
The Courtauld Gallery, London.
© Bridgeman Images.



Georg Baselitz, *Fingermalerei-Birken* (Finger Painting – Birch Trees), 1972.
Hall Collection.
© Georg Baselitz 2016.

‘I believe that Cézanne makes a connection in the way he speaks of the insight into Nature that one achieves later in life, which is also an insight into the nature of the picture. The picture, too, is nature. The forces that pile up in Mont Sainte-Victoire are no different from those that organize the picture’

—P. KIRKEBY

In *Rückblick II* (*Retrospect II*), Per Kirkeby builds a vast, richly-layered portrait of his Scandinavian homeland. Rendered in deep, earthbound hues, thick swathes of pigment unfold across the canvas, swept into dense strata and liquidated into fine rivulets. From certain angles, the composition suggests an aerial view of the landscape, its geographical contours captured from high above. From alternative perspectives, its passages of pigment evoke a subterranean world: a close-range cross-section of soil, roots and sediment. Executed in 1986, it is one of three paintings of the same title, another of which is held in the Stedelijk Museum, Amsterdam. Originally a student of geology, Kirkeby channels his fascination with earthly phenomena through an organic, gestural language that hovers between figuration and abstraction. His works are less depictions of specific locations than visceral rhapsodies that attempt to capture the ebb and flow of natural processes. Resonating with the aesthetic of German Neo-Expressionism, in particular the work of Georg Baselitz, Kirkeby's paintings engage with their subject matter on an emotive, rather than a literal, level. Deeply inspired by the majestic topographies of his native Denmark, the artist's enigmatic pictorial surfaces seeks to invoke the magic and mystery of nature, capturing the elemental flux of form, colour and texture. Included in the artist's major retrospective at the Museum Ludwig, Cologne, in 1987, the work's title – *Rückblick* – speaks directly to the strains of nostalgia that lace his practice. ‘There is a hidden reality and it is the real reality’, the artist explains. ‘We only see it in glimpses. A painter can sometimes see it ... and if I paint at all, it is only because I have those glimpses’ (P. Kirkeby, quoted in *Per Kirkeby, Brussels*, exh. cat., Galerie Phillippe Guimot, Brussels, 1991, p. 64).

Following on from his early sculptural practice, Kirkeby conceived his paintings as ‘collapse structures’ – a metaphor borrowed from geological theories of landslide and slump. His former engagement with three-dimensional media is evident in his tactile handling of pigment, recalling the corporeal gestures of Baselitz's *Fingermalerei* (*Finger paintings*). ‘I like to get pictures going with some form of battleground in which certain things have to be defeated in order that something else may emerge’, he explains (P. Kirkeby, *Samtaler med Lars Morell*, Borgen 1997, p. 142). Though his work invites comparison with the languages of Tachism, Art Informel and Abstract Expressionism, among others, Kirkeby identifies particularly strongly with the work of Paul Cézanne: most notably the French master's ability to create a lasting synergy between subject matter and execution. ‘I believe that Cézanne makes a connection in the way he speaks of the insight into Nature that one achieves later in life, which is also an insight into the nature of the picture’, he writes. ‘The picture, too, is nature. The forces that pile up in Mont Sainte-Victoire are no different from those that organize the picture. Perhaps, this is why his last pictures are built up like a hewn stone wall’ (P. Kirkeby, *Håndbog*, Borgen 1991, p. 150). In the same way, Kirkeby's submission to the raw properties of paint allows him to enact the processes he seeks to describe. In the rivers, coagulations and residues of *Rückblick II*, the artist creates a piece of natural history: a landscape inscribed with traces of its own evolution.



PROPERTY OF A DISTINGUISHED LADY

41

CINDY SHERMAN (B. 1954)

Untitled Film Still #52

signed, inscribed and dated 'Cindy Sherman 1979 3/3'
(on a label affixed to the reverse)

gelatin silver print mounted on board

image: 25 $\frac{5}{8}$ x 37 $\frac{1}{4}$ in. (65 x 94.5cm.)

sheet: 28 x 38 $\frac{1}{4}$ in. (71 x 97cm.)

Executed in 1979, this work is number three from an edition
of three.

£250,000-350,000

\$340,000-470,000

€300,000-410,000

PROVENANCE:

Metro Pictures, New York.

Sprüth Magers, Cologne.

Acquired from the above by the present owner
in 1990.

EXHIBITED:

Washington, D.C., Hirshhorn Museum and
Sculpture Garden, *Directions: Cindy Sherman -
Film Stills*, 1995, no. 52 (another from the edition
illustrated, unpagged).

New York, The Museum of Modern Art, *Cindy
Sherman: The Complete Untitled Film Stills*, 1997,
p. 68 (another from the edition exhibited;
illustrated, p. 69).

Los Angeles, The Museum of Contemporary Art,
Cindy Sherman: Retrospective, 1997-2000,
p. 197, pl. 56 (another from the smaller scale edition
illustrated, p. 87). This exhibition later travelled
to Chicago, The Museum of Contemporary Art;
Prague, Galerie Rudolfinum; London, Barbican
Art Centre; Bordeaux, CAPC Musée d'art
Contemporain de Bordeaux; Sydney, Museum
of Contemporary Art and Toronto, Art Gallery of
Ontario.

'Some people have told me
they remember the movie
that one of my images is
derived from, but in fact I
had no film in mind at all'

—C. SHERMAN

LITERATURE:

E. Barents and P. Schjeldahl, *Cindy Sherman*,
Munich 1984, pl. 32 (another from the edition
illustrated, p. 85).

R. Krauss, *Cindy Sherman: 1975-1993*, New York
1993, p. 226 (another from the edition illustrated,
p. 18).

D. Frankel, The Museum of Modern Art, *Cindy
Sherman, The Complete Untitled Film Stills*, New
York, 2003 (illustrated, p. 69).

J. Rouart (ed.), *Cindy Sherman*, exh. cat., Paris, Jeu
de Paume, 2006, p. 316 (another from the smaller
scale edition illustrated, p. 287).

P. Marzio (ed.), *American Art & Philanthropy:
Twenty Years of Collecting at the Museum of Fine
Arts, Houston*, New Haven 2010 (another from the
smaller scale edition illustrated, p. 277).

E. Respini (ed.), *Cindy Sherman*, exh. cat., New
York, Museum of Modern Art, 2012, p. 242
(another from the smaller scale edition illustrated,
p. 115).

C. Greenberg and E. Fischer-Hausdorf (eds.), *Last
Year in Marienbad. A Film as Art*, exh. cat., Bremen,
Kunsthalle Bremen, 2015 (another from the
smaller scale edition illustrated, p. 214).

Cindy Sherman: Imitation of Life, exh. cat., Los
Angeles, Broad Museum, 2016, p. 153 (another
from the smaller scale edition illustrated, pp. 40-41).





Marilyn Monroe in *How to Marry a Millionaire*, 1953.
20TH CENTURY FOX / THE KOBAL COLLECTION.

‘I suppose unconsciously, or semiconsciously at best, I was wrestling with some sort of turmoil of my own about understanding of women. These characters weren’t dummies; they weren’t just airhead actresses. They were women struggling with something, but I didn’t know what. The clothes make them look a certain way, but then you look at their expression, however slight it may be, and wonder if maybe “they” are not what the clothes are communicating ... I definitely felt that the characters were questioning something’

—C. SHERMAN

A woman lies across a bed with her head on a floral pillow; wearing a negligée and with long, flowing blonde hair, she appears lost in thought, reminiscent of a *film noir* starlet in a moment of wistfulness or despair. Who is she? What is her story? This large monochrome photograph is from Cindy Sherman’s *Untitled Film Stills*, a series of 70 images made between 1977 and 1980 in which the artist inhabits a range of cinematic personae. The series is held in its entirety in the permanent collection of the Museum of Modern Art, New York. Acting at once as photographer, stylist and subject, Sherman suggests filmic narratives without basing any of her compositions on a specific movie or scene. Instead the *Film Stills* are simulacra, functioning

through the power of archetype: we read them as film stills due to the collective cultural pools that inform our self-assembly as much as our taxonomising of the images we see. The result conjures an uncanny sense of déjà vu. ‘Some people,’ Sherman recalls, ‘have told me they remember the movie that one of my images is derived from, but in fact I had no film in mind at all’ (C. Sherman, quoted in L. Nilson, ‘Q & A: Cindy Sherman,’ *American Photographer*, September 1983, p. 77).

The *Film Stills* frame multiple levels of artifice, presenting fictional characters from fictitious films, born from original sources that were never made. Indeed, actual film stills are rarely captured from the film itself but are instead publicity shots, intended to capture aspects of the film for advertising purposes. Sherman’s own initial impulse came from still images, as she recalls. ‘I had friends who worked at Barnes & Noble who would bring home cheap film books. Barnes & Noble had millions of books about the movies – whole books on Garbo, Eastern European films, silent films, horror films, film fads. These books were my textbooks, my research. And of course I was only interested in the pictures’ (C. Sherman, *The Complete Untitled Film Stills*, New York 2003, p. 8). That her *Untitled Film Stills* have such suggestive power when so far divorced from the ‘reality’ of any movie is testament to her remarkable eye for salient detail and composition, and to the pervasive force of cinema in our visual culture. Perhaps even more impressive is the level of variation Sherman achieves within the series. ‘I try to destroy any sense of continuum: I want all the characters to look different. When I see two blonds together I get nervous that they look too much alike’ (C. Sherman, *The Complete Untitled Film Stills*, New York 2003, p. 7). The numbering of the works further throws us off: Sherman didn’t want to lose any ambiguity by titling the pictures, so her gallery assigned them numbers, which eventually became completely arbitrary as she retrospectively edited out and added others to the cycle.

The subtle mood of #52 is typical of the *Untitled Film Stills*, which do not rely on histrionics for their effect. Sherman instead presents moments void of obvious meaning, which leave the viewer to complete the work with significances that they impart themselves from the wider world of constructed imagery and emotion. ‘In a lot of movie photos the actors look cute, impish, alluring, distraught, frightened, tough, etc., but what I was interested in was when they were almost expressionless. Which was rare to see; in film stills there’s a lot of overacting because they’re trying to sell the movie. The movie isn’t necessarily fun or happy, but in those publicity photos, if there’s one character, she’s smiling. It was in European film stills that I’d find women who were more neutral, and maybe the original films were harder to figure out as well. I found that more mysterious. I looked for it consciously; I didn’t want to ham it up, and I knew that if I acted too happy, or too sad, or scared – if the emotional quotient was too high – the photograph would seem campy’ (C. Sherman, *The Complete Untitled Film Stills*, New York 2003, p. 8). Such ambiguity is key to her coolly evocative dramas of the gaze. In *Untitled Film Still #52*, Sherman creates and acts in a spectacle that toys knowingly with the viewer’s faculties of image and imagination. For all its artifice, the work creates an eerie sensation of mystery at the heart of our ways of seeing: Sherman stares off-camera, into the unknown.



***42**

MEL RAMOS (B. 1935)

Peek-a-boo Raven #2

signed, titled and dated 'PEEK-A-BOO, RAVEN #2,
BY MEL RAMOS 1964' (on the reverse)

oil on canvas

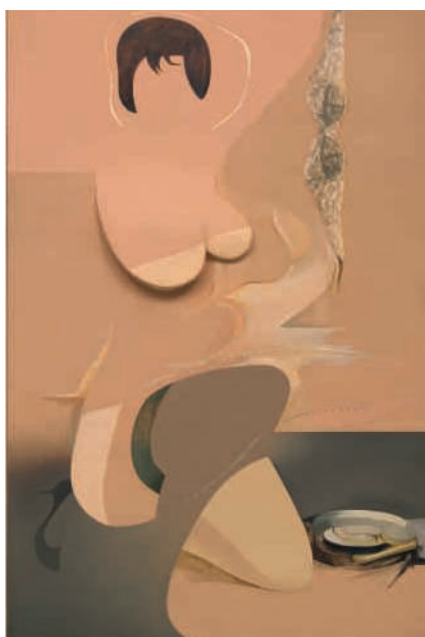
59 $\frac{7}{8}$ x 44 $\frac{1}{8}$ in. (152 x 112 cm.)

Painted in 1964

£350,000-550,000

\$470,000-730,000

€420,000-650,000



Richard Hamilton, *Pin Up*, 1961.
The Museum of Modern Art, New York.
© Digital image, The Museum of Modern Art, New York/Scala,
Firenze. © R. Hamilton. All Rights Reserved, DACS 2016.

PROVENANCE:

Bianchini Gallery, New York.
Private Collection, New York.
Collection Yoav Harlap, Israel (acquired from
the above in 1994).
His sale, Christie's London, 15 October 2006,
lot 107.
Private Collection, Palm Beach.
Anon. sale, Sotheby's New York, 15 May 2014,
lot 232.
Acquired at the above sale by the present owner.

EXHIBITED:

New York, Bianchini Gallery, *The American
Woman: Mel Ramos*, 1964.
New York, Spanierman Modern, *Summer
Selections*, 2007.

LITERATURE:

P. Restany, 'A Rare Collection in Israel', in *Cimaise,
revue de l'art actuel*, no. 246, April-May 1997
(incorrectly illustrated in colour, p. 14).
T. Levy (ed.), *Mel Ramos: Heroines, Goddesses,
Beauty Queens*, Bielefeld 2002, p. 225 (illustrated
in colour, p. 189; incorrectly titled "Peek-a-boo,
Raven #3").
D. Kuspit, *Mel Ramos: Pop Art Fantasies: The
Complete Paintings*, New York 2004 (illustrated in
colour, p. 78; incorrectly titled "Peek-a-boo, Raven
#3").

'In 1960 I was wallowing
in despair when I gave
up painting abstract
expressionism and painted
something that I used to
love as a kid, American
super heroes, and I did a
painting of Superman. My
life changed, Pop Art was
born and I was caught up in
the energy of it all'

—M. RAMOS





Film still from *The Graduate*, 1967.
Photo: © 1967 STUDIOCANAL.

Painted during the first year of Mel Ramos' now-iconic *Peek-a-boo* picture series, *Peek-a-boo Raven #2* is an early example of the artist's unique re-interpretation of the traditional female nude, fused with the commercial imagery of American Pop Art. Glimpsed through a silhouetted keyhole, the raven-haired beauty looks teasingly over her shoulder, a surreptitious smile flickering upon her lips. Directly meeting the viewer's gaze, she appears complicit in the scene, such that the distance created by the keyhole silhouette is all but lost. Any sense of sinister voyeurism is deliberately banished from the image, and replaced with the artist's signature brand of seductive humour. It is in these early works that we see Ramos begin to forge the style that would define his career, and which would confirm his position as a key figure within the Pop Art movement.



Roy Lichtenstein, *I Can See the Whole Room....And There's Nobody in it!*, 1961.
Private Collection.
© Estate of Roy Lichtenstein/DACS 2016.

'The nudes on the other side of Ramos's keyholes have apparently spotted the prying eye immediately and are quite unabashed by it. They pout and pose as though to a camera or to their own reflections. Rather than seeming tantalizingly out of reach beyond the keyhole, they seem easily available through it'

—E. CLARIDGE

In much the same way as Andy Warhol and Roy Lichtenstein, who drew inspiration from American mass media and commercial imagery, Mel Ramos discovered early success in his comic book-inspired art. In 1960, frustrated by the free brushstrokes and gestural movements of the Abstract Expressionists, Ramos recalls how 'I painted something that I used to love as a kid, American super heroes, and I did a painting of Superman. My life changed, Pop Art was born and I was caught up in the energy of it all' (M. Ramos, quoted in M. Foldes, 'Making the Most of Everything', <http://old.ragazine.cc/2014/01/mel-ramos-interview/> [accessed 6 September 2016]). Working outside of the burgeoning New York scene, by 1964 Ramos had found his voice, his signature sultry nudes finding their first articulations in his series of *Peek-a-boo* paintings.

With his distinctively luminous application of paint, Ramos distinguishes himself from the comic book aesthetic of Lichtenstein and Warhol. Instead, his idealised images show the influence of his early mentor Wayne Thiebaud. Ramos first met Thiebaud at his high school career day in 1953, prompting his enrolment at Sacramento City College where Thiebaud was a teacher. Working from his tutor's example, Ramos exaggerates his sexualized imagery by using luscious brushstrokes to depict the laminated skin of his pin-ups. Speaking of this formative influence, Robert Rosenblum writes, 'Above all, there was Wayne Thiebaud, whose regimented line-ups of row after row of American junk food were rendered like Ramos' girls, fruit and comics, with a jarring combination of the overtly attractive and the covertly ugly ... from the moist surfaces of creamy artifice it was clear that Ramos, even 3000 miles from New York and 6000 from Europe, had touched the very pulse of the 60s in the way that new art always changes our perception of old art' (R. Rosenblum, *Mel Ramos: Pop Art Images*, Cologne 1994, p. 17).

Throughout his *oeuvre*, Mel Ramos has deftly and perceptively fused Pop culture and mass media with the art-historical tradition of the female nude. Laden with irony and impeccably painted, Ramos' paintings hold up a mirror to society, underscoring the inherent artificiality of image-making. The deliberate eroticism of his women challenges the boundaries between high and low art: an investigation the artist continued a few years later when he began to combine his nude models with household objects. Alluring and beguiling, *Peek-a-boo Raven #2* is a product of its time, speaking directly to the *zeitgeist* of sexual liberation and consumer culture that took hold during the 1960s.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(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 Δ 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 RE SALE 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 £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

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 RE SALE 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.
- (j) **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 30th 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 30 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 or 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** by the end of the 30th day following the date of the auction, 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 administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage 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 .
*	An amount in lieu of the import tax is applied to the hammer price and is at the reduced rate of 5%. Vat is charged at 20% on the buyer’s premium but will not be shown separately on the invoice. These lots have been imported from outside of the EU for sale and placed under the Temporary Admission regime.
Ω	An amount in lieu of the import tax is applied to the hammer price and is at the standard rate of 20%. Vat is also charged at 20% on the buyer’s premium but will not be shown separately on the invoice. Where applicable Customs duty will be charged (as per the rate specified by HMRC guidance) on the hammer price and Vat will be payable at 20% on the customs duty. These lots have been imported from outside of the EU for sale and placed under the Temporary Admission regime.
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	An amount in lieu of the Import VAT will be refunded on the hammer and an amount in lieu of the VAT in the premium will be refunded. Customs Duty when applicable is also reclaimable.

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 Scheme. 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.

EXPLANATION OF CATALOGUING PRACTICE

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 Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

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 Limited 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

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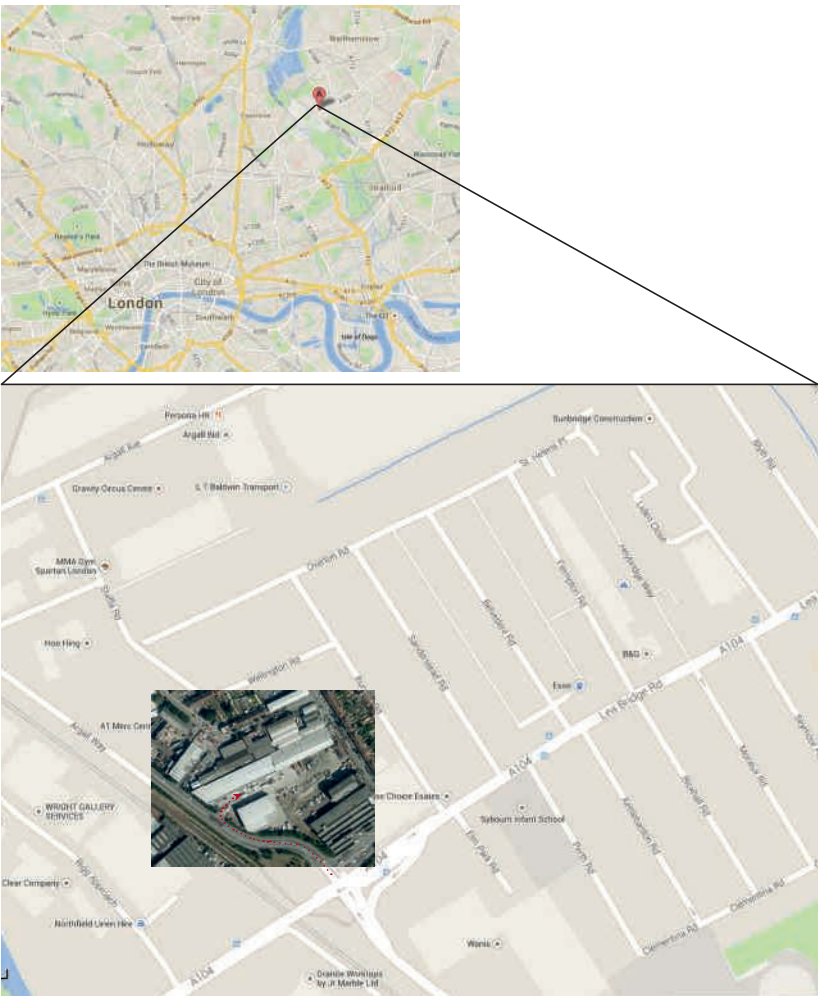
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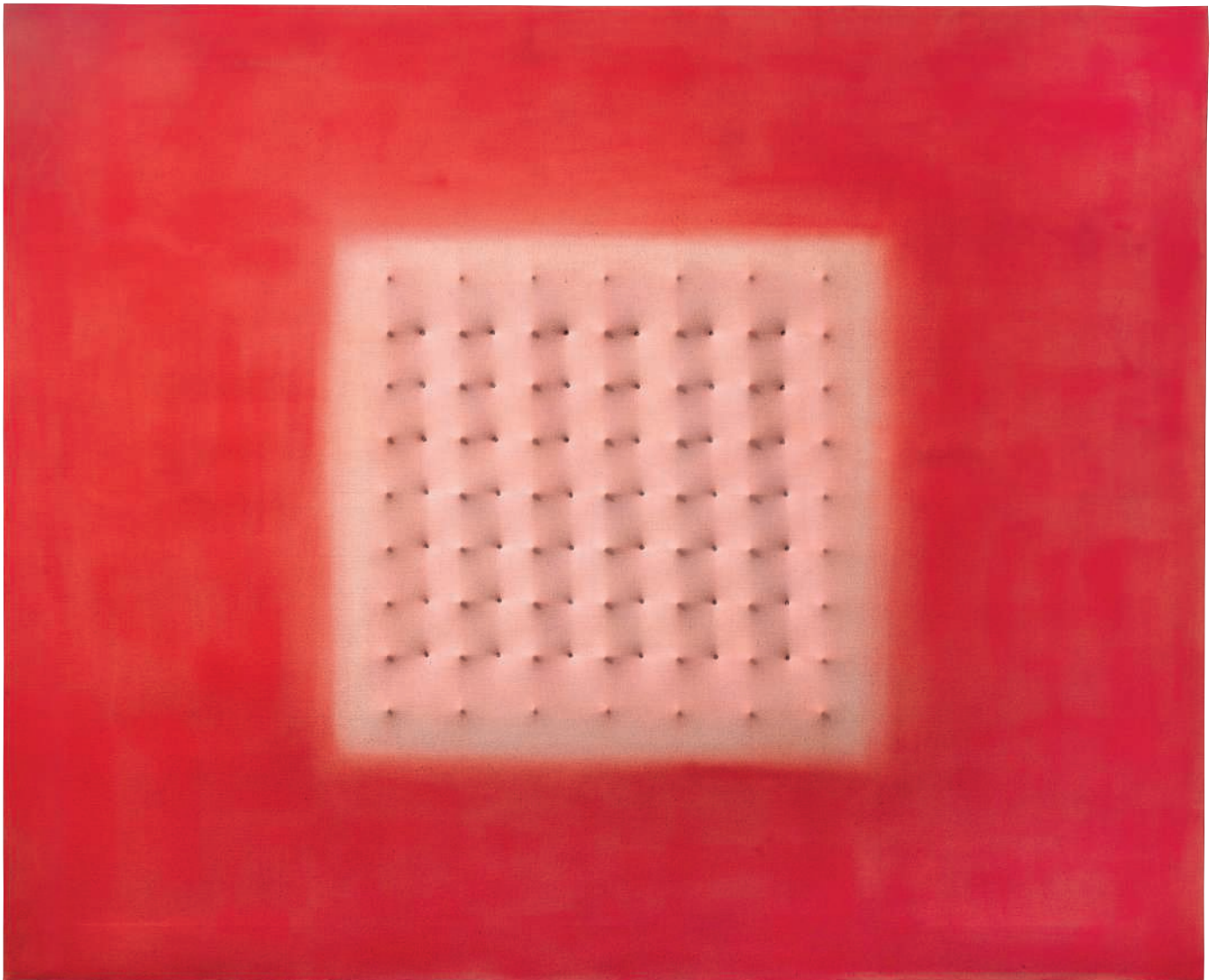
CHARGES PER LOT	LARGE OBJECTS/PICTURES	SMALL OBJECTS/PICTURES
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29th day onwards:		
Storage per day	£5.00	£2.50

All charges exclusive of VAT.
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Property from a Private Danish Collection
ENRICO CASTELLANI (B. 1930)
Untitled (Superficie bianca e rosa)
acrylic on shaped canvas
51½ x 63¼ in. (130.5 x 160.5 cm.)
Executed in 1962
£400,000-600,000

THE ITALIAN SALE

London, King Street, 6 October 2016

VIEWING

1-6 October 2016
8 King Street
London SW1Y 6QT

CONTACT

Mariolina Bassetti
mbassetti@christies.com
+39 (0)66 863 330



CHRISTIE'S



Property from a Private American Collection

JEAN DUBUFFET (1901-1985)

Les Grandes Artères

oil on canvas

44 ¾ x 57 ½ in. (113.7 x 146 cm.)

Painted in 1961.

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POST-WAR AND CONTEMPORARY ART

EVENING SALE

New York, 15 November 2016

VIEWING

5-15 November 2016

20 Rockefeller Plaza

New York, NY 10020

CONTACT

Sara Friedlander

sfriedlander@christies.com

+1 212 641 7554



CHRISTIE'S



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Property from a Distinguished American Collection
 NEO RAUCH (B. 1960)
Vorort (Suburb)
 59 1/8 x 98 3/8 in. (150 x 250 cm.)
 Painted in 2007.
 \$500,000-700,000

POST-WAR AND CONTEMPORARY ART

EVENING SALE

New York, 15 November 2016

VIEWING

5-15 November
 20 Rockefeller Plaza
 New York, NY 10020

CONTACT

Sara Friedlander
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CHRISTIE'S



Jeannie Bowman

POST-WAR AND CONTEMPORARY ART

EVENING SALE

New York, 15 November 2016

VIEWING

5-15 November
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Sara Friedlander
sfriedlander@christies.com
+1 212 641 7554

Property from a Private American Collector

RICHARD PRINCE (B. 1949)

Nurse Elsa

inkjet and acrylic on canvas

93 x 56 in. (236.2 x 142.2 cm.)

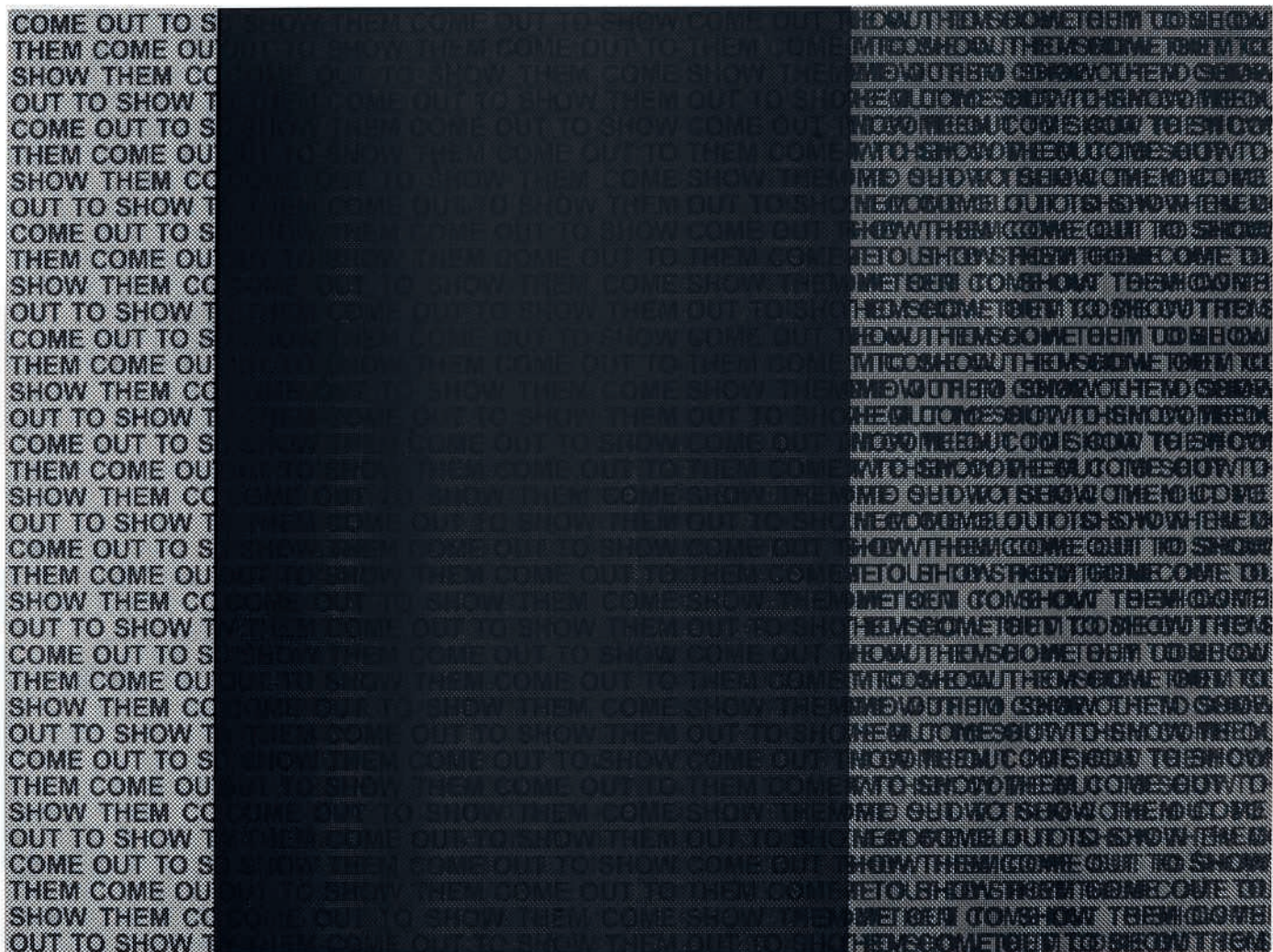
Executed in 2002.

\$5,000,000-7,000,000

© Richard Prince



CHRISTIE'S



GLENN LIGON (B. 1960)
Come Out Study #19
 oil stick, coal dust and gesso on canvas
 36 x 48in. (91.4 x 121.9cm.)
 Executed in 2015
 £100,000-150,000

**POST-WAR AND CONTEMPORARY
 DAY AUCTION LONDON**

London, King Street, 7 October 2016

VIEWING

1-6 October 2016
 8 King Street
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CONTACT

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CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

POST-WAR AND CONTEMPORARY ART EVENING AUCTION

THURSDAY OCTOBER 6 2016 AT 7.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: TESORO

SALE NUMBER: 12243

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £100,000, 20% on any amount over £100,000 up to and including £2,000,000 and 12% of the amount above £2,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

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12243

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☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

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L347	Post-War and Contemporary Art (including Italian Art)	King Street	7	200	333	306
N234	First Open Post-War and Contemporary Art	New York	2	70	114	106
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