

POST-WAR AND CONTEMPORARY ART DAY AUCTION

FRIDAY 7 OCTOBER 2016

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AUCTION

Friday 7 October 2016
at 1.00 pm

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

VIEWING

Saturday	1 October	10.00am – 5.00pm
Sunday	2 October	12.00 pm – 5.00pm
Monday	3 October	9.00am – 7.00pm
Tuesday	4 October	9.00am – 4.00pm
Wednesday	5 October	9.00am – 4.00pm
Thursday	6 October	9.00am – 4.00pm

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Francis Outred, Andreas Rumbler, Arno Verkade

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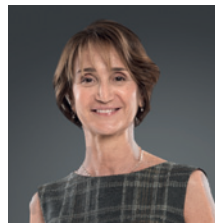
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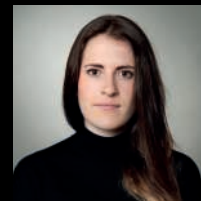
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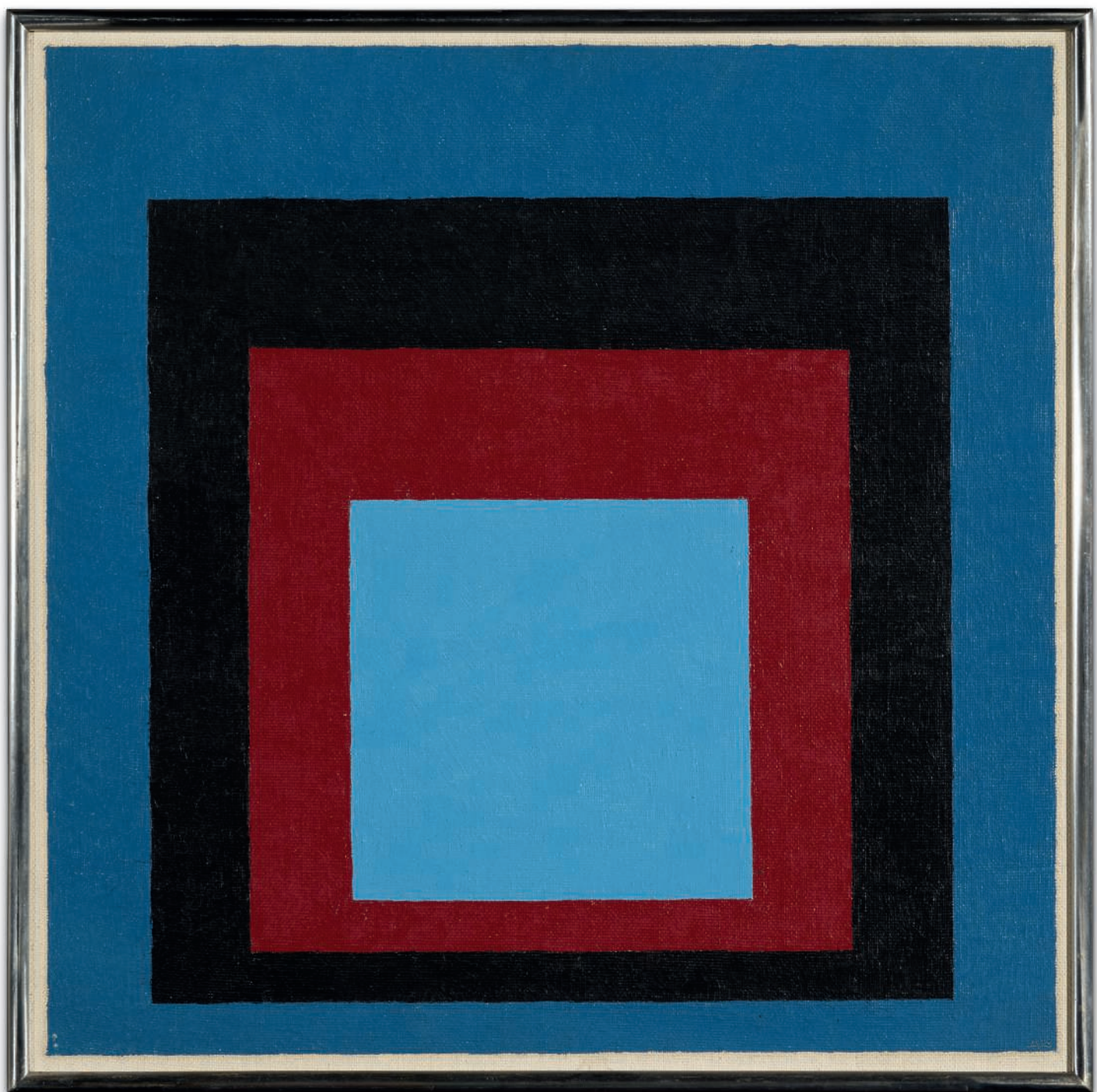
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Glenn Ligon, *Come Out Study #19*, 2015 (detail)

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Sean Scully, *Doric Light*, 2011 (detail)
© Sean Scully.

Property from an Important European Collection



Christie's is delighted to present a selection of eighteen works from one of Europe's most important private collections. Spread across the Post-War and Contemporary Art Evening and Day Auctions, they represent a snapshot of a remarkable connoisseurial vision cultivated over more than five decades. Largely acquired during the 1970s and 1980s – often in the very year of their creation – the works offered for auction in London constitute a time capsule of the international conceptual art scene during its heyday. Many have spent their entire lives in the collection, and are unveiled here for the first time. Others boast impressive exhibition history: Robert Barry's *Became* was included in the artist's 1974 retrospective at the Stedelijk Museum, Amsterdam, whilst Arman's *La Fortune sourit aux audacieux* featured in solo and group shows at the Tate Gallery, London, the Palais des Beaux Arts, Brussels and the Museum of Modern Art, New York. Spanning three continents and encompassing a wide range of media – from painting, photography and drawing to sculpture and prints – the works bear witness to the astute global vision of their collector, and his deep engagement with the art of his time.

The 1960s and 1970s were watershed years in the development of conceptual art. Although the term 'concept art' had been used by the Fluxus group as early as 1961, it was not until the late 1960s that it began to emerge as a fully-fledged movement, spearheaded by figures such as Joseph Kosuth, John Baldessari and Joseph Beuys. Building upon the legacy of Marcel Duchamp's 'readymades', these artists and their contemporaries forged new forms of art rooted primarily in ideas, rather than in aesthetics. In doing so, they fundamentally freed art-making from allegiance to particular styles, techniques and media: art could be anything, mean anything and – consequently – look like anything. In his seminal text 1967

'Paragraphs on Conceptual Art', Sol LeWitt articulated this notion for the first time, claiming that 'the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair' (S. LeWitt, 'Paragraphs on Conceptual Art', *Artforum*, Vol. 5, No. 10, Summer 1967, pp. 79-83). As the burden of visual representation was lifted, art began to join hands with other fields: with politics, sociology, philosophy and linguistics. Amidst the seismic cultural shifts of the post-War period, these new alliances were to have a powerful impact upon the evolution of twentieth-century artistic thought and practice.

The present selection of works encapsulates the spirit of this revolutionary period. On Kawara – just thirteen years old at the time of the Hiroshima bombings – reconstrued art as a means of documenting his own existence in his series of *Date Paintings*. Lawrence Weiner's text-based works deliberately blurred the boundaries between statements and gestures, whilst Douglas Huebler used photography as a means of chronicling unscripted events and encounters. In the field of sculpture, Allan McCollum creates plaster cast models of monochrome canvases, whilst Tetsumi Kudo's *Souvenir - La Mue* works comment on the relationship between contemporary society and mass production. Works by Marthe Wery, Michel Francois and Jan Fabre document the rise of conceptual art in Belgium: a scene in which the collector played a particularly significant role. Uniting the selection as a whole is a newfound commitment to art as a means of thinking as much as creating: as a vehicle through which to navigate the existential and epistemological complexities of a rapidly-changing world.

JULY 9/1973



“In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair.”

—SOL LEWITT



λ201

MARTHE WERY (1930-2005)

Dessin Ligné (Lined Drawing)

each: signed and dated 'M. WERY 1975' (on the reverse)

ink and graphite on handmade paper, in four parts

each: 43½ x 28⅞ in. (110.5 x 73.5 cm)

Executed in 1975

PROVENANCE:

Private Collection, Belgium.

£1,000-2,000

\$1,400-2,700

€1,200-2,400



1202

MARTHE WERY (1930-2005)

Untitled

signed and dated 'M. WERY sept. 1974' (on the reverse)

acrylic and ink on canvas

59½ x 33in. (151.5 x 83.7cm.)

Executed in 1974

£4,000-6,000

\$5,400-8,000

€4,800-7,100

PROVENANCE:

Galerie Paul Maenz, Cologne.

Acquired from the above by the present owner in 1974.

λ203

TETSUMI KUDO (B. 1935)

Souvenir-La Mue (Memory-Pupal Skin)

signed 'Tetsumi KUDO' (under the cage)

acrylic on plastic flowers and mixed media in painted cage

13¼ x 15½ x 9⅞in. (34.9 x 39 x 25.1cm.)

Executed in 1970

£35,000-45,000

\$47,000-60,000

€42,000-53,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1970.

EXHIBITED:

Amsterdam, Stedelijk Museum, *Tetsumi Kudo: Pollution, Cultivation, New Ecology, Your Portrait*, 1972, no. 20.

Deurle, Museum Dhondt-Dhaenens, *Verzameling Roger en Hilda Matthys-Colle*, 2007, p. 141 (illustrated in colour, p. 58).

“In Kudo’s sculptures and assemblages [...] there was a prevailing obsession with the theme of impotence linked to nuclear attack, a penchant for grotesque renderings of the body, cut into pieces or dissolving into puddles of goo, and a science-fictional dystopian picturing of the body as part machine...”

Kudo’s works looked less like sculpture than like movie props from lurid science fiction films [...] I admired them greatly.”

—MIKE KELLEY,
‘Cultivation by Radioactivity’, *Tetsumi Kudo: Garden of Metamorphosis*, Walker Art Center, 2008



Marcel Duchamp, *Why Not Sneeze, Rose Selavy?*, 1921.
Philadelphia Museum of Art, Philadelphia.
Artwork: © Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2016.
Photo: The Philadelphia Museum of Art / Art Resource / Scala, Florence.

With its assorted anthropomorphic forms encased by a verdant green birdcage, Tetsumi Kudo’s *Souvenir – La Mue* (1970) is a lurid exploration into the base conditions of humanity. Within the multimedia sculpture, a microscopic biosphere of moulded body parts erupts from a terrestrial wasteland. Flowers share the space with grotesque fossilized remains and the soil radiates with the chromatic gleam of fluorescent spray paint. Kudo’s foreboding psychological landscape transcends formal classifications, exhibiting a language and symbolism unique to the artist’s *oeuvre*. The work presents a multitude of dichotomies that range from the fusion of organic and inorganic elements to the utopian idealization of a post-nuclear ecology, revealing Kudo’s trademark proto-post-humanist vision of the world. While Kudo’s unique visual vocabulary clearly expresses his disillusionment with humanity, touching on prescient themes such as pollution and deformation, the work is also a reflection on

metamorphosis. Kudo explains, ‘Pollution of nature! Decomposition of humanity (humanism)! The end of the world! These exclamations are fashionable nowadays but this situation is neither absolutely catastrophic nor fashionable. This is the ineluctable process of reforming ourselves. Behind this situation there is a great possibility of revolution for us personally’ (T. Kudo, quoted in F. Gavin, ‘Tetsumi Kudo’s X-rated cages that shocked the art world’ <http://www.dazeddigital.com/artsandculture/article/19731/1/tetsumi-kudos-x-rated-cages-that-shocked-the-art-world> [accessed 9 September 2016]). His aesthetic syntax is derived from his dual experiences of growing up in Japan and later working in France amidst the legacy of World War II. As a mainstay of the radical post-war Tokyo art scene and a revolutionary figure in the European avant-garde, Kudo’s unique combination of politics and aestheticism in *Souvenir – La Mue* remains searingly contemporary.



λ204

ARMAN (1928-2005)

La Fortune sourit aux audacieux (Fortune Favours the Brave)

signed and titled 'arman "la fortune sourit aux audacieux"' (on the reverse)

accumulation of strings in painted wooden box

40½ x 31½ x 3½in. (102.9 x 79.2 x 8.8cm.)

Executed in 1962

£35,000-45,000

\$47,000-60,000

€42,000-53,000

PROVENANCE:

Galerie Lawrence, Paris.

Acquired from the above by the present owner in 1964.

EXHIBITED:

London, Tate Gallery, *Painting & Sculpture of a Decade 54-64*, 1964, no. 302 (illustrated, p. 237).

Brussels, Palais des Beaux-Arts, *Arman*, 1966, no. 36 (illustrated, p. 13).

Charleroi, Palais des Beaux-Arts, *Prix de la Critique*, 1967.
New York, Museum of Modern Art, *Dada, Surrealism, and Their Heritage*, 1968, p. 244, no. 230 (illustrated in colour, p. 149 and 151). This exhibition later travelled to Los Angeles, Los Angeles County Museum of Art and Chicago, The Art Institute of Chicago.

Knokke-le-Zoute, Casino Communal, *Pop Art Nieuwe Figuratie Nouveau Réalisme*, 1970, p. 100, no. 10 (illustrated p. 20).

Nice, Musée d'art moderne et contemporain, *Arman: monographie*, 1990.

Deurle, Museum Dhondt-Dhaenens, *Verzameling Roger en Hilda Matthys-Colle*, 2007, p. 139 (illustrated, p. 30).

LITERATURE:

D. Durand-Ruel, *Arman Catalogue Raisonné*, vol. II, Paris 1991, no. 315 (illustrated, p. 159).

This work is recorded in the Arman Studio Archives New York under number APA# 8002.62.020.

“Arman (...) humbly accepts the destiny of reflecting the inconsistencies in the patterns of thought, feeling, and action that exist in the world around him. In terms of the lives we actually live, the elimination of the various modes of dialectical contradiction is no more than an aspiration- one of society's fledgling tendencies that we can do our best to strength; but nonetheless, this tendency itself remains a contradiction within the fabric of things as they stand today.”

—H. MARTIN,

quoted in H. N. Abrams, *Arman*, New York, 1968

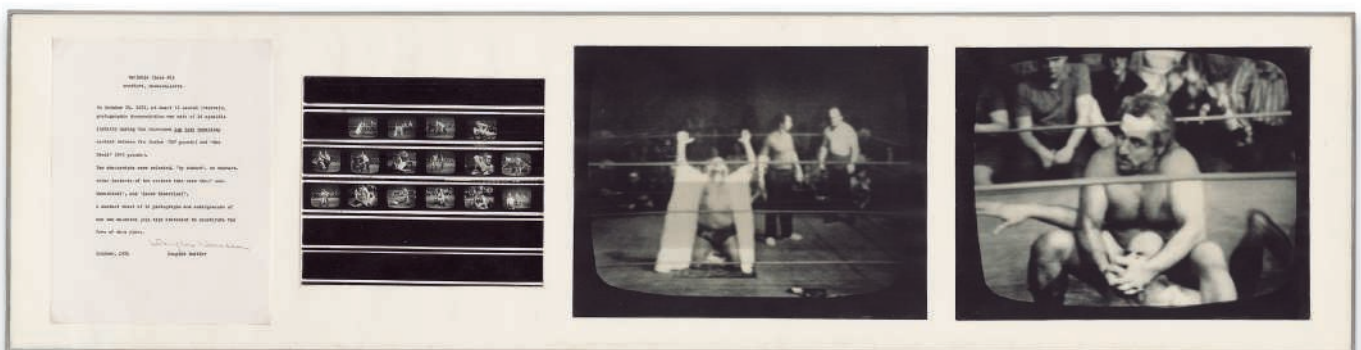


Jasper Johns, *Near the Lagoon*, 2002-2003. The Art Institute of Chicago.
© Jasper Johns / VAGA, New York / DACS, London 2016.

With its intricate pattern of convoluted strings contained by a painted wooden box, Arman's *La Fortune sourit aux audacieux* (1962) extolls aesthetic purity in its critique of materialism. Arman twists his string into a baroque arrangement of swirling line, creating a dramatic surface of caveats and rivets. For Arman, the relationship between medium and concept is of primary concern. By elevating detritus to the status of high art, he critiques the wasteful consumerism of modern society. Developing his practice amidst the aesthetic anarchy of the 1960s, Arman was a leading exponent of *nouveau réalisme*. Coined by art critic Pierre Restany, the term refers to a French movement that paralleled many of the

developments of American Pop Art, particularly in the work of artists such as Robert Rauschenberg and Jasper Johns. The term 'real' references the raw prosaic materials which these artists transformed into new artistic media. The practice of incorporating waste into art has been a definitive part of Arman's *oeuvre* since 1959, often taking the form of his renowned 'accumulations' in which the artist created assemblages of identical objects constructed into a formalized presentation. Arman's *La Fortune sourit aux audacieux* is a subtle reiteration of this program – his Duchampian medium is assembled in a delicate rhythm that does not forgo aesthetics in its conceptual exploration of materiality.





205
DOUGLAS HUEBLER (B. 1924)

Variable Piece #61

signed 'Douglas Huebler' (on the typescript)
graphite on typescript, contact sheet and gelatin silver prints mounted on paper
13 x 52in. (33 x 132cm.)
Executed in 1971

£10,000-15,000
\$14,000-20,000
€12,000-18,000

PROVENANCE:

Art & Project, Amsterdam.
Acquired from the above by the present owner in 1971.

EXHIBITED:

Deurle, Museum Dhondt-Dhaenens, *Verzameling Roger en Hilda Matthys-Colle*,
2007, p. 140 (illustrated, p. 68).



206
DOUGLAS HUEBLER (B. 1924)

Variable Piece #70 (In Process)

signed 'Douglas Huebler' (on the typescript)
graphite on typescript, contact sheet and gelatin silver prints mounted on paper
13¼ x 38¼in. (33.7 x 97.1cm.)
Executed in 1972

£10,000-15,000
\$14,000-20,000
€12,000-18,000

PROVENANCE:

Galerie Yvon Lambert, Paris.
Acquired from the above by the present owner in 1972.

EXHIBITED:

Deurle, Museum Dhondt-Dhaenens, *Verzameling Roger en Hilda Matthys-Colle*,
2007, p. 140 (illustrated, p. 69).
Antwerp, Museum van Hedendaagse Kunst, *The Order of Things*, 2009.



207
ROBERT BARRY (B. 1936)

Invitation piece

(i) signed with artist's initials and dated 'RB 72-3' (lower right); numbered '6/8' (lower left)

invitation card mounted on card laid on board, in eight parts

(i) to (vii) 12¼ x 8¾in. (31.2 x 22.1cm.)

(viii) 12¼ x 9½in. (31.2 x 24.2cm.)

Executed in 1972-1973, this work is number six from an edition of eight

£1,000-2,000

\$1,400-2,700

€1,200-2,400

PROVENANCE:

Galerie MTL, Brussels.

Acquired from the above by the present owner in 1973.

EXHIBITED:

Amsterdam, Art & Project, *Robert Barry*, 1974.

Deurle, Museum Dhondt-Dhaenens, *Verzameling Roger en Hilda Matthys-Colle*, 2007, p. 139 (illustrated, p. 70).

became

208

ROBERT BARRY (B. 1936)

Became

carousel with 80 slides

variable dimensions

Executed in 1974-2007

£7,000-10,000

\$9,400-13,000

€8,300-12,000

PROVENANCE:

Art & Project, Amsterdam.

Acquired from the above by the present owner in 1974.

EXHIBITED:

Amsterdam, Stedelijk Museum, *Robert Barry*, 1974.

209

ALLAN MCCOLLUM (B. 1944)

7 Plaster Surrogates

- (i) signed, numbered and dated 'M-17 Allan McCollum 47-17-85' (on the reverse)
 - (ii) signed, numbered and dated 'M-17 Allan McCollum 35-17-85' (on the reverse)
 - (iii) signed, numbered and dated 'M-17 Allan McCollum 29-17-85' (on the reverse)
 - (iv) signed, numbered and dated 'M-17 Allan McCollum 46-17-85' (on the reverse)
 - (v) signed, numbered and dated 'M-18 Allan McCollum 37-18-85' (on the reverse)
 - (vi) signed, numbered and dated 'M-20 Allan McCollum 40-20-85' (on the reverse)
 - (vii) signed, numbered and dated 'M-15 Allan McCollum 37-15-85' (on the reverse)
- enamel on hydrocal plaster, in seven parts
(i) to (iv) 7 x 4in. (17.9 x 10.3cm.)
(v) 6½ x 5in. (15.4 x 12.6cm.)
(vi) 5 x 4in. (12.8 x 10.3cm.)
(vii) 8½ x 6¼in. (21.8 x 15.9cm.)

Executed in 1985

£15,000-20,000

\$20,000-27,000

€18,000-24,000

PROVENANCE:

Armand Bartos Fine Art, New York.

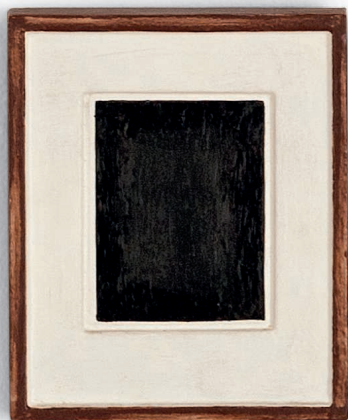
Acquired from the above by the present owner in 1989.

EXHIBITED:

Deurle, Museum Dhondt-Dhaenens, *Verzameling*

Roger en Hilda Matthys-Colle, 2007, p. 141 (illustrated
in colour, p. 117).





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THE MANNER OF THINGS: TO A MANNER OF THINGS:

210

LAWRENCE WEINER (B. 1940)

HAVING A RELATION TO THE MANNER OF THINGS:

HAVING HAD A RELATION TO THE MANNER OF THINGS:

MOVED AFTER USE

... *AFTER USE*

MOVED ()

LANGUAGE + THE MATERIALS REFERRED TO
any size as suits the needs & desires of the receiver
1974

£60,000-80,000

\$80,000-110,000

€71,000-94,000

PROVENANCE:

Art & Project, Amsterdam.

Acquired from the above by the present owner in 1974.

EXHIBITED:

Deurle, Museum Dhondt-Dhaenens, *Verzameling Roger En Hilda Matthys-Colle*,
2007, p. 143 (illustrated, pp. 94-95).

LITERATURE:

in *Museumjournaal*, serie 19, no. 3, June 1974 (illustrated, pp. 120-121).



λ211
CLAUDE VIALLAT (B. 1936)
1977/078

acrylic on loose fabric
111 x 79 $\frac{3}{4}$ in. (282 x 202.5cm.)
Painted in 1977

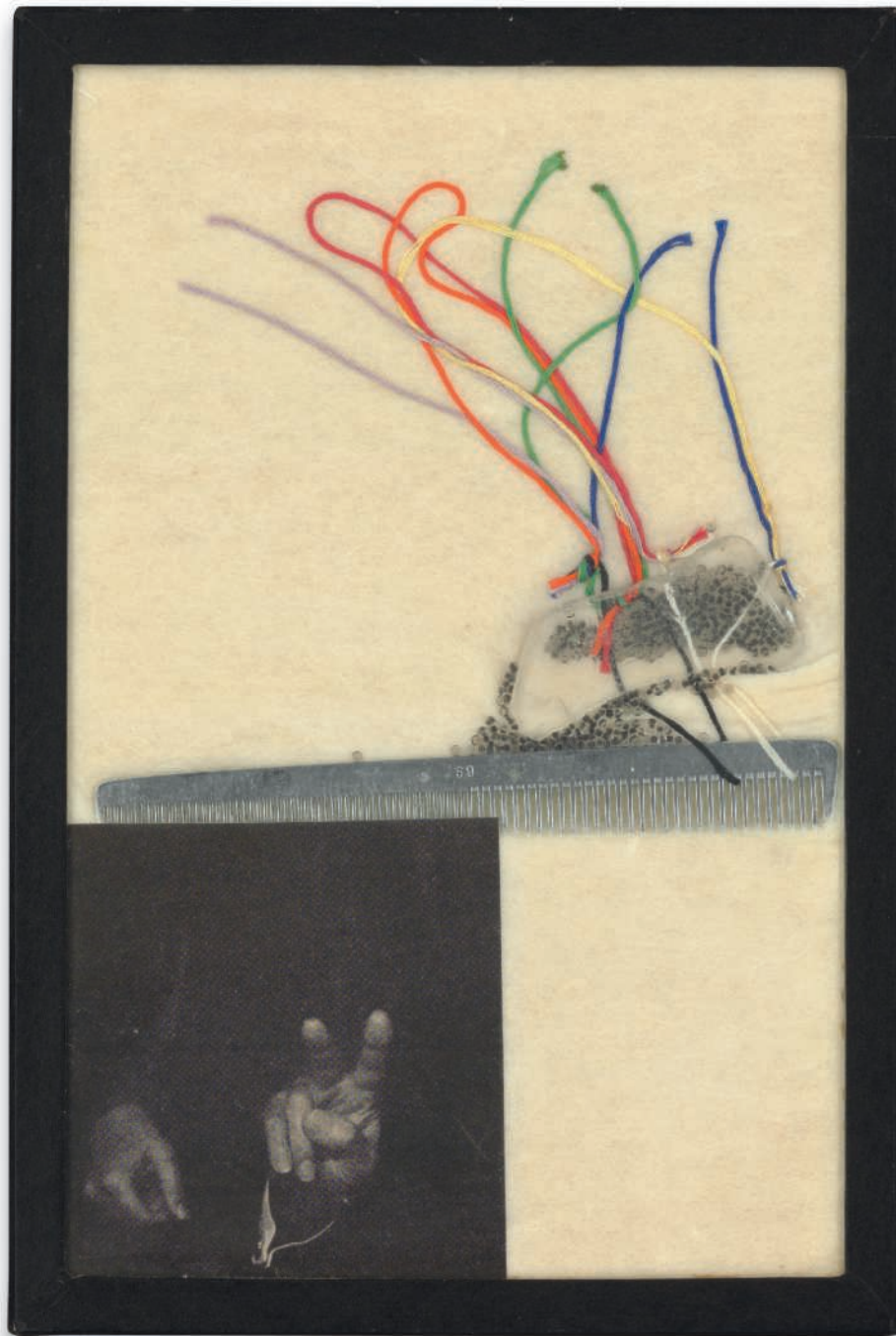
£2,000-3,000
\$2,700-4,000
€2,400-3,500

PROVENANCE:

Galerie Artà, Geneva.
Acquired from the above by the present owner in 1978.

EXHIBITED:

Ghent, *Museum van Hedendaagse Kunst, Henri Matisse en de Hedendaagse Franse Kunst*, 1978, no. 20.



212

GEORGE BRECHT (1925-2008)

Exhibit 47, From Book of the Tumbler on Fire

signed and titled 'EXHIBIT 47 George Brecht' (on a label affixed to the reverse)
thread, beads, glass, metal comb and photographic paper on cotton in glass faced
cardboard box

12¼ x 8¼in. (31 x 20.9cm.)

Executed in 1965

£2,000-3,000

\$2,700-4,000

€2,400-3,500

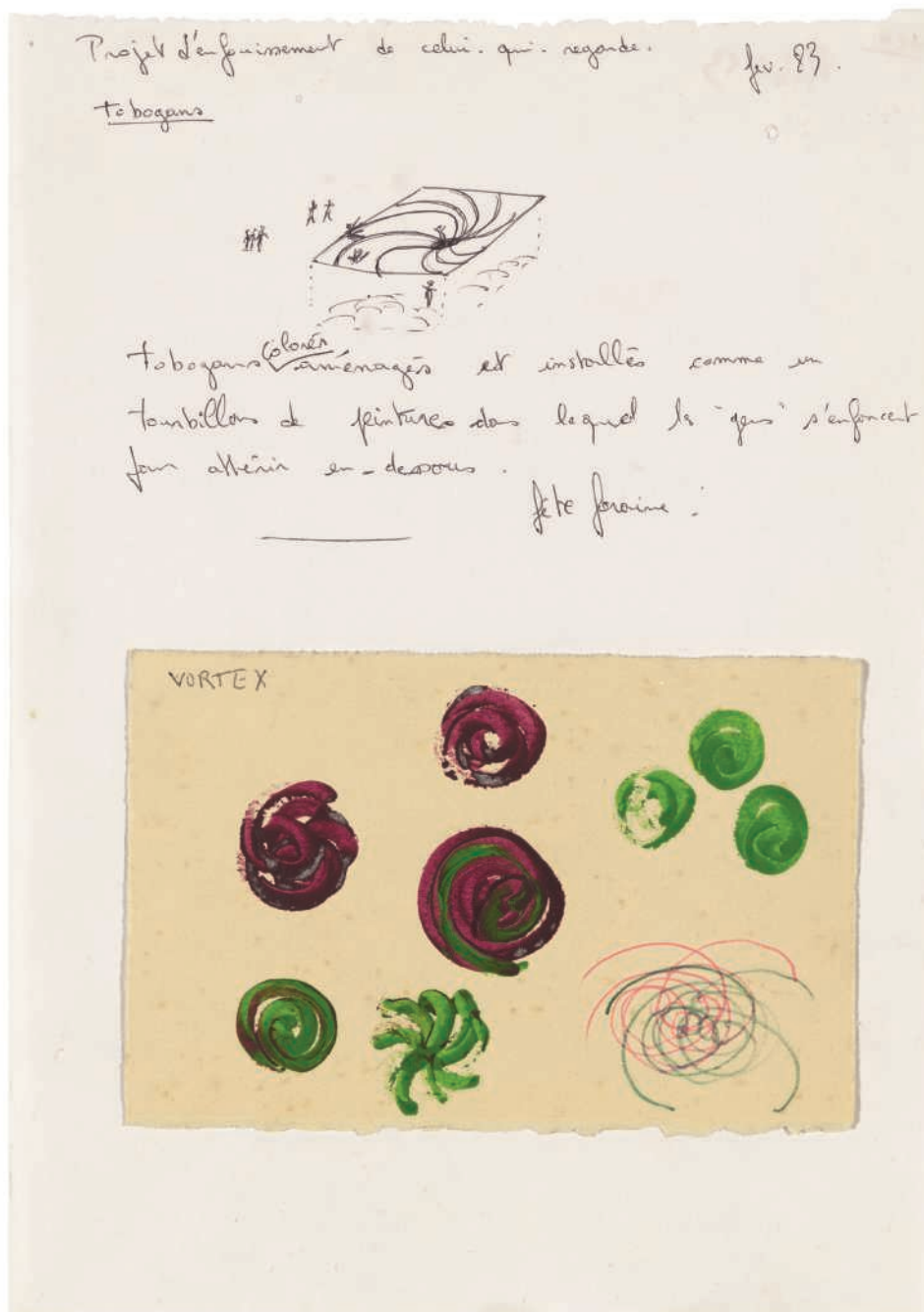
PROVENANCE:

John Gibson Gallery, New York.

Acquired from the above by the present owner in 1972.

EXHIBITED:

Deurle, Museum Dhondt-Dhaenens, *Verzameling Roger en Hilda Matthys-Colle*,
2007, p. 139 (illustrated, p. 40).



λ213

FABRICE HYBER (B. 1961)

Projet d'enfouissement de celui qui regarde Tobogans fev. 83.

titled and dated 'Projet d'enfouissement de celui qui regarde. fev. 83. Tobogans' (upper centre); signed and dated 'Hyber 83' (on the reverse)

acrylic, ballpoint pen, coloured pencil and paper collage on paper

11½ x 8¼ in. (29.5 x 21cm.)

Executed in 1983

£400-600

\$540-800

€480-710

PROVENANCE:

Jack Tilton Gallery, New York.

Acquired from the above by the present owner in 1996.



λ214

JAN FABRE (B. 1958)

Compositie

signed and dated 'Jan Fabre 87' (lower left)

ballpoint pen on paper

61¼ x 59⅞ in. (156.8 x 152.1 cm.)

Executed in 1987

£12,000-18,000

\$16,000-24,000

€15,000-21,000

PROVENANCE:

Ronny Van De Velde Gallery, Antwerp.

Acquired from the above by the present owner in 1988.



λ215

MARTHE WERY (1930-2005)

Soixante Jours de Travail (Sixty Days of Work)

each: signed with the artist's initials, inscribed and dated
'M. W. été 76 25ème journée' (on the reverse)
felt tip pen and graphite on handmade paper, in three parts
each: 29½ x 21¼ in. (75 x 55cm.)

Executed in 1976

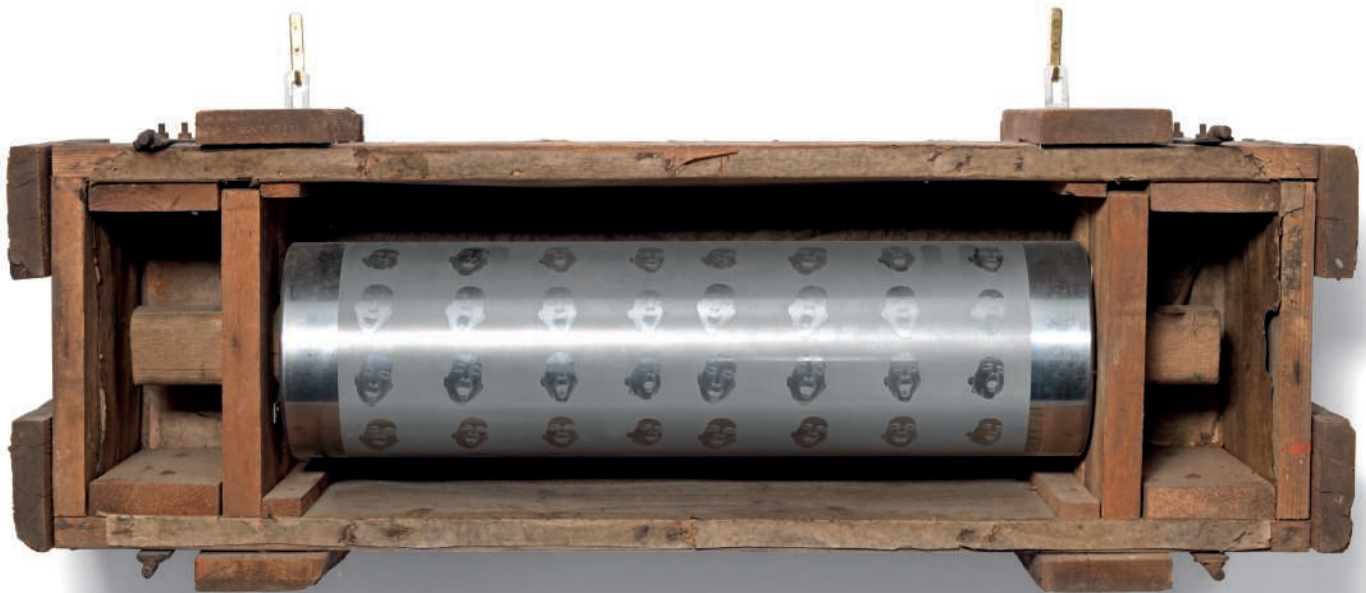
£3,000-4,000

\$4,000-5,300

€3,600-4,700

PROVENANCE:

Vereniging voor het Museum van Hedendaagse Kunst, Ghent.
Acquired from the above by the present owner in 1976.



λ216

MICHEL FRANCOIS (B. 1956)

Infinis Bailleurs (Endless Yawners)

inscribed 'BALADEX GENVAL BELGIEN' (on the underside)

wooden box and aluminium matrix cylinder

14 $\frac{3}{4}$ x 39 $\frac{3}{4}$ x 13 $\frac{3}{4}$ in. (36.5 x 101 x 35cm.)

Executed in 1991

£4,000-6,000

\$5,400-8,000

€4,800-7,100

PROVENANCE:

Galerie des Beaux Arts, Brussels.

Acquired from the above by the present owner in 1992.



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

217

GORDON MATTA-CLARK (1943-1978)

Pier 52 (#4)

(i) colour photograph

(ii) black and white photograph

(i) 48 x 40in. (121.9 x 101.6cm.)

(ii) 40 x 40in. (101.6 x 101.6cm.)

Executed in 1975, this work is unique

£25,000-35,000

\$34,000-47,000

€30,000-41,000

PROVENANCE:

Private Collection, United Kingdom.

Anon. sale, Christie's London, 8 December 1999, lot 122.

Acquired at the above sale by the present owner.

This work is accompanied by a certificate of authenticity signed by the artist.



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

218
GORDON MATTA-CLARK (1943-1978)

Pier 52 (#5)

(i) colour photograph
(ii) black and white photograph
(i) 48 x 40in. (121.9 x 101.6cm.)
(ii) 40 x 40in. (101.6 x 101.6cm.)
Executed in 1975, this work is unique

£25,000-35,000
\$34,000-47,000
€30,000-41,000

PROVENANCE:

Private Collection, United Kingdom.
Anon. sale, Christie's London, 8 December 1999, lot 123.
Acquired at the above sale by the present owner.

This work is accompanied by a certificate of authenticity signed by the artist.

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

λ219

DANIEL BUREN (B. 1938)

Peinture acrylique blanche sur tissu rayé blanc et vert

signed and dated three times 'Fait par Buren en Mai 1969' (on the turnover edge and the overlap)

the last two white stripes at each edge are painted over with white paint on both sides

34½ x 44¼in. (87.5 x 113cm.)

Executed in May 1969

Estimate on Request

PROVENANCE:

Patrice Trigano Collection, France.

Ghislain Mollet-Viéville Collection, France (acquired from the above in 1984).

Acquired from the above by the present owner in 1994.

LITERATURE:

FRANCJA DZISIAJ (*LA FRANCE D'AUJOURD'HUI*), exh. cat., Warsaw, Muzeum Narodowe w Warszawie 1990-1991 (illustrated. p. 131).

An *avertissement* (certificate) will be written by Daniel Buren to the new owner.

“I kept stripes because it was a sign, very easy to see and to play [with],’ Buren has explained, ‘I was certainly not thinking I would keep that for so long, but little by little, I was still working with it 50 years later. I cannot say it is the same, but I use it and it’s a reason I invented a term, which I call ‘visual tool.’ It’s not only something you can recognize; it’s also something I can use to change an environment.”

—D. BUREN,

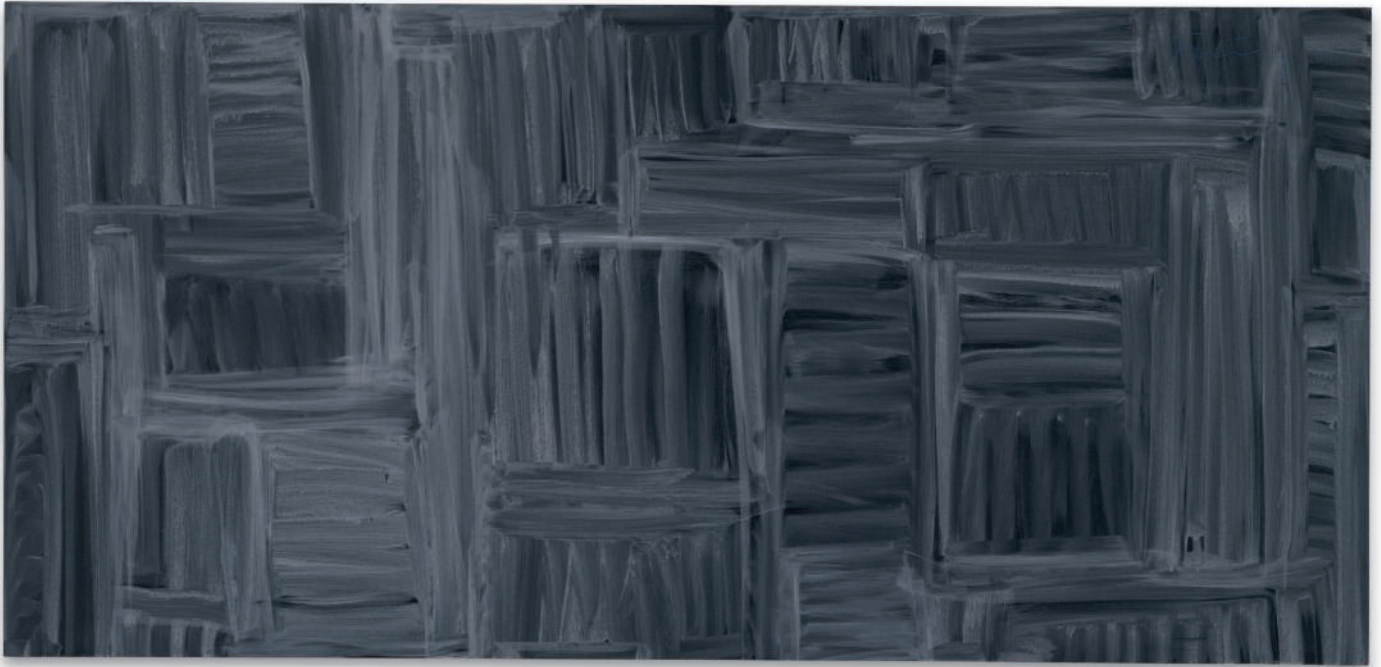
quoted in E. McDermott, ‘Stripes across the Decades’, *Interview Magazine*, March 2015, http://www.interviewmagazine.com/art/daniel-buren-the-armory-show-2015#_ [accessed 9th September 2016]



The present lot and Ghislain Mollet-Viéville in his flat at 26 rue Beaubourg, Paris.
Artwork: © DB-ADAGP Paris and DACS, London 2016.
©DACS, 2016

Photo-souvenir : Peinture acrylique blanche sur tissu rayé blanc et vert, mai 1969, (87.5 x 113cm.). © Daniel Buren / Adagp, Paris. Détail.





Lot 226

form and space

We understand the world through space and form: our bodies themselves are like sculptures, defining the ultimate boundary between us and our environment. All art at some level engages with the interplay between these fundamental states of being and emptiness. Piet Mondrian wrote in 1914 that 'I believe it is possible that, through horizontal and vertical lines constructed with awareness, but not with calculation, led by high intuition, and brought to harmony and rhythm, these basic forms of beauty, supplemented if necessary by other direct lines or curves, can become a work of art, as strong as it is true' (P. Mondrian, quoted in J. Wullschlager, 'Van Doesburg at Tate Modern,' *Financial Times*, 6 February 2010). Since the Dutch neoplasticist's radical distillation of art down to such 'basic forms,' artists have engaged with the art object's abstract elements in myriad ways that, at their most potent, can force us to reassess our own existence as forms in space ourselves.

Imi Knoebel takes Mondrian's colours into three dimensions, in a homage that also tests the artist's daunting legacy. 'How can we let only Mondrian and Newman use these colours?' he asks. 'That's a fundamental issue for a painter' (I. Knoebel, quoted in D. Luckow, *Journal of Contemporary Art*, <http://www.jca-online.com/knoebel.html> [accessed 10/09/2016]). Günther Forg's paintings, emptied of any theory, dogma or subjective aspiration, more sceptically parody the high-minded spirituality of Modernist abstraction, instead constructing planes of shape and colour

according to purely objective criteria. Sean Scully's abstract painting, meanwhile, echoes the form of classical columns, reminding us that architecture – another basic expression of form and space – holds meaning, both in the real world and as a pictorial scaffold. Rosemarie Trockel likewise reframes familiar forms from our daily lives, exposing and challenging their gendered significance. Bertrand Lavier literally reflects the space around the viewer back at them, disrupted with an invasion of paint upon a mirrored surface.

For Donald Judd, form must be self-asserting, making a proud incursion into empty space as if of its own volition: his remarkable sculptures reject illusionism entirely, and eschew any trace of the artist's hand. In all his hardline Minimalism, however, Judd has an evangelical edge, positing, like Mondrian, that form in art can function as a mode of 'truth.' Serge Poliakoff's warm abstract paintings similarly quest for a near-divine equilibrium, a perfect balance in which he claimed that 'Space, not the artist, must model the forms' (S. Poliakoff, quoted in *Serge Poliakoff, Retrospective 1938- 1963*, exh. cat, Whitechapel Gallery, London, 1963, p. 15). As far as abstraction has come since Mondrian's seminal contribution, form and space remain central tenets. Art's most vital questions must be negotiated according to these rules: however much meaning an artist finds or builds therein, this is how the universe itself is made.

"I believe it is possible that, through horizontal and vertical lines constructed with awareness, but not with calculation, led by high intuition, and brought to harmony and rhythm, these basic forms of beauty, supplemented if necessary by other direct lines or curves, can become a work of art, as strong as it is true."

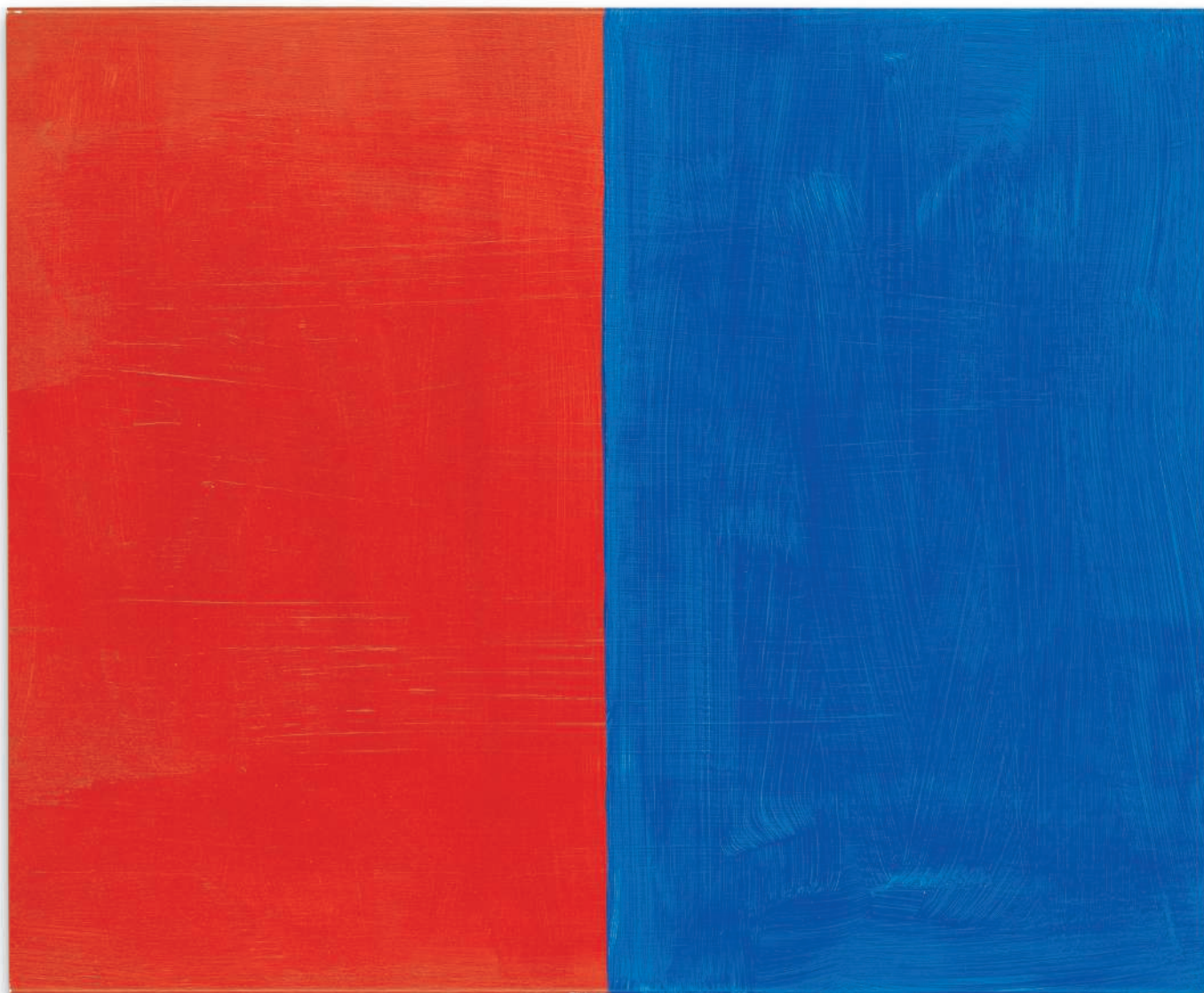
—P. MONDRIAN,
quoted in J. Wullschlager, 'Van Doesburg at Tate
Modern,' *Financial Times*, 6 February 2010



Lot 223



Lot 224



λ.220

GÜNTHER FÖRG (1952-2013)

Untitled

signed, inscribed and dated 'Eines von vierzig Förg 2000' (on the reverse)

acrylic on aluminium

19 $\frac{1}{8}$ x 23 $\frac{5}{8}$ in. (49.8 x 60 cm.)

Executed in 2000, this work is from a series of forty paintings, each unique in colour

£25,000-35,000

\$34,000-47,000

€30,000-41,000

PROVENANCE:

Editions Schellmann, New York.

Private Collection, USA.

Forms in Color auction, Christie's New York, 25 July 2014, lot 113.

Acquired at the above sale by the present owner.

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



PROPERTY FROM
A PRIVATE GERMAN COLLECTION

221

JOSEPH MARIONI (B. 1943)

White Painting

signed twice, titled and dated twice 'WHITE PAINTING Joseph MARIONI 92

JOSEPH. MARIONI PAINTER 1992' (on the overlap)

acrylic on linen

89¾ x 81½ in. (228 x 207 cm.)

Painted in 1992

£30,000-35,000

\$40,000-47,000

€36,000-41,000

PROVENANCE:

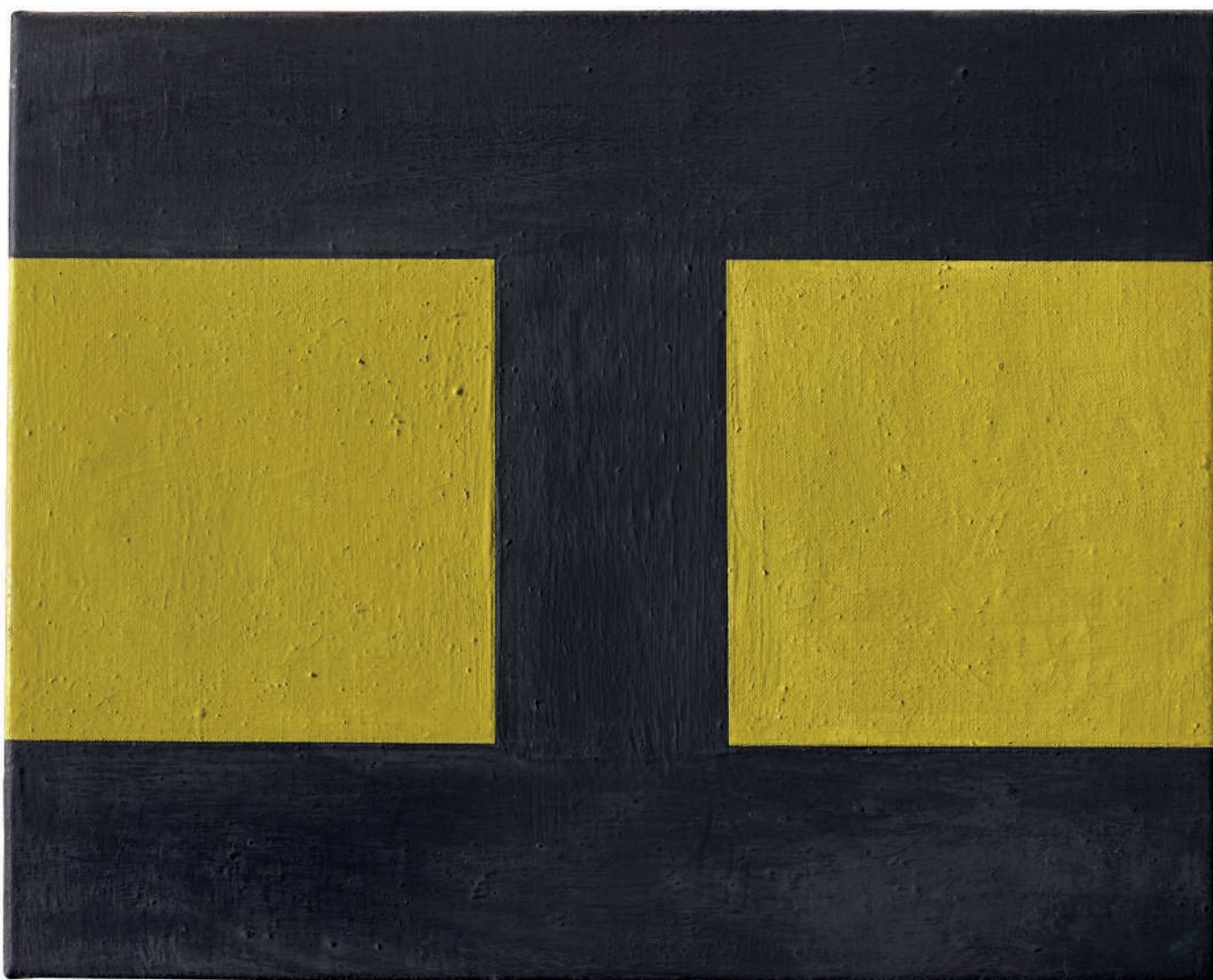
Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna.

Acquired from the above by the present owner in 1994.

EXHIBITED:

Vienna, Galerie nächst St. Stephan Rosemarie Schwarzwälder, *Joseph Marioni*, 1993.

Vienna, Wiener Secession, *Joseph Marioni Paintings 1977-1991*, 1995 (illustrated, p. 51).



PROPERTY FROM
A PRIVATE GERMAN COLLECTION

222

HELMUT FEDERLE (B. 1944)

Basics on Composition III Formen und Grund (Hirohito)

signed, titled and dated 'BASICS ON COMPOSITION III (FORMEN UND GRUND)
 (HIROHITO) FEDERLE 89' (on the reverse)

oil on canvas

15¼ x 19¾in. (40 x 50cm.)

Painted in 1989

£15,000-20,000

\$20,000-27,000

€18,000-24,000

PROVENANCE:

Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna.
 Acquired from the above by the present owner in 1992.

LITERATURE:

Helmut Federle, exh. cat., Grenoble, Musée de Grenoble, 1989 (illustrated, p. 91).
 in *Artis – Zeitschrift für neue Kunst*, vol. 44, June 1992 (illustrated, p. 33).

EXHIBITED:

Cologne, Museum Ludwig in den Rheinhallen, *Bilderstreit, Widerspruch, Einheit und
 Fragment in der Kunst seit 1960*, 1989.
 Bonn, Kunstmuseum Bonn, *Helmut Federle*, 1995-1996 (illustrated, p. 65).



PROPERTY FROM
A PRIVATE GERMAN COLLECTION

1223

IMI KNOEBEL (B. 1940)

ODY B

signed and dated 'Imi 95' (on the reverse)

acrylic on aluminium

16 x 14¾ x 6 in. (40.6 x 37.6 x 15.1 cm.)

Executed in 1995

£22,000-28,000

\$30,000-37,000

€26,000-33,000

PROVENANCE:

Galerie Fahnemann, Berlin.

Acquired from the above by the present owner in 1996.

224

DONALD JUDD (1928-1994)

Untitled

stamped with the artist's signature, number, date and foundry mark
'DONALD JUDD 85-4 LEHNI AG SWITZERLAND' (on the reverse)

enamel on aluminium

11¼ x 23¾ x 11¼in. (30 x 60 x 30cm.)

Executed in 1985

£150,000-200,000

\$200,000-270,000

€180,000-240,000

PROVENANCE:

Galleria Lia Rumma, Milan.

Acquired from the above by the present owner.

EXHIBITED:

Naples, Galleria Lia Rumma, *Judd, 1985*, 1985.

Saint Louis, Pulitzer Foundation for the Arts, *Donald*

Judd: The Multicolored Works, 2013-2014, no. 8

(installation view illustrated in colour, p. 20; illustrated
in colour, p. 50).

“There are a lot of rectangles
in the world and one that I
have made exists as one of
them. The idea of a rectangle
exists only as an idea, which
is easy for rectangles and
difficult for most ideas.”

—D. JUDD,

‘Some aspects of colour in general and red and
black in particular’, in *Donald Judd Colorist*,
Ostfildern-Ruit 2000, p. 111

Donald Judd's *Untitled* 1985 is characterised by the interaction of monochromatic rectangular units composed in tones of red, pewter, and black. The rectangular blocks are stacked with rigid regularity, despite their differentiating volumes, to form a tunnel mounted to the wall. The use of individual flat colours, a signature aspect of Judd's *oeuvre*, forms the organizing principle of the work. Judd handles the arrangement of colour with a mathematical acuity, deliberately coordinating the sculpture so that no rectangular colour block falls in tandem with a unit of the same colour. The stringent geometry of Judd's forms creates spatial clarity that enables the viewer to concentrate upon the interplay of colour and architectural space. Judd's rectilinear system creates depth, and casts shadows that impact the compositional tones and surface. These shadows and the structure engage the space surrounding the work. Judd constructs his sculpture using traditional industrial materials, removing all trace of the artist's hand. Each block is formed with aluminium coated in enamel paint and connected by slotted hex washer bolts—materials that are characteristic of Judd's works during this period. Since 1984, Judd has used aluminium sheets enamelled in colours derived from the commercial colour chart as a means to explore the physical expression of colour. In this particular work Judd uses a red enamel, which he classifies as a 'tough' colour for its ability to define contours, in order to emphasize the angularity of the aluminium sheets. Judd elaborates on the significance of his

chromatic scheme, stating that '[b]y definition, the images and symbols are made by institutions. A pair of colours that I knew of as a child in Nebraska was red and black, which a book said was the 'favourite' of the Lakota. In the codices of the Maya, red and black signify wisdom and are the colours of scholars' (D. Judd, 'Some aspects of colour in general and red and black in particular', in *Donald Judd Colorist*, Ostfildern-Ruit 2000, p. 116).

Judd's compelling abstract sculpture is based upon his rejection of illusionism and representative art. By rejecting pictorial representation and conceptual themes Judd creates an autonomous sculpture that forces the beholder to focus solely upon the object's formal characteristics. Although his ethos and purified sculptural form correlates to the Minimalist Art movement of the 1960s, Judd has claimed independence from the group in multiple writings. Judd's sculpture is a comprehensive study of space, material, and colour; the three constitutive features that form his revolutionary approach to art. His technique first developed in the 1960s remains innovative in its use of industrially manufactured materials, emphasis on physical structure and surrounding space, and rejection of theoretical readings. *Untitled* 1985 incorporates these fundamental elements in its simple chromatic scheme, austere geometry, and objectivity, resulting in an apparition of extraordinary spatial presence.



Piet Mondrian, *Composition No. II with Red, Blue, Black and Yellow*, 1929. National Museum, Belgrade.



***225**

JOSEF ALBERS (1888-1976)

Homage to the Square: Between two Skies

signed with the artist's monogram and dated 'A '54' (lower right); signed, titled and dated 'Homage to the Square: "Between two Skies", Albers '54' (on the reverse)

oil on masonite
24 x 24 in. (60.9 x 60.9 cm.)
Executed in 1954

£120,000-180,000
\$160,000-240,000
€150,000-210,000

PROVENANCE:

Sidney Janis Gallery, New York.
Dr. Max Welti Collection, Switzerland.
Galerie Burkard, Lucerne.
Acquired from the above by the present owner in 1982.

EXHIBITED:

Cambridge, Massachusetts, Hayden Gallery,
Massachusetts Institute of Technology, *Josef Albers*,
1955.
New York, Sidney Janis Gallery, *Acting Color*:
Albers, 1955.
New York, Whitney Museum of American Art, *Annual
Exhibition: Paintings, Sculpture, Watercolors, Drawings*,
1955, no. 2.
Zurich, Kunsthaus Zürich, *Josef Albers, Fritz Glarner,
Friedrich Vordemberge-Gildewart*, 1956, no. 33
(illustrated, p. 25).
Zurich, Kunsthaus Zürich, *Spektrum der Farbe: Eine
Zürcher Privatsammlung*, 1967, no. 4 (illustrated, p. 14).

This work will be included in the forthcoming Josef
Albers Catalogue Raisonné being prepared by the
Anni and Josef Albers Foundations and is registered
as number 1954.1.40.

“For me colour is my idiom.
It’s automatic. I’m not paying
“homage to the square.” It’s
only the dish I serve my
craziness about colour in
... All rendering of form, in
fact all creative work moves
between polarities: intuition
and intellect, or possibly
between subjectivity and
objectivity. Colour, in my
opinion, behaves like man -
in two distinct ways: first in
self-realization and then in
the realization of relationships
with others ... In other words,
one must combine both being
an individual and being a
member of society.”

—J. ALBERS,
quoted in G. Alviani (ed.), *Josef Albers*,
Milan 1988, pp. 235-236

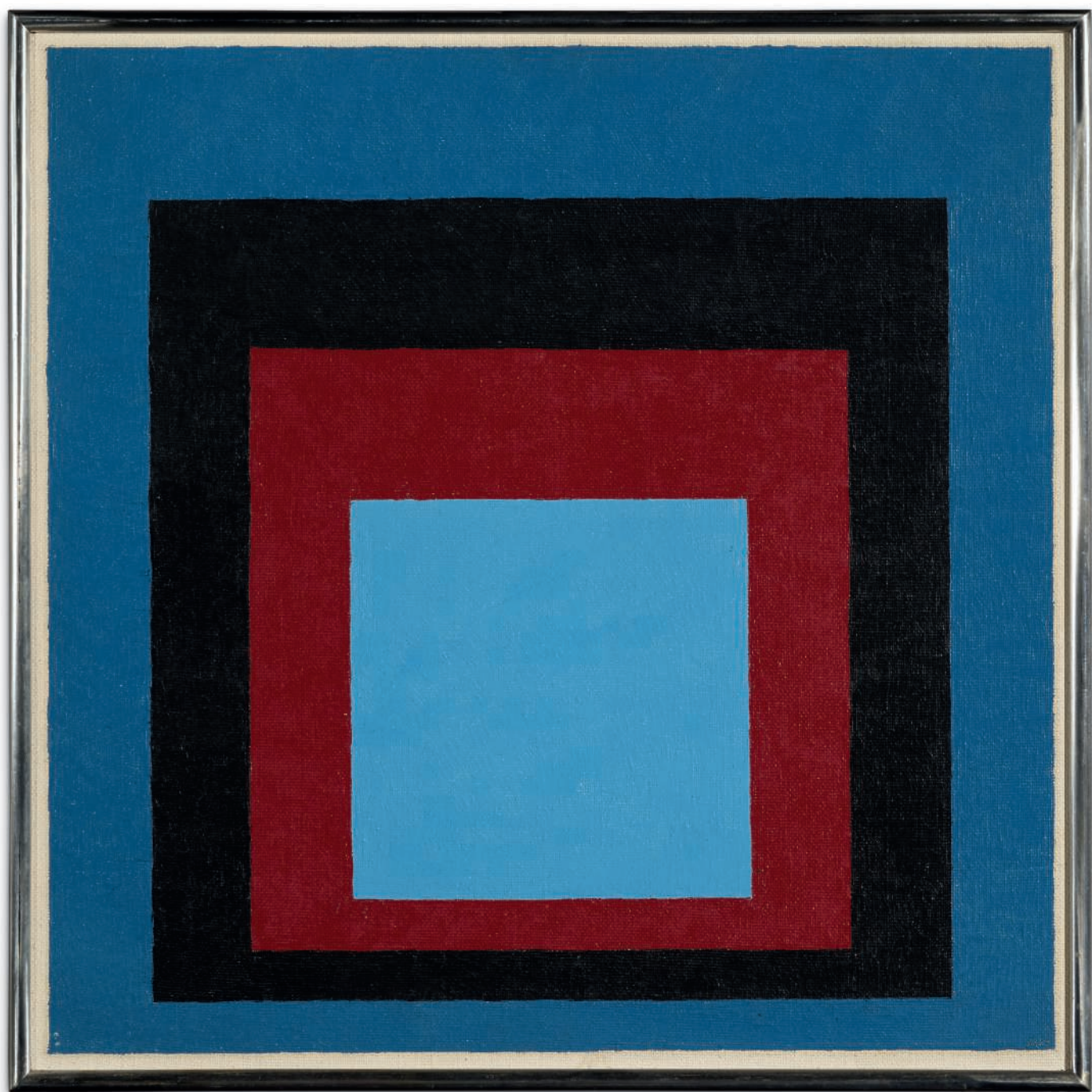


Mark Rothko, *Untitled*, 1959.
© 1998 Kate Rothko Prizel & Christopher Rothko ARS,
NY and DACS, London.

With its palette of shifting blue tones ruptured by a fiery red plane, Josef Albers' *Homage to a Square: Between two Skies* (1954) is an early example of the artist's seminal dissection of the chromatic spectrum. Within a stringent geometry of nested squares, flat planes of colour are animated by the fluctuating push and pull of divergent chromatic conditions. Three blue squares are contrasted, magnifying their tonal range – a cobalt blue frames the composition, circumscribing a swathe of midnight navy that recesses into the background. The remaining blue square, with its iridescent brightness, forms the core of the composition, while a rogue red form provides an interruption of tonal warmth. The colours, applied directly from the paint tube, are playful and elusive in their interaction, relinquishing their objective tonal values as they oscillate in shifting chromatic dialogue.

Begun in 1950, and pursued until his death in 1976, Albers' *Homages to the Square* culminated in one of the foremost colour theories of the twentieth century. His illustrious teaching career saw professorships at Bauhaus, Black Mountain College and Yale University, influencing artists such as Cy Twombly, John Chamberlain and Robert Rauschenberg. For

Albers, the structured juxtaposition of different colours revealed new truths about their intrinsic properties. As the artist explained, '[t]hey are all of different palettes, and therefore, so to speak, of different climates. Choice of the colours used, as well as their order, is aimed at an interaction – influencing and changing each other forth and back' (J. Albers, 'On My *Homage to the Square*,' in *Josef Albers*, exh. cat., The Mayor Gallery, London, 1989, p. 31). Despite the resolutely non-referential nature of Albers' works, determined by empiricism and rationality, the *Homages to the Square* have nonetheless been interpreted in deeply emotive terms. Hans Arp explains that 'while Mark Rothko sought transcendence, Albers looked for fulfilment here on earth. Mark Rothko approached the ethereal through art. Josef Albers realized the "spiritual in art"' (H. Arp, quoted in W. Schmied, 'Fifteen Notes on Josef Albers', in *Josef Albers*, exh. cat., Mayor Gallery, London, 1989, pp. 9-10). In the present work, the subtle conversations of blue and crimson invite us to contemplate two different realms of being: 'two skies', as the work's title suggests, that offer windows onto uncharted perceptual realities.



λ226
GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 2000' (upper right)

acrylic on canvas

47½ x 98%in. (120.5 x 250.5cm.)

Painted in 2000

£100,000-150,000

\$140,000-200,000

€120,000-180,000

PROVENANCE:

Acquired directly from the artist by the present owner in 2003.

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 order that for them had been lost [...] For me, abstract art today is what one sees and nothing more.”

—G. FÖRG,
quoted in Günther Förg: *Painting/ Sculpture/ Installation*, exh. cat., 1989, Newport Beach, p. 6

With its topographic expanse of shifting monotone forms, Günther Förg's *Untitled* from 2000 is a refined example of the artist's enduring dialogue with modern abstraction. Spanning over eight feet in width, the painting's vast scale and austere smoky grey hue combine to create a work of monumental presence. Förg inscribes the painting with implied geometric forms rendered through his directionally linear handling of paint. Glimpses of Förg's raw canvas emerge from the shroud of grey pigment, underscoring the interplay of space and form. Although his formal study of colour references modern masters including Barnett Newman, Ad Reinhardt and Mark Rothko, Förg consciously distances himself from the spiritualism of American Abstract Expressionism, explaining 'Newman and Rothko attempted to rehabilitate in their works a unity and order that for them had been lost [...] For me, abstract art today is what one sees and

nothing more' (G. Förg, quoted in *Günther Förg: Painting/ Sculpture/ Installation*, exh. cat., 1989, Newport Beach, p. 6). His courageous renunciation of painting's long-standing metaphysical pretention heralds an anti-dogmatic postmodernist art that, unburdened by proselytization, draws attention to objective pictorial power. By reducing his artistic syntax to the formal tenets of abstraction – 'the same problems that faced those at the beginning of the century or even before, problems around colour, form and composition' – Förg's *Untitled* champions the creative process of art-making and the physicality of art (G. Förg, interview with D. Ryan, 'Talking Painting', Karlsruhe 1997, reproduced at <http://www.david-ryan.co.uk/GüntherOFörg.html> [accessed 25 August 2016]). With its monochromatic depth, convoluted form and painterly impasto, the work affirms and revitalises the empirical qualities of abstraction.







PROPERTY FROM A PRIVATE COLLECTION

λ*227

SEAN SCULLY (B. 1945)

Doric Light

signed, titled and dated 'DORIC LIGHT Sean Scully 12. II' (on the backing board)

oil on linen

28⅞ x 32⅞in. (71.5 x 81.5cm.)

Painted in 2011

£180,000-250,000

\$240,000-330,000

€220,000-290,000

PROVENANCE:

Timothy Taylor Gallery, London.

Private Collection, Europe.

EXHIBITED:

Athens, Benaki Museum of Art, *Sean Scully: Doric*, 2012, no. 26 (illustrated in colour, unpag). This exhibition later travelled to Valencia, Institut Valencià d'Art Modern.

LITERATURE:

J. Frémon and K. Grovier, *Sean Scully Doric*, Paris 2014 (illustrated in colour, p. 103).

“The inspiration for DORIC was the architectural form that accompanied the birth of Democracy. Athens being the cradle of Democracy, and all that followed in the west, was what I wanted to pay homage to. I wanted to express order and humanism. It is very rare that an artist's intentions are met so directly by location, so it is extraordinary that their world premier takes place in the city they refer to: Athens.”

—S. SCULLY,

quoted in <http://www.benaki.gr/index.asp?lang=en&id=202010001&sid=1175> [accessed 9 August 2016]



Sean Scully, *Doric*, 2012. Institut Valencia D'art Moderne. © Sean Scully.





Sean Scully in Athens. Photo: Oscar Humphries.

“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,

‘Some Basic Principles,’ in B. Kennedy, *Sean Scully: The Art of the Stripe*, Hanover 2008, p. 13

With its refined pattern of horizontal and vertical lines laid across the canvas in broad swathes of warm taupe, black and russet brown pigment, *Doric Light* (2011) is a sumptuous work from Sean Scully’s *Doric Order* series. Thick beams of paint coalesce across the canvas, creating an abstract visual language of geometric colour blocks that lies at the heart of the artist’s *oeuvre*. Scully’s painting process remains transparent within the canvas as planes of colour reflect his artistic hand in every brushstroke. His expressive handling of pigment adds a tactile dimension and introduces a humanistic quality to each self-contained rectangular unit, building a harmonious composition that offsets the stringent architecture of its forms with a poetic tonal rhythm. Rectilinear edges suffuse one another, softening the geometric forms and developing atmospheric blurs of colour. Scully integrates these liminal spaces as introspective realms ‘for thought, for light, for question and growth’ (S. Scully, quoted in <http://www.hughlane.ie/past/802-sean-scully-doric> [accessed 9 August 2016]).

Doric Light was included in the exhibition of the *Doric Order* series at the Museum of Art in Athens and IVAM in Valencia in 2012. Scully, who regularly utilizes his series to explore a metaphorical theme, incorporates transcendental colours and forms to symbolise and celebrate the civilisational ideals of ancient Greece. The polychromatic blocks iconic of Scully’s *oeuvre*, initially inspired by the coloured façades and geometric structures seen on a trip to Morocco in the 1960s, now take on the form of Doric columns. His incorporation of these columns is a pointed allusion to the fundamental principles of democracy and order that have unified humanity since antiquity. Explicitly, the Doric columns, which developed in tandem with these canonic principles, pay homage to the lasting legacy of ancient Greece, while simultaneously forming an acute and timely political critique. Scully’s

preference for the least adorned classical order, comparable to the simplified forms of the composition, implies a condemnation of the contemporary subversion of longstanding values of humility and moderation and our modern predilection for excess.

Scully has consistently explored the perceptual potential of art throughout his career. Upon admission to Harvard in 1972, he adopted a practice of pure abstraction, influenced by the formal purity of Minimalist art embraced by his contemporaries. However, restricted by Minimalism’s rejection of conceptual readings, Scully soon began to develop his own unique artistic syntax by combining Minimalism’s exploration of form and colour with Abstract Expressionism’s investigation into the expressive capacity of abstract forms. His hybrid style celebrates the legacy of notable Abstract Expressionists without undermining the formality of his works. Following the tradition of artists such as Barnett Newman and Mark Rothko, Scully’s painting exudes abstract sublimity through the emotive timbre inherent in his energetic brushstrokes, dense application of paint and the interplay of forms. Scully concedes, ‘Newman tried to make a space that was spiritually charged, and that is what I try to do in my work too,’ adding that he believes the world to be ‘filled with spiritual energy’ (S. Scully, ‘On Mythology, Abstraction, and Mystery’ in F. Ingleby (ed.), *Sean Scully: Resistance and Persistence: Selected Writings*, London 2006, p. 90). In *Doric Light*, Scully’s interpretation of these two post-War genres is evident in his exploration of the fundamental and enduring qualities of the classical order through austere yet delicate symmetry and subtle rhythms of hue. The work’s graceful balance of formal elements and emotional resonance creates an elegant commemoration of classical values.



PROPERTY FROM AN IMPORTANT SWISS COLLECTION

λ*228

SERGE POLIAKOFF (1900-1969)

Bleu gris et rouge (Blue Grey and Red)

signed 'Serge Poliakoff' (lower left)

oil on canvas

51½ x 63⅞ in. (130 x 162.3 cm.)

Painted in 1963

£200,000-300,000

\$270,000-400,000

€240,000-350,000

PROVENANCE:

Francesco Larese Collection, St. Gallen.

Erker-Galerie, St. Gallen.

Private Collection (acquired from the above).

Thence by descent to the present owner.

LITERATURE:

A. Poliakoff, *Serge Poliakoff, Catalogue Raisonné: 1963-1965*, vol. IV, Munich 2012, no. 63-07 (illustrated in colour, p. 65).

“Space, not the artist, must model the forms. They must be part-sculpture, part-architecture. Geometric form must turn into organic form, and it’s the inward pressure of space that does that. Space makes form – not the other way round.”

—S. POLIAKOFF,
quoted in *Serge Poliakoff, Retrospective 1938-1963*, exh. cat, Whitechapel Gallery, London, 1963, p. 16

Christie’s is proud to present three works by Serge Poliakoff, Antoni Tàpies and Günther Uecker from one of Switzerland’s most important art collections. All three works, offered across our October Day and Evening 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, Pieni, 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.

Arrestingly graceful and expressive, *Bleu gris et rouge* (1964) demonstrates the supreme mastery of form and colour that characterises Serge Poliakoff’s mature work. Rich complementary shades of red, blue, green and grey blend across the surface of the canvas in resonant chromatic harmony, articulated through gently interlocking geometric fields. Informed by his musical background, the work’s

lilting irregularities derive from Poliakoff’s desire to create an artistic language in which all components – colours, forms and proportions – exist in a state of perfect equilibrium. Poliakoff’s late works, often referred to as ‘silent paintings’, saw the artist shift from grey and brown tonalities to luxuriously contrasting hues, instilling his compositions with a powerful reverberant energy.

Inspired by the colour theories of his abstract forbears, including Wassily Kandinsky and Sonia and Robert Delaunay, Poliakoff firmly believed that ‘If you let it, your colour will take charge of you ... Similarly with your forms: the spontaneous form for an artist to use is always an organic one, but you’ve got to be in control of it. A child will use all the colours in the box at once, instinctively, and if you don’t want to make that same mistake you’ve got to on studying hard and for a long time. There is no such a thing as a system of pictorial construction, but there are certain universal laws that you can find out for yourself if you study the big masters long enough. It’s the law, not the “system”, that counts’ (S. Poliakoff, quoted in *Serge Poliakoff, Retrospective 1938-1963*, exh. cat, Whitechapel Gallery, London, 1963, p. 13). Similar examples of Poliakoff’s practice are held in the permanent collections of Tate Modern in London, Museum of Modern Art in New York and Musée National d’Art Moderne in Paris.

229 No Lot







***230**

ROY LICHTENSTEIN (1923-1997)

Untitled

signed and dated 'rf Lichtenstein 1965' (on the reverse)

Rowlux and paper collage on board

25½ x 21½in. (64.7 x 54.6cm.)

Executed in 1965

£35,000-45,000

\$47,000-60,000

€42,000-53,000

PROVENANCE:

The Estate of Ileana Sonnabend (Acquired directly from the artist).

Nina Castelli Sundell Collection, New York.

The Estate of Nina Castelli Sundell sale, Christie's New York, 11 November 2015, lot 184.

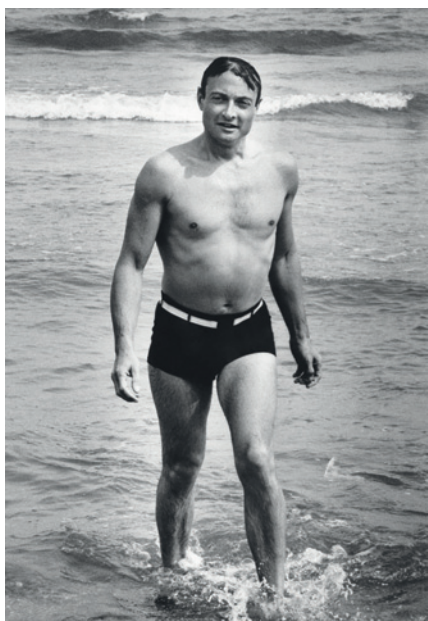
Acquired at the above sale by the present owner.

This work will be included in the Catalogue Raisonné being prepared by the Roy Lichtenstein Foundation.

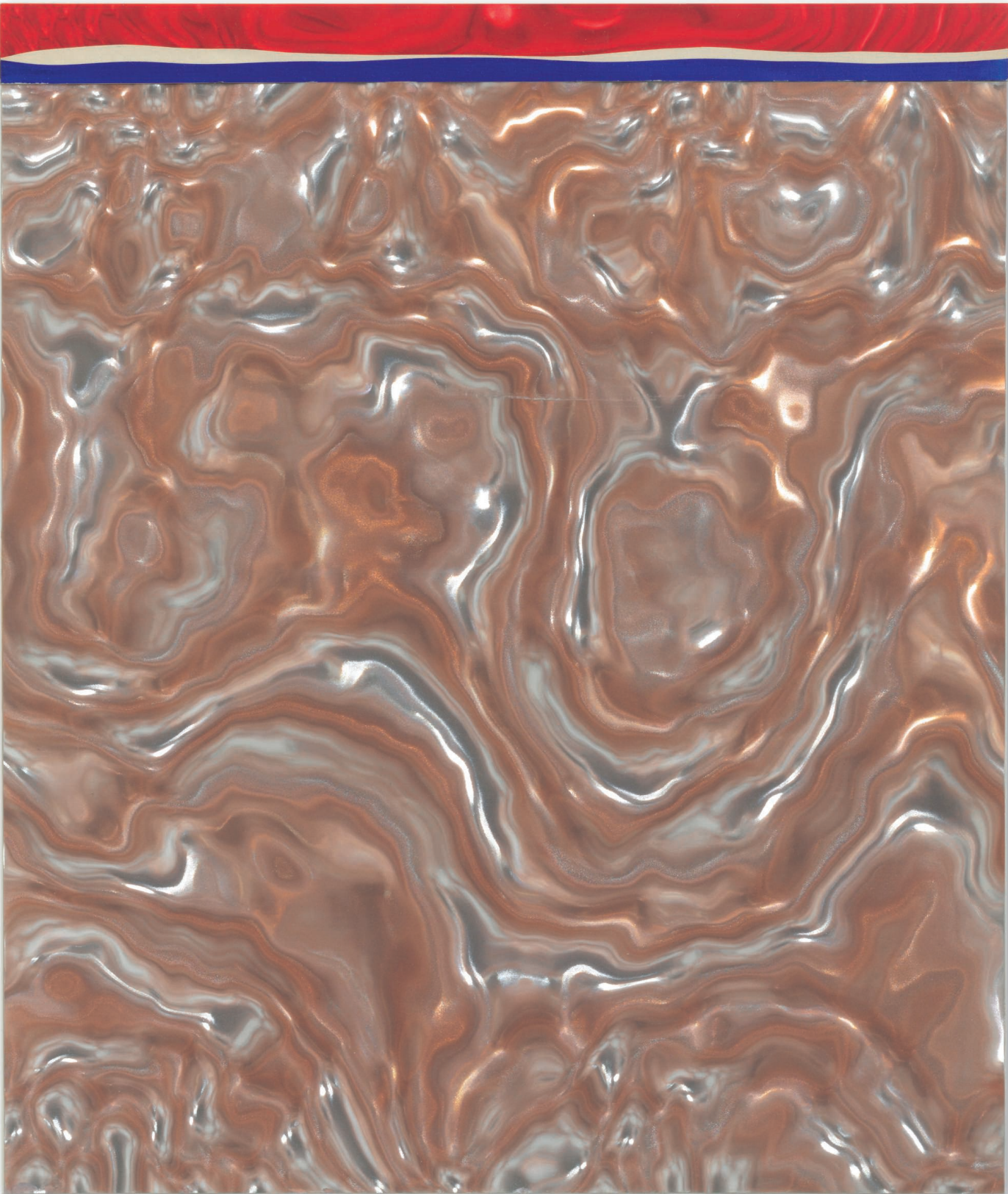
“He presents the basic elements of a landscape, its shapes, its volumes, its light and shade, its reflections, but gives us a shorthand version of it...He has changed organic forms into geometric ones and has created a highly structured image from a less orderly reality.”

—D. WALDMAN,

Roy Lichtenstein, New York 1993, p. 131



Artist Roy Lichtenstein emerging from the waves in Venice, Italy
(Photo by Steve Schapiro / Corbis via Getty Images).





231
JOSEPH KOSUTH (B. 1945)

'Four Colors Four Words'

orange, violet, green, blue neon and transformer

4¼ x 78 x 4in. (10.8 x 198 x 6.4cm.)

Executed in 1966, this work is unique

£120,000-180,000

\$160,000-240,000

€150,000-210,000

PROVENANCE:

Private Collection (acquired directly from the artist in 2010).

Anon. sale, Christie's London, 26 June 2013, lot 255.

Acquired at the above sale by the present owner.

This work is accompanied by a certificate of authenticity signed by the artist.

Other works from this series are in the permanent collection of the Hirschhorn Museum and Sculpture Garden, Washington, D.C., and in the permanent collection of the Museum für Moderne Kunst, Frankfurt.

“We understand the meaning of an individual word by seeing it in reference to the whole sentence; and reciprocally, the sentence’s meaning as a whole is dependent on the meaning of individual words. By extension, an individual concept derives its meaning from a context or horizon within which it stands; yet the horizon is made up of the very elements to which it gives meaning ... understanding is circular then.”

—J. KOSUTH,
quoted in R. Damsch-Wiehager, *No Thing, No Form, No Principle*
(was certain), Stuttgart 1993, p. 79



FOUR WORDS

Executed in 1966, *Four Colors Four Words (Orange-Violet-Green-Blue)* is an early work by Joseph Kosuth: one of the forefathers of conceptual art. Spelled out in clear orange, violet, green and blue neon lettering, both colour and text describe one another in a circular, hermetically-sealed loop. The work bears witness to Kosuth's desire to investigate the nature of art through the medium of language. Adopting a wholly deconstructive approach, Kosuth considers the definition of his chosen word to be the actual work of art, whereas the medium itself serves merely as a means of exhibition. As such, Kosuth challenges the formerly enshrined notion of the art object, instead locating the work's value in its conception. 'We understand the meaning of an individual word by seeing it in reference to the whole sentence', Kosuth explained; 'and reciprocally, the sentence's meaning as a whole is dependent on the meaning of individual words. By extension, an individual concept derives its meaning from a context or horizon within which it stands; yet the horizon is made up of the very elements to which it gives meaning ... understanding is circular then' (J. Kosuth, quoted in R. Damsch-Wiehager, *No Thing, No Form, No Principle (was certain)*, Stuttgart 1993, p. 79). With another

variation held in the Hirshhorn Museum and Sculpture Garden, Washington D.C., *Four Colors Four Words (Orange-Violet-Green-Blue)* is a powerful and poetic statement of analytic rigour.

Along with other conceptual artists, Kosuth sought to demonstrate that 'art' is not found within the object itself, but rather in the idea of the work. As such, he proposed that art should investigate the structure of meaning and the processes of representation. In particular, Kosuth's project was informed by his reading of Ludwig Wittgenstein. Just as the philosopher set out in his *Tractatus Logico-Philosophicus* to identify the relationship between language and reality and to define the limits of philosophy by articulating a perfect philosophical language, Kosuth sought to delimit the presentation of meaning in art by establishing an unequivocal and circular relationship between content and form. Each word in the sentence signifies only the elements that compose the work. The semantic and aesthetic are thereby wholly aligned. 'Art's only claim is for art', Kosuth asserted. 'Art is the definition of art' (J. Kosuth, *Art After Philosophy and After: Collected Writings, 1966-1990*, Cambridge 1991, p. 24).

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

232

RONI HORN (B. 1955)

Pairs Object 3

copper and stainless steel, in four parts

overall dimensions variable

each: 15in. (38.1cm.)

Executed in 1987

£80,000-120,000

\$110,000-160,000

€95,000-140,000

PROVENANCE:

Pétur Arason Collection, Iceland (acquired directly from the artist in 1996).

Anon. sale, Sotheby's London, 29 June 2010, lot 147.

Private Collection.

Anon. sale, Sotheby's London, 13 February 2013, lot 269.

Acquired at the above sale by the present owner.

EXHIBITED:

Reykjavik, 2nd Floor, *Roni Horn*, 1993.

LITERATURE:

G. Kristjánsdóttir (ed.), *Árátta, Sýning úr Einkasafni Péturs Arasonar og Rögnu Róbertsdóttur*, Reykjavik 2000 (two parts illustrated in colour, p. 60; installation view of two parts at 2nd Floor illustrated in colour, p. 61).

In Roni Horn's *Pairs Object 3* (1987), four spherical copper and stainless steel forms imbue their vacant surrounding space with a palpable energy. Part of Horn's celebrated *Pair Object* series, the work is a compelling examination of situational environments and their impact on identical forms. Designed to be placed in adjoining rooms, the work invites the viewer to encounter the same object in repeated contexts, seeking to elicit subtle variations in perception. As the artist explains, 'Two identical works are each placed in separate rooms. The viewer goes from one room to the other, finding in the first room a unique object, but in the second, a familiar experience – because it's the experience of an identical thing. So you go from the experience of something that is completely unique to the experience of something of it as reductive. And of course the idea of the identical is a paradox since you always have a here and a there, a now and a then' (R. Horn, quoted in L. Neri (ed.), *Roni Horn*, London 2000, p. 129). Borrowing from Minimalist vocabulary, Horn presents the four objects as pure essential entities, at once timeless, unique and autonomous. Through a reductive and repetitive interruption of space, she directly engages with the concepts of doubling, binary tension and shifting identity that lie at the very heart of her practice.





PROPERTY OF A DISTINGUISHED LADY

233

ALLAN MCCOLLUM (B. 1944)

Perfect Vehicles

each signed, consecutively numbered and dated
'Allan McCollum 1987 (1 of 5) - (5 of 5) (on the underside)

acrylic on cast hydrocal, in five parts
each: 19 $\frac{1}{2}$ x 8 $\frac{1}{2}$ x 8 $\frac{1}{2}$ in. (50 x 20.5 x 22cm.)

Executed in 1987

£15,000-25,000

\$20,000-33,000

€18,000-29,000

PROVENANCE:

Galerie Isabella Kacprzak, Cologne.

Acquired from the above by the present owner in 1998.





λ234

ALIGHIERO BOETTI (1940-1994)

Piegare e spiegare (Fold and unfold)

embroidery on canvas

9½ x 9½ in. (24 x 24 cm.)

Executed circa 1990

£15,000-20,000

\$20,000-27,000

€18,000-24,000

PROVENANCE:

Sprüth Magers, London.

Le Case D'arte, Milan.

Acquired from the above by the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 7115 and it is accompanied by a certificate of authenticity.

λ235
MARIO SCHIFANO (1934-1998)

Esso

signed 'Schifano' (on the reverse)
enamel and crayon on canvas
47½ x 31½ in. (120.5 x 80.2 cm.)
Executed in 1972

£35,000-50,000

\$47,000-67,000

€42,000-59,000

PROVENANCE:

Cleto Polcina Collection, Rome.

E. Franceschelli Collection, Rome.

Private Collection, Milan.

Acquired from the above by the present owner in 2011.

This work is recorded in the Archivio Mario Schifano, Rome, under no. 00064050221 and is accompanied by a certificate of authenticity.

“Schifano interpreted the world in that extensive sense or, better yet, the representation of the world which is all we possess in the world: therefore, the only humanization possible in a world of images is to throw oneself into its midst, to attempt embracing them all, to make them yours by possessing them on canvas, to return that minimum presence of “reality” to them through the gesture of painting.”

—M. MENEGUZZO,

‘The Work of Art in the Time of Human
Reproducibility. Art and Media in Schifano’,
in A. Bonito Oliva, Mario Schifano: Per Esempio,
Milan 1998, p. 53



Ed Ruscha, *Standard Station*, 1966. Museum of Modern Art, New York.
Photo: The Museum of Modern Art, New York / Scala, Florence.
Artwork: © Ed Ruscha



λ236
ALIGHIERO BOETTI (1940-1994)

Frédéric Bruly Bouabré

embroidery on canvas
15 x 16½in. (38 x 41.5cm.)
Executed in 1993

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

PROVENANCE:

Dia Art Foundation, New York.
Private Collection.
Acquired from the above by the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 6901 and it is accompanied by a certificate of authenticity.

“If you could reach this small, minute, moment of now, it would contain all, from the beginning to the end of time; as if to say that it is the smallest part and yet the largest. Boetti reached the same conclusions; and even if a lifetime is not long enough to fully comprehend, I feel that he died too early. There was so much for him to do, but somehow maybe he saw it at the end of his life. The whole of humanity can be seen as a tiny drop that becomes one with the ocean. Perhaps he saw it as a whole. I feel that he did.”

—S. HOUSHIARY,
quoted in *Alighiero e Boetti*, exh. cat.,
Whitechapel Gallery, London, 1999, p. 73



Frédéric Bruly Bouabré, from *Connaissance du monde* (Knowledge of the World), 1982–94. ©Frédéric Bruly Bouabré.

Within a beautiful polychromatic tapestry, Alighiero Boetti's *Frédéric Bruly Bouabré* (1993) presents the viewer with a complex visual riddle. Larger than Boetti's typical *arazzi* (tapestries), this vibrantly imposing work is comprised of grids, each overlaid with a contrastingly coloured letter. The composition is exquisitely rendered in a weave of pink, blue, black, and canary yellow. Aesthetically, the letters form an abstract structure of strict geometry, while conceptually they are laden with meaning, forming the basis of Boetti's cryptographic puzzle. Upon inspection, the work reveals the name of fellow artist Frédéric Bruly Bouabré, repetitively written in a disordered system that impedes legibility. Boetti and Bouabré developed a close friendship, underscored by their 1995 shared exhibition *Worlds Envisioned* at Dia Art Foundation in New York. Despite cultural differences, the two artists shared an affinity for cosmography and an interest in the criteria by which knowledge is recorded and classified. Inspired by a vision, Bouabré, an Ivorian member of the Bété tribe, developed the first written script for his language, and later acted as an interpreter

to French ethnographers studying the region. Evocative of Bouabré's linguistic pursuits, Boetti's work develops a unique and highly regulated syntax of coded messages. This poetic examination into the organising principles of the world is also seen in Boetti's choice of medium. Grounded in Arte Povera's exploration of materiality, Boetti had commissioned Afghan families from the Peshawar region of Pakistan to manufacture his embroideries since 1989. He explained that 'The different colour of each shape was chosen by the women. In order to avoid establishing any hierarchy among them, I used them all. Actually, my concern is to avoid to make choices according to my taste or to invent systems that they will choose on my behalf' (A. Boetti, quoted in A. Zevi, *Alighiero e Boetti: Scrivere, Ricamare, Disegnare*, Corriere della Sera, 19 January 1992). Executed the year before Boetti's untimely death, *Frédéric Bruly Bouabré*'s intricate system of interwoven letters exudes a beguiling poetic resonance. This rare composition honours his friendship with Bouabré through its exploration into their shared interest of epistemological knowledge.



PROPERTY FROM A PRIVATE COLLECTION, ITALY

λ237

ALIGHIERO BOETTI (1940-1994)

Lavoro postale (Permutazione) (Postal work (Permutation))

(i) signed 'alighiero e boetti' (on the reverse)
(ii) signed 'boetti' (on the reverse)
(iii) signed 'caterine e alighiero' (on the reverse)
(iv) signed 'boetti e alighiero' (on the reverse)
(v) signed 'alighiero e caterine' (on the reverse)
(vi) signed 'alighiero' (on the reverse)
(xii) signed 'alighiero' (centre)
(i) to (vi) stamped envelopes (Jordan stamps)
(vii) to (xii) coloured pencil on paper
(i) to (vi) 4 $\frac{7}{8}$ x 6 $\frac{1}{2}$ in. (12.5 x 15.5cm.)
(vii) to (xii) 8 $\frac{1}{2}$ x 5.6/8in. (21.5 x 14.7cm.)
Executed in 1989-1990

£50,000-70,000

\$67,000-93,000

€59,000-83,000

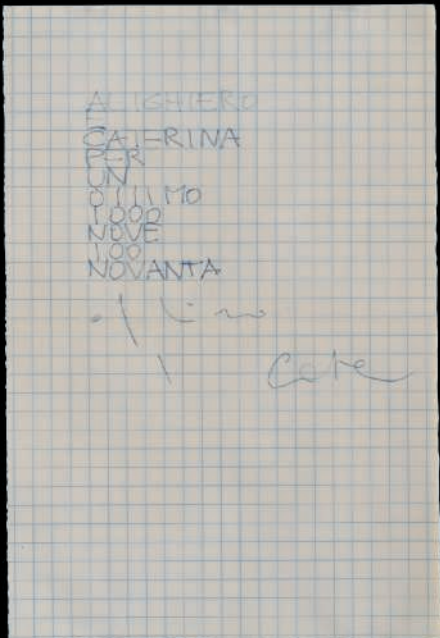
PROVENANCE:

Acquired directly from the artist by the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 8112.

“Time is something
fundamental, the base
principle of everything. Not
much can be said on this; it
is simply the basis: the dates
of years, just like the stamps
or the squares always deal
with time, the only property
which is really magic:
such incredible elasticity.
Everything has its own time.”

—A. BOETTI,
Alighiero Boetti, *Mettere al mondo il mondo*,
Frankfurt, 1998, p. 57



Detail of (xii).



DEL
DOLCE
RESE
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NOVE
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DEL
DOLCE
RESE
NOVE
NOVE
NOVE

DESTRA
SINISTRA
CATERINA
L'ESTRA

LA
SINISTRA

MULTI
AUGURI

ALTRA
GIORDANIA

ALTRA
CATERINA
LA
DOLCE
NOVE
NOVE
NOVANTA

Cate



λ238

PIERO DORAZIO (1927-2005)

Mariée (Bride)

signed, titled and dated 'Piero Dorazio "Mariée" 1963.8' (on the reverse)

oil on canvas

15 x 18½in. (38.2 x 46cm.)

Painted in 1963

£28,000-35,000

\$36,000-47,000

€33,000-41,000

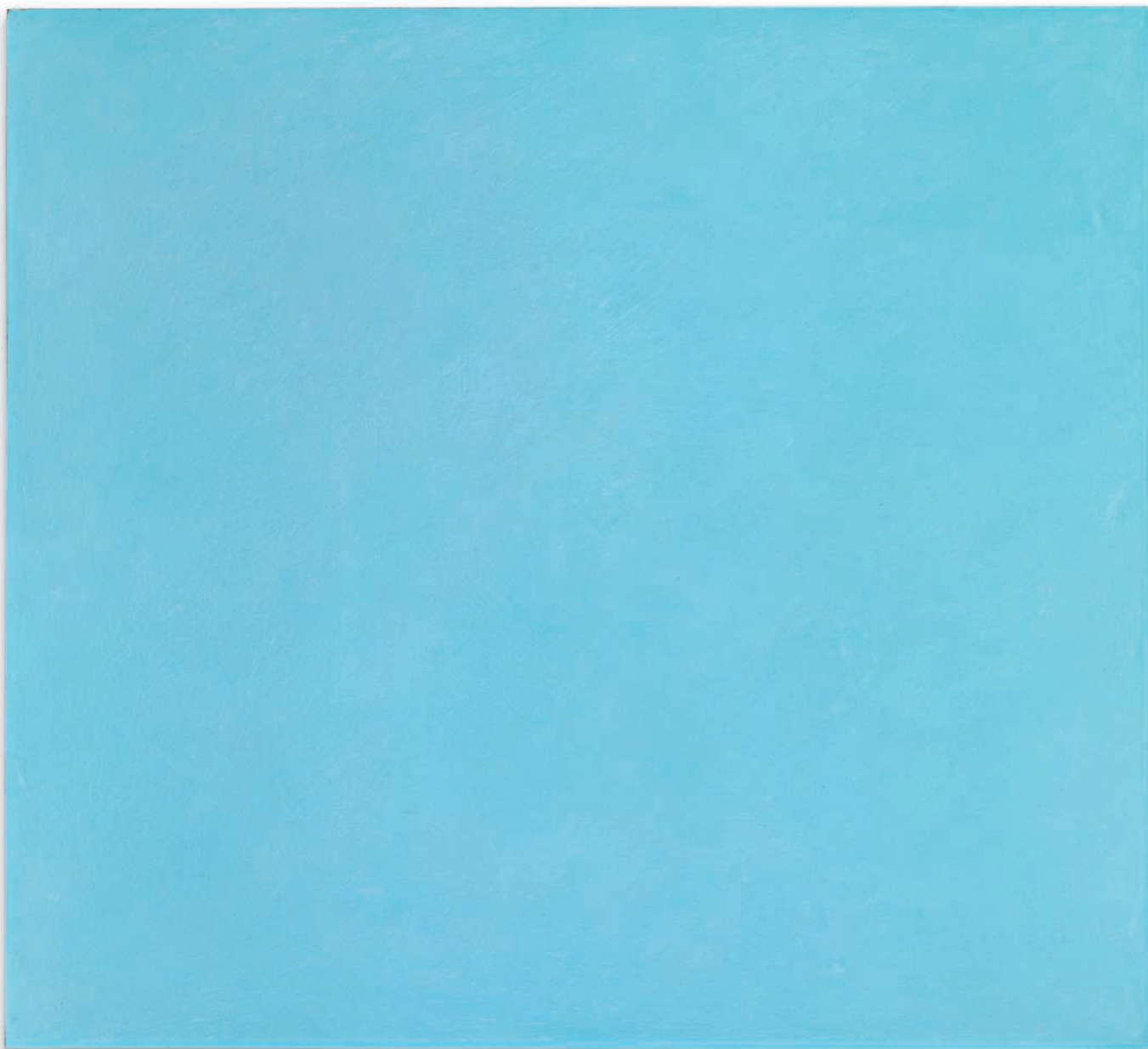
PROVENANCE:

Marlborough Gallery, Rome.

Private Collection.

Anon. sale, Sotheby's Milan, 26 May 2011, lot 121.

Acquired at the above sale by the present owner.



λ239

ETTORE SPALLETTI (B. 1940)

Diario dei colori (Diary of colours)

titled and incorrectly dated 'DIARIO DEI COLORI DICEMBRE 1991'
(on the backing board)

colour impasto on panel
19 $\frac{5}{8}$ x 21 $\frac{1}{2}$ in. (50 x 55cm.)

Executed in 1992

£12,000-18,000

\$16,000-24,000

€15,000-21,000

PROVENANCE:

Galleria Massimo Minini, Brescia.

Acquired from the above by the present owner in 1993.

This work is accompanied by a certificate of authenticity signed by the artist.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

1240

LUCIO FONTANA (1899-1968)

Concetto spaziale

signed and dated 'l. fontana 58' (along the upper edge)

painted terracotta

6½ x 4½ in. (15.6 x 10.5 cm.)

Executed in 1958

£30,000-50,000

\$40,000-67,000

€36,000-59,000

PROVENANCE:

Private Collection, Italy.

Anon. sale, Christie's Milan, 21 May 2007, lot 413.

Private Collection, United Kingdom.

Galleria Tega, Milan.

Acquired from the above by the present owner.

EXHIBITED:

Milan, Amedeo Porro Arte Moderna e Contemporanea, *Lucio Fontana - Sedici sculture Sixteen sculptures 1937-1967, 2007-2008*, no. 10 (illustrated in colour, p. 97). This exhibition later travelled to London, Ben Brown Fine Arts.

This work is registered in the Archivio Lucio Fontana, Milan, under no. 3765/13.



λ241

TURI SIMETI (B. 1929)

Ovale Bianco (White Oval)

signed and dated twice 'Simeti 1970' (on the stretcher and on the reverse)

acrylic on shaped canvas
39 $\frac{3}{8}$ x 31 $\frac{1}{2}$ in. (100 x 80 cm.)

Executed in 1970

£30,000-40,000

\$40,000-53,000

€36,000-47,000

PROVENANCE:

Private Collection (acquired in the 1970s).

Acquired from the above by the present owner.

This work is registered in the Archivio Turi Simeti edited by Galleria Dep Art, Milano, under number 1970-B1002, and will be included in the forthcoming catalogue raisonné edited by Antonio Addamiano e Federico Sardella.

λ242

AGOSTINO BONALUMI (B. 1935)

Rosa (Pink)

signed and dated 'A. Bonalumi 63' (on the reverse)

shaped canvas and vinyl tempera

7½ x 9½in. (18 x 24cm.)

Executed in 1963

£20,000-30,000

\$27,000-40,000

€24,000-35,000

PROVENANCE:

Private Collection.

Anon. sale, Sotheby's Milan, 21 May 2009, lot 146.

Acquired at the above sale by the present owner.

LITERATURE:

R. Barilli and L. Durante, *Agostino Bonalumi. Premio "Artista dell'anno 2006"*, Milan 2006 (illustrated, p. 86).

F. Bonalumi and M. Meneguzzo, *Agostino Bonalumi catalogo generale 1950-2013*, vol. II, Milan 2015, no. 77 (illustrated, p. 339).

This work is registered in the Archivio Bonalumi, Milan under no. 63-006, and is accompanied by a photo-certificate.

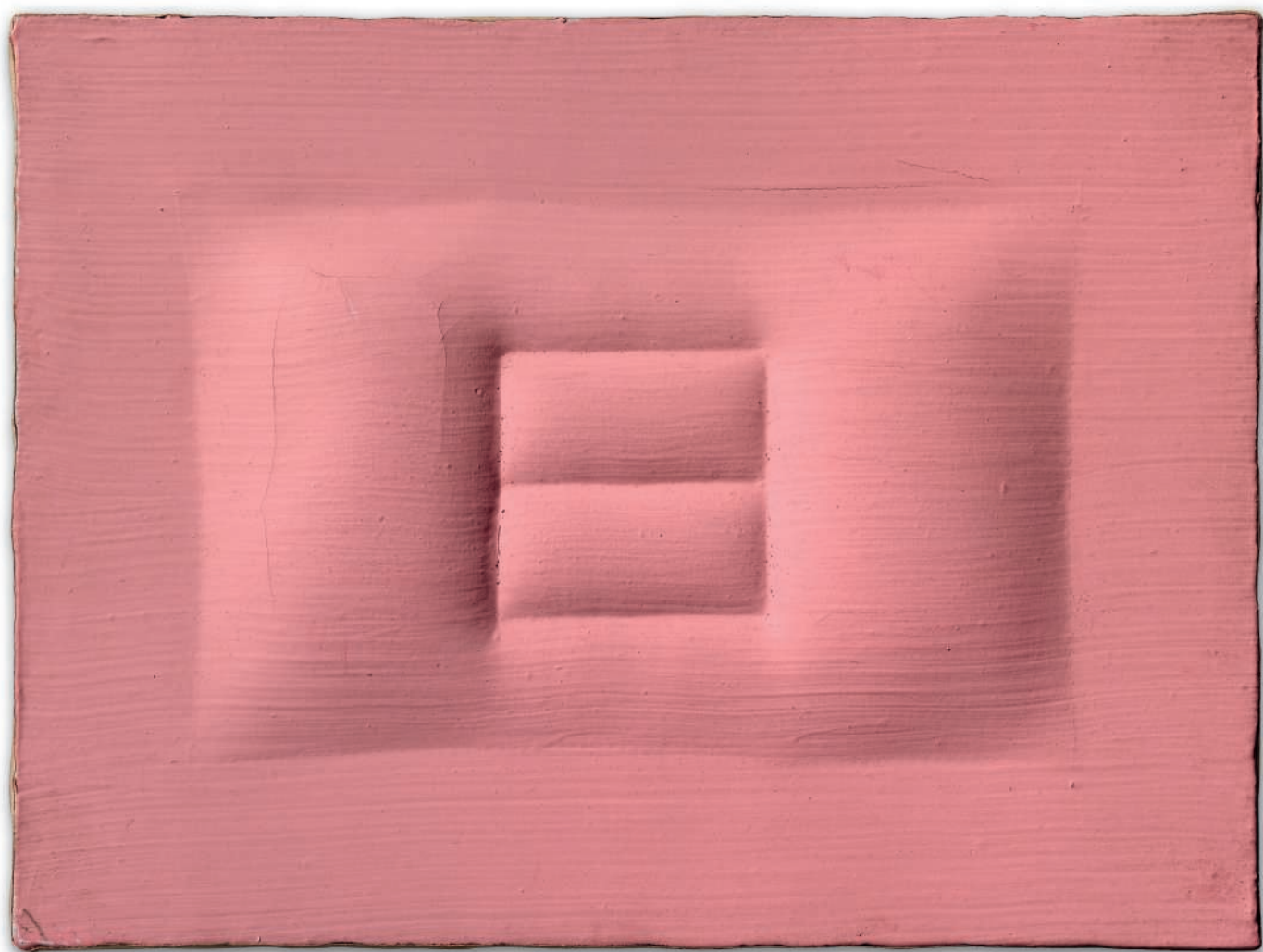
“Various sources have correctly pointed out the ambiguity in my work, this being a constant characteristic of what I do. This ambiguity I intended not just – or rather, not simply – as an expressive or poetic slant to the images on which I was working, but principally as an additional component to outline the relationship between the various other ambiguities, which were becoming dialectically the basis of my research.”

—A. BONALUMI,

Elf Italianer heute. Alviani, Bonalumi, Castellani, Ceroli, Del Pezzo, La Pietra, Marotta, Paolini, Piacentino, Pistoletto, Spagnulo, Museum am Ostwall, Dortmund 1971



Agostino Bonalumi in his studio, 1963.
Photo: Courtesy Archivio Bonalumi, Milan.



λ243

DADAMAINO (1930-2004)

Volume

signed, titled and dated 'DADAMAINO VOLUME 1959' (on the stretcher)

waterpaint on canvas

51½ x 31½ in. (130 x 80 cm.)

Executed in 1959

£80,000-120,000

\$110,000-160,000

€95,000-140,000

PROVENANCE:

Fondazione D'Ars, Milan.

Private Collection.

Anon. sale, Sotheby's London, 17 October 2013, lot 45.

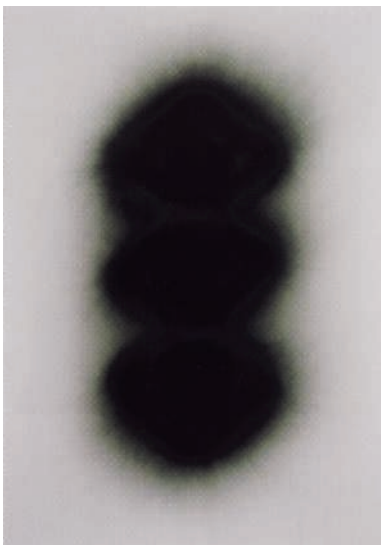
Acquired at the above sale by the present owner.

This work is registered in the Archivio Generale Dadamaino, Milan, under no. 347/11.

"In her studio on Via dei Bossi ... Dadamaino addresses a blank canvas but does not think of beginning a new painting. She is weary of the rhetoric of painting, of the now outworn repertoire of Art Informel ... She contemplates a different form of expression: sober and controlled, simultaneously crystalline and elusive. Hence the birth of the Volumes. With a pondered but resolute act, Dada cuts the surface of the canvas, not a small incision but a gaping hole, an expanding ellipse ... The place of painting is now a place of silence."

—E. PONTIGGIA,

'Dadamaino', 1990, in *Elementi spaziali: Bonalumi, Castellani, Dadamaino, Scheggi*, exh. cat., Galleria Tega, Milan, 2011, pp. 28-32

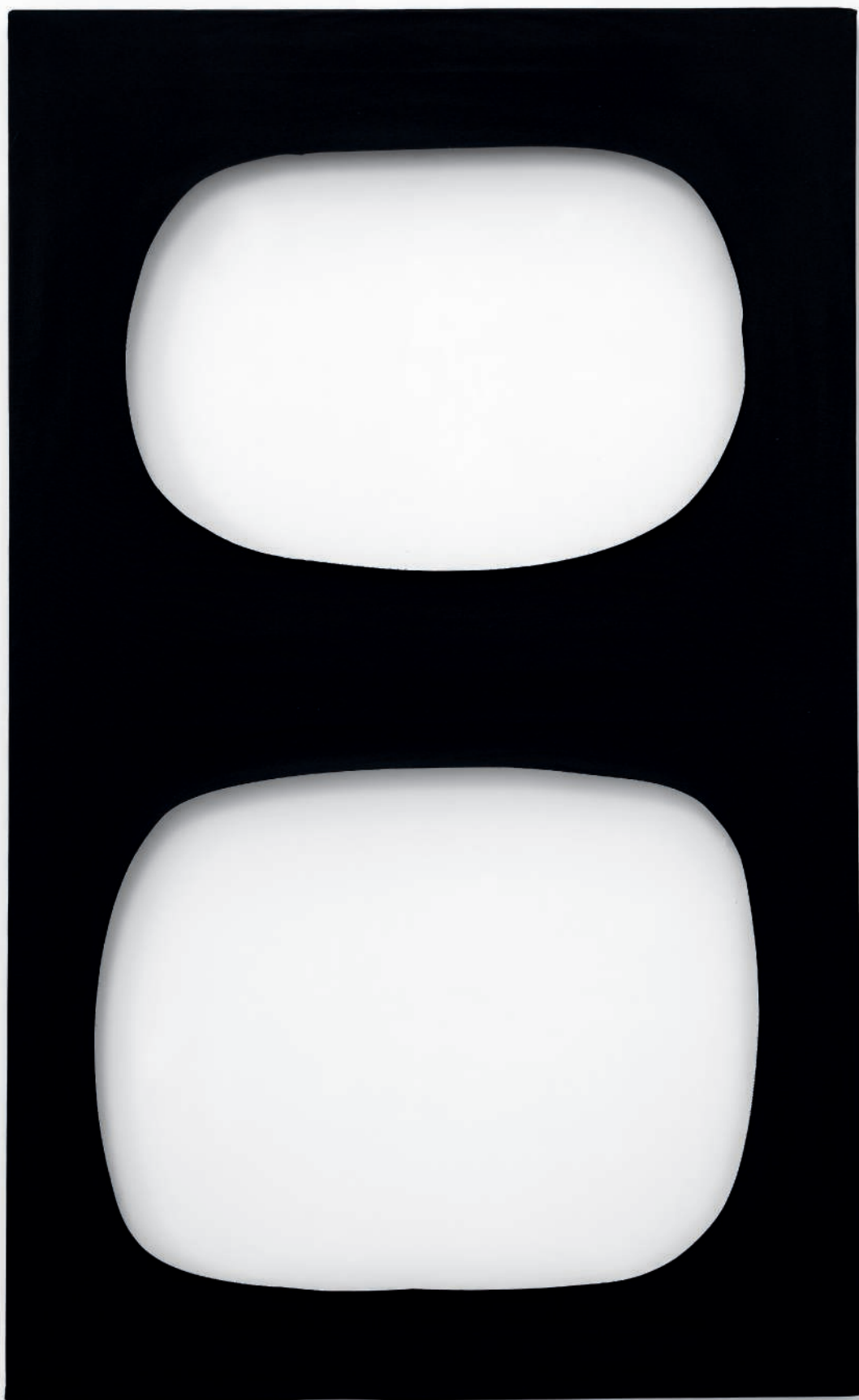


Otto Piene, o. T. 1962. Staatliche Museen, Berlin.

With its stark black surface punctuated by two vacuums, Dadamaino's *Volume* (1959) is a monochromatic investigation into the properties of the canvas. The pierced fabric is pulled taut upon its frame, revealing the dimensional space that lies beneath its surface. Dadamaino explains the effect of this spatial interrogation, stating 'behind the large holes I could see a wall full of light and shadow that vibrated' (Dadamaino, quoted in <http://www.tate.org.uk/art/artworks/dadamaino-volume-of-displaced-modules-t13288> [accessed 2 September 2016]).

The present work is an early example of her *Volumes* series, commenced in the late 1950s and typified by monochromatic canvases infiltrated with cavernous biomorphic and elliptical holes. Shortly before it was made, Dadamaino relinquished her figurative idioms, inspired by Lucio Fontana and her blossoming friendship with Piero Manzoni. Elaborating upon

the slashed and perforated canvases of Fontana's *tagli* and *buchi*, Dadamaino explains 'I always hated matter and sought immateriality of course, Fontana played a decisive role in the history of my painting ... If Fontana had not pierced the canvas, probably I would not have dared to do so either' (Dadamaino, quoted in 'Volume of Displaced Modules' <http://www.tate.org.uk/art/artworks/dadamaino-volume-of-displaced-modules-t13288> [accessed 2 September 2016]). Distancing herself from the other abstract artists influenced by Fontana, such as Bonalumi and Castellani, Dadamaino did not aim to emphasize the materiality of her work, but rather diminished it by drawing attention to the surrounding negative space. *Volume* demonstrates a liberating and visceral exploration into the tangible and spectral qualities of the canvas.



PROPERTY FROM A PRIVATE COLLECTION, ROME

λ244

ALBERTO BURRI (1915-1995)

Combustione (Combustion)

signed 'Burri' (upper right)

plastic, acrylic, vinavil and combustion on cardboard

7½ x 13⅞ in. (18.2 x 35.3cm.)

Executed in 1966

£70,000-100,000

\$94,000-130,000

€83,000-120,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1970.

LITERATURE:

Fondazione Palazzo Albizzini (ed.), *Burri: contributi al catalogo sistematico*, Città di Castello 2015, vol. II, no. 1129 (illustrated in colour, p. 205).

Fondazione Palazzo Albizzini (ed.), *Burri: contributi al catalogo sistematico*, Città di Castello 2015, vol. VI, no. 1129 (illustrated in colour, p. 169).

This work is registered in the Fondazione Palazzo Albizzini, Città di Castello, under no. 6650.

In Alberto Burri's *Combustione*, a spherical black form dominates a stark white background. Executed in 1966 using fire and plastic, the work bears witness to the radical new media and techniques that distinguished Burri as a leading exponent of Arte Povera. In lieu of brushwork, the artist chars and scars the plastic to create a textured swathe of darkness. Tendrils of smoke and dust appear to have licked the surface, adding a dynamic and almost painterly quality to its appearance. The traces of fire represent poetic shards of reality: evidence of the flickering flame that brought the work into being. The passing second in which the fire tore through the plastic is thus crystallized for eternity. By turning a force of destruction into one of creation, Burri sheds new light on the inherent materiality of his medium. Fire transforms the banal properties of plastic into a vision of violent transcendence, rehabilitating a fundamentally humble, industrial material. As the artist explained, 'I chose to use poor materials to prove that they could still be useful. The poorness of

a medium is not a symbol: it is a device for painting' (A. Burri, quoted in *Alberto Burri: A Retrospective View 1948-77*, exh. cat., Los Angeles, 1977, p. 97).

Burri's *Combustione* works were inspired in part by a visit to an oilfield with Emilio Villa, the poet with whom he collaborated and who also wrote on his art. This new series was a contrast to the stitching that had been employed in his *Sacchi*: where the sewing of the canvas had been interpreted as a form of mending, the fire asserts its capacity for destruction. Burri's unconventional media and techniques set the precedent for matter oriented art in Europe - fellow Arte Povera artist Jannis Kounellis quoted the *Combustione* when he incorporated fire in his jute sack paintings, and Yves Klein adopted the use of fire several years after Burri initiated the series. The present work discards the traditional constituent parts of painting, creating a poetic image that combines the interplay of natural elements with raw artistic expression.



λ245

GIUSEPPE PENONE (B. 1947)

Ventuno Unghiate (Twenty-one Claws)

signed and dated 'Giuseppe Penone 1988' (on the reverse of sheet number four)

plaster and paper, in four parts

each: 42¾ x 29½in. (108.6 x 75cm.)

overall: 85½ x 59in. (217.2 x 150cm.)

Executed in 1988

£80,000-120,000

\$110,000-160,000

€95,000-140,000

PROVENANCE:

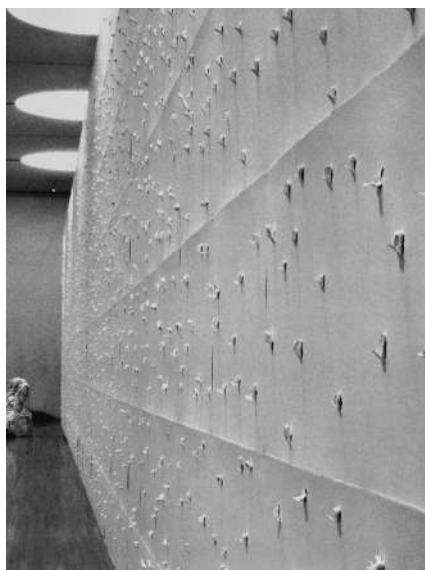
Galerie Liliane et Michel Durand-Dessert, Paris.

Acquired from the above by the present owner.

“The fingernail which tears away and retains the scraped earth; the earth separates the flesh from the nail. In scraping continuously, one loses one’s fingernails. By substituting the flesh of the fingers with the earth of the fields one has a vision of the vapour rising. The fingernail bears the print of the flesh and projects it with its growth into space and dissolves it in air.”

—G. PENONE,

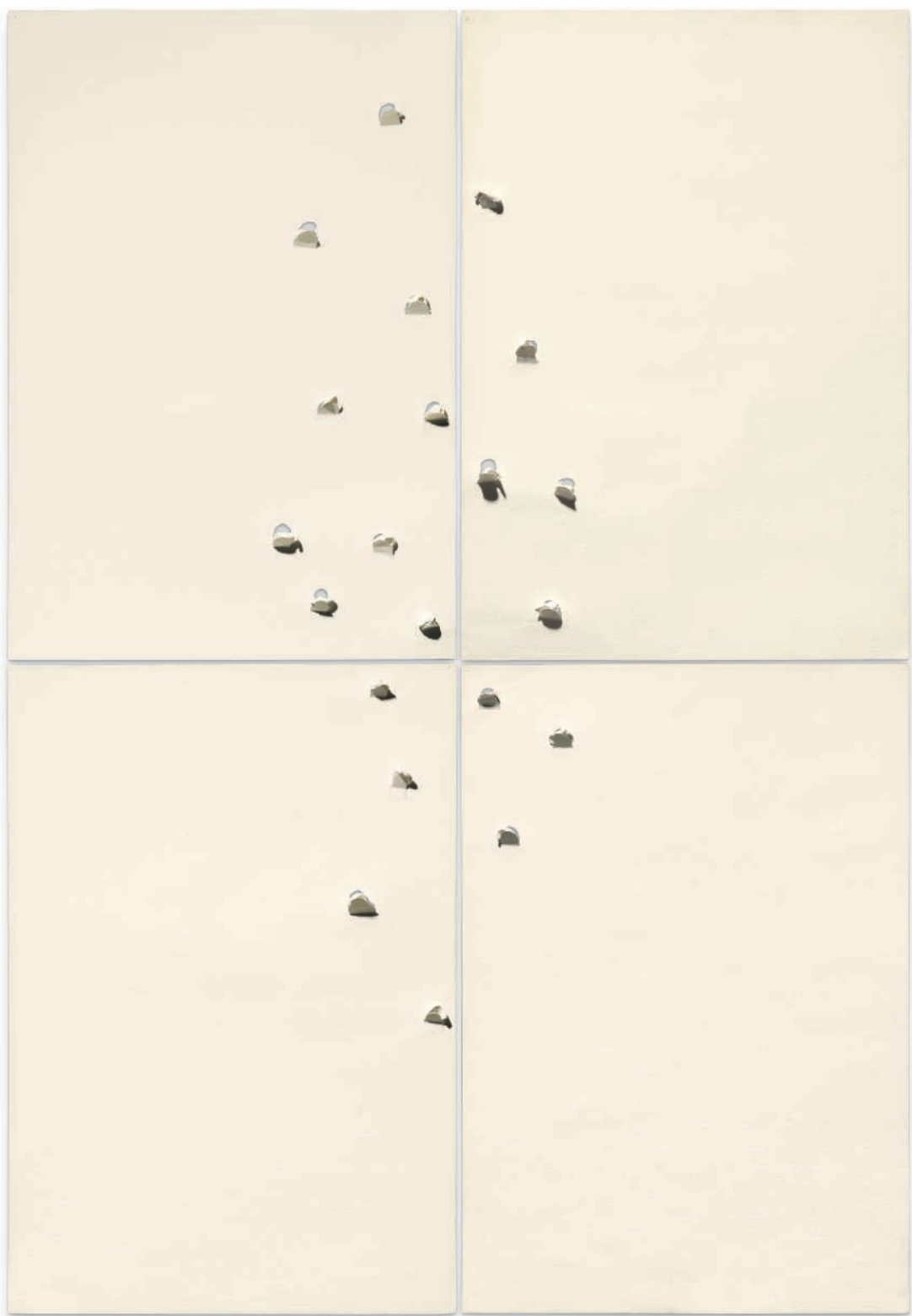
quoted in G. Maraniello (ed.), *Giuseppe Penone: Writings 1968-2008.*, Bologna 2008, p. 222



Giuseppe Penone, *Unghiate*, 1989. Installation view, “The veins of Stone”, Toyota Municipal Museum of Art, Toyota 1997.
Photo: © Toyota Municipal Museum of Art.
Artwork: © Archivio Penone.

Giuseppe Penone’s crisply eloquent *Ventuno Unghiate (Twenty-one Claws)* is imbued with conceptual poeticism. Rendered in 1988, Penone places four segments of white paper upon a wall, rupturing the stark surface with twenty-one holes. Upon each rip he appends a plaster-cast impression of his fingernail. These imprints become records of his artistic act. The fingernail is a vessel containing traces of his actions – a remnant of him lingers as he makes his incision and reciprocally a fragment of the paper remains beneath his nail. Penone’s interest in the fingernail came to the fore during this period, connected to his wider aesthetic preoccupation with the interplay of man, nature and art. Comparable to the range of organic elements Penone has explored throughout his works, including skin, leather and trees, fingernails are emblematic of the life of their bearer. Penone expands upon this notion, explaining ‘I thought of the fingernail

because, in my work regarding the human body, I have always in particular focused my research on the elements pertaining to touch. Because to find out if a substance is soft or hard, you tap it with your fingernail; it is really an instrument, a highly important tool in the understanding of matter’ (G. Penone, quoted in *Giuseppe Penone*, exh. cat., Centre Pompidou, Paris, 2004, p. 280). Visually, Penone’s manipulation of surface may be seen to extend the legacy of Lucio Fontana’s *Tagli* and *Bucchi*. However, whereas Fontana’s works are characterized by an autonomous universality, Penone’s work is a visceral expression of human interaction with physical matter. As the ‘frontier between the interior of the body and the exterior’, the fingernail plays a central role in the artist’s relentless exploration of the symbiosis between humankind and its environment (G. Penone, quoted in *Giuseppe Penone*, exh. cat., Centre Pompidou, Paris, 2004, p. 280).



λ246
JANNIS KOUNELLIS (B. 1936)

Untitled

metal, anchor and steel cable
78 x 27 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in. (198 x 69.5 x 20cm.)
Executed in 1997

£70,000-100,000
\$94,000-130,000
€83,000-120,000

PROVENANCE:

Galleria Alfonso Artiaco, Naples.
Acquired from the above by the present owner in 2005.

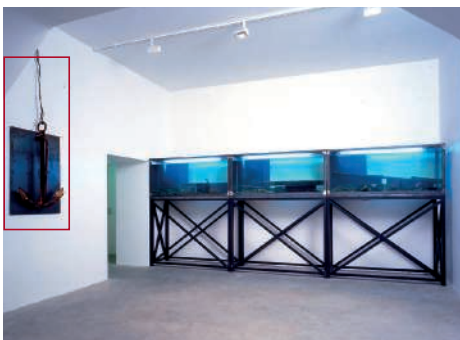
EXHIBITED:

Naples, Galleria Alfonso Artiaco, *Jannis Kounellis*, 1997.

“Clay is matter, iron is matter, paper is matter. We need to extend the concept of matter: matter is giving form, matter that takes on meaning, matter that becomes significant. A hundredweight of coal, not plastic painted like coal, not an abstract weight. A weight is what it hides, its history, its morality. For the artist a hundredweight of coal is the moral history of an aesthetic. Things become more real, more true. True in a moral sense, not imitation, quotation, realism. Realism is always falsehood and even what is concrete can be quite unreal. Matter that takes on significance: to find the meaning of matter and the obligations that this implies; in other words, what can be done in the face of a culture. Linguistic obligations, because not everything is permitted.”

—JANNIS KOUNELLIS

as quoted in: G. Moure (a.o.),
Jannis Kounellis: works, writings, 1958-2000,
Barcelona 2001, p.313.



The present work at Galleria Artiaco, 1997 in Pozzuoli.
Artwork: © Jannis Kounellis. Photo: Gallery Alfonso Artiaco



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ*247

GIACOMO MANZÙ (1908-1991)

Grande Cardinale Seduto (Large Seated Cardinal)

bronze with light brown patina

91 x 57½ in. (231 x 146 cm.)

Conceived in wood in 1983 and cast in bronze in 1989 for the present owner;
this work is unique

£100,000-150,000

\$140,000-200,000

€120,000-180,000

PROVENANCE:

Private Collection, Palm Beach (acquired directly from
the artist in 1989).

Thence by descent to the present owner.

LITERATURE:

M. de Micheli, *Giacomo Manzù*, Milan 1988, no. 217,
p. 282 (illustrated pp. 274-275).



Raffaello Sanzio, *Ritratto del Cardinale Alessandro Farnese*, 1512.
Museo di Capodimonte Napoli. Photo: Scala, Florence – courtesy
of the Ministero Beni e Att. Culturali.

Cast in bronze in 1989, Giacomo Manzù's *Grande Cardinale Seduto* reinvigorates a conventional religious motif through the subtle language of abstraction. Towering above the viewer at over seven feet, the cardinal's hieratic imposing posture, coupled with his impersonal demeanour, produces a powerful monumental vision. Stripped of any ornamentation, the subject's solemn facial features are described in uncomplicated geometric forms. His statuesque garments are reduced to sharp planes subtly animated by stylized folds. These liturgical vestments envelop the cardinal in a pyramidal silhouette that billows with a sweeping movement into the viewer's field of space. Despite his religious subject, Manzù remains interested in the cardinal's visual presence rather than his spiritual connotations, maintaining that his sole concern lies in 'not the majesty of

church, but the majesty of form' (G. Manzù, quoted in J. Rewald, *Giacomo Manzù*, London 1967, p. 60).

The subject of the cardinal has remained a recurring theme within Manzù's *oeuvre*. During a visit to Rome in 1943, Manzù, at the time just twenty-six years old, was struck by the powerful sight of Pope Pius XI seated between two cardinals. Manzù's interest in cardinals simultaneously draws from his experience as a child growing up in Bergamo – a longstanding centre of Catholic devotion – where curious vestiges of cardinals and bishops processed through the town streets. Within a practice devoted to exploring historical and religious themes through sculpture, lithography, etching and painting, the *Cardinali* continue to stand among Manzù's most definitive works.





λ248

LUCIO FONTANA (1899-1968)

Untitled

signed 'l. fontana' (along the edge)

glazed ceramic

diameter: 19½in. (50cm.)

Executed in 1950

£20,000-30,000

\$27,000-40,000

€24,000-35,000

PROVENANCE:

Tommaso Righi Collection, Milan.

Private Collection.

Anon. sale, Sotheby's Milan, 20 May 2009, lot 4.

Acquired at the above sale by the present owner.

This work is registered in the Archivio Lucio Fontana, Milan under *no. 820/1*.



λ249

LUCIO FONTANA (1899-1968)

Battaglia (Battle)

incised with the artist's initials and dated 'L.F. 47' (on the reverse);

incised 'Fontana' (on the underside)

polychrome glazed ceramic

5 7/8 x 11 1/4 x 8 3/4 in. (15 x 28.5 x 22 cm.)

Executed in 1947

£25,000-35,000

\$34,000-47,000

€30,000-41,000

PROVENANCE:

Private Collection (a gift from the artist circa 1960).

Anon. sale, Sotheby's Milan, 26 May 2011, lot 132.

Acquired at the above sale by the present owner.

This work is registered in the Archivio Lucio Fontana, Milan under no. 3761/1.

λ*250

GIULIO PAOLINI (B. 1940)

Et qui t'adore plus que moi? (Le Temple de la Gloire) (Who loves you more than me? (The Temple of Glory))

photographic paper and plaster on pillow
4¼ x 22¾ x 16⅞ in. (12 x 58 x 43 cm.)

Executed in 1983

£50,000-70,000

\$67,000-93,000

€59,000-83,000

PROVENANCE:

Galleria Christian Stein, Milan.

Acquired from the above by the present owner in 1999.

LITERATURE:

A. Bonito Oliva and S. Risaliti (eds.), *Belvedere dell'arte orizzonti*, exh. cat., Florence, Forte Belvedere, 2003 (illustrated in colour, p. 121).

M. Disch, *Giulio Paolini, catalogo ragionato, Tomo secondo 1983-1999*, Milan 2008, no. 492 (illustrated in colour, p. 507).

“Così come sono (o credo di essere) un artista e non un teorico o storico dell’arte, non sono neppure uno scrittore, tanto meno un letterato... Mi capita di scrivere, ma sempre per immagini...”

“As I am (or believe to be) an artist and not a theorist or an art historian, I am not even a writer, much less a man of letters ... I happen to write, but always in pictures ...”

—E. DEL DRAGO,

“Giulio Paolini, citazioni d’autore”,
in *Il manifesto*, Rome, 14 August 2002, p. 13



λ*251

RUDOLF STINGEL (B. 1956)

Untitled

signed and dated 'Stingel 2006' (on the reverse)

oil and enamel on canvas

15 x 20½in. (38.1 x 52cm.)

Painted in 2006

£100,000-150,000

\$140,000-200,000

€120,000-180,000

PROVENANCE:

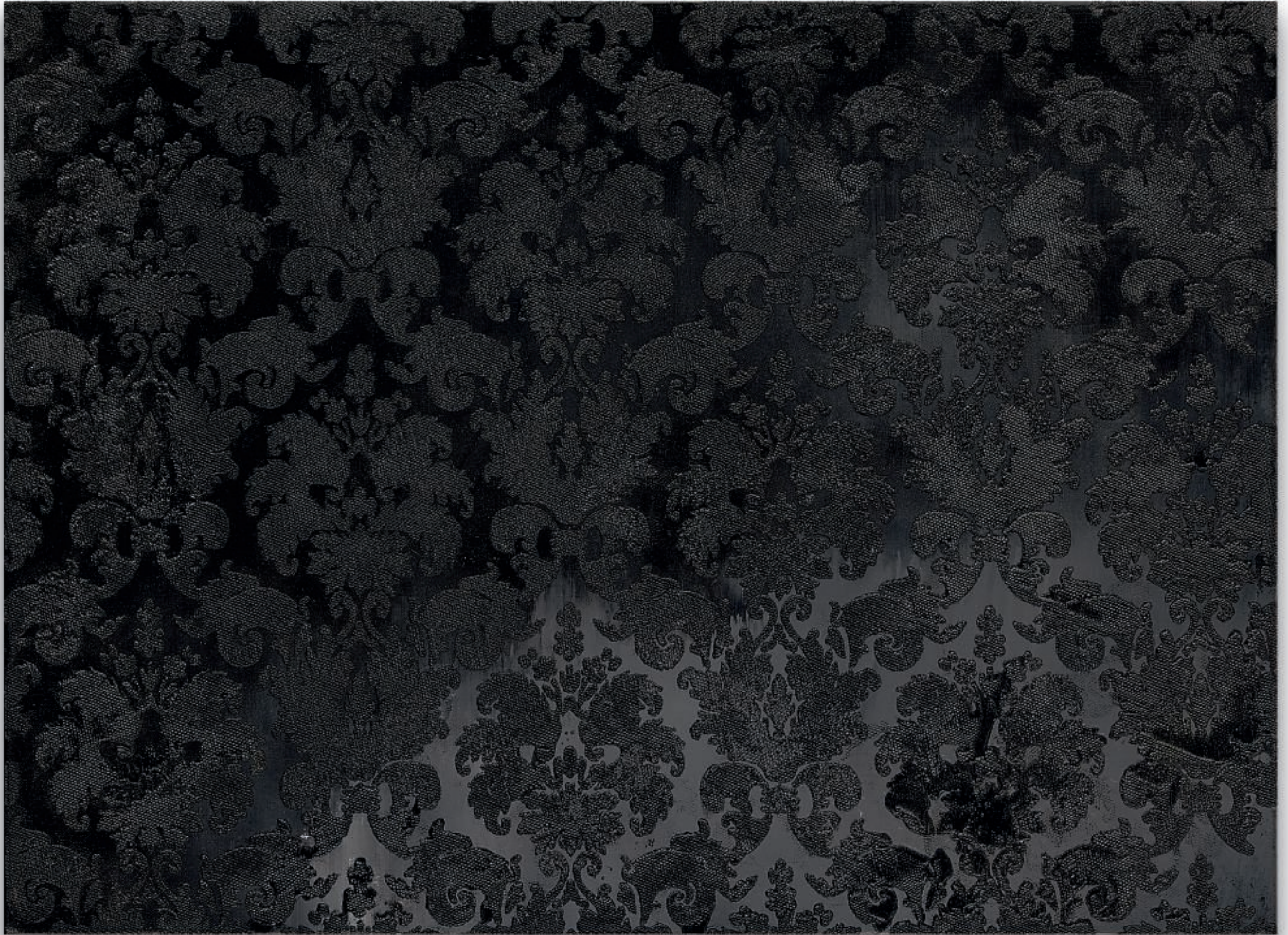
Private Collection, Germany.

Anon. sale, Christie's New York, 16 September 2010,
lot 46.

Acquired at the above sale by the present owner.

“In Rudolf Stingel’s work, the parameters of painting and architecture are turned inside out. The traditional qualities of painting... pictorialism, flatness, illusion, composition, and autonomy... become corrupted by a new symbolic framework, in which paintings metamorphoses - sometimes literally, sometimes through association... into a fragment of rococo wallpaper or stucco work, a mirrored floor, a thick rectangle of Styrofoam trampled by footprints, an oversized photograph, or a dirty carpet. Stingel’s disclosures produce a disturbing sense of artifice... an un-natural state that, in the nineteenth century, was deemed decadent.”

—C. ILES,
‘Surface Tension’, in *Rudolf Stingel*,
Chicago 2007, p. 14



• **Camden**
arts centre

• **INSPIRING ART SINCE 1965:**

an auction in support of camden arts centre's future work with artists.

To mark Camden Arts Centre's 50th anniversary, leading international artists have generously donated works to help secure the Centre's vital role as a resource for artists and for making art. Camden Arts Centre was founded by artists in 1965, and since 1990, under the celebrated leadership of Director Jenni Lomax OBE, the charity has become internationally renowned for placing the artist at the centre of what it does.

Nurturing the artists of the future is central to Camden Arts Centre's vision for the next 50 years. Proceeds from this auction will establish an Artists for Artists fund to support our future artist-led projects and residency programmes, ensuring that the Centre's unique, independent voice continues to be heard and that artists have time and space to take risks and pursue ideas and dreams. Donations towards this auction have included works by: Phyllida Barlow, Anish Kapoor, Glenn Ligon, and Wolfgang Tillmans. Other artists have generously committed works for later auction events in support of the fund.

More works to be offered in the online auction from 27 October - 3 November
www.christies.com/camden





Installation view of Glenn Ligon: *Call and Response* at Camden Arts Centre, 2014–15
Photo: Valerie Bennett. Courtesy of the artist and Camden Arts Centre



1252

WOLFGANG TILLMANS (B. 1968)

Karl, Behind Bars

C-type print in artist's frame
17½ x 13¾in. (44 x 34cm.)

Executed in 2008, this work is number five from an edition of ten plus one
artist's proof

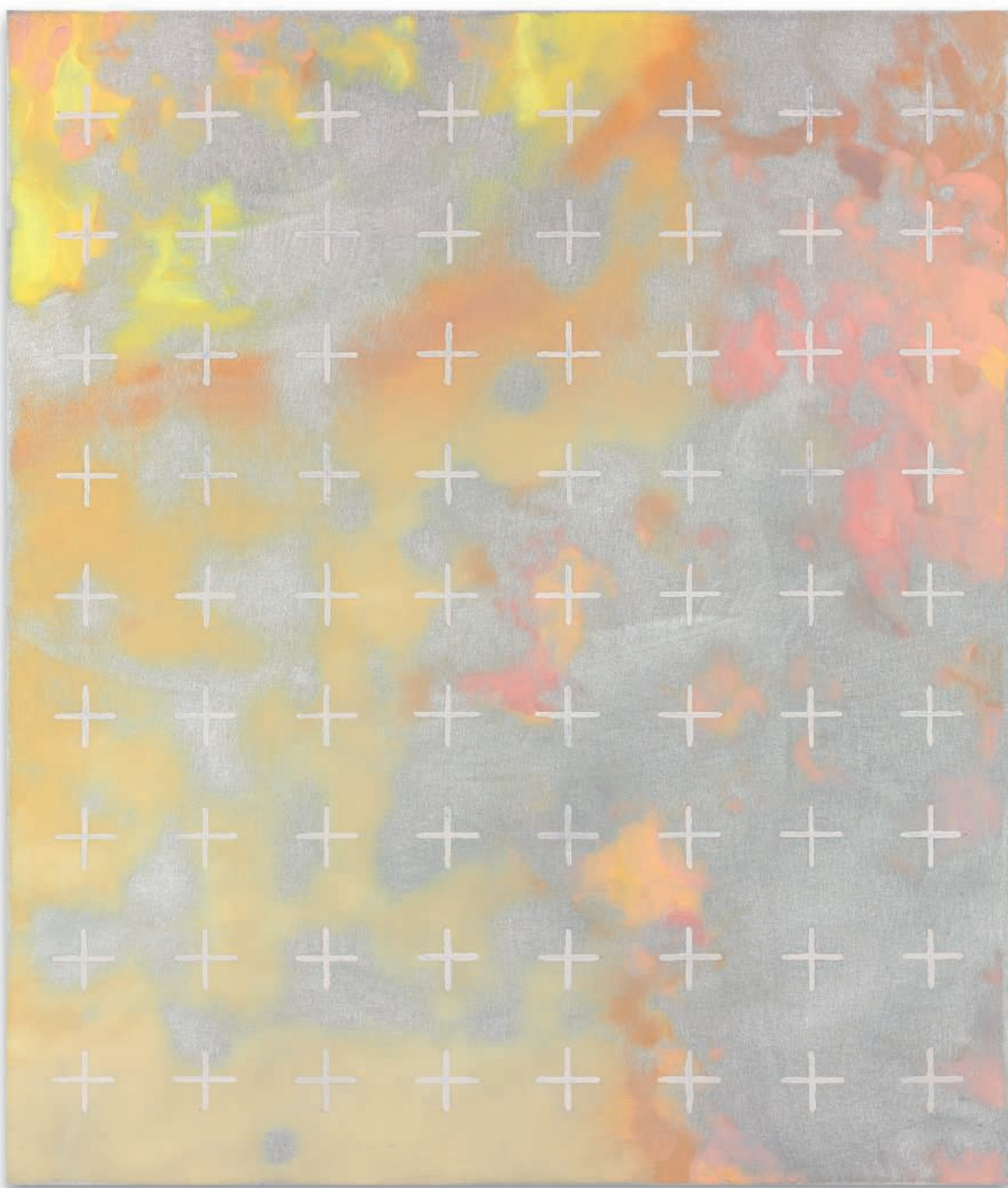
£3,000-5,000

\$4,000-6,700

€3,600-5,900

PROVENANCE:

Donated by the Artist, Courtesy of Maureen Paley, London.



1253

TOBY ZIEGLER (B. 1972)

Half Stepping (Second Study)

signed and dated 'Toby Ziegler 2015' (on the reverse)

oil on aluminium

23 x 19½ in. (58.5 x 50 cm.)

Painted in 2015

£6,000-8,000

\$8,000-11,000

€7,100-9,400

PROVENANCE:

Donated by the Artist, Courtesy of Simon Gallery, London.

***254**

GLENN LIGON (B. 1960)

Come Out Study #19

signed, titled and dated 'Glenn Ligon Come Out Study #19 2015' (on the reverse)

silkscreen on canvas on panel

36 x 48in. (91.4 x 121.9cm.)

Executed in 2015

£100,000-150,000

\$140,000-200,000

€120,000-180,000

PROVENANCE:

Donated by the Artist, Courtesy of Thomas Dane Gallery, London.

“Ligon’s series recontextualises the phrase ‘Come out to show them’ from the testimony of one of the badly beaten Harlem Six, which Reich isolated for his 1966 work. Whilst Reich repeats the refrain on two channels that gradually become out of sync, Ligon continually superimposes the words onto the canvas to form densely layered landscapes of text. Echoing Reich’s music, the artist increases the number of silkscreen layers in each painting until the words verge on abstraction.”

—M. RATNER,

Glenn Ligon: Come Out, Ridinghouse 2014,

<http://ridinghouse.co.uk/publications/112>

[accessed 12th September 2016]

[illegible]



Ernest C. Withers, *I Am A Man, Sanitation Workers Strike, Memphis Tennessee, 28 March, 1968, 1994*. Museum of Fine Arts, Houston. Artwork: © Ernest C. Withers. Photo: Bridgeman Images.

“In writing [...] something is always left out, it can’t be articulated in the space of an essay. Using letters that bleed and disappear is about getting to that difficulty.”

—G. LIGON,
quoted in H. Drohujowska-Philp,
‘Glenn Ligon Gets Obama’s Vote,’ in *LA Times*,
11 December 2009

With its layered vertical bands repetitively emblazoned with the slogan ‘come out to show them,’ Glenn Ligon’s *Come Out Study #19* (2015) is a poignant example of his *Come Out* series. The artist creates his layered mirage through silk-screening, shifting individual screens to create intermittent sites of fluctuating densities. These undulating planes of tonality create a subtle movement heightened by the scintillating play of light and shadow. Ligon’s repetitive sequence of ‘come out to show them’ is overlaid, reduced to a muffled syntax further impeded by the vertical swathes of pigment. By rendering the text near-illegible, Ligon transforms the act of reading into an effort of understanding. The text demands attention, representing Ligon’s aim to ‘slow down reading, to present a difficulty, to present something that is not so easily consumed and clear’ (G. Ligon, quoted by C. Berwick, ‘Stranger in America: Glenn Ligon’, *Art in America*, May 2011, n.p.).

The work explores themes of black oppression, memorialising the legacy of the Harlem Six. The event, central to the 1964 Harlem riots, occurred

following the implementation of new laws that granted police officers the right to arbitrarily ‘stop and frisk’ citizens. The law disproportionately targeted the black population reflecting the segregation that riddled American cities at the time. The incident developed when several black teenagers attempted to mitigate a confrontation between police officers and a group of victimized children. As a result, these teenagers were handcuffed and subjected to beating in the street. The men, Wallace Baker, Walter Thomas, Willie Craig, Ronald Felder, Robert Rice and Daniel Hamm, were later forced from their homes, subjected to further beating, and indicted following a coerced confession for the murder of a white shopkeeper. Marking a grave injustice in the history of civil rights, the Harlem Six were sentenced to life in prison.

Firmly grounded in the postmodern tradition of appropriation, Ligon’s series is a visual articulation of Steve Reich’s 1996 taped-speech composition derived from the testimony of the Harlem Six’s Daniel Hamm. In his statement Hamm recalls, ‘They like turned shifts on us, like six and twelve at a time would beat us. They beat us till I could barely walk and my back was in pain.’ In the aftermath, ‘they made us go and wash up,’ and despite the bruising ‘they didn’t want to take me to the hospital because I wasn’t bleeding. I had this big bruise on my leg from them beating me ... I had to, like, open the bruise up and let some of the bruise blood come out to show them’ (D. Hamm, quoted in M. Ratner, ‘The Come Out Notebook,’ in M. Ratner, *Glenn Ligon Come Out*, exh. cat., Thomas Dane Gallery, London, 2014, p. 14). Reich’s melodic composition starts with an excerpt of Hamm’s statement: ‘I had to, like, open the bruise up and let some of the bruise blood come out to show them.’ This singular phrase is repeated throughout the work, increasingly manipulated as the song progresses until the sentence is rendered

inaudible. Reich’s sound informs Glenn’s work — the composer’s out-of-sync crescendo of overlapping words is replicated in Ligon’s superimposed, densely layered text. In his quivering vibration of text and form, Glenn faultlessly captures what Richard Serra interprets as Reich’s ‘sound of sheer anxiety’ (R. Serra, quoted in M. Ratner ‘The Come Out Notebook,’ in M. Ratner, *Glenn Ligon Come Out*, exh. cat., Thomas Dane Gallery, London, 2014, p. 11).

The textual conceptualism that informs Ligon’s *oeuvre* comprehensively explores prescient themes of race and sexuality through an impressive and powerful symbolism that transmits vital and enduring meaning. In his reflection on the *Come Out* series Richard Serra notes, ‘I don’t recall the structure or concise logic. What I retain is the feeling of alienation and discomfort. It might seem strange, but the discomfort arises from a rethinking of form. This is what I cherish in art’ (R. Serra, quoted in M. Ratner ‘The Come Out Notebook,’ in M. Ratner, *Glenn Ligon Come Out*, exh. cat., Thomas Dane Gallery, London, 2014, p. 15).

“Text demands to be read, and perhaps the withdrawal of text, the frustration of the ability to decipher it, reflects a certain pessimism on my part about the ability and desire to communicate.”

—G. LIGON,
quoted in ‘Neo-Archival and Textual Modes of
Production: An Interview with Glenn Ligon,’ *Art
Journal*, Spring 2001, p. 43

1. The first step is to identify the problem or goal. This involves understanding the current situation and what you want to achieve.

2. Next, you need to gather information. This can be done through research, interviews, or observation.

3. Once you have gathered information, you should analyze it. This means looking for patterns, trends, and potential solutions.

4. After analysis, you should develop a plan. This plan should outline the steps you will take to achieve your goal.

5. The next step is to implement the plan. This involves putting your plan into action and monitoring progress.

6. Finally, you should evaluate the results. This means assessing whether you have achieved your goal and what you have learned from the process.

***255**

CHRISTOPHER WOOL (B. 1955)

Untitled

monotype over photogravure

22 x 18 $\frac{7}{8}$ in. (55.9 x 47.9cm.)

Executed in 2014

£20,000-30,000

\$27,000-40,000

€24,000-35,000

PROVENANCE:

Donated by the Artist, Courtesy Luhring Augustine,
New York.

“I define myself in my work
by reducing the things I don’t
want – it seems impossible
to know when to say “yes,”
but I do know what I can say
“no” to ... It’s easier to define
things by what they’re not
than by what they are.”

—C. WOOL,

quoted in A. Schwartzman,
‘Artists in Conversation I: Chuck Close, Philip
Taaffe, Sue Williams, Christopher Wool’, in
Birth of the Cool: American Painting from
Georgia O’Keeffe to Christopher Wool, exh. cat.,
Kunsthau Zürich, Zürich, 1997, pp. 32-34





λ256

PHYLLIDA BARLOW (B. 1944)

Untitled: Riff, 101

bonding plaster, cement, hessian scrim, PVA, paint, paper, plaster, plywood, polyurethane foam, spray paint, steel

18¼ x 10½ x 10¼in. (47.7 x 27 x 26cm.)

Executed in 2016

£20,000-30,000

\$27,000-40,000

€24,000-35,000

PROVENANCE:

Donated by the Artist, Courtesy of Hauser & Wirth, London.



λ257

ANISH KAPOOR (B. 1954)

Untitled

signed and dated 'Anish Kapoor 2014' (on the reverse)

gouache on paper

19⁷/₈ x 26³/₄in. (50.5 x 67cm.)

Executed in 2014

£30,000-40,000

\$40,000-53,000

€36,000-47,000

PROVENANCE:

Donated by the Artist.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

λ258

DANH VO (B. 1975)

We The People (detail)

hammered copper

32% x 39% x ¼in. (83 x 101 x 2cm.)

Executed in 2011-2014

£25,000-35,000

\$34,000-47,000

€30,000-41,000

PROVENANCE:

Galerie Chantal Crousel, Paris.

Acquired from the above by the present owner.

“[The Statue of Liberty] is such a strong icon, tracing back to so many histories, and then just discovering the fragility of it... I thought it would be interesting to make something that people felt so familiar with, in all the different ways that people project on the sculpture, and try to destabilize your own thinking of it.”

—D. VO,
quoted in H. M. Sheets, ‘Lady Liberty, Inspiring
Even in Pieces,’ the New York Times,
20 September 2012



Statue of Liberty, New York.
Photo: © Paul Hakimata / Alamy Stock Photo.





PROPERTY OF A DISTINGUISHED LADY

1259

BERTRAND LAVIER (B. 1949)

Murano

signed, titled and dated "'Murano" Bertrand Lavier 1990' (on the reverse)

acrylic on mirror in painted artist's frame

51½ x 35½ in. (130.4 x 90.1 cm.)

Executed in 1990

£25,000-35,000

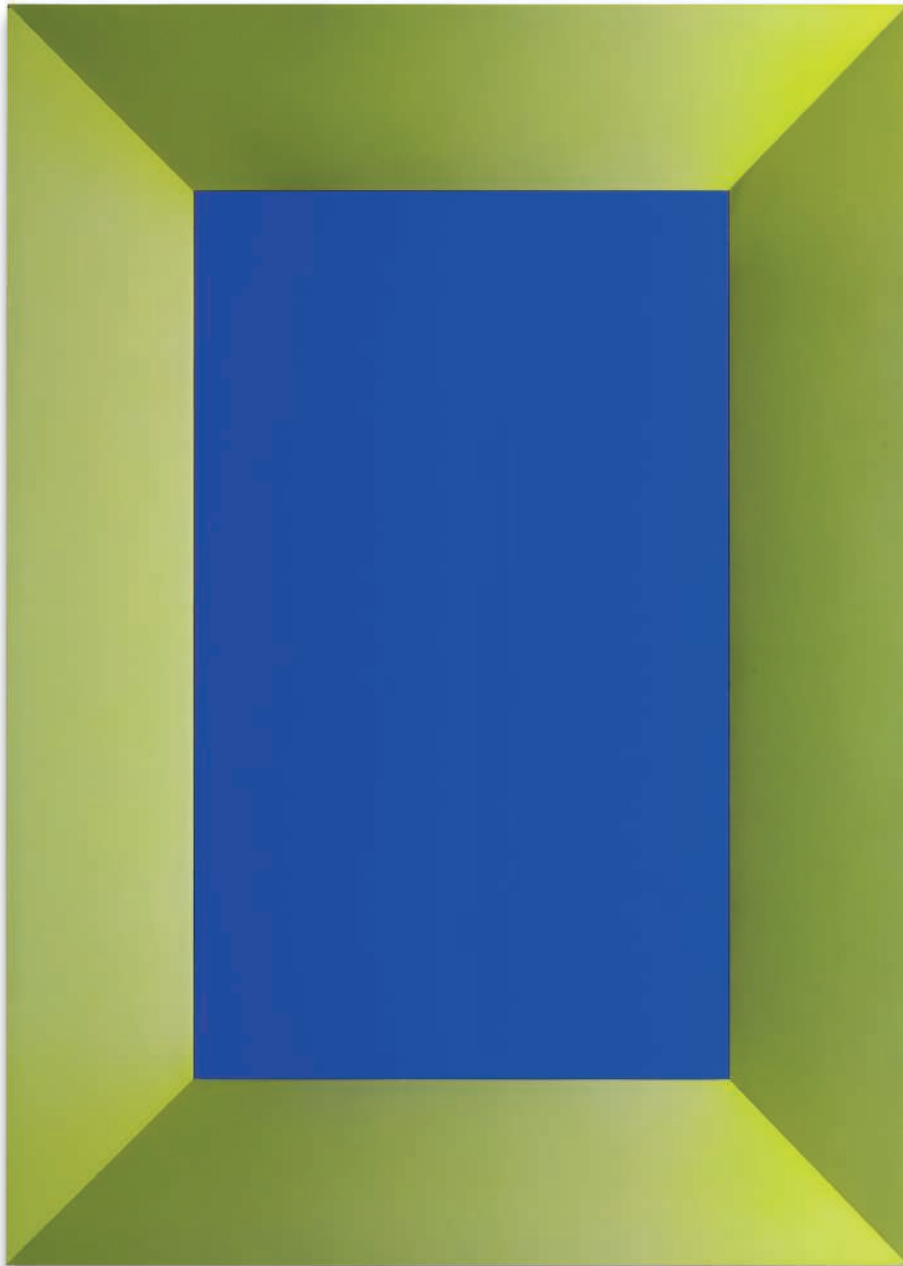
\$34,000-47,000

€30,000-41,000

PROVENANCE:

Galerie Martina Detterer, Frankfurt.

Acquired from the above by the present owner in 1995.



PROPERTY OF A DISTINGUISHED LADY

λ260

KATHARINA FRITSCH (B. 1956)

Blaues Bild (Blue Painting)

acrylic on untreated cotton cloth mounted on board in lacquered wooden frame
55½ x 39½ x 3½ in. (140 x 100 x 8 cm.)

Executed in 1990-1991, this work is number one from an edition of two plus one artist's proof

£15,000-20,000

\$20,000-27,000

€18,000-24,000

PROVENANCE:

Galerie Isabella Kacprzak, Cologne.

Acquired from the above by the present owner in 1992.

EXHIBITED:

San Francisco, San Francisco Museum of Modern Art, *Katharina Fritsch*, 1996-1997, no. 15 (another from the edition exhibited and illustrated in colour, unpagged). This exhibition later travelled to Basel, Museum für Gegenwartskunst, Öffentliche Kunstsammlung Basel.

London, Tate Modern, *Katharina Fritsch*, 2001-2002 (another from the edition exhibited and illustrated in colour, p. 114). This exhibition later travelled to Dusseldorf, Ständehaus.

LITERATURE:

J. Heynen (ed.), *Sammlung Ackermans*, Ostfildern-Ruit 2002 (another from the edition illustrated in colour, p. 80).



λ261

GÜNTHER FÖRG (1952-2013)

910146

signed and dated 'Förg 91' (upper left); signed, titled and dated '910146 Förg 91' (on the reverse)

acrylic on wood

23 $\frac{1}{2}$ x 23 $\frac{1}{2}$ in. (60.1 x 60.1cm.)

Executed in 1991

£10,000-15,000

\$14,000-20,000

€12,000-18,000

PROVENANCE:

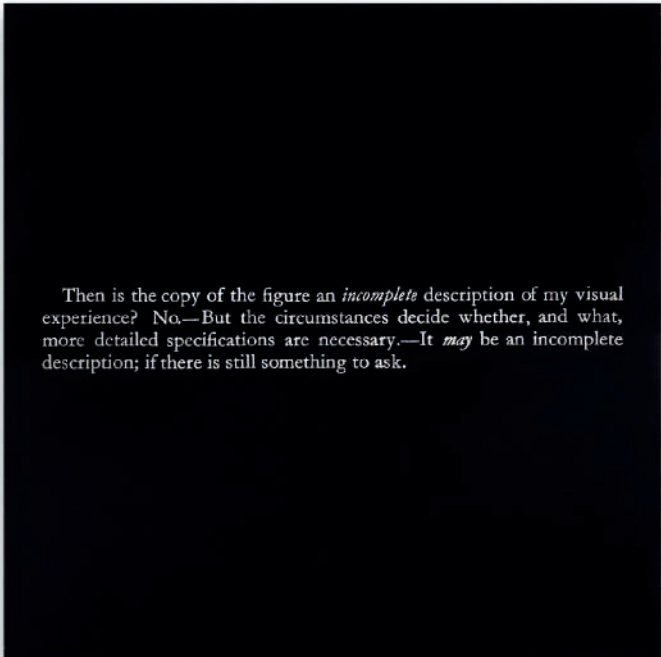
Anders Tornberg Gallery, Lund.

Private Collection.

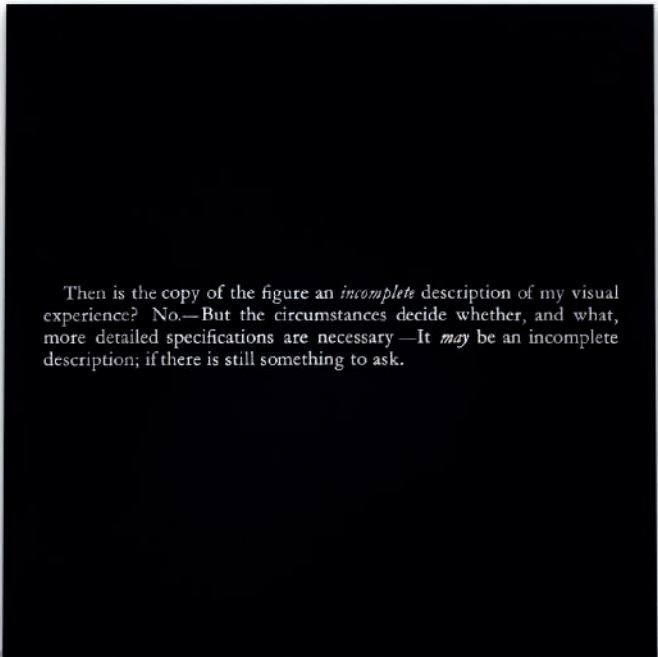
Anon. sale, Stockholms Auktionsverk, 12 November 2013, lot 39.

Acquired at the above sale by the present owner.

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



Then is the copy of the figure an *incomplete* description of my visual experience? No.—But the circumstances decide whether, and what, more detailed specifications are necessary.—It *may* be an incomplete description; if there is still something to ask.



Then is the copy of the figure an *incomplete* description of my visual experience? No.—But the circumstances decide whether, and what, more detailed specifications are necessary —It *may* be an incomplete description; if there is still something to ask.

PROPERTY FROM THE LEVI COLLECTION, TURIN

262

JOSEPH KOSUTH (B. 1945)

'No number #12 (After Augustine's Confessions)'

silkscreen on aluminium, in two parts
each: 78¾ x 78¾in. (200 x 200cm.)

Executed in 1989

£15,000-20,000

\$20,000-27,000

€18,000-24,000

PROVENANCE:

Galleria Giorgio Persano, Turin.

Marcello and Stefania Levi Collection, Turin (acquired from the above).

EXHIBITED:

Rivoli, Castello di Rivoli, *Collezionismo a Torino*, 1996 (illustrated, unpagged).

PROPERTY OF A DISTINGUISHED LADY

λ.263

ROSEMARIE TROCKEL (B. 1952)

E-Herd (Electric Cooker)

hobs on enamel coated steel

31¼ x 15¾ x 13½in. (80 x 40 x 34.7cm.)

Executed in 1991

£15,000-20,000

\$20,000-27,000

€18,000-24,000

PROVENANCE:

Sabine Schmidt Galerie, Cologne.

Acquired from the above by the present owner in 1997.





λ*264

KATHARINA GROSSE (B. 1961)

Untitled

signed and dated 'Katharina Grosse 2005' (on the reverse)

acrylic on canvas

80% x 48% in. (204 x 123cm.)

Painted in 2005

£15,000-20,000

\$20,000-27,000

€18,000-24,000

PROVENANCE:

Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna.

Acquired from the above by the present owner in 2005.

λ265
ROSEMARIE TROCKEL (B. 1952)

Study for Kind of Blue

signed 'R Trockel' (on the reverse)
knitted wool and wood mounted on canvas
39¾ x 40 x 2¼in. (101 x 101.5 x 7cm.)
Executed in 2012

£120,000-180,000
\$160,000-240,000
€150,000-210,000

PROVENANCE:

Art Consultancy Limited, London.
Private Collection, Europe.
De Primi Fine Art SA, Lugano.

EXHIBITED:

Madrid, Museo Nacional Centro de Arte Reina Sofía,
Rosemarie Trockel: A Cosmos, 2012-2013 (exhibition
view illustrated in colour, p. 61; illustrated in colour,
p. 168). This exhibition later travelled to New York,
New Museum.

“Trockel’s knit works are
parodies, a gentle form of
aggression for turning the
Constructivist notion of art
into life and life into art, into
the Warholian debunking of
contemporary art practice.”

—E. SUSSMAN,

‘The Body’s Inventory – The Exotic and Mundane
in Rosemarie Trockel’s Art,’ in *Rosemarie Trockel*,
exh. cat., Berkeley University Art Museum,
Berkeley, 1991, p. 33



Eva Hesse, *Ennead*, 1966.
© The Estate of Eva Hesse. Courtesy Hauser & Wirth.

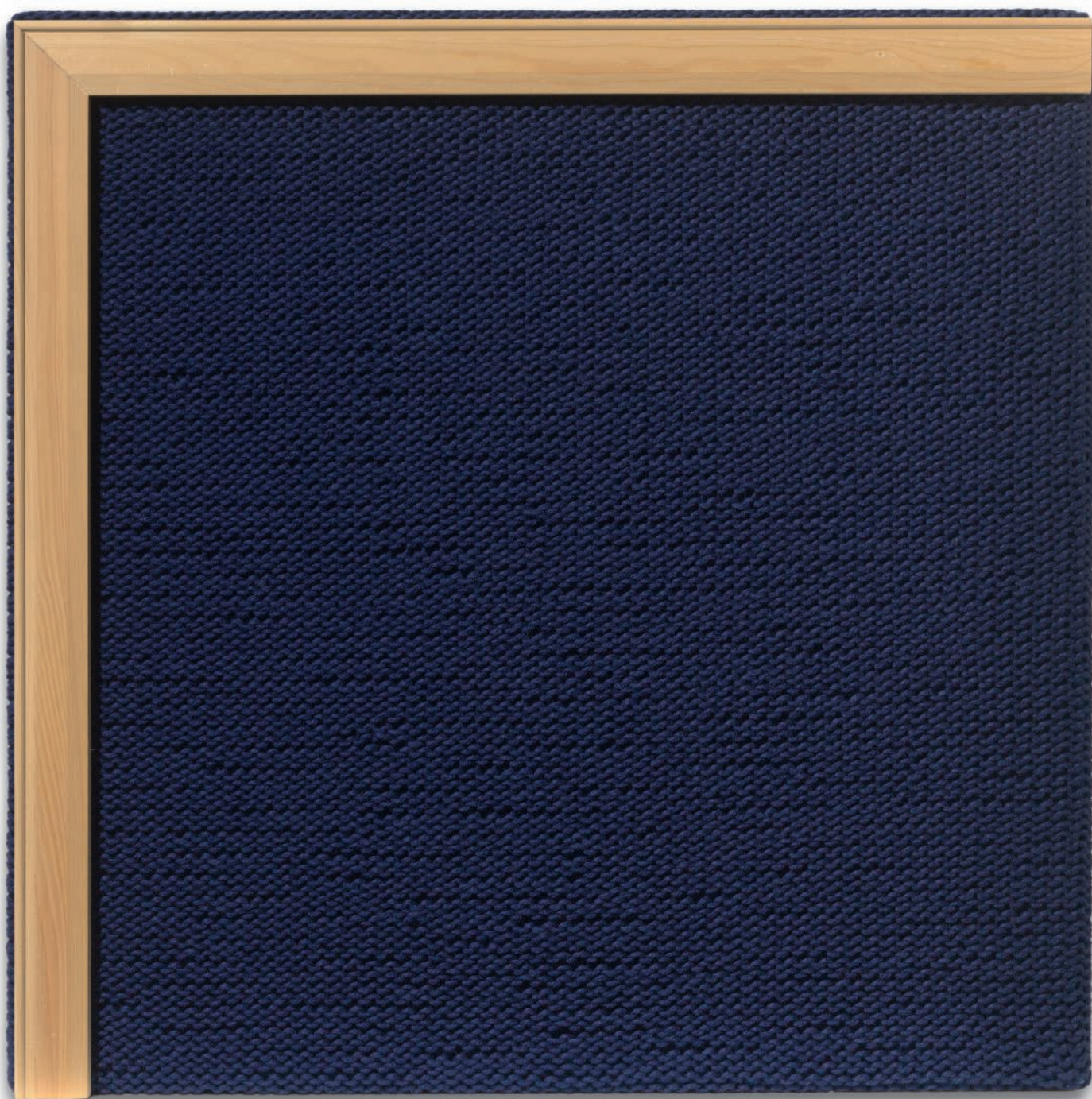
Although Rosemarie Trockel’s *Study for Kind of Blue* hangs on the wall in the manner of a traditional painting, the work is made from machine-knitted wool, and forms part of the artist’s wider series of ‘knitting pictures.’ These wool works propelled Trockel to international acclaim when she first introduced the concept in 1985, and have since remained an enduring feature of her *oeuvre*.

Executed in 2012, the composition is immersed in a monochromatic shade of deep indigo: a homogenous tone that invites the viewer to concentrate upon the geometric shape, raw fragmentary wooden frame and rhythmic play of light created by the texture of the wool. Although the pattern of snags and runs that perforate the medium appear to be the product of human error, upon observation it becomes evident that the regularity of these impurities is the result of mechanised production.

By omitting figuration, Trockel instead directs the viewer’s attention to the theoretical foundations of her medium and technique. The work pertains to themes of feminism, artistic production, craft, mass production, the commodification of art, and notions of originality and uniqueness. By using a textile material more commonly associated with the traditionally feminine craft of knitting than with fine art, and by implementing computer controlled mechanics to execute the composition, Trockel deconstructs gender binaries, undermining the long-standing historical assumption that art created by women should be consigned to the realm of arts and crafts. The wool appears unrestricted by its disjointed frame, underscoring the notion that Trockel’s work

transcends the traditionally accepted boundaries imposed by art history. Trockel’s art reflects the influence of avant-garde art movements of the 1960s in their radical questioning of traditional materials and strategies that have historically been used in the visual arts. She explains, ‘in the seventies there were a lot of questionable women’s exhibitions, mostly on the theme of house and home. I tried to take wool, which was viewed as a women’s material, out of this context and to rework it in a neutral process of production’ (R. Trockel in I. Graw, ‘Rosemarie Trockel talks to Isabelle Graw’, *Artforum*, March 2003).

Inviting comparison with Andy Warhol’s mass-reproduced aesthetic, *Study for Kind of Blue* also parallels the critical approaches of 1960s female artists such as Jenny Holzer and Barbara Kruger, who radically questioned traditional materials and practices. The tensile quality of Trockel’s materials and merging of fastidious craft attention with the conceptual share a likeness with the Post-Minimalist sculptures of fellow German artist Eva Hesse. While the theme of subverting the art world’s dichotomous structure remains persistent within Trockel’s ‘knitting-pictures,’ her output has shifted from early works featuring decorative patterns of the Playboy Bunny and domestic products, to compositions characterized by dark monochromatic tones and faceted frames that emphasize the composition’s materiality and means of production. Trockel strikes a balance between aesthetics and politics in *Study for Kind of Blue* by elegantly subsuming her critique of the omission of women from art history into the very surface of her work.



λ266

MANOLO MILLARES (1926-1972)

Cuadro 193 (Painting 193)

signed 'MILLARES' (lower left); signed and titled 'MILLARES-CUADRO 193' (on the stretcher)

acrylic and twine on burlap
51% x 38%in. (130.5 x 97.5cm.)

Executed in 1962

£150,000-200,000

\$200,000-270,000

€180,000-240,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Modern Art, New York (AMA 2012).

Anon. sale, Sotheby's Paris, 27 May 2009, lot 15.

Private Collection.

Acquired from the above by the present owner.

EXHIBITED:

New York, Acquavella Contemporary Art, *Manolo Millares*, 2006, no. 25 (illustrated in colour, p. 73). This exhibition later travelled to Madrid, Galería Guereta.

LITERATURE:

J.-A. França, *Millares*, Barcelona 1977, no. 178 (illustrated, p. 104).

A. de la Torre (ed.), *Manolo Millares Pinturas Catálogo Razonado*, Madrid 2004, no. 274 (illustrated in colour, p. 309).

J. Montes, 'Mutilados de Paz', in *ABC de las Artes*, no. 771, Madrid 2006 (illustrated in colour, p. 36).

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

“We are trying to attain a revolutionary plastic art which will include both our dramatic tradition and our direct expression, and be our historic response to a universal activity. We are fighting for an art that will lead to the salvation of individuality within the framework of our age. Our goal is a great transformation of plastic art in which may be found the expression of a new reality.”

—MANOLO MILLARES,
quoted in J.-A. França, *Millares*,
Barcelona, 1978, p. 64



Diego Velasquez, *Phillip IV of Spain*, 1644. The Frick Collection, New York.

With its rugged terrain of lacerated burlap swathed in a cascade of visceral paint, Manolo Millares' *Cuadro 193* is a poignant example of the sackcloth creations that represent a critical strand of his *oeuvre*. Executed in 1962, seven years following Millares' transition from his native Canary Islands to Madrid, *Cuadro 193* is subsumed by a phantasmal figure that coalesces and recesses across the canvas. Effusions of sanguine red, fleshy beige and ossified white emanate from the black void, redolent of bodily remains. The expressive intrusions of chromatic warmth offset the murky expanse creating a formally balanced composition enlivened by the subtle rhythmic movement of colour. Millares' vast, caustic surface bears a weathered façade manipulated by agitated gashes, extruding stitches of string and crumples of canvas that imply anthropological remains. Throughout his childhood, Millares was enthralled by the mummified remnants of the Guanches found at the Las Palmas museum. It was the extinct 'homunculi', indigenous to the island and reiterated in Millares' figuration, that sparked his

interest in the "finitude" of man', claiming that this 'extermination of a race' had 'provided the original starting point for my sackcloths' (M. Millares, quoted in J.-A. França, *Millares*, Barcelona 1978, p. 94). *Cuadro 193* is an expressive investigation into the vulnerability of mankind. Although often affiliated with Arte Povera and Art Informel movements, Millares' art is more concerned with the depravity of the human condition, which is underscored by his inauguration of the Spanish avant-garde group 'El Paso.' Comprising fellow artists Pablo Serrano, Manuel Rivera, Rafael Canogar and Luis Feito, the group sought to create 'an art that will lead to the salvation of individuality within the framework of our age'—an era ravaged by the psychological effect of the Second World War, the Holocaust, Hiroshima, and the Spanish Civil War (M. Millares, quoted in J.-A. França, *Millares*, Barcelona 1978, pp. 132-33). *Cuadro 193*'s ravaged, bandaged and bespattered canvas is a raw and dramatic exploration of mankind's place in the modern world.



λ267

ANSELM KIEFER (B. 1945)

Maria im Rosen Haag (Mary in the Rose Garden)

acrylic, oil, dried branches on cardboard and wood in a steel frame

75½ x 51½ in. (190.8 x 140.7 cm.)

Executed in 2005

£200,000-300,000

\$270,000-400,000

€240,000-350,000

PROVENANCE:

Private Collection, Italy.

Acquired from the above by the present owner.

“Kiefer’s art is the unique expression of a highly personal situation prompted by his interest in consciousness and yielding images in which historic awareness, metaphysical longings and the notion of human subordinancy to existence constitute the material of the predominating question: how to render this human experience into image.”

—W. BEEREN,

quoted in ‘Anselm Kiefer:

Recuperation of History’, in Anselm Kiefer: Bilder 1986-1980, exh. cat., Stedelijk Museum, Amsterdam, 1986-1987, p. 8



Martin Schongauer, *Mary in the rose garden*, 1473. St Martin Church, Colmar. Photo: ©DEA / G. DAGLI ORTI via Getty Images.

Depicting a constellation of golden poppies obfuscated by a labyrinth of desiccated branches, *Maria im Rosen Haag* (2005) is an enthralling assemblage by Anselm Kiefer in which universal themes of piety and transience coincide with a deep understanding of German history. Poppies fall across the canvas in blooms of chromatic warmth, illuminating the shadowy depths of the composition. Clouds of white paint dance around the flowers and peer lustroously through the thicket of branches. The work is laid upon cardboard swathed in an ashen grey hue and contained by a steel frame, clinically juxtaposed with the effusive floral backdrop. Kiefer, who was raised as a German Catholic and has since foregone his faith to explore the metaphysical realm innate in all religions, adopts a title that alludes to 15th-century Germanic depictions of the Madonna and Child amidst a rose bower. This subject is embellished by Kiefer’s incorporation of poppies – a Marian symbol of fertility – and by the thicket of bristling branches, which invokes both the structure of the bower and the crown of thorns worn by Christ at the crucifixion. These motifs are revisited in a number of canvases throughout the 2000s – most notably the *Pietà* works – in which Kiefer similarly utilises symbolism associated with the Virgin Mary as a vehicle for interrogating the trauma of Germany’s past. In these works, poppies and thorned

branches enshroud the figure of Christ, whose pose is evocative not only of the *pietà*, but also recalls images of fallen wartime victims. Poetic and deeply poignant, *Maria im Rosen Haag* takes its place within this body of work, confronting the artist’s German heritage through a unique syntax of religious allusions.

Fascinated by the innate spiritual properties of earthly matter, Kiefer imbues his assemblage with layered meaning. The twigs reference the importance of forests to German folklore and also carry personal significance – ‘Kiefer’ translates to ‘pine’ in German. Kiefer’s flowers – which simultaneously decompose into the earth and bear the seeds that fertilise the land – embody his belief that ‘creation and destruction are one and the same’ (A. Kiefer, quoted in K Soriano, ‘Building, Dwelling, and Thinking,’ in *Anselm Kiefer*, exh. cat., Royal Academy of Arts, London, 2014, pp. 24-25). The bidirectional growth of flowers, which lean towards the sun while burrowing into the soil, symbolises the union of celestial and earthly realms, whilst the scattered arrangement of glowing poppies alludes to the stars across the heavens. Navigating the complex terrain between death and transcendence, *Maria im Rosen Haag* encapsulates the humanistic desire for salvation, combining biblical and material symbolism to create a hauntingly beautiful meditation on Germany’s past.



λ268

OTTO PIENE (1928-2014)

Bios

signed, titled and dated twice 'Piene 90/92 "BIOS"

(on the stretcher and on the reverse)

oil and soot on canvas

39% x 51¼in. (100 x 130cm.)

Executed in 1990-1992

£80,000-100,000

\$110,000-130,000

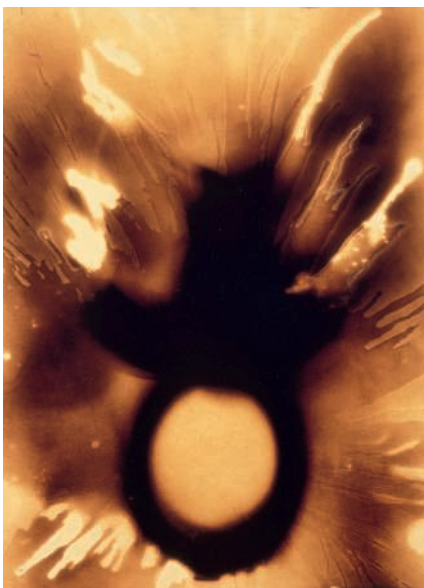
€95,000-120,000

PROVENANCE:

Acquired directly from the artist by the present owner.

“Our interest in fugitive phenomena and effects on the environment makes fire an appealing medium. It shines, warms, reacts strongly to other elements, and retain power even when confronted with massive technology. To master fire is an old challenge to man.”

—O. PIENE,
More Sky, exh. cat., Neue Nationalgalerie –
Staatliche Museen zu Berlin, Berlin, and Verlag
der Buchhandlung Walther König, Cologne,
2014, p.78



Yves Klein, *F 67 Peinture feu sans titre*, 1961. Private Collection.
Photo: BI, ADAGP, Paris / Scala, Florence.
Artwork: © Yves Klein, ADAGP, Paris and DACS, London 2016.



λ269

GERHARD RICHTER (B. 1932)

Grün-Blau-Rot (Green-Blue-Red)

signed, numbered and dated '789-88 Richter, 93' (on the reverse)

oil on canvas

11¼ x 15¼in. (30 x 40cm.)

Painted in 1993

£150,000-200,000

\$200,000-270,000

€180,000-240,000

PROVENANCE:

Parkett Verlag, Zurich.

Private Collection, Germany.

Anon. sale, Christie's London, 6 February 2003, lot 717.

Galerie Maulberger, Munich.

Acquired from the above by the present owner.

EXHIBITED:

Los Angeles, MAK-Center for Arts and Architecture, *Silent & Violent*, 1995 (another from the series exhibited, illustrated in colour, unpagged).

New York, The Museum of Modern Art, *Collaborations with Parkett: 1984 to Now*, 2001 (another from the series exhibited).

Dublin, Irish Museum of Modern Art, *Beautiful Productions. Parkett Editions since 1984*, 2002 (another from the series exhibited).

Zurich, Kunsthaus Zürich, *Parkett - 20 Years of Artist's Collaborations*, 2004 (another from the series exhibited).

Tübingen, Kunsthalle, *Gerhard Richter. Printed! Druckgrafik, Foto-Editionen und Künstlerbücher*, 2005 (another from the series exhibited).

Kanazawa, 21st Century Museum of Contemporary Art, *200 Artworks 25 Years. Artist's Editions for PARKETT*, 2009 (another from the series exhibited, illustrated in colour, p. 339).

Singapore, Singapore Tyler Print Institute, *200 Artworks - 25 Years, Artists' Editions for Parkett*, 2010 (another from the series exhibited). This exhibition later travelled to Seoul, Seoul Arts Center/Hangaram Museum.

Beijing, Ullens Center for Contemporary Art, *INSIDE A BOOK A HOUSE OF GOLD: Artists' Editions for Parkett*, 2012 (another from the series exhibited). Taipei, Taipei Fine Arts Museum, *Parkett - 220 Artists' Editions & Collaborations +5*, 2013 (another from the series exhibited).

LITERATURE:

Parkett, no. 35, 1993, no. 2 (illustrated in colour, p. 97; others from the series illustrated in colour on the cover, inside of cover, pp. 1, 97-101 and 174).

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland (ed.), *Gerhard Richter, Werkübersicht/ Catalogue Raisonné: 1962-1993*, vol. III, Bonn 1993, p. 196, no. 789/1-115 (two others from the series illustrated in colour, unpagged).

H. Butin (ed.), *Gerhard Richter, Editionen 1965-1993, Catalogue Raisonné*, Bremen 1993, no. 69 (another from the series illustrated in colour, p. 167).

H. Butin and S. Gronert (eds.), *Gerhard Richter Editionen 1965-2004 Catalogue Raisonné*, Ostfildern-Ruit 2004 (another from the series illustrated in colour, pp. 35 and 229).

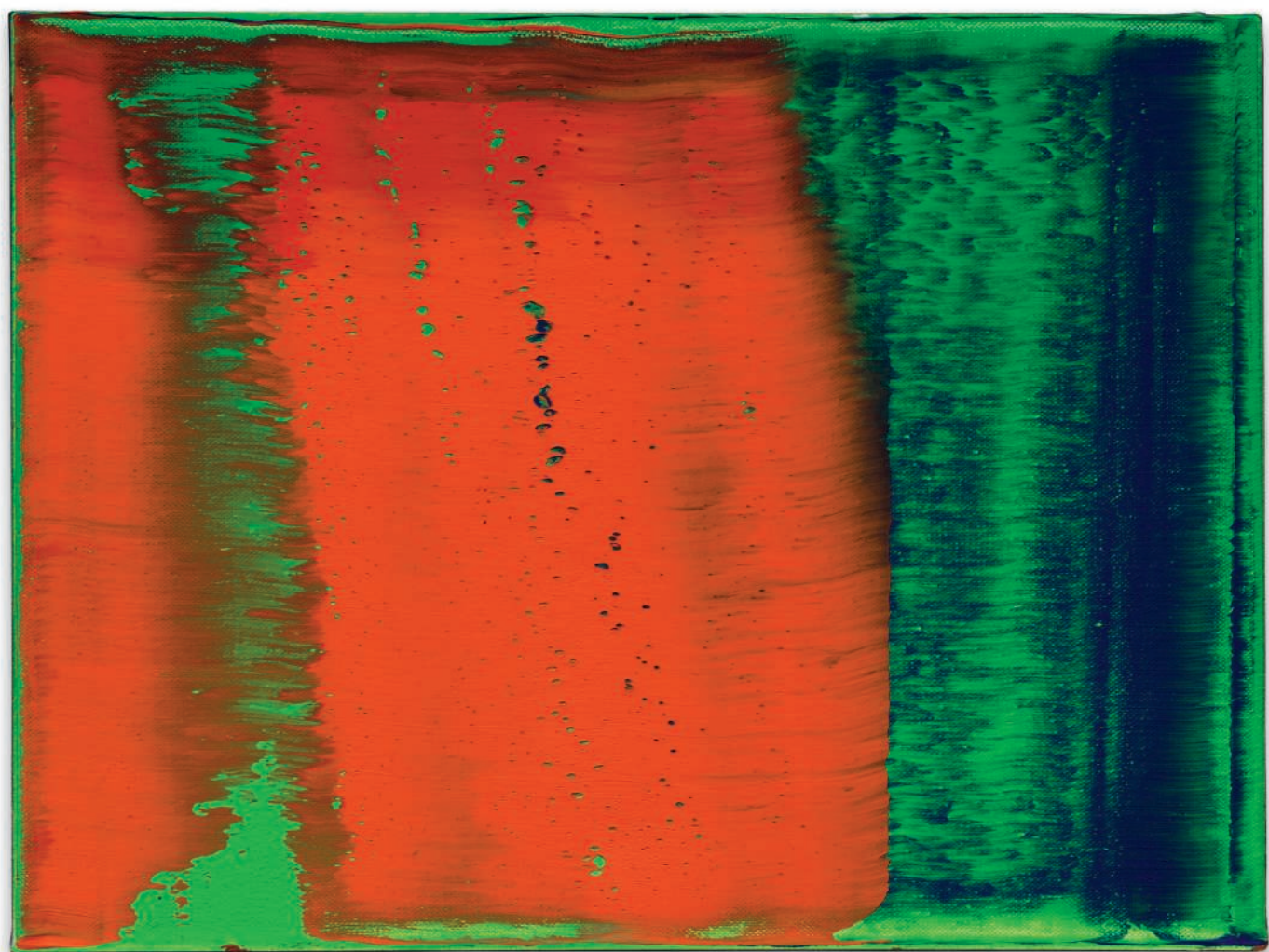
H. Butin, S. Gronert and T. Olbricht (eds.), *Gerhard Richter Editionen 1965-2013 Catalogue Raisonné*, Ostfildern-Ruit 2014, no. 41 (another from the series illustrated in colour, pp. 43 and 252).

D. Elger (ed.), *Gerhard Richter Catalogue Raisonné Volume 4: 1988-1994*, Ostfildern-Ruit 2015, no. 789/1-115 (the series illustrated in colour, pp. 524-525).

With its palimpsest of prismatic pigment swept across the canvas in vivid kaleidoscopic striations, *Grün-Blau-Rot* is a vibrant example of Gerhard Richter's abstract work. Infinite shades of indigo and emerald green are shrouded by a swathe of fiery red, intermingling and colliding to form a hypnotic panorama of shimmering chromatic strata. Painstakingly layering blue and red over a base of vibrant green paint, Richter enables the pigments to fracture and blend as they are spread over each preceding layer. Applying the paint directly from the tube along the border of his canvas, Richter pulls his pigments across the surface of the work with a squeegee—his signature tool since the 1980s. This instantaneous act of the push and pull of chromatic streaks embody the encounter between chance effect and careful orchestration that lies at the heart of Richter's practice. The artist himself delights in the

automatism of the squeegee, claiming 'It is a good technique for switching off thinking. Consciously, I can't calculate the result. But subconsciously, I can sense it. This is a nice "between" state' (G. Richter, quoted in S. Koldehoff, 'Gerhard Richter, Die Macht der Malerei', in *Art. Das Kunstmagazin*, December 1999, p. 20).

This painting stems from a series of works created for the publishing company Parkett, renowned for their artist editions uniquely constructed in direct collaboration with the artist. With approximately 250 art works and 100 books, Parkett's operation has additionally expanded to include a small museum and library for contemporary arts. Richter's edition *Parkett vol. 35* (1993) is a seminal volume that stands amongst the most celebrated works the company has ever produced.



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

λ*270

MARTIN KIPPENBERGER (1953-1997)

Ohne Titel (Krieg Böse) (Untitled (War Wicked))

signed and dated '„Kippenberger 91"' (on the reverse)

oil on canvas

47¼ x 39⅞in. (120 x 100cm.)

Painted in 1991

£150,000-200,000

\$200,000-270,000

€180,000-240,000

PROVENANCE:

Galerie Gisela Capitain, Cologne.

Private Collection.

Anon. sale, Bristed Scp. Paris, 23 June 2001, lot 356.

Private Collection.

Skarstedt, New York.

Metro Pictures, New York.

Acquired from the above by the present owner in 2003.

EXHIBITED:

Munich, Kunstverein München, *Malen ist Wahlen-*

Büttner, Kippenberger, Oehlen, 1992 (illustrated in
colour, p. 44).

“The capacity to camouflage,
to make light of, to
exaggerate, all of these are
impulses directed toward
keeping humanity alive,
along with oneself and
confrontation. What works
with language works just as
well with images. To conceal,
to whitewash, to direct onto
false trails.”

—M. KIPPENBERGER,
quoted in M. Hermes, *Martin Kippenberger*,
Cologne 2005, p. 9



Franz Marc, *Vogel*, 1914. Städtische Galerie im Lenbachhaus,
Munich.

With its exquisite painterly surface swathed in expressive strains of luminous pigment, Martin Kippenberger's *Ohne Titel (Krieg Böse)* (1991) is an eloquent work from his subversive *Krieg Böse* series. Against a white expanse of raw canvas, a background of thick vivid brushstrokes, described in a medley of green and blue tones, creates a cacophony of colour. The gun of a tank traverses the composition, providing support for a canary bird partially obscured by drips of lime green paint. Working amidst the German protest culture of the 1980s that centred upon debates surrounding the cultural heritage of a divided post-war Germany, Kippenberger confronts the political taboos of his time, iconoclastically undermining cultural and artistic tropes. The canary forms the conceptual backbone of the *Krieg Böse* series, offering a mocking dig at his German forebears. Specifically, it parodies George Baselitz's monumental inverted eagles — a

national symbol laden with historical significance. With its ruffled feathers rendered in a limited range of bright elementary colours, the canary comically controverts the solemnity of Baselitz's heroic birds. Indeed, in tandem with the series, Kippenberger published two books, each containing 186 scribbled drawings of canaries, playing off the eagles depicted in Baselitz's book *Adler* published in 1975. The title of the series — *Krieg Böse* — translates to 'war wicked'. By omitting the word 'is' from the title, Kippenberger condenses the phrase 'war is wicked', thereby ridiculing the regressive tendency of warmongers — and indeed hard-line pacifists — to reduce complexities of war to a dialogue between 'good' and 'evil'. Laced with the artist's trademark wit and irony, the work opposes the brutality of war through a seemingly puerile oversimplification of politics, reconceptualising Germany's engagement with its complicated heritage.



λ'271
PETER DOIG (B. 1959)

Bellevarde

oil on paper
22½ x 28½in. (57 x 72.5cm.)
Painted in 1995

£60,000-80,000

\$80,000-110,000

€71,000-94,000

PROVENANCE:

Contemporary Fine Arts, Berlin.

Acquired from the above by the present owner in 1995.

“I often use heightened colours to create a sense of the experience or mood or feeling of being there, but it’s not a scientific process. I think the paintings always refer back to a reality that we all have experience of. We have all seen incredible sunsets. We’ve all experienced the sensation of light dropping and producing strange natural effects, and I think in a way I am using these natural phenomena and amplifying them through the materiality of paint and the activity of painting... When I was making the ‘snow’ paintings I was looking a lot at Monet, where there is this incredibly extreme, apparently exaggerated use of colour.”

—P. DOIG,
quoted in ‘Peter Doig: Twenty Questions
(extract), 2001’, in A. Searle et al. (eds.),
Peter Doig, London 2007, p. 132



Peter Doig, *Bellevarde*, 1995. Private Collection. © Peter Doig. All Rights Reserved, DACS 2016.



λ272

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 91' (upper left); signed, inscribed and dated 'Frankfurt Förg 91' (on the reverse)

acrylic on wood

71 x 59 in. (180.2 x 150 cm.)

Executed in 1991

£60,000-80,000

\$80,000-110,000

€71,000-94,000

PROVENANCE:

Galerie Bärbel Grässlin, Frankfurt.

Acquired from the above by the present owner in 1991.

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

“Förg’s artistic concept is marked by velocity and dexterity and an unambiguous approach. He works in series and sequences of pictures. Since his early orientation with Twombly and Palermo during his studies at Munich Academy, he has progressively expanded his artistic area of expertise. Förg does not invoke, but uses his work more as a reminiscence, a memory of modernity, whose artefacts flow out of stream of forgetfulness wrung from his raw and open work process, and through its stubborn Anti-Formalism, allows the viewer a participating and unexploited gaze.”

—E. SCHNEIDER,
quoted in Förg, exh. cat., Cologne, Kunsthaus
Bregenz, 2001, unpaginated





λ*273

ANTHEA HAMILTON (B. 1978)

Olympian

cellotape, magazine collage, paper on painted Polystyrene, teapot top,
rolled up posters and ceramic mat
61 x 18 $\frac{7}{8}$ x 18 $\frac{7}{8}$ in. (155 x 48 x 47.3cm.)
Executed in 2006

£4,000-6,000

\$5,400-8,000

€4,800-7,100

PROVENANCE:

Ibid Gallery, London.

Acquired from the above by the present owner in 2007.

EXHIBITED:

London, Ibid Gallery, *Anthea Hamilton Athens*, 2006.

London, Saatchi Gallery, *Newspeak-British Art Now*, 2010 - 2011
(illustrated in colour, p. 109).



PROPERTY OF A DISTINGUISHED LADY

274

SYLVIE FLEURY (B. 1961)

Untitled (pair of shoes on a pedestal)

shoes on painted wooden plinth

61¼ x 23¾ x 23¾in. (155.5 x 60 x 60cm.)

Executed in 1996

£7,000-10,000

\$9,400-13,000

€8,300-12,000

PROVENANCE:

Galerie Martina Detterer, Frankfurt.

Acquired from the above by the present owner in 1997.

λ*275

ALEXANDRE DA CUNHA (B. 1969)

Nude VI

hats and thread on canvas

86⅞ x 118½ x 6⅞in. (219.5 x 301 x 15.5cm.)

Executed in 2012

£25,000-35,000

\$34,000-47,000

€30,000-41,000

PROVENANCE:

Thomas Dane Gallery, London.

Acquired from the above by the present owner in 2012.

EXHIBITED:

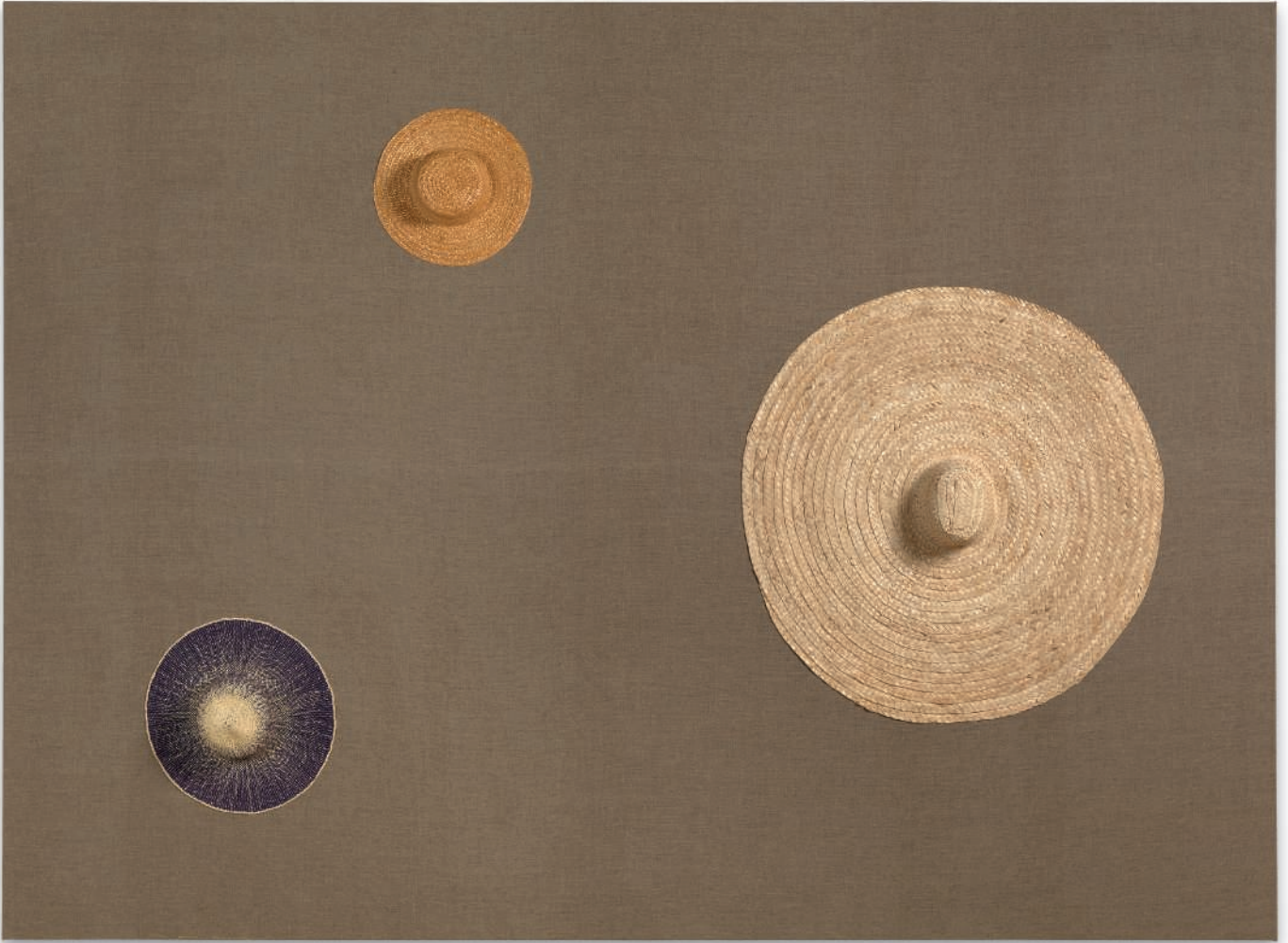
London, Thomas Dane Gallery, *Full Catastrophe*, 2012.

London, Saatchi Gallery, *Pangaea II: New Art From*

Africa and Latin America, 2015, pp. 72-73.

“The artist’s remarkable gift for realizing the pictorial potential of ordinary utensils can also be linked to the idiosyncratic notion of *gambiarra*, a Brazilian term that literally means ‘improvisation but more generally embodies the prevalent attitude of making do with little in a country where many still live close to the poverty line. In that sense, his works questions notions of Brazilian identity both in form and content.”

—H. AMIRSADEGHI,
Contemporary Art Brazil, London 2012, p. 106



λ276

TRACEY EMIN (B. 1963)

Chinese Girls

signed, titled and dated 'Chinese Girls Tracey Emin 2002' (lower right)

appliquéd blanket

72 x 60½in. (183 x 153.6cm.)

Executed in 2002

£70,000-100,000

\$94,000-130,000

€83,000-120,000

PROVENANCE:

White Cube.

Private Collection, Europe (acquired from the above).

Anon. sale, Christie's London, 23 October 2005, lot 117.

Acquired at the above sale by the present owner.

LITERATURE:

T. Emin (ed.), *The Guardian Weekend*, 12 October 2002 (illustrated in colour, on the cover).

“Craftwork presents a simplicity and security not often associated with sensation. Through the action of “sewing” out her stories, Emin adds an extra personal touch to her work, making it more believable and genuine. She is literally spinning the yarn of her life: ancient diary entries, love letters, childhood memories, conversations she’s never forgotten. It’s storytelling in the tradition of folk art, patching security blankets for healing and nurture.”

—P. ELLIS

in C. Saatchi and P. Ellis, *100: The Work that Changed British Art*, London, 2003, p. 209

With its delicate hand-stitched illustrations and bold textual statement, *Chinese Girls* (2002) is a powerful example of Tracey Emin’s seminal series of appliquéd blankets that resonates on both humanitarian and personal levels, witnessing the coincidence of Emin’s deeply personal vernacular with an empathetic sense of social responsibility. Rendered in sober autumnal tones, the upper half of the blanket presents three Chinese babies depicted in intricate stitches, the vulnerability of their infancy underscored by the soft tactility of the fleece fabric into which they are embroidered. In the composition, Emin’s distinctive approach to drawing, with its broken lines and delicate graphic contours, meets her expressive embroidery practice. Transforming the traditionally feminine craft of quilt making into an arena of self-expression, here we see Emin incorporate a political subtext that nonetheless resonates with her own personal concerns. While the medium is reminiscent of a child’s comfort blanket, invoking

notions of warmth and security, her use of graphic text is evocative of the banners paraded in political and civic demonstrations. Below the embroidered babies, impassioned red capital letters proclaim ‘SOMETIMES I WANT TO HAVE CHILDREN’, and then in Emin’s own familiar italicised script, ‘not my own but other people’s children Chinese People’s Children’. *Chinese Girls* weaves together Emin’s feelings towards motherhood with a meditation on the legacy of China’s One-Child Policy and the East-West traffic of globalisation. The final bewildered cry, ‘AND SOMETIMES I DON’T UNDERSTAND THE WORLD’, captures the introspective yet profoundly expressive aesthetic that characterizes the artist’s practice. Emin appropriates the tradition of handicraft that fuelled the feminist art of the ‘60s and ‘70s to compose a work that resonates at a global level. Yearning and mournful, personal and political, in *Chinese Girls*, Emin weaves her personal narrative with a broader experience of the world.



**SOMETIMES I WANT
TO HAVE CHILDREN**

*not my own but
Other people's children
Chinese people's
children*

**AND SOMETIMES I DON'T
UNDERSTAND THIS WORLD**

Sarah Lucas

5 iconic works from the property of a private american collector

“For me my work is about me. So things that could make me feel vulnerable, or maybe I worry about – I hopefully can turn them into something that I don’t have to be running away from. And that makes me feel stronger and therefore I can face the world... it’s partly a conversation I’m having with myself. But if I just had it in my head it would disappear. It’s a way of literally objectifying it, so that the conversation can carry on.”

—S. LUCAS,

quoted in *Art from the UK*, exh. cat., Goetz Collection, Munich, 1998, p. 135

Sarah Lucas abandons traditional representations of gender and sexuality in her subversive, provocative, and darkly comic multi-media works. Upon graduating from Goldsmiths College in 1987, Lucas participated in the seminal exhibition ‘Freeze’ that would define British art for over a decade. However, it was following her 1992 solo exhibition ‘Penis Nailed to a Board’ that she came to be regarded as a leading figure of the Young British Art (YBA) movement. Her contribution to British art is defined by her timelessly relevant exploration of sex, identity, death, and destruction through a brash and macabre vocabulary of images. Throughout her career Lucas has unapologetically undermined stereotypical notions of sexual identity through compositions featuring subjects such as raw meat arranged as passive sexual receptacles and gendered figures reductively identified by crude allusions to sexual organs. The lurid and provocative nature of her work, which has elicited comparison to the visceral paintings of Francis Bacon, is made palatable through her use of humour. Crass to the point of obscenity and gruesomely farcical, this exploration of sex is cunningly frank and explicit. Lucas breaks down gender binaries, divulging ‘well, I like to play around with gender stereotypes. And I like androgyny. All these meanings are constructs, and they’re quite fragile really. They could be otherwise’ (S. Lucas, quoted in B. Ruf, ‘Conversation with Sarah Lucas,’ in Y. Dziewior & B. Ruf, *Sarah Lucas: Exhibitions and Catalogue Raisonné 1989-2005*, Zurich 2005, p. 30).

Distinguishing her from the other YBA artists, Lucas’ dry wit makes transparent societal flaws and gains critical viability through its conceptual depth. Drawing inspiration from sources ranging from Sigmund Freud to contemporary media, Lucas’ interest in the paradoxical link between sexual connection and self-destruction is derived from Freud’s essay *Beyond the Pleasure Principle* (1920). Her preoccupation with the media stems from her bewilderment regarding ‘the nudity, titillation, and hypocritical morality being served up daily to most people in this country’ (S. Lucas, quoted in B. Ruf, ‘Conversation with Sarah Lucas,’ in Y. Dziewior & B. Ruf, *Sarah Lucas: Exhibitions and Catalogue Raisonné 1989-2005*,

London 2005, p. 29). Refreshingly witty and perceptive, rather than prescriptive, Lucas maintains that ‘it’s not necessary to take up an entrenched position, politically, in order to make a thought provoking, concrete object’ (S. Lucas, quoted in B. Ruf, ‘Conversation with Sarah Lucas,’ in Y. Dziewior & B. Ruf, *Sarah Lucas: Exhibitions and Catalogue Raisonné 1989-2005*, London 2005, p. 29). As a significant figure in the contemporary art world, Lucas’ personality is as prolific as her art. Her androgynous and seedy physical appearance replicates her work’s gendered experimentation and brash grittiness. As a Londoner to the core, Lucas’ free spirit and tumultuous friendship with fellow YBA artists including Tracey Emin and Damien Hirst personify her art’s radical vitality. Lucas’ role as a mainstay of the British art establishment is underscored by her representation for the British Pavilion at last year’s 56th Venice Biennale.

The Post-War and Contemporary Art Day Auction is delighted to present a diverse range of works from Lucas’ career. The iconic photograph *Got a Salmon on (Prawn)* (1994) depicts a young man opening a can as it ejaculates foam from its brim. From the same series, *Got a Salmon #1* (1997), challenges traditional representations of female sexuality, exhibiting an image of defiant femininity. In *How Little Does Sex Deliver?* (1998) Lucas again examines the female form, yet this time she produces a passive, headless female figure constructed from women’s nylons. *Sex Baby’s* (2000) surrealistic assemblage of a sexualised chicken with lemons for breasts examines sexual objectification through the uncanny correlation between the female form and food. The Duchampian photograph of a begrimed toilet inscribed with the work’s title *Is Suicide Genetic?* (1996) celebrates the formal shape and vile essence of the toilet. Lucas states that her interest in toilets stems from the notion that ‘the toilets are kind of rock bottom – or other side of the coin. Hidden, dirty, removers of everything we don’t want around ... we’re all familiar with them as receptacles and also as shapely objects’ (S. Lucas, quoted in B. Ruf, ‘Conversation with Sarah Lucas,’ in Y. Dziewior & B. Ruf, *Sarah Lucas: Exhibitions and Catalogue Raisonné 1989-2005*, London 2005, p. 30). Alongside these impish compositions is a poignant sculpture entitled *Concrete Boots* (1999). The cast of a soldier’s boots is an unexpected and welcome juxtaposition that shows the nuanced dimensions of Lucas’ work. The unique visual language represented in these works embodies the maverick individuality that forms the foundation of Lucas’ pioneering *oeuvre* and has inspired a generation of British artists.

“She makes work like Picasso, putting everyday things together in unexpected and powerful ways. I would say she’s the most important of the YBAs, but her work goes way beyond that small group. She’s the greatest artist I know.”

—D. HIRST,

quoted in A. Sooke, ‘Sarah Lucas on being as provocative as ever’ *Telegraph*, 10 September 2013



Sarah Lucas, *Got a Salmon on in the street*, 2000.
© Sarah Lucas, Courtesy Thomas Dane, London and Sadie Coles HQ, London

PROPERTY OF A PRIVATE AMERICAN COLLECTOR

λ*277

SARAH LUCAS (B. 1962)

Concrete Boots 1998

cast concrete, in two parts

each: 7½ x 5½ x 11in. (19.5 x 13 x 28cm.)

Executed in 1999, this work is number four from an edition of six plus one artist's proof

£20,000-30,000

\$27,000-40,000

€24,000-35,000

PROVENANCE:

Sadie Coles HQ, London.

Acquired from the above by the present owner in 2000.

LITERATURE:

Y. Dziewior and B. Ruf (eds.), *Sarah Lucas Exhibitions and Catalogue Raisonné 1989-2005*, Zurich 2005 (another from the edition illustrated, p. 153).

“As a young artist I felt that in making art I could be objective, more objective than I could in life [...] And it's true that you can have a proper look at something once it has some material reality. But I also equated this with being impersonal, in the sense of not being narrative or autobiographical. Looking at it all now it seems highly personal and more autobiographical than I thought – lots of Freudian slips.”

—S. LUCAS,
quoted in S. Mansfield, 'Interview: Sarah Lucas on her shocking artwork', in *The Scotsman*, 09 February 2014, <http://www.scotsman.com/lifestyle/culture/art/interview-sarah-lucas-on-her-shocking-artwork-1-3300065> [accessed 9th September 2016]



Bruce Nauman, *Feet of Clay*, 1966. Whitney Museum of Art, New York. © 2016 Bruce Nauman / Artists Rights Society (ARS), New York and DACS, London.





PROPERTY OF A PRIVATE AMERICAN COLLECTOR

ΛΩ278

SARAH LUCAS (B. 1962)

Got a Salmon on #1

R-type print

59 x 41 3/4 in. (150 x 105 cm.)

Executed in 1997, this work is number three from an edition of three plus one artist's proof

£10,000-15,000

\$14,000-20,000

€12,000-18,000

PROVENANCE:

Sadie Coles HQ, London.

Acquired from the above by the present owner in 2000.

LITERATURE:

Y. Dziewior and B. Ruf (eds.), *Sarah Lucas Exhibitions and Catalogue Raisonné 1989-2005*, Zurich 2005 (another from the edition illustrated, p. 145).

A. Malik, *Sarah Lucas, Au Naturel*, London 2009 (another from the edition illustrated in colour, p. 46).



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

λΩ279

SARAH LUCAS (B. 1962)

How Little Does Sex Deliver?

C-print

44% x 29%in. (113.3 x 76cm.)

Executed in 1998, this work is number one from an edition of six plus one artist's proof

£8,000-12,000

\$11,000-16,000

€9,500-14,000

PROVENANCE:

Sadie Coles HQ, London.

Acquired from the above by the present owner.

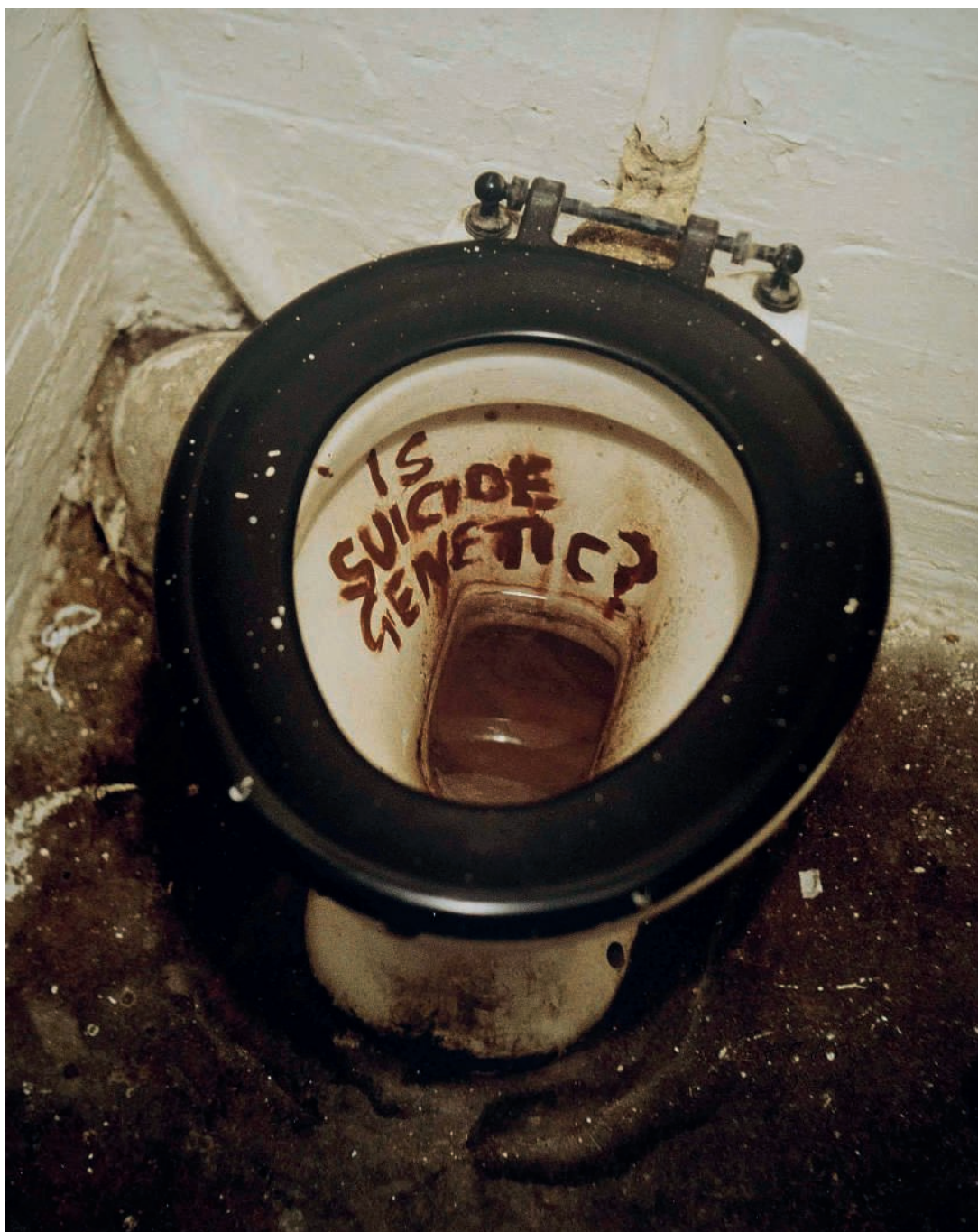
EXHIBITED:

London, Sadie Coles HQ, *Odd-bod Photography - Angus Fairhurst/Sarah Lucas*, 1998 (another from the edition exhibited).

Bonn, Kunstmuseum Bonn, *Through the Looking Brain: A Swiss Collection of Conceptual Photography*, 2011-2012 (another from the edition exhibited and illustrated in colour, p. 219). This exhibition later travelled to St. Gallen, Kunstmuseum St. Gallen.

LITERATURE:

Y. Dziewior and B. Ruf (eds.), *Sarah Lucas: Exhibitions and Catalogue Raisonné 1999-2005*, Zurich 2005 (installation view of another from the edition illustrated in colour, p. 76).



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

λΩ280

SARAH LUCAS (B. 1962)

Is Suicide Genetic?

signed and dated 'SARAH LUCAS 1996/5' (lower right)

C-print

19¾ x 15¼in. (50 x 40cm.)

Executed in 1996, this work is number two from an edition of seventeen plus three artist's proofs

£7,000-10,000

\$9,400-13,000

€8,300-12,000

PROVENANCE:

White Cube.

Private Collection, Germany.

Anon. sale, Christie's New York, 17 May 2000, lot 295.

Acquired at the above sale by the present owner.

LITERATURE:

E. Janus (ed.), *Veronica's Revenge: Contemporary Perspective on Photography*, Zurich 1998 (another from the edition illustrated in colour, p. 174).

M. Collings, *Sarah Lucas*, London 2002 (another from the edition illustrated in colour, p. 17).

Y. Dziewior and B. Ruf (eds.), *Sarah Lucas Exhibitions and Catalogue Raisonné 1989-2005*, Zurich 2005 (another from the edition illustrated, p. 136).



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

λ*281

SARAH LUCAS (B. 1962)

Sex Baby

C-print

37¼ x 24¼in. (94.5 x 61.5cm.)

Executed in 2000, this work is number nine from an edition of ten plus one artist's proof

£5,000-7,000

\$6,700-9,300

€5,900-8,300

PROVENANCE:

Sadie Coles HQ, London.

Acquired from the above by the present owner in 2000.

EXHIBITED:

Zurich, Kunsthhaus Zurich, *HYPERMENTAL Rampant Reality 1950-2000, From Salvador Dalí to Jeff Koons, 2000-2001* (another work from the edition exhibited and illustrated in colour, p. 74). This exhibition later travelled to Hamburg, Hamburger Kunsthalle.

LITERATURE:

Y. Dziewior and B. Ruf (eds.), *Sarah Lucas Exhibitions and Catalogue Raisonné 1999-2005*, Zurich 2005 (another from the edition illustrated in colour, p. 163).



1282

TRACEY EMIN (B. 1963)

Meet Me In Heaven I Will Wait For You

rose pink neon

43¼ x 141½in. (110 x 359cm.)

Executed in 2004-2011, this work is number one from an edition of three plus two artist's proofs

£40,000-60,000

\$54,000-80,000

€48,000-71,000

PROVENANCE:

White Cube.

Private Collection.

EXHIBITED:

London, Hayward Gallery, *Tracey Emin: Love is What You Want*, 2011, p. 255 (another from the edition exhibited and illustrated in colour, p. 85).

North Miami, Museum of Contemporary Art North Miami, *Tracey Emin: Angel Without You*, 2013-2014 (another from the edition exhibited).

I Have
not For You

λ283

DAMIEN HIRST (B. 1965)

Beautiful Late Spin Painting

signed, titled and dated 'Damien Hirst 2008/09 Beautiful Late Spin Painting' (on the reverse); signed 'Damien Hirst' (on the stretcher)

household gloss on canvas

diameter: 60in. (152.4cm.)

Painted in 2008-2009

£120,000-180,000

\$160,000-240,000

€150,000-210,000

PROVENANCE:

Acquired directly from the artist by the present owner in 2011.

“The Spin Paintings gather and amalgamate the individuality of every individual colour, introducing a mechanical rotating movement at the moment of execution, to make the colours participate in a primordial state where order, and creation dissolve and disengage from the mediation of thought and representation, to become pure expression of the basic and vital gesture of painting and its mythology.”

—M. CODIGNATO,
quoted in 'Warning Labels', in Damien Hirst,
exh. cat., Museo Archeologico Nazionale,
Naples, 2004, p. 42

A hypnotic disc of canvas suffused with centrifugal explosions of vivid colour, Damien Hirst's *Beautiful Late Spin Painting*, completed between 2008 and 2009, forms part of his iconic spin painting series. The work contains strata of paint described in warm tones of vermillion red, canary yellow and orange, offset by cool bursts of juniper and emerald greens and violet that pulsate from the canvas with kinetic energy. Hirst's technique of pouring household gloss onto a mechanically rotating canvas instils the work with palpable sense of movement. By dripping the paint upon a machine, Hirst withdraws his own artistic hand, introducing an air of unpredictability that rejects conscious thought and defies artistic convention. Hirst's mechanical application of dripping paint parodies the personal creative expression of Jackson Pollock's action paintings, while his rejection of manual intervention alludes to the audacity of Marcel Duchamp's ready-mades.

Works such as *Beautiful Late Spin Painting* can be read as a nostalgic homage to childhood freedom and a celebration of technology, as well as an examination of the pandemonium of human existence. Hirst discloses that it was John Noakes' demonstration of spin painting in a 1975 episode of the long-running British television programme *Blue Peter* that in part inspired his artistic creativity as a child and later formed the source of inspiration for his spin paintings. The spin series was inaugurated in 1993 when Hirst and fellow artist Angus Fairhurst hosted a spin art stall at a street fair, dressed as clowns designed by performance artist Leigh Bowery. The series has since become a hallmark of Hirst's practice, marking a departure from the rigid organization of Hirst's spot paintings and from the themes of death and decay that characterize his formaldehyde works. Instead, works such as *Beautiful Late Spin Painting* engross the beholder in their liberated surge of colour across canvas.





1284

JULIAN OPIE (B. 1958)

Bobby and Natalie. 1.

vinyl on wooden stretcher

86¾ x 61⅞ in. (220.4 x 155.8 cm.)

Executed in 2016

£20,000-30,000

\$27,000-40,000

€24,000-35,000

PROVENANCE:

Donated by the Artist.

Please note that this is an image of the drawing sent by the artist to his fabricator and is not an image of the work. The work will be available to view at Christie's at the times set out at the front of this catalogue.

Bobby and Natalie. 1. by Julian Opie is offered for sale by Migrate Charity Auction, an initiative that raises money for grass roots organisations and charities through contemporary art sales and cultural events. Proceeds are being generously donated by Julian Opie Ltd to Prism Gift Fund, a UK Charity supporting relief work for the refugee crisis throughout Europe. Funds will go to organisations working across aid, advocacy and on the ground relief. These organisations include The World Wide Tribe, Dirty Girls, Refugees Start and Solidarity With Refugees.



abso-
bloody-
lutely!

Celebrating 20 Years of London's Art Scene 1991–2011

Christie's is delighted to present *Absobloodylutely!*, a sharply curated look at two of the most exciting decades in British art history. From YBA darlings to more conceptual artists, this selection of works from the Cranford Collection will be presented across our autumn auction season and will be accompanied by a book.

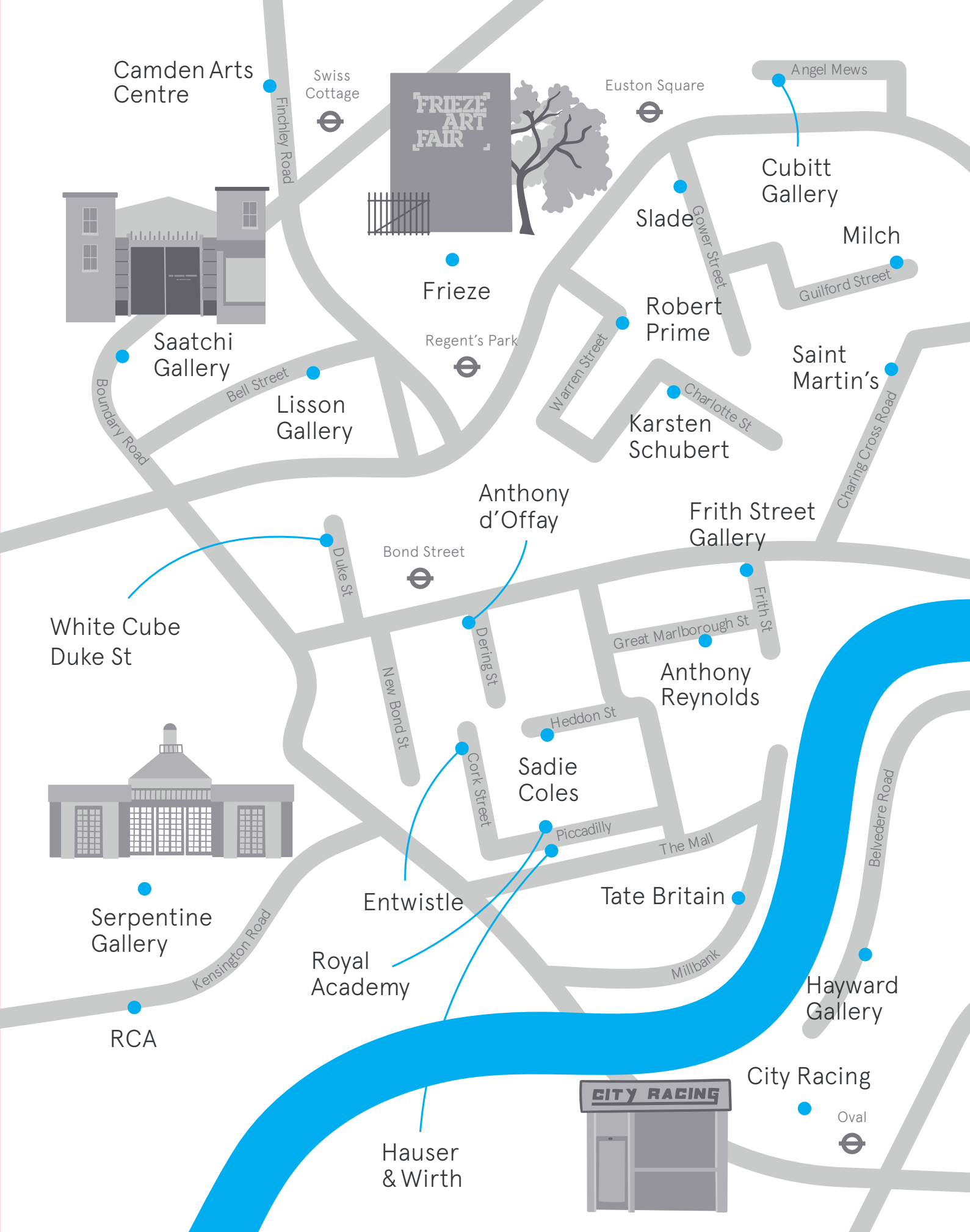
Whether incendiary images or apparitions of subtle beauty, the works in *Absobloodylutely!* all share a distinctively London tone of fun and irreverence. They tell the story of the London art scene since the early 1990s, when the capital was just starting to burst with energy and life. The vitality of imagination that rejuvenated the art community in post-Thatcher Britain resounds to this day, with London leading the world as a centre for contemporary art.

The introduction on the British scene of Tate Modern, the Frieze Art Fair, Artangel and Trafalgar Square's Fourth Plinth project, alongside the revamping of the Turner Prize, ignited both public and private engagement with art in a way never seen before. Now understood as a time of exceptional development, those years have inspired the interest of a new generation of academics and journalists. (Elizabeth Fullerton's recent monograph, *Artrage! The Inside Story of the BritArt Revolution*, is the first of its kind to look at the YBA generation from an art-historical perspective.)

Just as dynamic is the Cranford Collection itself, which has nurtured the city's artists and grown with them every step of the way. Founded in 1999, at a time when there were few such initiatives by private collectors, it has remained a leading light in an art world populated by an increasingly vast array of galleries, fairs, movements and ideas. The collection, always active in the primary market and lending liberally to institutions, remains a vital force in the London art scene, supporting both superstar names and the artistic groups behind them. Over the past two decades it has worked closely with artists, galleries and organisations; many collaborations and friendships having bloomed along the way.

Cranford's visionary connoisseurship, characterised by acute curiosity, in-depth research and a diversity of approach, continues to evolve as new artistic players emerge, inspire and thrive in the capital. What a pleasure to look back and remember that we are part of a living, breathing story, and that building creative connections with one's city brings such rich rewards. It is a true honour for us to be celebrating together with the Collection the extraordinary era that put London on the international art map for good.

Edmond Francey
Head of Post-War & Contemporary Art London



Camden Arts Centre

Swiss Cottage

Euston Square

Angel Mews

Cubitt Gallery

Milch

Guilford Street

Frieze

Regent's Park

Robert Prime

Karsten Schubert

Saint Martin's

Saatchi Gallery

Lisson Gallery

Anthony d'Offay

Frith Street Gallery

White Cube
Duke St

Bond Street

Anthony Reynolds

Sadie Coles

Serpentine Gallery

Royal Academy

Entwistle

Tate Britain

RCA

Hauser & Wirth

CITY RACING

City Racing

Oval

Hayward Gallery

Belvedere Road

The Mall

Piccadilly

Heddon St

Dering St

New Bond St

Cork Street

Great Marlborough St

Frith St

Charing Cross Road

Gower Street

Warren Street

Bell Street

Boundary Road

Finchley Road

absolutely
bloody-
lutely!

λ*285

GILLIAN WEARING (B. 1963)

Self Portrait

signed 'Gillian Wearing' (on a label affixed to the reverse)

C-print

image: 66½ x 66½in. (169 x 169cm.)

sheet: 68 x 68in. (172.7 x 172.7cm.)

Executed in 2000, this work is number one from an edition of ten plus one artist's proof

£15,000-20,000

\$20,000-27,000

€18,000-24,000

PROVENANCE:

Maureen Paley, London.

Acquired from the above by the present owner in 2000.

EXHIBITED:

Madrid, Fundación "la Caixa", *Gillian Wearing*, 2001 (another from the edition exhibited and illustrated in colour, on the front cover and p. 26). This exhibition later travelled to Santiago de Compostela, Centro Galego de Arte Contemporánea.

Cleveland, Cleveland Museum of Art, *Photography Transformed: Selections from the Metropolitan Bank & Trust Photography Collection*, 2002 (another from the edition exhibited).

Chicago, Museum of Contemporary Art, *Gillian Wearing: Mass Observation*, 2002-2003 (another from the edition exhibited and illustrated in colour, p. 87). This exhibition later travelled to Philadelphia, Institute of Contemporary Art.

Naples, Museo d'Arte Contemporanea Donna Regina Napoli, *People. Volti, corpi e segni contemporanei dalla Collezione Ernesto Esposito*, 2006, p. 130 (another from the edition exhibited and illustrated in colour, p. 131).

Biel, CentrePasquArt, Kunsthaus Centre d'art, *OUT OF ART dalla collezione di Ernesto Esposito*, 2007 (another from the edition exhibited).

Vitoria-Gasteiz, Artium Centro-Museo Vasco de Arte Contemporáneo, *Gravity, Colección Ernesto Esposito Bilduma*, 2008 (another from the edition exhibited and illustrated in colour, p. 58).

Bologna, MAMbo - Museo d'Arte Moderna di Bologna, *Cara Domani. Opere dalla Collezione Ernesto Esposito*, 2012 (another from the edition exhibited and illustrated in colour p. 24).

London, Whitechapel Gallery, *Gillian Wearing*, 2012-2013 (another from the edition exhibited and illustrated in colour p. 105). This exhibition later travelled to Dusseldorf, Kunstsammlung Nordrhein-Westfalen and Munich, Pinakothek der Moderne.

LITERATURE:

U. Grosenick, *Women Artists in the 20th and 21st Century*, Cologne 2001 (another from the edition illustrated in colour, p. 537).

J. Deitch (ed.), *Monument to Now: The Dakis Joannou Collection*, New York and Athens, 2004 (another from the edition illustrated in colour, p. 431).

S. Nairne and S. Howgate, *The Portrait Now*, London 2006, p. 160 (another from the edition illustrated in colour on the front cover).

E. Florido (ed.), *WARHOL Liz*, exh. cat., New York, Gagosian Gallery, 2011 (another from the edition illustrated in colour, p. 104).

A. Pontegnie and M. Godfrey, *Cranford Collection, Out of the House*, Madrid 2013 (illustrated in colour, p. 135).

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absolutely
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λ*286

GILLIAN CARNEGIE (B. 1971)

Blue

signed and dated 'Gillian Carnegie 2005' (on the reverse); signed, titled and dated 'Gillian Carnegie 'Blue' 2005' (on the stretcher)

oil on board

9 x 13½ in. (23 x 33.3 cm.)

Painted in 2005

£4,000-6,000

\$5,400-8,000

€4,800-7,100

PROVENANCE:

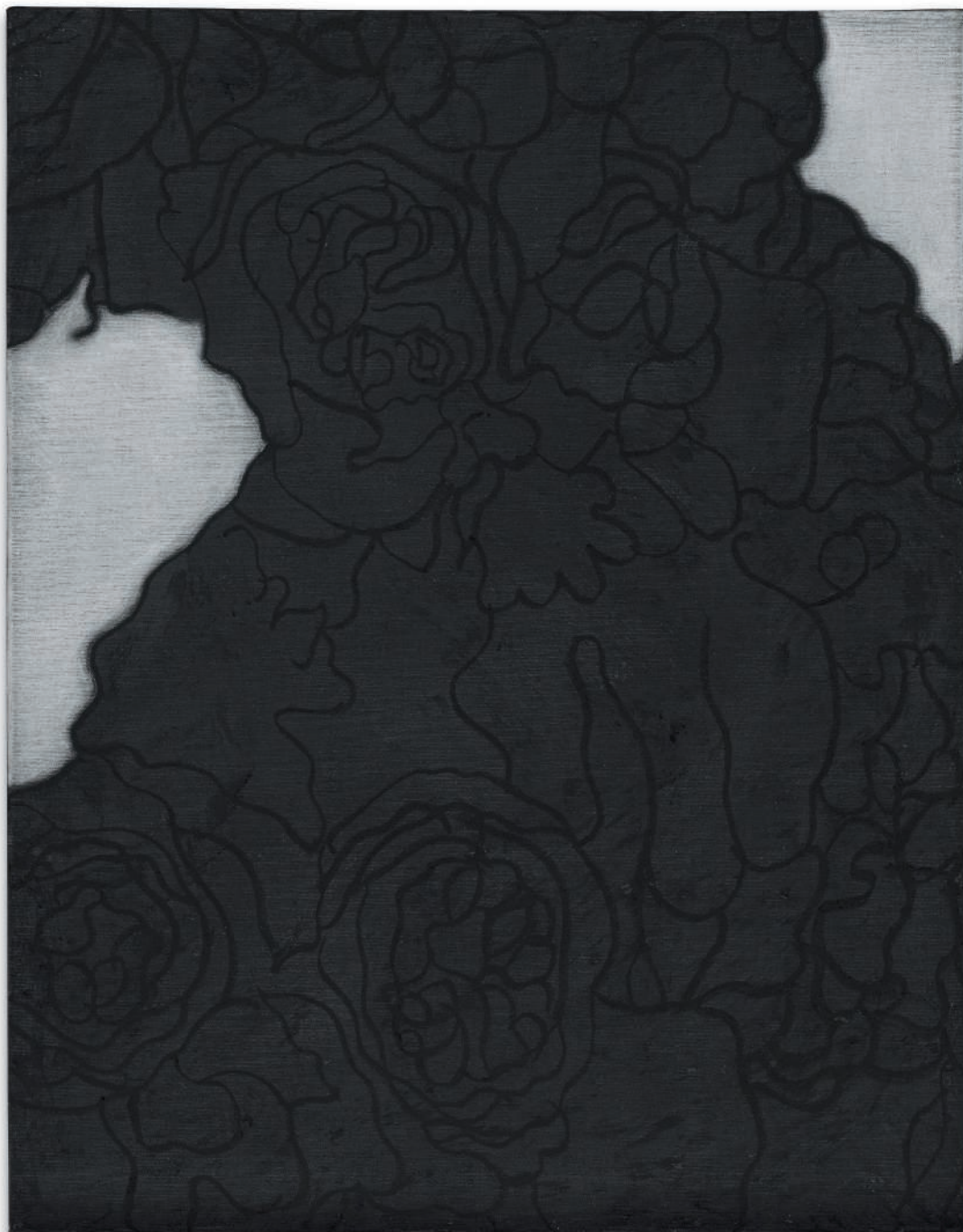
Cabinet Gallery, London.

Acquired from the above by the present owner in 2005.

LITERATURE:

A. Renton (ed.), *Cranford Collection*, vol. 02, Guernsey 2009, p. 139 (illustrated in colour, p. 102).

absolutely
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λ*287

GARY HUME (B. 1962)

Night Owl

signed and dated 'hume 06' (on the reverse)

chalk and charcoal on canvas

28 x 22in. (71 x 56cm.)

Executed in 2006

£8,000-12,000

\$11,000-16,000

€9,500-14,000

PROVENANCE:

White Cube.

Acquired from the above by the present owner in 2006.

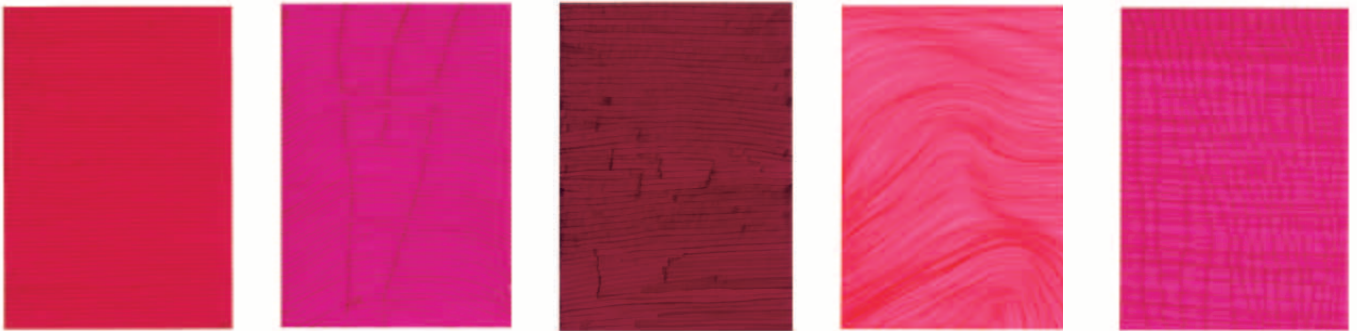
EXHIBITED:

London, White Cube, *Gary Hume: Cave Paintings*, 2006.

LITERATURE:

A. Renton (ed.), *Cranford Collection*, vol. 02, Guernsey 2009, p. 141 (illustrated in colour, pp. 16 and 33).

absolutely
bloody-
lutely!



λ*288

MARTIN CREED (B. 1964)

Work No. 769

felt tip pen on paper, in five parts

each: 11¼ x 8¼in. (29.7 x 21cm.)

Executed in 2007

£10,000-15,000

\$14,000-20,000

€12,000-18,000

PROVENANCE:

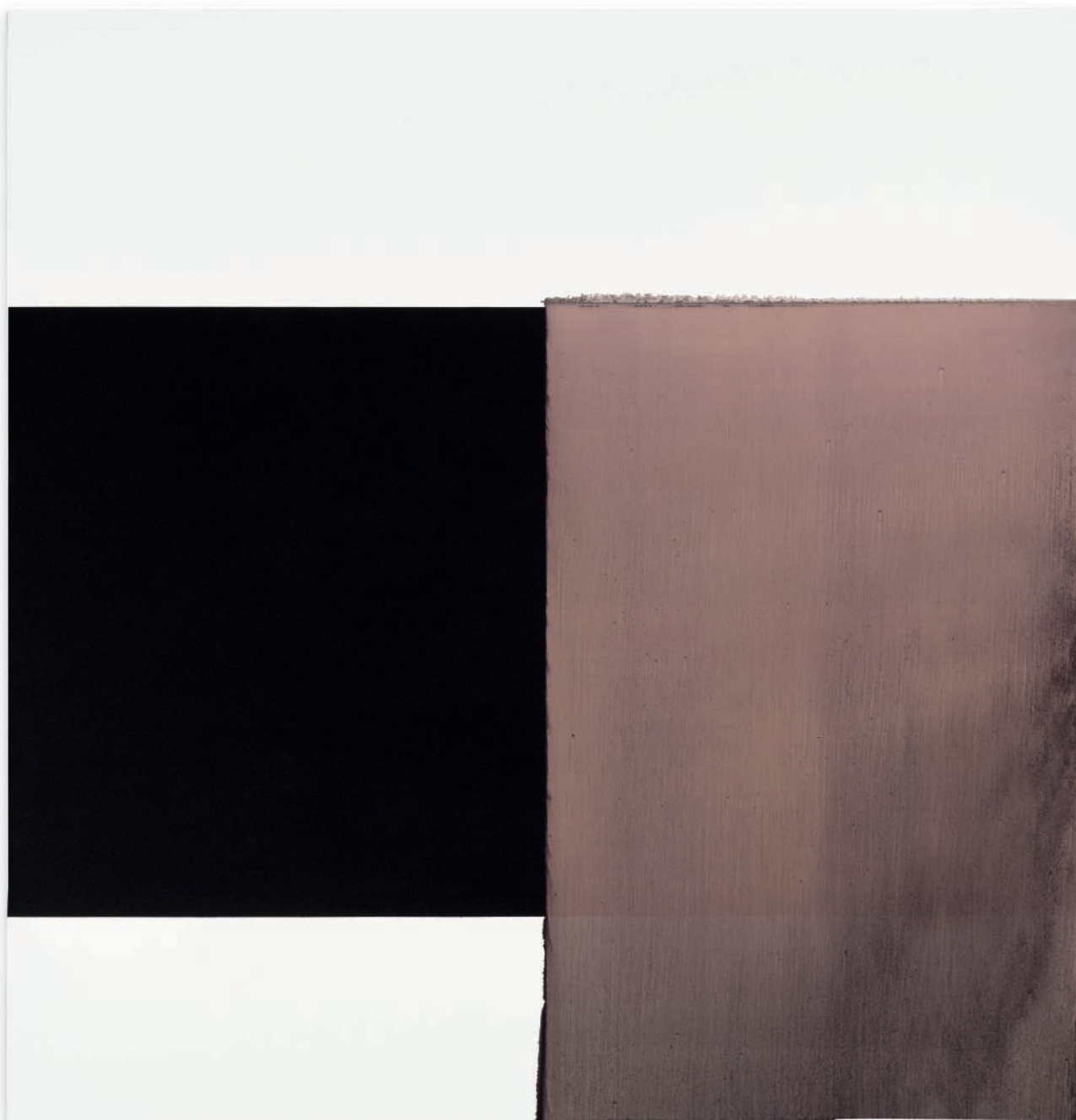
Hauser & Wirth, London.

Acquired from the above by the present owner in 2008.

LITERATURE:

M. Creed and T. Eccles, *Martin Creed, Works*, London 2010 (illustrated in colour, p. 769).

absolutely
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lutely!



λ289

CALLUM INNES (B. 1962)

Exposed Painting, Paynes Grey/Yellow Oxide/Red Oxide on White
signed 'CALLUM INNES' (on the stretcher); signed and dated 'Callum Innes.99.'
(on the overlap)

oil on canvas
85 $\frac{7}{8}$ x 82 $\frac{1}{2}$ in. (218 x 209.5cm.)
Painted in 1999

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

PROVENANCE:

Frith Street Gallery, London.
Acquired from the above by the present owner in 2001.

EXHIBITED:

Dublin, Irish Museum of Modern Art, *Callum Innes*, 1999. This exhibition later
travelled to Kendal, Abbott Hall Museum and Art Gallery.

LITERATURE:

Prime, exh. cat., Dundee, Dundee Contemporary Arts, 1999 (illustrated in colour,
unpaged).

absolutely bloody-lutely!

λ*290

RACHEL WHITEHEAD (B. 1963)

Untitled (Clear)

rubber

39¼ x 29¾ x 3½in. (101 x 74.5 x 9cm.)

Executed in 1991

£50,000-70,000

\$67,000-93,000

€59,000-83,000

PROVENANCE:

Galerie Ludwig, Krefeld.

Private Collection (acquired from the above in 1993).

Anon. sale, Phillips de Pury New York, 11 November 2002, lot 5.

Acquired at the above sale by the present owner.

EXHIBITED:

Krefeld, Galerie Ludwig, *Skulptur – Konzept*, 1992, no. 9 (illustrated in colour, unpagged).

LITERATURE:

A. Renton (ed.), *Cranford Collection*, vol. 01, Guernsey 2008, p. 143 (illustrated in colour, p. 43).

A. Pontegnie and M. Godfrey, *Cranford Collection, Out of the House*, Madrid 2013 (illustrated in colour, pp. 144-145).

“Whiteread’s choice of subject-matter reflects an awareness of the intrinsically human-scaled design of the objects with which we surround ourselves and exploits the severing of this connection, by removal of the object’s function, to express absence and loss.”

—O. NICHOLSON,

Tate Gallery, <http://www.tate.org.uk/art/artists/rachel-whiteread-2319> New York 1989 [accessed on 2nd September 2016]



Eva Hesse, *Aught*, 1968. Berkley Museum of Art.
© The Estate of Eva Hesse. Courtesy Hauser & Wirth.



absolutely bloody-lutely!

λ*291

GEORG HEROLD (B. 1947)

Lost In Tolerance

signed and dated 'herold 2006' (on the underside)
wood, glass, trestle, boxing gloves, clamps, screws and paint
102% x 108% x 19¼ in. (260 x 276 x 49cm.)
Executed in 2006
£20,000-25,000
\$27,000-33,000
€24,000-29,000

PROVENANCE:

Petzel Gallery, New York.
Acquired from the above by the present owner in 2007.

EXHIBITED:

New York, Petzel Gallery, *weekend ü*, 2009.

“Georg Herold once summed up: ‘My choice of materials is not subject to any conscious aesthetic criteria. The materials must merely be able to absorb and transport my ideas. I do not use materials that speak their own language as a matter of principle. That’s why I look for raw, dumb materials that don’t pose any questions.’”

—G. HEROLD,
quoted in http://www.gerhardsengerner.com/Artists/gh_works13.htm,
[accessed 9th September 2016]

LOST IN TOLERANCE



absolutely
bloody-
lutely!

λ*292

MONA HATOUM (B. 1952)

Sprague Chairs (Redundant)

titled 'Sprague' (central element)

found steel chairs and copper wire

36¼ x 13¾ x 50¾in. (92.2 x 35.2 x 50cm.)

Executed in 2001

£12,000-18,000

\$16,000-24,000

€15,000-21,000

PROVENANCE:

CRG Gallery, New York.

Acquired from the above by the present owner in 2004.

EXHIBITED:

Paris, Centre Georges Pompidou, *Mona Hatoum*, 2015-2016, p. 175 (artist's proof exhibited; illustrated in colour, p. 90). This exhibition later travelled to London, Tate Modern.

LITERATURE:

A. Renton (ed.), *Cranford Collection*, vol. 01, Guernsey 2008, p. 138 (installation view illustrated in colour, pp. 54-55).

A. Pontegnie and M. Godfrey, *Cranford Collection, Out of the House*, Madrid 2013 (illustrated in colour, p. 38).



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***293**

JIM HODGES (B. 1957)

The Good News/London Guardian

signed, titled and dated 'Jim Hodges The Good News/London Guardian 2005'
(on the reverse)

24-carat gold leaf on newspaper and wood table

closed newspaper: 15½ x 13½in. (38.5 x 34.5cm.)

open newspaper: 23½ x 29½in. (60 x 75.3cm.)

overall: 47¼ x 29½ x 29½in. (120 x 74 x 75cm.)

Executed in 2005

£15,000-20,000

\$20,000-27,000

€18,000-24,000

PROVENANCE:

Stephen Friedman Gallery, London.

Acquired from the above by the present owner in 2005.

LITERATURE:

Jim Hodges, exh. cat., London, Camden Arts Centre, 2010 (illustrated in colour,
unpaged).



absolutely bloody-lutely!

λ*294

RACHEL WHITEREAD (B. 1963)

Untitled (Double)

plaster and polystyrene, in two parts
each: 28¾ x 44⅞ x 25¼in. (73 x 112 x 64cm.)
Executed in 1998

£70,000-100,000

\$94,000-130,000

€83,000-120,000

PROVENANCE:

Anthony D'Offay, London
Private collection
Luhring Augustine, New York.
Private Collection, The Netherlands.
Anon. sale, Christie's London, 23 October 2005, lot 126.
Acquired at the above sale by the present owner.

LITERATURE:

C. Mullins, *Rachel Whiteread*, London 2004, no. 60
(illustrated in colour, p. 84).
A. Pontegnie and M. Godfrey, *Cranford Collection, Out of the House*, Madrid 2013 (illustrated in colour, pp. 146-147).

“My works are very much connected with the body and with the human touch. Whether it's my touch, or someone else's, or a whole family's touch, they're about a piece of furniture that has been used.”

—R. WHITEREAD,
quoted in *Rachel Whiteread*, exh. cat., Tate
Gallery, London, 2004, unpaginated

Cast from the underside of two adjacent tables, Rachel Whiteread's pivotal work *Untitled (Double)* memorialises the negative space of everyday, domestic objects. Mirroring the curved indents of the table undersides and chair legs, *Untitled (Double)* presents the viewer with ghostly traces of the past function of the tables as a space for human interaction. Isolated and cast in solid white plaster, the sculpture exudes heaviness through its opaque, tomb-like form. *Untitled (Double)* materialises the intangible and challenges the distinction between presence and absence by reversing positive and negative space.

The notion of casting negative space reflects the key principles of Whiteread's practice, who was awarded the 1993 Turner Prize for her sculpture, *House*, a full sized cast of the interior of an entire terraced house in the East End of London. With *House*, Whiteread challenged traditional notions surrounding human perception of sculptural space. Whiteread's exploitation of the sculptural and architectural qualities of negative space reflects the reductive visual language of the American Minimalist sculptors such as Richard Serra, Carl Andre and Donald Judd. However in opposition to the Minimalists' stark geometry and mechanical repetition, Whiteread's sculptures are concerned with reflecting emotive human qualities. The space underneath a table is familiar on a human physical scale, and relates to the universally familiar social ritual of a shared meal or exchanged conversation. Rejecting the functional qualities of the casted tables, *Untitled (Double)*, renders the space inaccessible and leaves the viewer with a haunting impression of a past human narrative.





absolutely
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lutely!



λ*295

WOLFGANG TILLMANS (B. 1968)

Chris Cunningham

signed, titled, numbered twice and dated 'Chris Cunningham ph 898 prWT 1198
3/3+1 Wolfgang Tillmans 98 - 6 - 3/3' (on the reverse)

C-print

image: 21½ x 15in. (55.7 x 38cm.)

sheet: 24 x 20in. (61 x 50.9cm.)

Executed in 1998, this work is number three from an edition of three plus one

artist's proof

£4,000-6,000

\$5,400-8,000

€4,800-7,100

PROVENANCE:

Private Collection, Tokyo.

Anon. sale, Christie's London, 28 June 2000, lot 268.

Acquired at the above sale by the present owner.

EXHIBITED:

Chicago, Museum of Contemporary Art, *Wolfgang Tillmans*, 2006-2007 (another from the edition illustrated in colour, p. 73). This exhibition later travelled to Los Angeles, Hammer Museum and Washington, DC, Hirshhorn Museum and Sculpture Garden.

LITERATURE:

J. Verwoert, P. Halley and M. Matsui, *Wolfgang Tillmans*, London 2002, p. 160 (another from the edition illustrated in colour, p. 123).

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lutely!



λ*296

SARAH LUCAS (B. 1962)

Got a Salmon on (Prawn)

C-print

21½ x 21½ in. (55.5 x 55.5 cm.)

Executed in 1994, this work is number five from an edition of ten plus one artist's proof

£6,000-8,000

\$8,000-11,000

€7,100-9,400

PROVENANCE:

Sadie Coles HQ, London.

Heaven: Silent Auction for Artangel's International Fund, Sotheby's London, 7 June 2003, lot 20.

Acquired at the above sale by the present owner.

EXHIBITED:

Rotterdam, Museum Boijmans Van Beuningen, *Sarah Lucas*, 1996, p. 62 (another from the edition exhibited and illustrated, p. 48).

LITERATURE:

A. Renton (ed.), *Cranford Collection*, vol. 01, Guernsey 2008, p. 139 (illustrated in colour, p. 48).

absolutely bloody-lutely!



λ*297

RINEKE DIJKSTRA (B. 1959)

(i) *Chen and Efrat, Herzliya, Israel, November 18, 1999*

(ii) *Chen and Efrat, Herzliya, Israel, December 16, 2000*

(iii) *Chen and Efrat, Herzliya, Israel, March 27, 2004*

each: C-print

each sheet: 12 x 17¹/₈ in. (30.5 x 45.5 cm.)

(i) image: 11 x 14 in. (28.1 x 35.7 cm.)

(ii) image: 11¹/₈ x 14¹/₈ in. (28.4 x 35.8 cm.)

(iii) image: 11 x 13⁷/₈ in. (28.1 x 35.4 cm.)

(i) Executed in 1999, this work is number one from an edition of ten

(ii) Executed in 2000, this work is number one from an edition of ten

(iii) Executed in 2004, this work is number one from an edition of ten

£6,000-8,000

\$8,000-11,000

€7,100-9,400

PROVENANCE:

Sommer Contemporary Art, Tel Aviv.

Acquired from the above by the present owner in 2005.

EXHIBITED:

San Francisco, San Francisco Museum of Modern Art, *Rineke Dijkstra: A Retrospective*, 2012 (others from the edition exhibited and illustrated in colour, pp. 225, 226, 228). This exhibition later travelled to New York, Solomon R. Guggenheim Museum.

Woodstock, The Center For Photography at Woodstock, *Doubles, Dualities, & Doppelgängers*, 2012 ((i) another from the edition exhibited).

absolutely
bloody!



λ*298

AMELIE VON WULFFEN (B. 1966)

Untitled

acrylic, photograph and paper collage on paper

74 $\frac{1}{4}$ x 58 $\frac{1}{2}$ in. (190 x 149 cm.)

Executed in 2005

£3,000-4,000

\$4,000-5,300

€3,600-4,700

PROVENANCE:

Greene Naftali Gallery, New York.

Acquired from the above by the present owner in 2005.

absolutely
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lutely!



λ*299

KAYE DONACHIE (B. 1970)

Wandervogel (Wanderer)

signed, titled and dated 'Kaye Donachie 'Wandervogel' 2005' (on the reverse)

oil on canvas

20 1/8 x 26 1/4 in. (51 x 66.7 cm.)

Painted in 2005

£3,000-4,000

\$4,000-5,300

€3,600-4,700

PROVENANCE:

Maureen Paley, London.

Acquired from the above by the present owner in 2005.

EXHIBITED:

London, Maureen Paley, *Monte Verità*, 2005-2006.

LITERATURE:

S. Hockenhull, *Aesthetics and Neoromanticism in Film: Landscapes in Contemporary British Cinema*, New York 2014, p. VII, no. 11 (illustrated in colour, p. 158).

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lutely!



λ*300

PAUL WINSTANLEY (B. 1954)

Study for Woman at Window

signed, titled and dated 'Winstanley Study for woman at a window 2000'
(on the reverse)

oil on linen

15½ x 13in. (38.3 x 33cm.)

Painted in 2000

£3,000-5,000

\$4,000-6,700

€3,600-5,900

PROVENANCE:

Maureen Paley, London.

Acquired from the above by the present owner in 2001.

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lutely!



***301**

DJORDIE OZBOLT (B. 1967)

L'Afrique c'est chic (Africa is Chic)

acrylic on board

diameter: 24in. (61cm.)

Painted in 2005

£2,000-3,000

\$2,700-4,000

€2,400-3,500

PROVENANCE:

Herald St, London.

Acquired from the above by the present owner in 2006.

LITERATURE:

A. Renton (ed.), *Cranford Collection*, vol. 02, Guernsey 2009, p. 142 (illustrated in colour, p. 38).

absolutely
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λ*302

MARK WALLINGER (B. 1959)

Fathers & Sons: Great Nephew & Shergar

(i) titled 'TOP HORSE Great Nephew' (on the overlap)

(ii) titled 'BOTTOM HORSE Shergar' (on the overlap)

oil on canvas, in two parts

each: 32 x 25½in. (81.5 x 65cm.)

Painted in 1993

£10,000-15,000

\$14,000-20,000

€12,000-18,000

PROVENANCE:

Anthony Reynolds Gallery, London.

Private Collection, Belgium.

Anon. sale, Christie's London, 28 June 2000, lot 124.

Acquired at the above sale by the present owner.



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lutely!



ΛΩ303

DOUGLAS GORDON (B. 1966)

Self-portrait (Kissing with Scopolamine)

35mm slide projection

dimensions variable

Executed in 1994, this work is from an edition of ten

£7,000-10,000

\$9,400-13,000

€8,300-12,000

PROVENANCE:

Lisson Gallery, London.

Jack Tilton Gallery, New York.

Anon. sale, Phillips de Pury New York, 14 May 2004, lot 178.

Acquired at the above sale by the present owner.

EXHIBITED:

Belém, Centro Cultural de Belém, *Douglas Gordon*, 1999 (another from the edition exhibited and illustrated, p. 40).

LITERATURE:

M. Bloemheuver (ed.), *douglas gordon: kidnapping*, Eindhoven 1998, p. 190 (another from the edition illustrated, p. 99).

K. M. Brown, *Douglas Gordon*, London 2004 (another from the edition illustrated, p. 37).

Warning: Please be aware that the next lot in this section contains explicit content. It should not be viewed if likely to offend your religious or cultural sensibilities.



1304

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

Two Faced Fucking Cunt

fibreglass, resin, paint, eyelashes, wigs and trainers on metal base
43½ x 17½ x 12½in. (110.5 x 44 x 32cm.)

Executed in 2003

£20,000-25,000

\$27,000-33,000

€24,000-29,000

PROVENANCE:

Acquired directly from the artists by the present owner.



λ*305

GRAYSON PERRY (B. 1960)

i was an angry working-class man

glazed earthenware

22 x 10 1/4 in. (56 x 26 cm.)

Executed in 2001

£25,000-35,000

\$34,000-47,000

€30,000-41,000

PROVENANCE:

Laurent Delaye Gallery, London.

Acquired from the above by the present owner.

EXHIBITED:

London, Tate Britain, *Turner Prize 2003*, Jake & Dinos Chapman, Willie Doherty, Anya Gallaccio, Grayson Perry, 2003-2004 (illustrated in colour, unpagged).

LITERATURE:

J. Klein, *grayson perry*, London 2009 (illustrated in colour, p. 44).

λ306

REBECCA WARREN (B. 1965)

Cologne

hand-painted reinforced clay on painted MDF plinth

15½ x 14½ x 13in. (39 x 37 x 33cm.)

Executed in 2005

£15,000-20,000

\$20,000-27,000

€18,000-24,000

PROVENANCE:

Matthew Marks Gallery, New York.

Acquired from the above by the present owner in 2005.

EXHIBITED:

New York, Matthew Marks Gallery, *Pas de Deux*, 2005.

LITERATURE:

B. Curiger, *Rebecca Warren: Every Aspect of Bitch Magic*, London 2012 (illustrated in colour, p. 115; installation view at Matthew Marks Gallery illustrated in colour, pp. 104-106).

“Far from delicate, Warren’s heavy clay mounds carry the memory of being tugged, pulled, pressed and kneaded like dough. Hand-painted colours playfully dance around their raw curves and indentations, reminding us that these are not meteorite-like masses torn from a greater whole but embryonic sculpture holding ‘the promise of shape’. Incomplete forms spur fanciful imaginings of plants, humans, clouds, insects and more. The colours are suggestive of a child in an arts and crafts class haphazardly applying a messy palette, as well as an artist steadfastly refusing to pleasure viewers’ senses.”

—E. COOKE,

‘Rebecca Warren’, in *Frieze*, 01 January 2011,

<https://frieze.com/article/rebecca-warren-0>,

[accessed 12 September 2016]



Alternative view of the present work.



λ*307

THOMAS HOUSEAGO (B. 1972)

Owl

california redwood, wood, tuf-cal, hemp and iron
83% x 26% x 17%in. (211.8 x 67 x 43.5cm.)

Executed in 2008

£20,000-30,000

\$27,000-40,000

€24,000-35,000

PROVENANCE:

Herald St, London.

Acquired from the above by the present owner.

EXHIBITED:

London, Herald St., *Bastards*, *Thomas Houseago*, 2008.

LITERATURE:

J. J. Charlesworth, 'In the Ruins of the Future', in *Art Review*, Issue 28, December 2008 (illustrated, p. 70).



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

308

RYAN TRECARTIN (B. 1981)

Don't Paint Her!-Paint ME

mixed media

63 x 72 x 54in. (160 x 182.9 x 137.2cm.)

Executed in 2006

£12,000-18,000

\$16,000-24,000

€15,000-21,000

PROVENANCE:

Elizabeth Dee Gallery, New York.

Acquired from the above by the present owner.



***309**

AHMED ALSOUDANI (B.1975)

Untitled

signed and dated 'Soudani 2010' (on the reverse)

acrylic and charcoal on canvas

98 x 64½ in. (249 x 164.5 cm.)

Executed in 2010

£50,000-70,000

\$67,000-93,000

€59,000-83,000

PROVENANCE:

Haunch of Venison, New York.

Acquired from the above by the present owner.

EXHIBITED:

London, Haunch of Venison, *Ahmed Alsoudani*, 2011,
no. 10 (illustrated in colour, unpagged).

“I care very much about the surface of my paintings and in some places the paint is ten to twelve layers thick; in other parts the original charcoal drawing may still be there, showing through. My surface is all about the varying thickness of the paint in different parts of the canvas.”

—A. ALSOUDANI,

Ahmed Alsoudani, New York 2009, p. 61





*310

TOMORY DODGE (B. 1974)

Weekend

signed, titled and dated 'TOMORY DODGE WEEKEND 2005' (on the reverse)

oil on canvas

84 x 96½in. (213.5 x 244cm.)

Painted in 2005

£20,000-30,000

\$27,000-40,000

€24,000-35,000

PROVENANCE:

Alison Jacques Gallery, London.

Acquired from the above by the present owner in 2012.



311
JONAS WOOD (B. 1977)

Downstairs Bathroom 2

signed, titled and dated 'DOWNSTAIRS BATHROOM 2 Jonas Wood 2009'
 (on the reverse)

gouache, coloured pencil and paper collage on paper
 33% x 21 1/2 in. (85.5 x 55.5 cm.)

Executed in 2009

£20,000-30,000

\$27,000-40,000

€24,000-35,000

PROVENANCE:

Shane Campbell Gallery, Chicago.

Acquired from the above by the present owner in 2011.

EXHIBITED:

Chicago, Shane Campbell Gallery, *Roe Ethridge*, *Margarete Jakschik*, *Jonas Wood*, 2011.

EXPOSURE

Constructing images

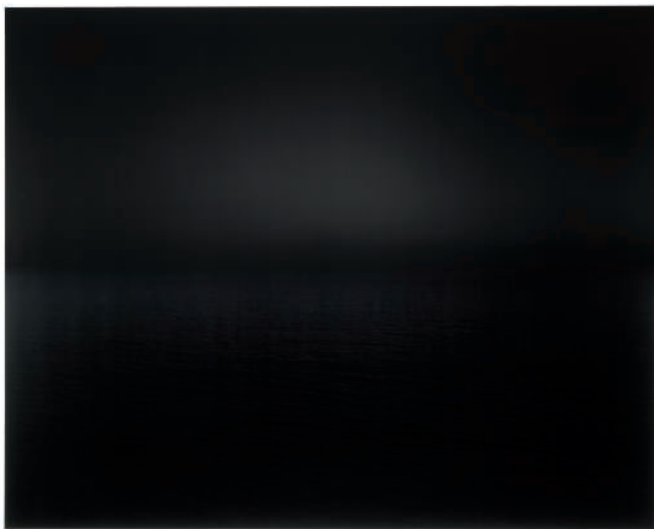
Photography, as Michael Fried argues, matters as art as never before. Grounded in notions of theatricality, objecthood and artistic intention, the vanguard of contemporary photographers have also been at the cutting edge of art since the late 1970s, when large-scale art photography forced a consideration of 'issues centring on the relationship between the photograph and the viewer standing before it that until then had been the province only of painting' (M. Fried, *Why Photography Matters as Art as Never Before*, Yale 2007, inside flap). The present selection of works are united in this self-consciousness, opening our eyes in subtle and sophisticated ways to the photograph's all-pervading power in the modern world, and its often surprising intersections of image, imagination and invention.

Taught by the New Objectivists Bernd and Hilla Becher at the Kunstakademie Düsseldorf, Thomas Struth makes carefully constructed images that dissect our emotional relationship with setting and artifice; his fellow alumnus Thomas Ruff posits a photography that is utterly unable to capture the inner life of its subjects, creating immaculately finished portraits that are perfectly, compellingly devoid of expression. The American Philip-Lorca diCorcia practices documentary photography that imbues seemingly natural scenes with an entirely staged and

"[When] I am taking a photograph, I am conscious that I am constructing images rather than taking snapshots. Since I do not take rapid photographs it is in this respect like a painting which takes a long time where you are very aware of what you are doing in the process. Exposure is only the final act of making the image as a photograph."

—T. STRUTH

baroque sense of heightened drama, exposing photography as an engine of fiction as much as of objective truth. Darren Almond does quite the opposite, using photography as an anchor to the reality of being in the world: his conceptual practice takes time as its focus, capturing minute-by minute nuances of light and memory with the regularity of a ticking clock. The Japanese monochrome master Hiroshi Sugimoto, meanwhile, seeks to escape time itself, photographing featureless seas and skies unmarked by man's existence that could be scenes from a primeval age.



Lot 313



Lot 312



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

312

PHILIP-LORCA DICORCIA (B. 1951)

W, March 2000, #12

signed 'Philip-Lorca diCorcia' (on a label affixed to the backing board)

Fujicolor crystal archive print back-mounted to Plexiglas

48 x 60in. (121.9 x 152.4cm.)

Executed in 2000, this work is number twelve from an edition of fifteen

£40,000-60,000

\$54,000-80,000

€48,000-71,000

PROVENANCE:

Pace/Macgill Gallery, New York.

Rodolphe Janssen, Brussels.

Acquired from the above by the present owner in 2001.

“I try to leave the meaning
as open ended as possible,
both as an acknowledgement
of my own inability to
“define” what we see
and the realization that
reductive analysis is
boring... The pictures are
‘non-events’ both because I
see that as interesting and
because I want to remove
photography’s biggest
attraction – the offering of
second hand experience.”

—P.L. DICORCIA,

Quoted in *Streetwork 1993-1997*, University of
Salamanca, 1997, p. 11



Edward Hopper, *Nighthawks*, 1942. Art Institute of Chicago.

With its hyper-real illumination and peculiarly inert figures, Philip-Lorca diCorcia's *W, March 2000, #12* blends cinematic fabrication with the fortuitous circumstance of documentary photography. The image depicts patrons of a shuttered bar shrouded in a nebulous *chiaroscuro* elevated by diCorcia's rich colour. The crowd of people interact with a detached indifference: women stare inexpressively into a distant void as men turn their backs to the viewer. Interaction among the actors is limited to two men interlocking hands in the corner. The formal composition of the scene shares a striking similarity with the disengaged figures and murky lighting of Edward Hopper's painting *Nighthawks* from 1942. Inspired by the films of Fritz Lang, Jean Renoir, Alfred Hitchcock, and François Truffaut, the eerie stillness of diCorcia's work is evocative of a film

still's staged tableaux. DiCorcia assumes the role of cinematographer, bathing the work in a fabricated entrancing light. He orchestrates this *mise-en-scène* by draping flashlights over lampposts and signs, hidden from the frame. Once diCorcia has composed his lighting, he acts as a modern-day *flâneur*, observing the unfolding dramas of his unsuspecting actors. However, unlike in films, the mysterious drama that seems to lurk beyond the scene is left to the viewer's speculation. As an eminent American photographer, diCorcia's work stands with seminal contemporary photographers Jeff Wall, Tina Barney, and Beat Streuli, united in their incorporation of realism and artificial narration. Rendered with an exquisite technical handling of light and colour, *W, March 2000, #12* is a provocative scene that captures the ethereal strangeness of everyday life.



313

HIROSHI SUGIMOTO (B. 1948)

N. Pacific Ocean, Stinson Beach

signed 'Hiroshi Sugimoto' (on a label affixed to the backing board)

gelatin silver print

47 x 58%in. (119.4 x 149.2cm.)

Executed in 1994, this work is number three from an edition of five

£120,000-180,000

\$160,000-240,000

€150,000-210,000

PROVENANCE:

Sonnabend Gallery, New York.

Ben Brown Fine Arts, London.

Private Collection, London.

EXHIBITED:

London, Serpentine Gallery, *Hiroshi Sugimoto*,

2003 (another from the edition exhibited).

Hong Kong, Ben Brown Fine Arts, *Nobuyoshi Araki*

Hiroshi Sugimoto, 2016 (illustrated, pp. 72-73).

“Water and air. So very commonplace are these substances, they hardly attract attention and yet they vouchsafe our very existence. The beginnings of life are shrouded in myth: Let there be water and air. Living phenomena spontaneously generated from water and air in the presence of light, though that could just as easily suggest random coincidence as a Deity. Every time I view the sea, I feel a calming sense of security, as if visiting my ancestral home; I embark on a voyage of seeing.”

—H. SUGIMOTO,

quoted in Hiroshi Sugimoto, <http://www.sugimotohiroshi.com/seascape.html>

[12 September 2016]

In Hiroshi Sugimoto's *N. Pacific Ocean, Stinson Beach* (1994), the meeting of sea and sky is reduced to a vision of near-monochrome abstraction. A quivering formal structure is revealed under a delicate beam of moonlight that illuminates the shadowy atmosphere. Sugimoto reduces his depiction of the sea to these two fundamental elements, creating an image that transcends temporal indications and disorients geographic locality. The photograph forms part of Sugimoto's monumental series of *Seascapes*, characterized by muted compositions framed to depict the sea and air in a state of pure tranquillity, undisturbed by human activity, or indications of time and place. From ocean

to ocean, the *Seascape* images return water and air to their primordial and spiritual state. Sugimoto derives inspiration from the perceived immutability of the sea, explaining that 'I asked myself, "Can someone today view a scene just as primitive man might have done?" ... Although the land is forever changing its form, the sea, I thought, is immutable. Thus began my travels back through time to the ancient seas of the world' (H. Sugimoto, quoted in *Hiroshi Sugimoto*, exh. cat., Mori Art Museum, Tokyo, 2005, p. 109). Sugimoto's *N. Pacific Ocean, Stinson Beach* condenses the elemental forces of life and the experience of time into a single esoteric image of an ocean shrouded in darkness.



WORKS FROM THE SHALOM SHPILMAN COLLECTION SOLD TO BENEFIT THE
SHPILMAN INSTITUTE FOR PHOTOGRAPHY

λ*314

THOMAS STRUTH (B.1954)

The Rothko Chapel, Houston, 2007

signed 'Thomas Struth' (on a label affixed to the backing board)

chromogenic print face-mounted on Diasac in artist's frame

image: 66⅞ x 89in. (170 x 226 cm.)

overall: 71¼ x 93¼in. (182 x 238.2cm.)

Executed in 2007, this work is number seven from an edition of ten

£100,000-150,000

\$140,000-200,000

€120,000-180,000

PROVENANCE:

Galerie Max Hetzler, Berlin.

Acquired from the above by the present owner in 2010.

“My own work is about
different situations in which
people find themselves...
About the contemplation
of art as a self-reflection:
being confronted with your
own imagination, with the
fictive personification in,
for example, paintings, and
with the artist's vision of the
world at the same time.”

—T. STRUTH,
quoted in A. Goldstein, 'Portraits of
Self-Reflection', in Thomas Struth 1977-2002,
exh. cat., Dallas Museum of Art, Dallas, 2002,
p. 171



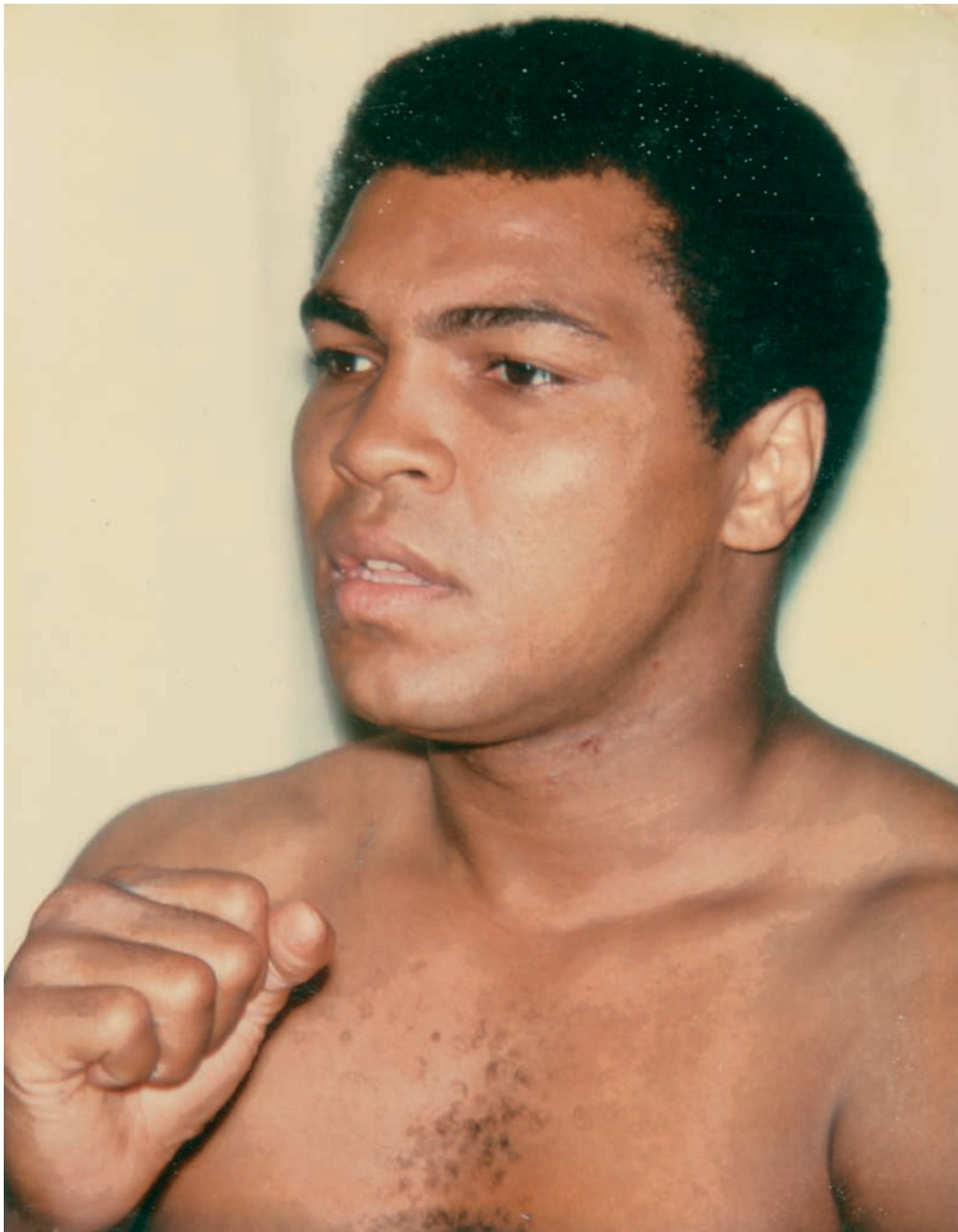
Thomas Struth, *San Zaccaria, Venedig*, 1995.
© Thomas Struth.

With its balanced proportional perspective and lofty arrangement of architectural forms *The Rothko Chapel, Houston, 2007* is a monumental photograph that celebrates artistic prowess while calling into question the role of art as a spectators' pastime. The towering work forms part of Thomas Struth's series of *Museum Photographs*, a colossal venture that examines the candid interactions between museum visitors and masterpieces. The composition portrays two figures dwarfed by Mark Rothko's sublime painting. The relationship between the spectators and the work is captured with piercing technical exactitude. Subdividing the picture plane into harmonic symmetry, Struth's photograph echoes the epic stylistic elements of the painting he captures. His use of long exposure times luminously conveys the tone and shade of the environment, exhibiting a mastery of light and colour reminiscent of the Rothko itself. The grand scale of the photograph and the angle at which its subjects are captured immerse the viewer within the picture plane.

The work exemplifies Struth's interest in the ritual of museum going and the aesthetic relationship

between man and art. While many of Struth's museum photographs capture the ephemerality of this interaction, articulated by his portrayal of bustling crowds, in this composition he captures two young figures arrested in a meditative trance before Rothko's painting. His work explores art's propensity for fetishization: as he explains, 'the photos illuminate the connection and should lead the viewers away from regarding the works as mere fetish objects and initiate their own understanding or interventions in historical relationships' (T. Struth, quoted in 'Interview with Benjamin H. D. Buchloh, *Directions: Thomas Struth Museum Photographs*, exh. cat., Hirshhorn Museum and Sculpture Garden, Washington D.C., 1992, unpaged). Rothko's painting, situated within a chapel and imbued with the spiritualism of a religious icon, becomes the embodiment of a fetishized object; the two visitors seated with reverence upon the pews appear as worshippers. However, Struth's thought-provoking photograph adds a level of voyeurism that removes the work from this introspection and enables the spectator to examine the dialogue between viewer and painting.





315

ANDY WARHOL (1928-1987)

Muhammad Ali

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'FA05.00036' (on the reverse)

unique Polacolor Type 108 print

image: 3¼ x 2⅞in. (9.5 x 7.4cm.)

sheet: 4¼ x 3⅞in. (10.7 x 8.7cm.)

Executed in 1977

£10,000-15,000

\$14,000-20,000

€12,000-18,000

PROVENANCE:

Galleri Christian Larsen, Stockholm.

Acquired from the above by the present owner.



λ*316

THOMAS RUFF (B. 1958)

Self-Portrait

signed, numbered and dated '3/4 1987 Th Ruff' (on the reverse)

chromogenic print face-mounted on Diasec in artist's frame

image: 60% x 47in. (154 x 119.5cm.)

overall: 80% x 65in. (205.4 x 165cm.)

Executed in 1987, this work is number three from an edition of four

£30,000-40,000

\$40,000-53,000

€36,000-47,000

PROVENANCE:

Zwirner & Wirth, New York.

303 Gallery, New York.

Private Collection, USA.

Anon. sale, Christie's London, 21 October 2008, lot 411.

Acquired at the above sale by the present owner.

EXHIBITED:

London, Essor Gallery, *thomas ruff*, 2001 (another from the edition exhibited and illustrated in colour, unpagged).

Baden-Baden, Staatlichen Kunsthalle Baden-Baden, *Thomas Ruff Fotografien 1979-heute*, 2001-2003 (another from the edition exhibited and illustrated in colour, pp. 184 and 255). This exhibition later travelled to Essen, Museum Folkwang; Oslo, Museet for Samtidskunst; Munich, Städtische Galerie im Lenbachhaus München; Dublin, Irish Museum of Modern Art; Vitoria-Gasteiz, Artium - Centro-Museo Vasco de Arte Contemporáneo; Porto, Museu de Arte Contemporanea de Serralves and Liverpool, Tate Liverpool.

LITERATURE:

M. Winzen (ed.), *Thomas Ruff 1979 to the Present*, Cologne 2001 (another from the edition illustrated, p. 255).

λ*317

ANDREAS GURSKY (B. 1955)

Brasilia, Plenarsaal

signed, titled, numbered and dated 'Brasilia Plenarsaal 1994 3/5 Andreas Gursky'
(on the reverse)

chromogenic print flush-mounted on acrylic in artist's frame

image: 32½ x 50⅝in. (82.5 x 128cm.)

sheet: 44¾ x 62½in. (113.7 x 168.5cm.)

Executed in 1994, this work is number three from an edition of five

£25,000-35,000

\$34,000-47,000

€30,000-41,000

PROVENANCE:

Monika Sprüth Galerie, Cologne.

Acquired from the above by the present owner in 1995.

EXHIBITED:

Düsseldorf, Kunsthalle Düsseldorf, *Andreas Gursky-
Photographs from 1984 to the Present*, 1998, p. 49
(another from the edition exhibited).

Wolfsburg, Kunstmuseum, *Andreas Gursky.
Fotografien 1994-1998, 1998-1999* (another from the
edition exhibited, illustrated, pp. 20-21). This exhibition
later travelled to Winterthur, Fotomuseum; London,
Serpentine Gallery; Edinburgh, Scottish National
Gallery of Modern Art; Turin, Castello di Rivoli Museo
d'Arte Contemporaneo and Lisbon, Centro Cultural
de Belém.

Cambridge, Massachusetts, Harvard University,
Busch-Reisinger Museum, *Landmark Pictures: Ed
Ruscha/Andreas Gursky Part I*, 2000 (another from the
edition exhibited).

New York, Museum of Modern Art, *Andreas Gursky*,
2001, no. 31 (another from the edition exhibited,
illustrated in colour, pp. 118-119).

LITERATURE:

N. Wakefield, 'Brasilia' Vanishing Points', in *Parkett No.
44*, Zurich 1995 (illustrated on the cover and p. 79).

D. Rimaneli, 'Andreas Gursky', in *Artforum*, May 1995
(another from the edition, illustrated, p. 96).

E. Janus, *Veronica's Revenge-Contemporary
Perspectives on Photography*, Zurich, 1998, p. 124.

K. Siegel, 'Consuming Vision', in *Artforum*, January
2001 (another from the edition, illustrated, p. 112).

J. Rian, 'Andreas Gursky's Orientations: Toward a
Spiritual Energy Center', in *Flash Art*, 2006, no. 187, p. 92.

“You never notice arbitrary
details in my work. On
a formal level, countless
interrelated micro and
macrostructures are woven
together, determined by
an overall organizational
principle. A closed microcosm
which, thanks to my
distanced attitude towards
my subject, allows the viewer
to recognize the hinges that
hold the system together.”

—A. GURSKY,

quoted in L. Cooke, 'Andreas Gursky: Visionary
(Per)Versions', in *Andreas Gursky: Photographs
from 1984 to the Present*, ed. M.L. Syring, exh.
cat., Kunsthalle Düsseldorf, Munich 1998, p. 14





PROPERTY OF A DISTINGUISHED LADY

λ318

THOMAS STRUTH (B. 1954)

Swinemünder Brücke, Berlin 1992

numbered '3/10' (on the backing board)

chromogenic print in artist's frame

image: 19% x 27½in. (50.5 x 70cm.)

overall: 29% x 37in. (76 x 94cm.)

Executed in 1992, this work in number three from an edition of ten

£5,000-7,000

\$6,700-9,300

€5,900-8,300

PROVENANCE:

Galerie Max Hetzler, Cologne.

Acquired from the above by the present owner in the early 1990s.

EXHIBITED:

Frankfurt, *Fototage, Deutsche Kunstfotografie der 90er Jahre*, 1993 (another from the edition exhibited).

Saint Louis, The Saint Louis Art Museum, *Currents 56 - Thomas Struth*, 1993-1994 (another from the edition exhibited).

Bonn, Rheinisches Landesmuseum, *Deutsch Kunst mit Photographie - Die 90er Jahre*, 1994 (another from the edition exhibited).

Bonn, Kunstmuseum Bonn, *Strassen*, 1995 (another from the edition exhibited and illustrated, p. 94).

Saint Louis, The Saint Louis Art Museum, *German Art Now*, 2003 (another from the edition exhibited).

Berlin, Martin-Gropius-Bau, *Berlin Biennale*, 2004 (another from the edition exhibited).

Frankfurt, Städel Museum, *German Art - Deutsche Kunst aus amerikanischer Sicht*, 2004 (another from the edition exhibited).

Brussels, ING Ausstellungshalle, *Visit(e) - Contemporary art collection of the Federal Republic of Germany*, 2007 (another from the edition exhibited).

Athens, Museum of Cycladic Art Athens, *Thomas Struth*, 2009, p. 53 (another from the edition exhibited and illustrated in colour, p. 26).

LITERATURE:

R. Sennett, *Struth, Unconscious Places*, Munich 2012, no. 4901, p. 259 (another from the edition illustrated in colour, p. 204).



PROPERTY OF A DISTINGUISHED LADY

λ319

THOMAS STRUTH (B. 1954)

Bernauerstrasse, Berlin 1992

numbered twice '3/10' (on the backing board)

chromogenic print in artist's frame

image: 18½ x 26½in. (46 x 66.5cm.)

overall: 29½ x 36½in. (76 x 93.8cm.)

Executed in 1992, this work is number three from an edition of ten

£5,000-7,000

\$6,700-9,300

€5,900-8,300

PROVENANCE:

Galerie Max Hetzler, Cologne.

Acquired from the above by the present owner in the early 1990s.

EXHIBITED:

St. Louis, The Saint Louis Art Museum, *Currents 56 - Thomas Struth*, 1993-1994 (another from the edition exhibited).

Bonn, Rheinisches Landesmuseum, *Deutsche Kunst mit Photographie - Die 90er Jahre*, 1994 (another from the edition exhibited).

Boston, The Institute of Contemporary Art, *Thomas Struth, Strangers and Friends, Photographs 1986-1992*, 1994-1995 (another from the edition exhibited and illustrated in colour, p. 69). This exhibition later travelled to Toronto, Art Gallery of Ontario.

Bonn, Kunstmuseum Bonn, *Strassen*, 1995 (another from the edition exhibited and illustrated, p. 93).

Helsinki, Kluuvini Galleria, *Valocuvia Fotografier*, 1996 (another from the edition exhibited and illustrated, p. 14).

Hamburg, Kunstverein Hamburg, *Stadtluft: Der urbane Raum als Medium von Macht*, 1999 (another from the edition exhibited).

Tokyo, The National Museum of Modern Art, *My Portrait*, 2000-2001 (another from the edition exhibited and illustrated, p. 25). This exhibition later travelled to Kyoto, The National Museum of Modern Art.

Dallas, Dallas Museum of Art, *Thomas Struth 1977-2002*, 2002-2003, pp. 174 and 177 (another from the edition exhibited and illustrated in colour, p. 77). This exhibition later travelled to New York, The Metropolitan Museum of Art and Chicago, Museum of Contemporary Art.

Berlin, Martin-Gropius-Bau, *Berlin Biennale*, 2004 (another from the edition exhibited).

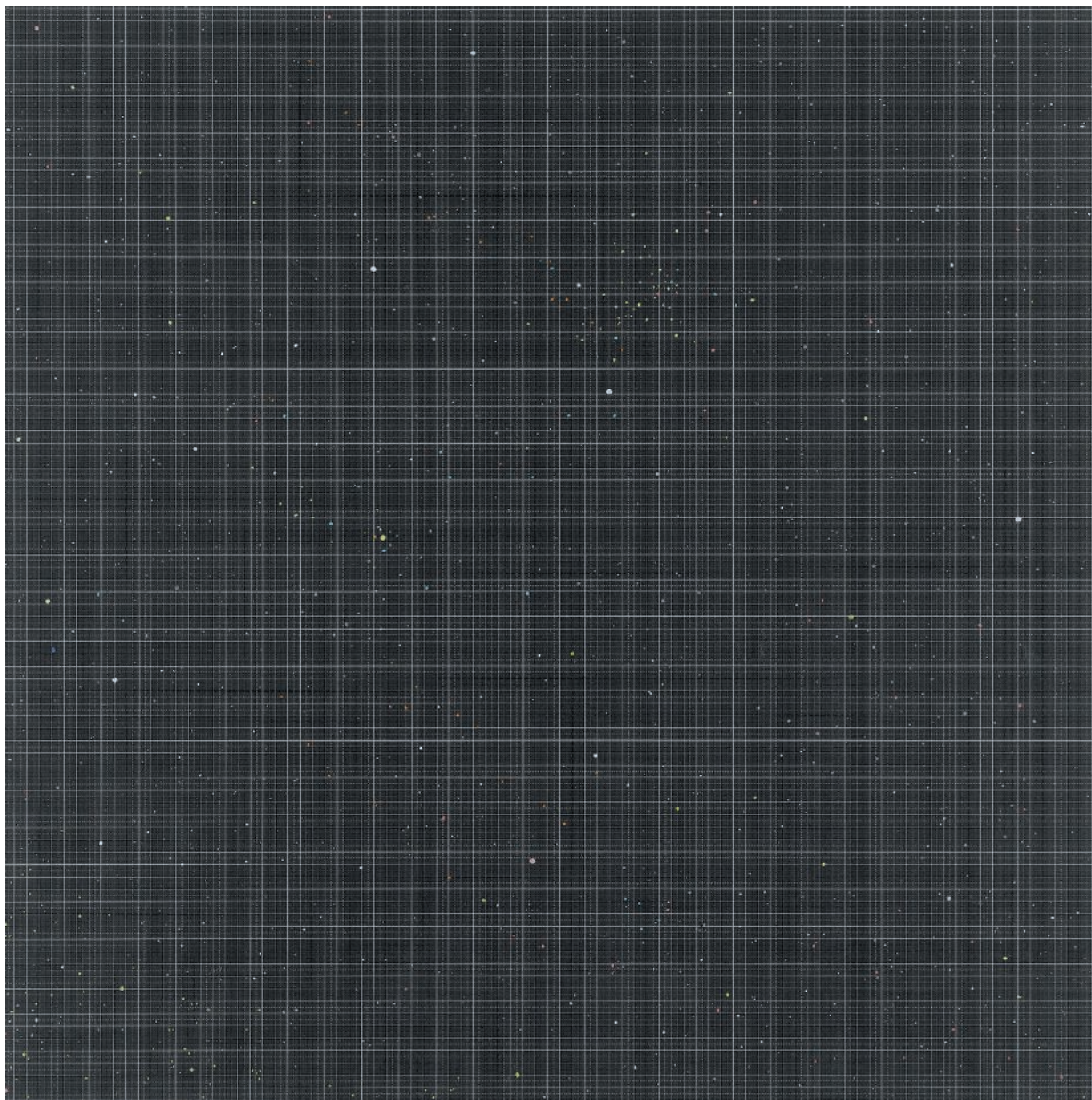
Porto, Museu Serralves, *Fotografien 1978-2010*, 2011-2012 (another from the edition exhibited).

Venice, La Biennale di Venezia, *Common Ground*, 2012 (another from the edition exhibited).

London, Barbican Art Gallery, *Constructing Worlds - Photography and Architecture in Modern Age*, 2014-2015 (another from the edition exhibited). This exhibition later travelled to Stockholm, Swedish Centre for Architecture and Design and Madrid, Fundacion ICO.

LITERATURE:

R. Sennett, *Struth, Unconscious Places*, Munich 2012, no. 4911, p. 259 (another from the edition illustrated in colour, p. 201).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ*320

DARREN ALMOND (B. 1971)

Vertical Plot 16

inkjet and acrylic on silk screened paper

image: 34 $\frac{7}{8}$ x 34 $\frac{7}{8}$ in. (88.6 x 88.6cm.)

sheet: 40 $\frac{3}{4}$ x 40 $\frac{3}{4}$ in. (103.6 x 103.6cm.)

Executed in 2000

£4,000-6,000

\$5,400-8,000

€4,800-7,100

PROVENANCE:

Galerie Max Hetzler, Berlin.

Acquired from the above by the present owner.

EXHIBITED:

Berlin, Galerie Max Hetzler, *Carbonic Anhydride*, 2006.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ321
DARREN ALMOND (B. 1971)

Journey

C-print, in three parts

(i), (iii) image: 26 $\frac{1}{8}$ x 17in. (66.3 x 43.1cm.)

(i), (iii) sheet: 29 $\frac{1}{4}$ x 20 $\frac{3}{4}$ in. (74.2 x 51.7cm.)

(ii) image: 17 x 26 $\frac{1}{8}$ in. (43.1 x 66.3cm.)

(ii) sheet: 20 $\frac{3}{8}$ x 29 $\frac{1}{4}$ in. (51.7 x 74.2cm.)

Executed in 1999, this work is number two from an edition of three plus two artist's proofs

£6,000-8,000

\$8,000-11,000

€7,100-9,400

PROVENANCE:

Jay Jopling, London.

Matthew Marks Gallery, New York.

British Friends of the Art Museums of Israel, London.

Acquired from the above by the present owner in 2009.



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

1322

DOUGLAS GORDON (B. 1966)

Self Portrait of You + Me (Steven Morrissey)

burnt gelatin silver print, wax and ash on mirror, in artist's frame
40¼ x 36¼in. (102.3 x 92.4cm.)

Executed in 2007

£18,000-25,000

\$24,000-33,000

€22,000-29,000

PROVENANCE:

Gagosian Gallery, London.

Maggie's Cancer Caring Centres, Glasgow.

Anon. sale, Christie's London, 17 October 2009, lot 203.

Acquired at the above sale by the present owner.



323

RONI HORN (B. 1955)

Clownmirror (9)

signed, titled, numbered and dated 'ed 5/7 Roni Horn CLOWNMIRROR 9 2001'
(on a label attached to the backing board of the right panel)

C-print back-mounted on aluminium, in two parts

each: 29 $\frac{3}{4}$ x 29 $\frac{3}{4}$ in. (75.7 x 75.5cm.)

Executed in 2001, this work is number five from an edition of seven

£8,000-12,000

\$11,000-16,000

€9,500-14,000

PROVENANCE:

Xavier Hufkens, Brussels.

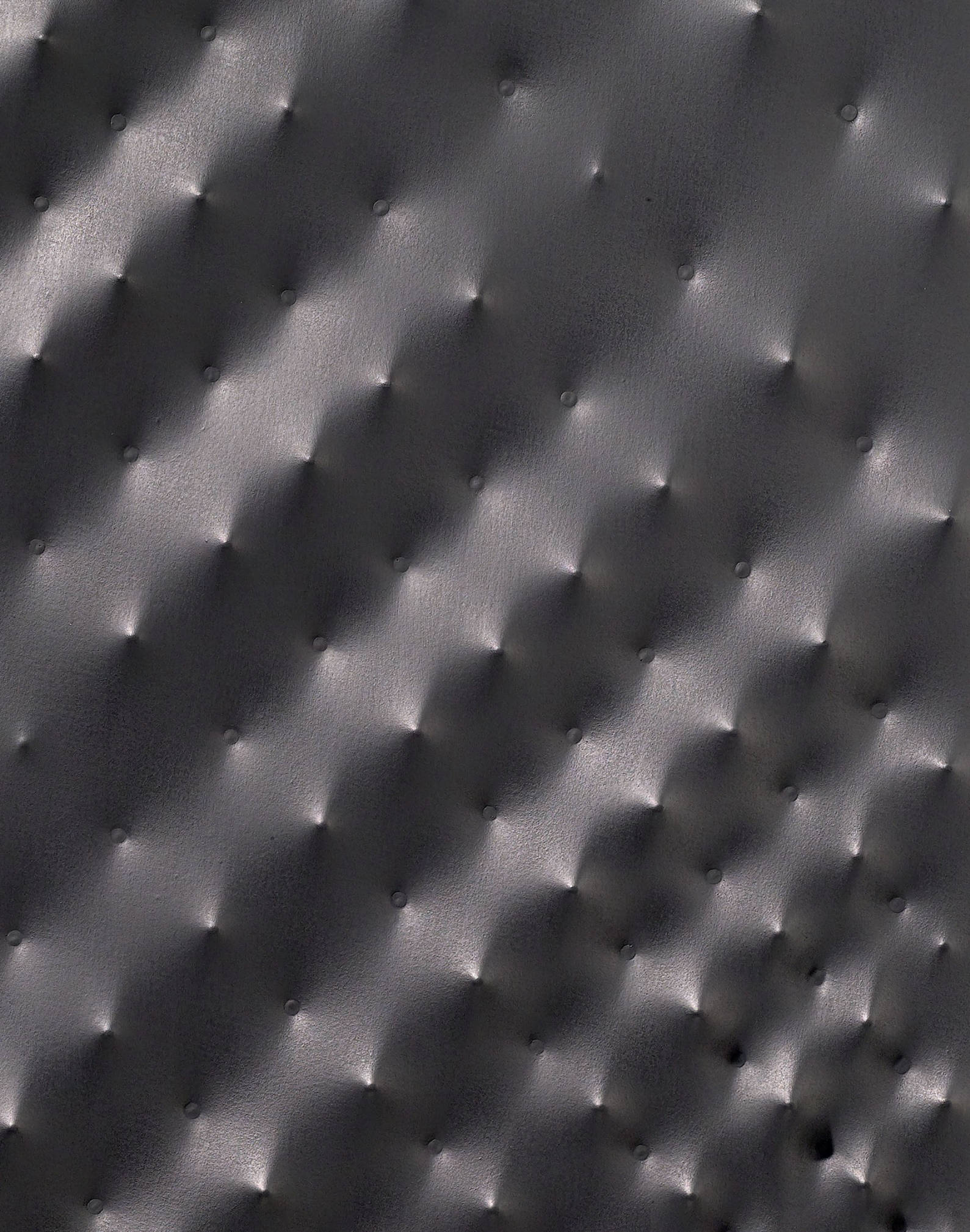
Acquired from the above by the present owner in 2001.

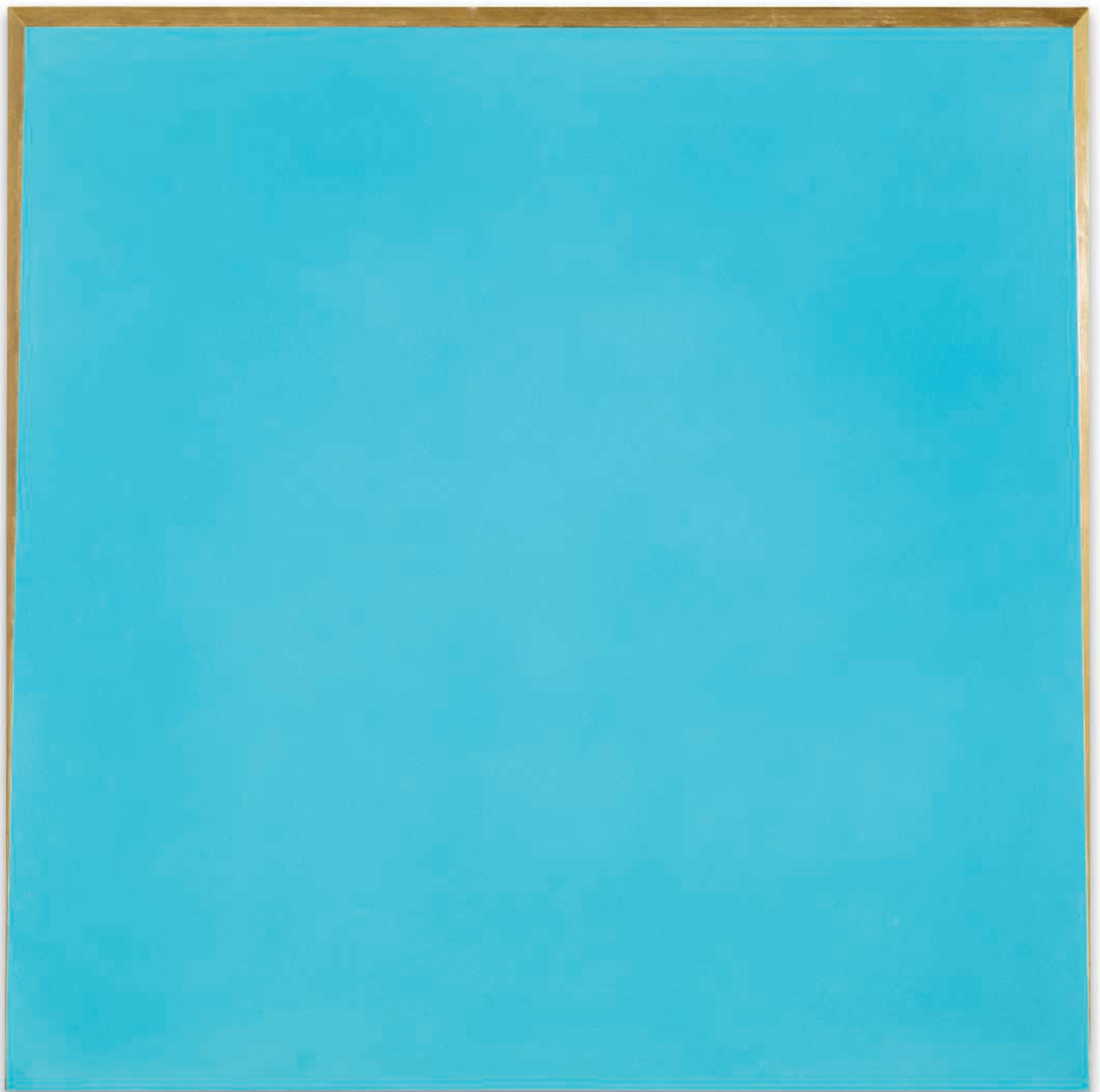
PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

Christie's is delighted to offer an important collection of works from a distinguished Italian collection with highlights by Enrico Castellani, Giuseppe Penone, and Pier Paolo Calzolari. Coming into prominence in the 1960s, these artists were part of a generation who sought to strip back art to its most basic principles in the aftermath of the Second World War. United by their use of dark monochrome tones, the artists' colourless surfaces played a crucial role in the search for a new ground zero for painting and sculpture. By limiting their palettes in this way, they were able to emphasize the materiality of the canvas, allowing the previously unexplored elements of light and movement to redefine the picture plane. In Penone's *Pelle di grafite-riflesso di alurgite* (2008) a vast black background is swathed in an intricate pattern of luminous convoluted lineation that reflects the light in an ephemeral array of patterns. The charcoal hue of Castellani's *Superfici Grafite* (2007) provides the foundation for the artist's three-dimensional explorations, while the mixed media assembled in Calzolari's *Untitled* (1989) emphasize the purity of his natural elements, rendered in subdued tones of black and white. Along with their contemporaries – most notably Lucio Fontana and Piero Manzoni – these artists reinvigorated the Italian art scene during the Post-War period, paving the way for the international development of Minimalist and Conceptual art.

“For the artist the need to find new modes of expression is animated by the need for the absolute. To meet this requirement, the only possible compositional criterion is that through the possession of an elementary entity - a line, an indefinitely repeatable rhythm and a monochrome surface - it is necessary to give the works themselves the concreteness of infinity that may undergo the conjugation of time, the only comprehensible dimension and the yardstick and the justification of our spiritual needs.”

—E. CASTELLANI,
‘Continuità e nuovo’, in *Azimuth* no. 2, Milan, 1960





PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

λ324

ETTORE SPALLETTI (B. 1940)

Verso il Verde (Towards Green)

signed, titled and dated 'VERSO IL VERDE Ettore Spalletti 2008' (on the reverse)

colour impasto and gold paint on board

31½ x 31½in. (80 x 80cm.)

Executed in 2008

£35,000-50,000

\$47,000-67,000

€42,000-59,000

PROVENANCE:

Private Collection, Sicily.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by the artist.



PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

λ325

ALIGHIERO BOETTI (1940-1994)

Le infinite possibilità di esistere (The infinite possibilities of existing)

signed 'alighiero e boetti' (on the overlap)

embroidery on canvas

13% x 14¼in. (34.5 x 36.2cm.)

Executed circa 1990

£25,000-35,000

\$34,000-47,000

€30,000-41,000

PROVENANCE:

Private Collection.

Acquired from the above by the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 6785 and it is accompanied by a certificate of authenticity.

PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

λ326

AGOSTINO BONALUMI (B. 1935)

Bianco (White)

signed and dated 'Bonalmi 77' (on the reverse)

shaped canvas and vinyl tempera

51¼ x 39½ in. (130.3 x 100.4 cm.)

Executed in 1977

£80,000-120,000

\$110,000-160,000

€95,000-140,000

PROVENANCE:

Private Collection.

Acquired from the above by the present owner.

EXHIBITED:

Sant'Elpidio a Mare, Galleria Real Arte, *Bianco Italiano e...*, 2016.

LITERATURE:

F. Bonalumi and M. Meneguzzo, *Agostino Bonalumi catalogo ragionato 1950-2013*, vol. II, Milan 2015, no. 720 (illustrated, p. 493).

The present lot is recorded in the Agostino Bonalumi Archive, Milan, under no. 77-006 and is accompanied by a photo certificate.

“mi sorprendo
mi sorprendo che mi stringo
al mio ristagno
come la mano al morso
che la inchioda

I'm surprised
I'm surprised that I'm tied
To my stagnation
Like the hand to the bite
That grips it.”

—A. BONALUMI,
Agostino Bonalumi.

Da te ascolto tornare le cose, 2001



Film still from *Psycho*, 1960.
Photo: John Springer Collection / CORBIS / Corbis via Getty Images.

Rippling waves of obtruding forms poetically expand from the vast, pristine white surface of Agostino Bonalumi's *Bianco*. Executed in 1977, it is a pure and lyrical example of the *Extroflections*, or *estroflessioni*, that the artist first began during the 1960s. In a formal investigation of the physical properties of the canvas, Bonalumi shapes vinyl tempera across a riveted structure, generating a rhythmic tension between the embossed interruptions of form and light. His painstaking, near-clinical arrangement of structural forms imbues the voluminous surface with an architectural quality that challenges the acceptance of the flat canvas as a ritual prerequisite for painting. Described by the artist as 'picture objects', the *Extroflections* immerse the viewer in a sensory field of undulating forms that transcend two-dimensionality and invite meditation upon the materiality of the canvas itself. Coming to prominence amidst the parallel aesthetics of the

Zero group and the *Nuove Tendenze* movement, Bonalumi was part of a generation who sought to transcend personal and existential expression in order to examine the fundamental properties of physical matter. The rejection of the painterly hand in favour of structural manipulation was championed by Bonalumi, Piero Manzoni and Enrico Castellani in their journal *Azimuth*, in which they demanded 'images which are as absolute as possible, which cannot be valued for that which they record, explain and express, but only for that which they are to be' (P. Manzoni, 'For the Discovery of a Zone of Images', Spring 1957, *Azimuth* 2, 1960). Bonalumi's white canvases, in particular, speak directly to this notion. 'Colour does not exist', the artist explains. 'It is light and this also means that the form emerges from light' (A. Bonalumi, quoted in F. Pola, *Agostino Bonalumi: All the Shapes of Space 1958-1976*, London 2013, p. 190).



PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

λ327

ENRICO CASTELLANI (B. 1930)

Superficie grafite (Graphite surface)

signed, titled and dated 'Castellani - Superficie grafite - 2007' (on the overlap)

acrylic on shaped canvas

39½ x 39½in. (100.3 x 100.3cm.)

Executed in 2007

£200,000-300,000

\$270,000-400,000

€240,000-350,000

PROVENANCE:

Galleria Fumagalli, Bergamo.

Private Collection, Treviso.

Acquired from the above by the present owner.

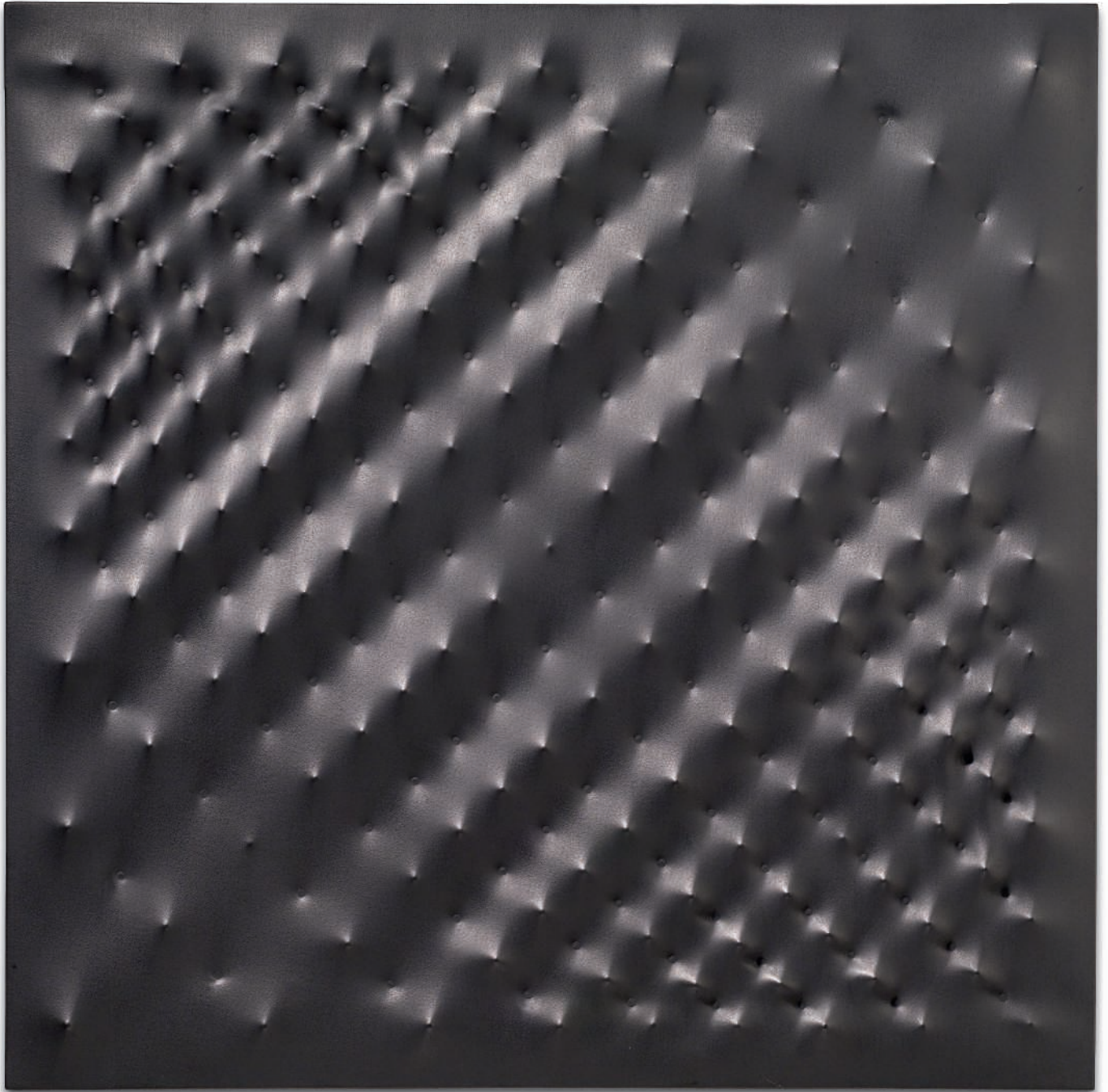
This work is registered in the Archivio Castellani, Milan under no. 07-002 and is accompanied by a certificate.

“It should be pointed out that my “surfaces”, because of their regularity of composition and lack of imagery, can be easily and rather properly interpreted as invitations to contemplation.”

—E. CASTELLANI,
quoted in Enrico Castellani, exh. cat.,
Fondazione Prada, Milan, 2001, pp. 15-16).

With its undulating topography spanning across a vast monochromatic canvas, *Superficie grafite* is an eloquent example of Enrico Castellani's celebrated *Superficie*. Begun in the 1960s, and pursued throughout his *oeuvre*, this career-defining series of works is characterized by a constructional autonomism that bridges the gap between painting and sculpture. The lustrous slate canvas, pulled taught against a protrusion of nails, transforms the work into a three-dimensional relief, activated by the capricious play of light and shadow. The work's metallic hue accentuates the modulation of light across the fluctuating peaks of its surface, imbuing

the composition with a muted kinetic rhythm of shifting visual patterns that harnesses the innate energy of the canvas. In his manifesto 'Contro lo stile', Castellani professed his desire to limit manual intervention, allowing the underlying structure of nails and the interplay of space and light to determine the composition. By reducing the canvas to the 'semanticity of its own language,' Castellani creates a work that, through its liberation from chromatic and figurative constraints, transgresses the traditional boundaries of painting (E. Castellani, quoted in *Enrico Castellani*, exh. cat., Fondazione Prada, Milan, 2001, p. 43).





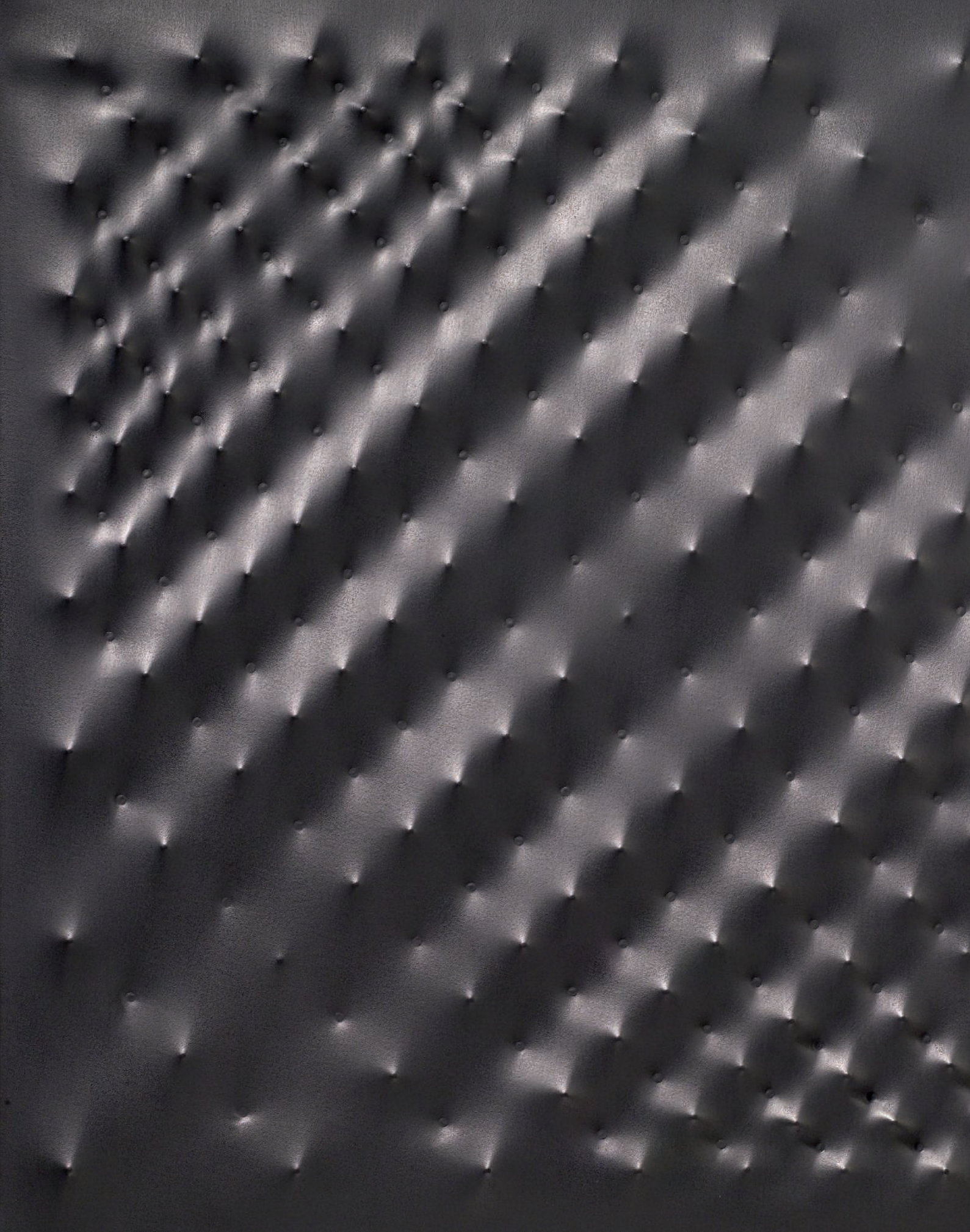
Enrico Castellani in his studio in Celleno, 1987. Artwork: © DACS, 2016.

“There is nothing to read (in it), there is no episodic event that might lead one to think that I was trying to do anything other than what I actually did.”

—E. CASTELLANI, quoted in G. Celant (ed.), *Enrico Castellani 1958-1970*, exh.cat., Milan 2001p.13

Along with Lucio Fontana's *Tagli* and Piero Manzoni's *Achromes*, the *Superficie* provided the creative ground zero that paved the way for the next generation of Italian artists, informing the development of Minimalist and Conceptual art over the following decades. In particular, Castellani and Manzoni were united by their ambition to create an art form that was open to all. By removing all the signifiers from their art, they sought to create pared-down works that carried universal resonance. 'It should be pointed out that my "surfaces", because of their regularity of composition and lack of imagery, can be easily and rather properly interpreted as invitations to contemplation', the artist explained (E. Castellani, quoted in *Enrico*

Castellani, exh. cat., Fondazione Prada, Milan, 2001, pp. 15-16). The rhythmic opposition of peaks and troughs creates a sense of infinity, enhanced by the incidental play of light across the surface of the canvas. Rigorously self-defining, the *Superficie* hover before the viewer as authorless entities, devoid of all traces of the artist's hand. 'Monochrome offers the last chance for painting to distinguish itself from the other arts', Castellani wrote; 'the surface, which has, on various occasions, described, alluded and suggested, and has been the scene of idylls, dramas and raving, is now silent' (E. Castellani, quoted in *Enrico Castellani*, exh. cat., Fondazione Prada, Milan, 2001, p.16).



PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

λ328

GIUSEPPE PENONE (B. 1947)

Pelle di grafite - riflesso di alurgite

(Skin of graphite - reflection of alurgite)

signed, titled and dated 'Pelle di grafite Riflesso di alurgite Giuseppe Penone 2008'
(on the reverse)

graphite on canvas

39½ x 39½in. (100.2 x 100.2cm.)

Executed in 2008

£70,000-100,000

\$94,000-130,000

€83,000-120,000

PROVENANCE:

Haunch of Venison, London.

Acquired from the above by the present owner.

EXHIBITED:

Turin, Tucci Russo - Studio per l'Arte Contemporanea,
Giuseppe Penone. Nelle mani. Opere dal 1968 al 2008,
2009-2010 (illustrated, unpagged).

London, Haunch of Venison, *Giuseppe Penone*, 2011
(illustrated in colour, unpagged).

“The surface that defines the
contact of our body with
the real is the skin. The
drawing of the skin, a skin
of graphite.”

—G. PENONE,

quoted in G. Maraniello and J. Watkins (eds.),
Giuseppe Penone, 2002, p. 280

The black surface of Giuseppe Penone's *Pelle di grafite - riflesso di alurgite* (2008) is inscribed with frenetic pencil strokes that animate the canvas in their lucent reflection of light. Penone's abstract topography of lines bears the wrinkles and creases of a human palm rendered on a microscopic scale. This analytical drawing directly relates to the cognitive processes that form the foundation of his practice. Penone's immense depiction of a hand is a universally recognizable image that resonates with humanity regardless of culture, extolling his desire to transgress the often elitist boundaries of the avant-garde by creating a work 'not of exclusion but of inclusion' (G. Penone, quoted in A. Zevi, 'Giuseppe Penone Hands On,' in *Giuseppe Penone*, exh. cat., Haunch of Venison, London, 2011, p. 58). Penone's

choice of subject matter also reflects the significance he attributes to touch. The quality of skin has been a definitive theme within his *oeuvre* since the 1970s. He is particularly fascinated by the notion of skin as a barrier between the self and the external – simultaneously a 'definition of the individual' and a receptor of environmental conditions that reciprocally transmits sensation (G. Penone, quoted in B. Buchloh, 'Interview with Giuseppe Penone', in L. Busine (ed.), *Giuseppe Penone*, Brussels 2012, p. 36). Penone's composition pays homage to the notion of skin as the fabric that universally dictates our experiences and defines our physical existence. In *Pelle di grafite* Penone beautifully renders this complicated sentiment in a simple and meditative arrangement of line and space.



PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

λ329

PIER PAOLO CALZOLARI (B. 1943)

Untitled

signed 'Calzolari' (lower centre)
salt and burnt wood on card laid on board with lead frame
57⅞ x 41in. (147 x 104cm.)
Executed in 1989

£80,000-120,000

\$110,000-160,000

€95,000-140,000

PROVENANCE:

Private Collection, Turin (acquired directly from the artist).
Anon. sale, Christie's Milan, 23 November 2005, lot 342.
Private Collection, Rome.
Anon. sale, Christie's Paris, 10 December 2008, lot 224.
Private Collection, Switzerland.
Repetto Gallery, Acqui Terme.
Acquired from the above by the present owner.

EXHIBITED:

Sant'Elpidio a Mare, Galleria Real Arte, *Bianco Italiano* e..., 2016.

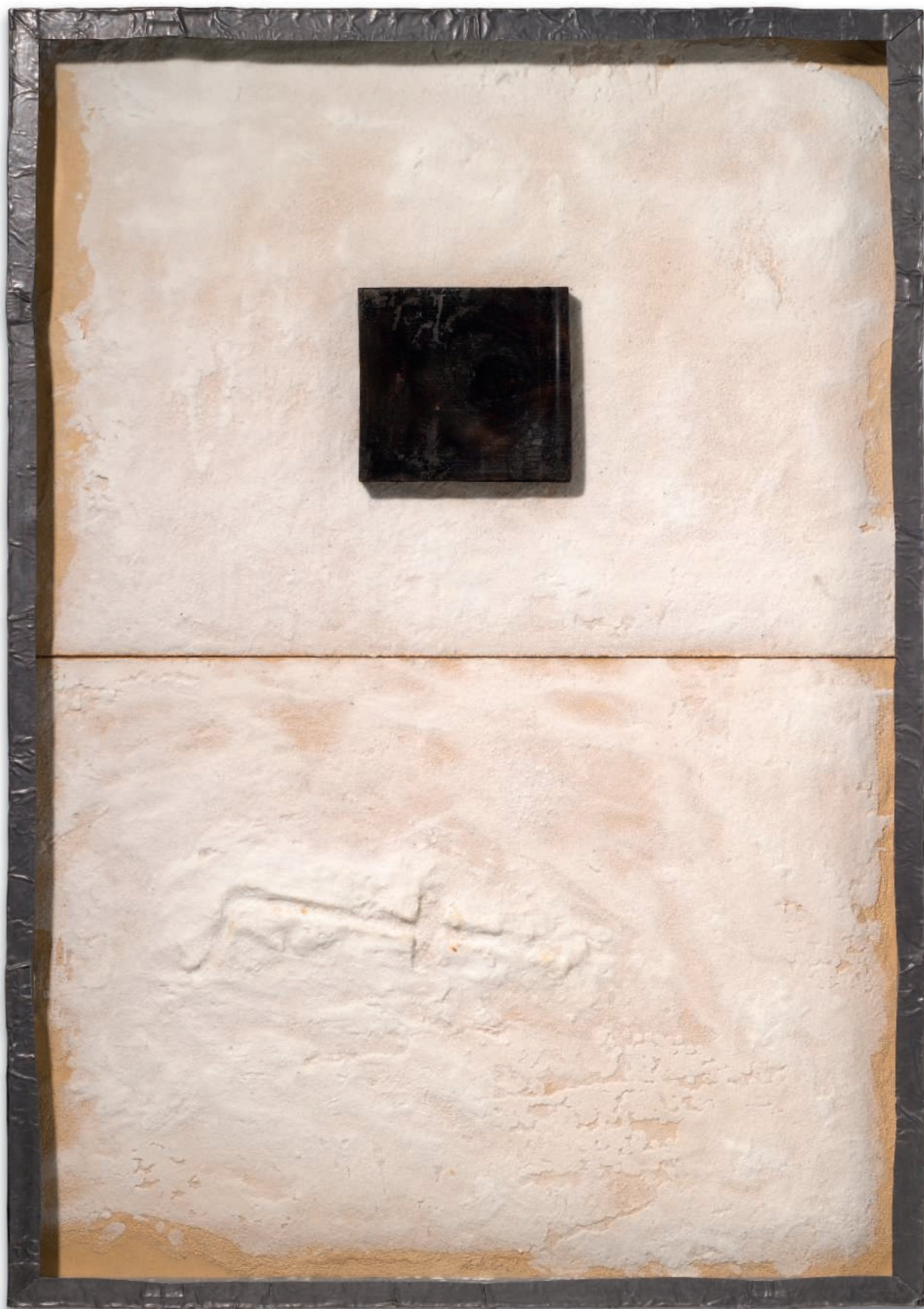
The work is registered in the Fondazione Calzolari, Fossombrone, under no. A-CAL-1989-60.

“When I was a child I went to live in Venice, an isolated postwar city, where the light was still psychic. An invasive light, it possessed objects and physical realities, making them abstractly tactile. It gave the sensation that objects were made of light, physical but impalpable. Then I remember the lines of the Venetian bridges, the most ancient ones made of wood, which rest on, weigh down upon the streets with their soft and sensual outlines, almost abandoned between water and land.”

—P. CALZOLARI,
quoted in G. Celant, 'Toward the Sublime,'
in G. Celant, Pier Paolo Calzolari: Interview/
Essay, exh. cat., Barbara Gladstone Gallery,
New York, 1988, p. 7

The poetic tranquillity of Pier Paolo Calzolari's *Untitled* (1989) merges the rich history of alchemic investigations with the radical techniques of *Arte Povera*. The ephemeral canvas surface of Calzolari's composition is stained with earthly elements circumscribed by a rippling lead frame. This white expanse, encrusted with granules of salt residue, is disrupted by a hovering square of charred wood. Calzolari's work is an articulation of the four alchemic elements – the salt of water is infused across the canvas, flames of a fire have scorched the wood, and lead of the earth is oxidised by the surrounding air. While historically, alchemists are associated with the pursuit of transmuting base metals to gold or inventing elixirs of immortality, Calzolari utilises alchemy as a means to suggest the essence of white, reflecting his belief that the ideal white cannot not be depicted in pigment, but rather through the formal arrangement of elements. James Rondeau elaborates upon the alchemic quest that has defined Calzolari's *oeuvre*, explaining that he 'is always searching for the absolute, expressed through natural elements, like moss and lead, or natural phenomena, like fire and ice' (J. Rondeau, quoted in R. Kennedy, 'Door Between Galleries Lets in an Artist's Vision,' *The New York Times*, 27 April 2012).

As a founding member of the Italian art movement *Arte Povera*, Calzolari and his contemporaries often incorporated everyday materials into their compositions. This exploration of unconventional matter and techniques emphasised the intrinsic artistry of these quotidian elements, elevating them to the realm of high art and undermining the aesthetic values upheld by the commercialised gallery system at the time. The movement gained prominence in the 1960s and 70s, reinvigorating the Italian artistic tradition that had waned in the decades following World War II. Calzolari maintains that, as an artist, 'the fracture of this moment presented a great opportunity [...] we needed to explore at that time, to rediscover the meaning of things- everything had collapsed, the old values collapsed. So in that moment, we had to define again, anew, the value of what was around us' (P. Calzolari, quoted in J. Helmke, 'Q with Pier Paolo Calzolari', in *Blouin Modern Painters*, February 2016, p. 66). In *Untitled*, Calzolari's transfusion of organic matter instills the composition with an ethereal, meditative quality. His alchemical process provides him with a vehicle to reintroduce meaning and beauty into forlorn the post-World War II landscape.





PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

£330

PIERO DORAZIO (1927-2005)

Borealis I

signed, titled, dedicated and dated 'PIERO DORAZIO 1986 "BOREALIS" I' PER CARLO BILOTTI NEW YORK' (on the reverse)

oil on canvas

33½ x 43¼in. (85 x 110cm.)

Painted in 1986

£35,000-50,000

\$47,000-67,000

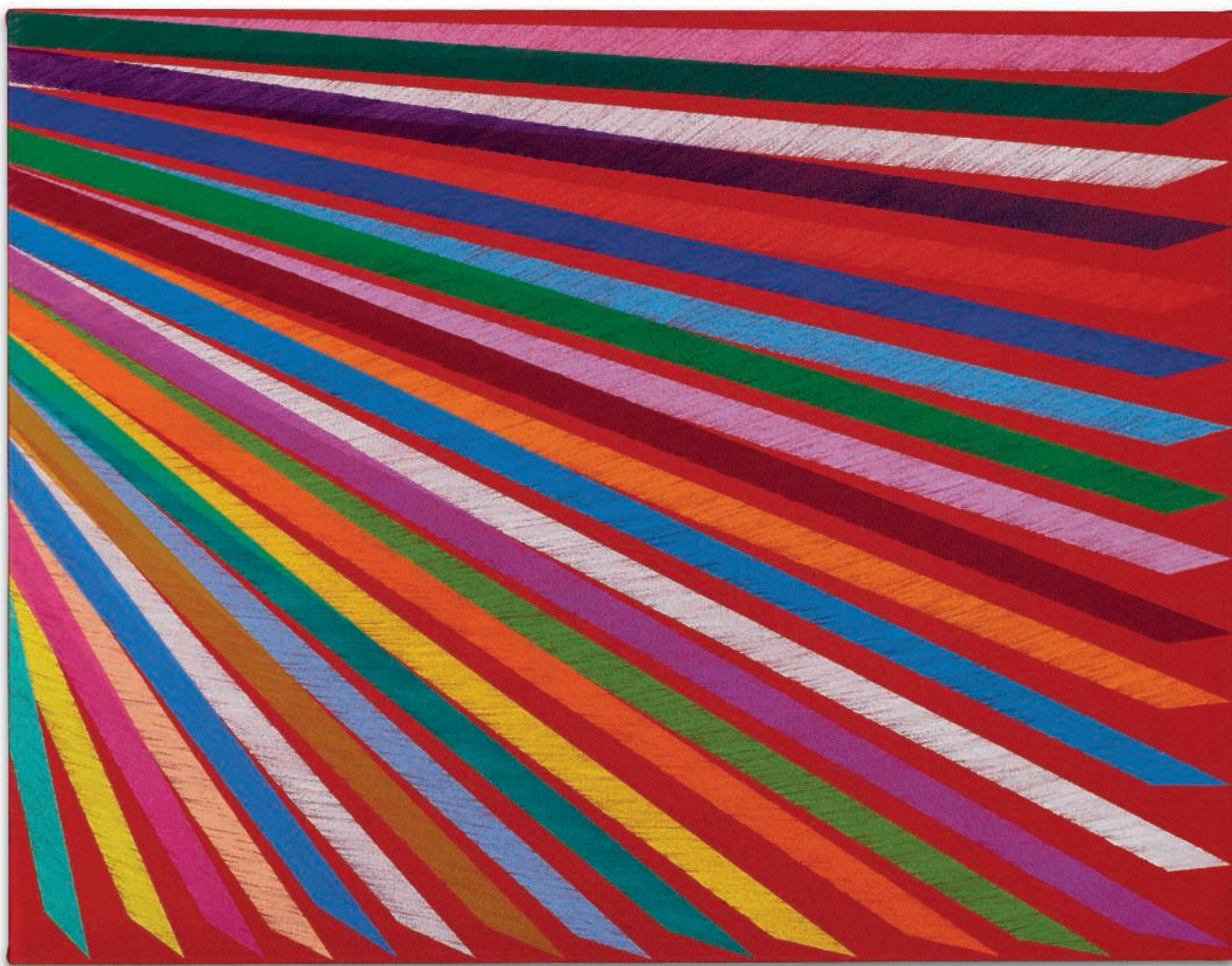
€42,000-59,000

PROVENANCE:

Carlo Bilotti Collection, USA (acquired directly from the artist).

Anon. sale, Christie's London, 1 July 2010, lot 282.

Acquired at the above sale by the present owner.



PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

λ331

PIERO DORAZIO (1927-2005)

Borealis II

signed, titled, dedicated and dated 'PIERO DORAZIO 1986 "BOREALIS" II PER CARLO BILOTTI NEW YORK' (on the reverse)

oil on canvas

33½ x 43¼in. (85 x 110cm.)

Painted in 1986

£35,000-50,000

\$47,000-67,000

€42,000-59,000

PROVENANCE:

Carlo Bilotti Collection, USA (acquired directly from the artist).

Anon. sale, Christie's London, 1 July 2010, lot 283.

Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE ROMAN COLLECTION

λ332

ALIGHIERO BOETTI (1940-1994)

Mettere i verbi all'infinito (Put the verbs in the infinitive)

signed 'alighiero e boetti' (on the overlap)

embroidery on canvas

8¼ x 9¼in. (21 x 23.7cm.)

Executed in 1988

£18,000-24,000

\$24,000-32,000

€22,000-28,000

PROVENANCE:

Private Collection (acquired directly from the artist).

Thence by descent to the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 2874 and it is accompanied by a certificate of authenticity.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

£333

LUCIO FONTANA (1899-1968)

Concetto spaziale, pillola

signed 'l. Fontana' (along the edge)

painted metal

11½ x 15 x 8½in. (29 x 38 x 22cm.)

Realised by S. Tosi and F. Squatriti in 1967, in various colours from which thirty-six examples are signed and five are not signed

£40,000-60,000

\$54,000-80,000

€48,000-71,000

PROVENANCE:

Gino Marotta, Rome.

Private Collection, Italy (acquired from the above).

Anon. sale, Christie's Milan, 24 May 2011, lot 39.

Acquired at the above sale by the present owner.

EXHIBITED:

Milan, Amedeo Porro Arte Moderna e Contemporanea, *Lucio Fontana - Sedici sculture Sixteen sculptures 1937-1967, 2007-2008*, no. 17 (another red version from the series illustrated in colour, p. 97). This exhibition later travelled to London, Ben Brown Fine Arts.

LITERATURE:

C. Rigo and H. Ruhé, *Lucio Fontana: graphics, multiples and more...*, Amsterdam 2006, M-5 (another blue version from the series illustrated in colour, p. 155).



PROPERTY FROM THE LEVI COLLECTION, TURIN

λ334

MICHELANGELO PISTOLETTO (B. 1933)

Grigiore anonimo (Anonymous Greyness)

signed, titled and dated 'Michelangelo Pistoletto - Grigiore anonimo - primavera 1985' (on the reverse)

mixed media on canvas

94½ x 90½in. (240 x 230cm.)

Executed in 1985

£15,000-20,000

\$20,000-27,000

€18,000-24,000

PROVENANCE:

Galleria Giorgio Persano, Turin.

Marcello and Stefania Levi Collection, Turin (acquired from the above in 1998).



λ335

DOMENICO GNOLI (1933-1970)

Secrétaire (Secretary)

oil and sand on canvas

38¼ x 35¼in. (97.2 x 89.5cm.)

Executed in 1963

£30,000-40,000

\$40,000-53,000

€36,000-47,000

PROVENANCE:

Private Collection, United Kingdom (acquired directly from the artist).

Anon. sale, Christie's London, 21 June 2007, lot 228.

Acquired at the above sale by the present owner.

336

JEAN-PAUL RIOPELLE (1923-2002)

Untitled

signed 'Riopelle' (lower right)
oil on canvas
32½ x 45¼in. (81.5 x 116.2cm.)
Painted in 1959

£100,000-150,000

\$140,000-200,000

€120,000-180,000

PROVENANCE:

Private Collection since the 1980s.

EXHIBITED:

Stockholm, CFHill Art Space, *Ten by Ten*, 2016.

“I remember Riopelle’s studio in Montmartre, all vibrant with the act of creation, as if a tempest had befallen the walls, every available surface carpeted and gloriously stained with oil paint, wrecks and crumbs of paintings, everything cut and scarred and enduring it joyfully, and he, Riopelle, arrogantly master of paint and canvas, almost in a trance, exuberant and magically alive with the burden of all that was about to be transcribed into painting: a warrior about to do battle.”

—P. BOUDREAU,
‘Preface’, in Riopelle, London 1959, unpagued.

Painted in 1959, Jean-Paul Riopelle’s *Untitled* envelops the viewer in a scintillating environment of dancing forms. His highly gestural brushstrokes map out linear entanglements of colour that imply stalagmitic patterns and imbue the work with a frenetic energy. Riopelle sculpts his paint across the canvas in tempestuous and jagged lines, using a palette knife to develop a rich impasto that invigorates the work’s surface. The colour transitions from earthly hues of rusted burgundy, verdant green and indigo to a celestial white muddled with shadowy tones that guide the viewer’s line of sight across the canvas and introduce chromatic harmony to the composition. These mosaic forms and kaleidoscopic flashes of colour evoke the dense woods and rugged landscape of Riopelle’s native Canada.

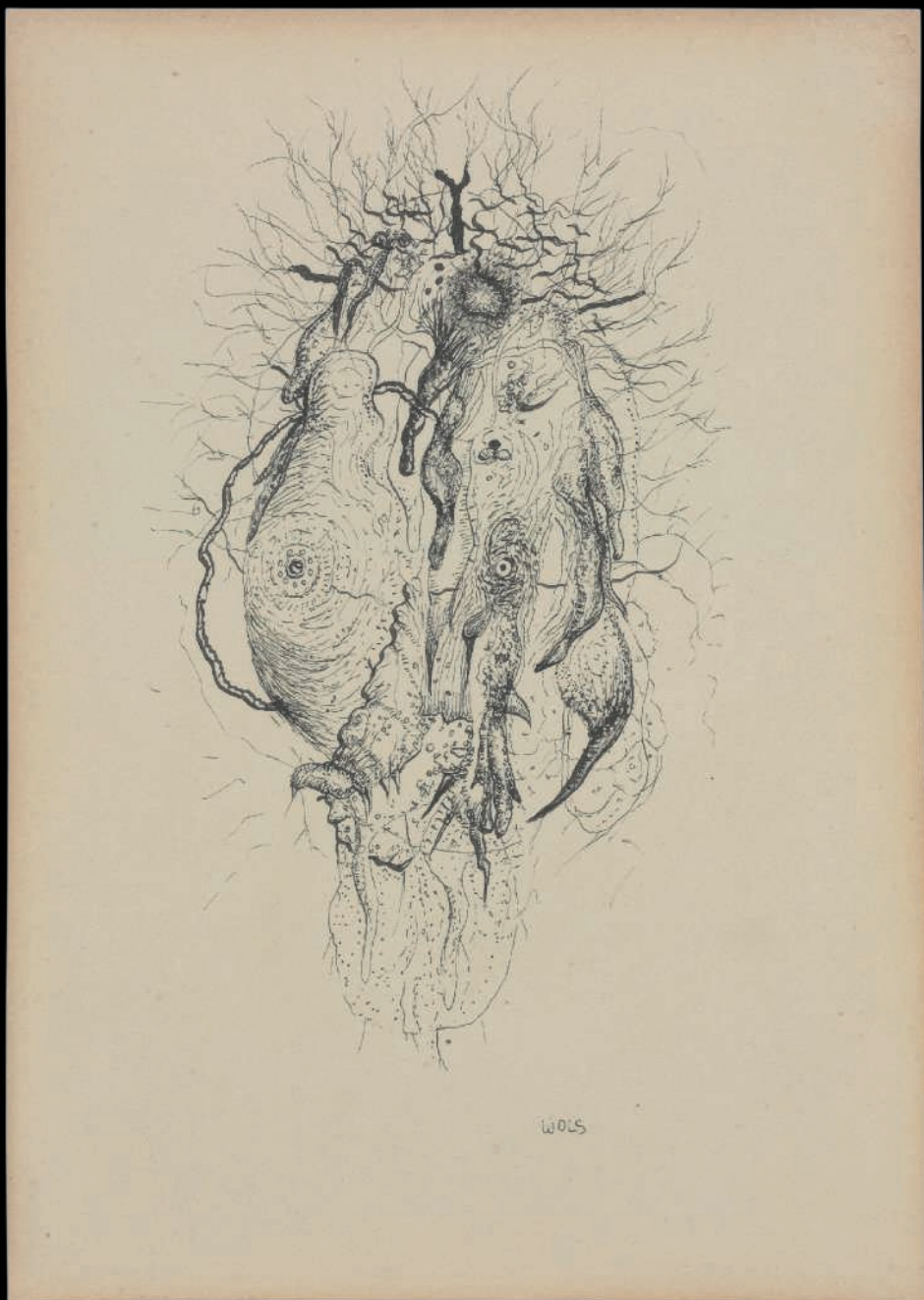
Riopelle’s uninhibited, improvisatory language can partly be attributed to his time spent in Paris in the 1940s, where he was inspired by the Surrealist method of automatic painting. Riopelle regarded Surrealism as integral to his belief that a meaningful composition bypasses rationality and representation, becoming an embodiment rather than a replication of nature. His rejection of conscious thought became

the means for Riopelle to articulate his personal relationship to the surrounding environment. ‘The painting must work itself out,’ the artist explained. ‘I never tell myself, for instance, that I have to paint like this or like that to get one effect or another. If I reach that point, I stop. It’s dangerous ... because then I am on the technical side of painting. There is always some solution to improve a painting that isn’t working. But this does not interest me. It loses its emotional unity. Because technique will unfortunately always win out’ (J.-P. Riopelle, quoted in M. Waldberg, ‘Riopelle, The Absolute Gap’, in Y. Riopelle, *Jean-Paul Riopelle: Catalogue Raisonné, vol. I 1939-1954*, Montreal 1999, pp. 39-54). While superficially Riopelle’s composition resembles of the work of Surrealists, his non-geometric abstraction and energetic handling of paint also invites comparison with Abstract Expressionist painters such as Jackson Pollock, as well as Joan Mitchell, with whom he began a relationship with around the time of the present work. Painted well into Riopelle’s adoption of this fluid style, and just a few years prior to his receipt of the UNESCO award at the 1962 Venice Biennale, the work’s vibrantly convoluted forms, richly pigmented colours and dynamic technique testify to a fruitful period in his artistic career.



Joan Mitchell, *Grandes Carrières*, 1961-1962. Museum of Modern Art, New York. © Estate of Joan Mitchell.





λ337

WOLS (1913-1951)

Komposition

signed 'WOLS' (lower right)

ink on paper

7½ x 5½ in. (18 x 13 cm.)

Executed in 1946

£12,000-18,000

\$16,000-24,000

€15,000-21,000

PROVENANCE:

Galerie Loeb, Paris.

Galerie Colette Allendy, Paris.

Madame Jacques Lazard Collection, Paris.

Dr. Ewald Rathke Kunsthandel, Frankfurt.

Acquired from the above by the present owner circa 1987-1988.

EXHIBITED:

Frankfurt, Frankfurter Kunstverein, *Wols, Gemälde, Aquarelle, Zeichnungen, Fotos*, 1965-1966, no. 88 (illustrated, unpagged).

London, Goethe Institut, *Wols, Drawings and watercolours*, 1985, (illustrated, p. 49).

Bremen, Kunsthalle Bremen, *Wols: Die Retrospektive*, 2013 (illustrated).

Madrid, Museo Nacional Centro de Arte Reina Sofía, *WOLS, Cosmos and Street*, 2014 (illustrated, p. 67).

The work is accompanied by a certificate of authenticity.



λ338

JEAN DUBUFFET (1901- 1985)

L'Arbre

signed and dated 'J. Dubuffet 55' (lower right) ; titled and dated 'L'arbre 1955' (on the reverse)

ink on paper collage on joined paper
26 $\frac{5}{8}$ x 15 $\frac{1}{2}$ in. (67.5 x 38.5cm.)

Executed in 1955

£50,000-70,000

\$67,000-93,000

€59,000-83,000

PROVENANCE:

Galerie Ivana de Gavardie, Paris.

Dr. Ewald Rathke Kunsthandel, Frankfurt.

Acquired from the above by the present owner in 1988.

This work will be included in the upcoming *catalogue raisonné fascicule XI, Charrettes, jardins, personnages monolithes*.

***339**

JEAN-PAUL RIOPELLE (1923-2002)

Untitled

signed and dated 'Riopelle 58' (lower right)

oil on canvas

28½ x 35½in. (71.5 x 90.5cm.)

Painted in 1958

£80,000-120,000

\$110,000-160,000

€95,000-140,000

PROVENANCE:

Arthur Tooth & Sons, London.

Private Collection (acquired from the above in the 1950s-1960s).

Thence by descent to the present owner in the 1970s.

“He loved first and foremost the direct and spontaneous contact with the elements, digging in with hands full, without sophisticated tools, except perhaps for the custom-made palette knives that he often used in working with paint. It could be said that for Riopelle the essential and unavoidable task was to acquire knowledge about the materials of his art, the better to master or even transcend them.”

—Y. RIOPELLE,

quoted in M. Corbeil, K. Helwig & J. Poulin,
Jean-Paul Riopelle: The Artist's Materials, p. XI



Riopelle in his studio.
Photo: © R. Doisneau/RAPHO.
Artwork: © DACS, 2016.

Flickering in a mesmerising kaleidoscopic pattern, the surface of Jean-Paul Riopelle's *Untitled* dances with warm, rich tones of thick impasto paint accented with cool white geometric slivers. Applied with a palette knife in the artist's signature *tachiste* style, the gestural act exposes multiple layers of jewel-toned splinters of paint. Organic abstract forms, triangles and rectangles overlap and meander across the surface, revealing and concealing the rich and textural layered landscape. At once expressive and controlled, the surface of *Untitled* exhibits a vibrant juxtaposition between Riopelle's generous, unrestrained application of paint, and his attention to controlled geometric composition. Together, the thick impasto and geometric patterns form a highly sculptural surface, the expressive energy manifested in contrasting colours, textures and planes.

Painted in 1958, when Jean-Paul Riopelle was steadily gaining international prominence as an artist, *Untitled* exemplifies the key facets of the artist's characteristic style. Notably 1958 marked the year in which Riopelle began to work with the medium of bronze, the sculptural qualities of *Untitled* testifying to the artist's interest in the three-dimensional. Combining the visual language of Abstract Expressionism with

qualities of Surrealism, *Untitled* reflects Riopelle's unique status as a Canadian artist in Paris who straddled circles of European and American artists, writers and intellectuals. Having arrived in Paris in 1947 from his native Canada, Riopelle quickly associated himself with the Surrealists and exhibited work in the *Exposition internationale du surréalisme*, organised by André Breton and Marcel Duchamp, in the same year. Moving away from a Surrealist to a more abstract direction in the 1950s, his work continued to reverberate with Surrealist notions of the automatic and the ritualistic. Riopelle declared his interest in nature and maintained that his technique should dominate his rational thought when making a painting. As he explained, 'The painting must work itself out ... it is a process ... I never tell myself, for instance, that I have to paint like this or like that to get one effect or another. If I reach that point, I stop' (J.-P. Riopelle, quoted in M. Waldberg, 'Riopelle, the absolute gap', in Y. Riopelle (ed.), *Jean-Paul Riopelle: Catalogue Raisonné*, Vol. 1, Montreal 1999, pp. 39-54). Addressing the tension between abstraction and figuration, the expressive, geometric, surface of *Untitled* simultaneously reflects the random yet allegorical patterns of natural landscape and subconscious human thought.



PROPERTY FROM AN IMPORTANT SWISS COLLECTION

λ*340

ANTONI TÀPIES (1923-2012)

Pink Painting. No. XLIX

signed and dated 'tàpies - 1957' (on the reverse)

mixed media on canvas

28¾ x 39½in. (73.2 x 100.2cm.)

Executed in 1957

£50,000-70,000

\$67,000-93,000

€59,000-83,000

PROVENANCE:

Galerie Stadler, Paris.

Arthur Tooth, London.

Gimpel & Hanover Galerie, Zurich.

Erker-Galerie, St. Gallen.

Private Collection (acquired from the above).

Thence by descent to the present owner.

LITERATURE:

A. Agustí, *Tàpies: The Complete Works Volume I: 1943-1960*, Barcelona 1988, no. 624 (illustrated in colour, p. 315).

“I wanted the canvas to be sort of like a talisman, so that when you touch it, you feel healing energy for example. Ideally, you would take a small painting, when you have a headache, and by touching it with your head, it would give you energy that heals you. Let’s just say that each material expresses itself in its own way. You have to let them speak. They already have an expressive charge.”

—A. TÀPIES

<http://fresques.ina.fr/europe-des-cultures-en/fiche-media/Europe00223/conversation-with-antoni-tapies.html>



Young couple in front of the Mouth of Truth, Rome 1955.
Photo: ullstein bild / Contributor via Getty Images

Christie's is proud to present three works by Serge Poliakoff, Antoni Tàpies and Günther Uecker from one of Switzerland's most important art collections. All three works, offered across our October Day and Evening 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.



λ341

ANSELM KIEFER (B. 1945)

Euphrat (Euphrates)

photographic paper, dried flower and staples on cardboard in artist's lead frame

51¼ x 67½ in. (131.3 x 171.3 cm.)

Executed in 1987

£100,000-150,000

\$140,000-200,000

€120,000-180,000

PROVENANCE:

Marian Goodman Gallery, New York.

Lambert Art Collection, Geneva.

Anon. sale, Phillips New York, 11 November 2004, lot 31.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Marian Goodman Gallery, *Anselm Kiefer:*

Bruch und Eignung, 1987, p. 55 (illustrated in colour

and incorrectly catalogued, p. 56).

LITERATURE:

Anselm Kiefer The High Priestess, exh. cat., London,

Anthony d'Offay Gallery, 1989 (illustrated, p. 97).

G. Celant, *Anselm Kiefer Salt of the Earth*, Venice 2011,

no. 67 (illustrated in colour, p. 109).

“By themselves the fleshy spade and spadex (of the dried flower) announce the theme of fertility, which for Kiefer alludes to the tears of Isis, the rising of the Nile and, by extension, to Mesopotamia, the Tigris and Euphrates, the rivers of the fertile crescent and the Babylonian captivity. In Sumerian legend the Euphrates was one of four sacred rivers of Paradise, flowing from the womb of the great goddess and the rivers later became a Christian symbol for the four gospels flowing from Christ to the four corners of the earth.”

—J. HALLMARK NEFF,

Anselm Kiefer: Bruch und Einzug, exh. cat.,

Marian Goodman Gallery, New York, 1987, p. 62.

Rhythmically layered, Anselm Kiefer's *Euphrat* comprises three recurring rectangular forms: a lead backdrop and a quadrate photograph depicting a cracked, arid flowerbed. The lead support, shrouded in a cool aqueous corrosion, juxtaposes the barren soil of the sepia-toned photograph, while a solitary dried red flower offsets the monochrome background with a seductive interruption of colour. Executed in 1987, *Euphrat* is one of a number of works in which the artist engages with the historical and spiritual connotations of Euphrates River. Inspired by a series of trips to the Middle East, it was during this period that the emphasis of Kiefer's work shifted away from German history and towards more universal notions of spirituality and occult symbolism. According to Sumerian legend, the Euphrates was one of four sacred rivers that cascaded from the great goddess's womb and formed the birthplace of civilisation. In the rippling lead surface of the present work – emblematic of the river's current – it becomes a motif that allows

Kiefer to explore themes of fertility, spirituality and the metaphysical link between heaven and earth. The use of lead, a key medium in Kiefer's work, is a reference to the spiritual yearning of human kind: the alchemistic faith in the capacity to turn lead to gold alludes to the humanistic credence that spirituality spawns a purer self. This concept is re-articulated through the crimson flower, which drops from the zenith of the composition to the soil below, reconciling heavenly and earthly domains. The flower, whose seeds sow the earth, alludes to the fertility of the Euphrates, while its vulvic shape underscores Kiefer's reference to reproduction. Although the work celebrates genesis, Kiefer acknowledges that life is contingent upon the inevitability of death, both through the desiccated petals and the wooden flowerbed, which eerily resemble a casket. By fusing civilizational and religious motifs within a single esoteric composition, Kiefer conveys his overarching desire to explore the mystical forces that underpin human existence.



λ342

MIQUEL BARCELÓ (B. 1957)

Talls (Slices)

signed, titled and dated 'Barceló - TALLS - VII. 88' (on the reverse)

oil, sand and paper on canvas

53½ x 76¼in. (135 x 195cm.)

Executed in 1988

£120,000-180,000

\$160,000-240,000

€150,000-210,000

PROVENANCE:

Galerie Bruno Bischofberger, Zurich.

Private Collection, Zurich (acquired from the above in 1988).

Anon. sale, Christie's Madrid, 2 October 2008, lot 97.

Private Collection.

Acquired at the above sale by the present owner.

“[Africa represents] a kind of overall cleansing. The first reaction I always have when I arrive in Mali is to realize the uselessness of things. One paints out of pure necessity there ... In Mali I get back in touch with the essence of the act of painting. There, either you do nothing or you work things through to the end. It's all so difficult, so much heat, so much dust ... the bugs eat the canvases, and it's difficult to get materials ... In those circumstances picking up the brush is a gesture made through absolute necessity.”

—M. BARCELÓ,
quoted in interview with M. F. Sanchez, 1992,
Miquel Barceló 1987-1997, exh. cat., Museo
d'Art Contemporani de Barcelona, Barcelona,
1998, p. 18



Miguel Barceló working on *The Onion-Pickers*, February 2000.
Photo: Jean-Marie del Moral.
Artwork: © Miguel Barceló.

With its earthy impasto and blazing hue that emulates the caked desert sand and beating sun of Mali, *Talls* is one of a number of works completed by Miquel Barceló following his trip to Africa in 1988. Executed that same year, Barceló's large scale still life materially incarnates the scorched landscape of Mali, while an assortment of cut vegetables indicate the produce of the region. The title, *Talls*, which means 'cut' in Catalan, explicitly refers to the sliced produce. These vegetables, rendered in hues of alabaster, charcoal and burnt orange, process across a stark canvas of yellow, hazel, and white swathes of paint, coarsely dragged and dripped over the surface. Barceló mixes sand into his paint, enhancing the granular materiality and rich texture of the work. Amidst growing acclaim, Barceló left his native Mallorca for Mali in search of a new artistic direction free from the comfort of his now-established art

practice. By escaping the stifling confines of Western artistic tradition, Barceló breathed new life into his practice. He claims to have experienced a 'kind of overall cleansing' that shifted his perceptions and inspired him to incorporate new subject matter and techniques reflecting his unfamiliar surroundings (M. Barceló, quoted in interview with M. F. Sanchez, 1992, *Miquel Barceló 1987-1997*, exh. cat., Museo d'Art Contemporani de Barcelona, Barcelona, 1998, p. 18). Barceló merges his exploration of African culture with his Spanish heritage – his still life resuscitates the *bodegones* in the tradition of the Spanish Old Masters and reinterprets the genre's subject matter to capture elements of Malian society. Situated between two worlds, the work reflects the artist's reinvigorated command of genre, surface, texture and composition, imbued with quiet serenity and formal harmony.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ343

PAULA REGO (B. 1935)

Crate

Conté crayon, watercolour, charcoal and graphite on paper

60¼ x 40½in. (153 x 103cm.)

Executed in 2008

£90,000-120,000

\$117,000-160,000

€105,000-140,000

PROVENANCE:

Marlborough Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

New York, Marlborough Gallery, *Paula Rego: Human*

Cargo, 2008 (illustrated in colour, p. 41).



Eugene Delacroix, *Liberty Leading the People*, 1830, Louvre.
Photo: Bridgeman Images.

With its sanguine tonality and spectral figures, Paula Rego's *Crate* (2008) is an exquisitely-rendered image of human suffering. Four dishevelled, forlorn women occupy the foreground of the composition; the eldest hangs limp from a shipping crate, draped across the beams in a pose evocative of the crucifixion. A man hovers in the background, holding what Rego describes as 'a flower with a dong—it could be a phallus—to try to inspire the women' (P. Rego, quoted in 'Artists' Studios: Paula Rego', *The Guardian*, 9 May 2008). The work stems from the artist's *Human Cargo* series, which explores the emotional distress endured by women who are transported across countries to be sold into sex slavery. Rego, who draws from a rich visual archive, incorporates source material related to her Portuguese and English heritage. The 'fat blind sister' – as the artist puts it – behind the two women in the foreground refers to the Portuguese myth of a blind women shunned outside by her jealous sister to endure the tempestuous environmental elements (P. Rego, quoted in 'Artists' Studios: Paula Rego', *The Guardian*, 9 May 2008). Having lived in Britain intermittently for the past sixty-four years, the subject of Rego's work is derived from the human trafficking epidemic covered by the English press. London, undergoing a period

of unprecedented immigration, was particularly susceptible to such organized crime – a phenomenon that resonated deeply with the artist. As she laments, 'the girls on the streets are the lucky ones. Most of them are kept indoors, literal slaves' (P. Rego, quoted in J. McEwen, *Paula Rego Behind the Scenes*, London 2008, p. 204).

Rego works from direct observation, integrating human and mannequin figures to create surreal assemblages. Drawing upon a variety of influences – from Edgar Degas and Jean Dubuffet to Walt Disney – her works are defined by a lyrical command of colour and line. As Marco Livingstone has written, 'One believes in the human realities offered by these pictures not just because the stories they convey are so affecting, but also because the pictorial language through which they are told draws us mesmerizingly into their velvety haunting darkness' (M. Livingstone, *Paula Rego, Human Cargo*, exh. cat., Marlborough Gallery, New York, 2008, p. 7). In the present work, Rego's deft technical precision is held in tension with a profound sense of psychological unease, affirming her status as one of the foremost figurative artists of the twentieth century.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ344

PAULA REGO (B. 1935)

Human Cargo (Transport)

graphite, watercolour and crayon on paper

53% x 39%in. (137 x 101.3cm.)

Executed in 2007

£80,000-120,000

\$110,000-160,000

€95,000-140,000

PROVENANCE:

Marlborough Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

New York, Marlborough Gallery, *Paula Rego: Human Cargo*, 2008 (illustrated in colour on the cover and p. 35).

LITERATURE:

J. McEwen, *Paula Rego Behind the Scenes*, London 2008, no. 263 (titled *Human Cargo I*; illustrated in colour, p. 208).

“We interpret the world
through stories ... everybody
makes in their own way
sense of things, but it you
have stories it helps.”

—P. REGO,

http://www.marlboroughgallery.com/press_releases/exhibitions/59/original/Rego_press_release.pdf?1247692081
[accessed 7 September 2016]



Pablo Picasso, *Les Femmes d'Alger (O. J.)*, 1907.
© Succession Picasso / DACS, London 2016.

With its technical acuity and foreboding atmosphere, Paula Rego's *Human Cargo (Transport)* (2007) is a psychologically-charged work from her *Human Cargo* series. The artist depicts three characters huddled around an ambiguous figure imbued with human characteristics. Rego explains the women are seeking the energy radiating from an anthropomorphic tree, underscoring her ongoing interest in the magic of folklore. However, Rego's figures are not fairy-tale fantasies, but rather forlorn and desperate victims consigned to a world of darkness. Inspired by the events publicised across British media, the series explores the sex trafficking epidemic that has surged since the 1990s.

Often dealing with themes relating to women's rights, Rego has been described by critic Robert Hughes as 'the best painter of the women's experience alive' (R. Hughes, quoted in C. Patterson, 'Paula Rego's Private World', *The Independent*, 25 January 2013). Although

her technique invokes the style of classical and academic drawings, her subject matter is strikingly contemporary. In *Human Cargo (Transport)*, the artist depicts the suffering of these young victims with an acute handling of human expression that heightens the emotional resonance of the scene. Working from direct observation, Rego builds a narrative tableau composed of exploited women, played by her assistant Lila Nunes, and a cast of grotesque objects of the artist's own invention. Rego renders this tragic scene on a grand scale, engrossing the viewer within the image. Throughout the series, she replaces her signature vibrant palette with stark tones of black and white, imbuing each work with a powerful, mythic aura. *Human Cargo (Transport)* demonstrates a sophisticated command of linear graphic modelling, ranging from dense cross-hatching to feathery pencil strokes. Draping half of her composition in a swathe of black wash, Rego creates a dramatic chiaroscuro that reinforces the sinister nature of her subject matter.





λ*345

MIQUEL BARCELÓ (B. 1957)

Untitled

signed 'Barceló' (lower right); dated '16.1.90' (lower left)

gouache and graphite on paper

22 x 30 3/4 in. (56 x 78 cm.)

Executed in 1990

£35,000-45,000

\$47,000-60,000

€42,000-53,000

PROVENANCE:

Galerie Bruno Bischofberger, Zurich.

Yoav Harlap Collection, Tel Aviv.

His sale, Christie's London, 16 October 2007, lot 591.

Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE GERMAN COLLECTION

1346

PETER DOIG (B. 1959)

Animal Landscape

signed twice, titled and dated "ANIMAL LANDSCAPE" PETER DOIG 1989

Peter Doig' (on the reverse)

oil on masonite

7¼ x 10⅞ in. (20 x 27cm.)

Painted in 1989

£20,000-30,000

\$27,000-40,000

€24,000-35,000

PROVENANCE:

Jörg Immendorff ALS Stiftung.

Acquired from the above by the present owner in 2006.

Δλ347

ANSELM KIEFER (B. 1945)

Die Schrecken des Eises und der Finsternis
(*The Terror of the Ice and of the Darkness*)

metal mesh, pumis, emulsion, sand, ashes and lead collage in artist's vitrine
37½ x 71 x 27¼in. (95 x 180.5 x 69.3 cm.)

Executed in 1997

£60,000-80,000

\$80,000-110,000

€71,000-94,000

PROVENANCE:

Private Collection, Paris.

Acquired from the above by the present owner
in 2008.

LITERATURE:

Anselm Kiefer. Recente werken 1996-1999, exh. cat.,
Amsterdam, Stedelijk Museum, 2000 (illustrated in
colour, p. 98).

“All of us really just continue
what we began sometime
early in our first years:
excavate wells and tunnels,
build dams and houses, dig
caves, models for which we
could find deep in our past,
dig ditches and canals, flood
bottomlands, turn valleys
into lakes, and sooner or
later toss all our building
blocks into a jumble again
and start over, playing,
forever playing, and yet
living with the serious fact
of our possibilities, in the
middle of the drama of our
own violent nature.”

—A. KIEFER, quoted in C. Ransmayr, ‘The
Unborn’ in *Anselm Kiefer, The Seven Heavenly
Palaces, 1973-2001*, Riehen/Basel 2002, p. 21

A long, shallow steel and glass vitrine filled with
twisted sheets of lead, fragments of rock and copper
residues, *Die Schrecken des Eises und der Finsternis* is
a vessel laden with meaning. Made by Anselm Kiefer
in 1997, it is a metaphor for memory, a space that can
be filled, or emptied, with remnants and relics of reality.
‘I only use materials that tell me something’, he has
said. ‘I don’t think that the idea can be found anymore—
the idea in the sense of spirit is already inherent in the
material’ (A. Kiefer, quoted in G. Celant, *Anselm Kiefer*,
exh. cat., Guggenheim Museum, Bilbao 2007, p. 405).
Lead especially is deeply symbolic to Anselm Kiefer.
‘Lead affects me more than all other metals. When
you investigate such a feeling, you see that lead has
always been a material for ideas. In alchemy, this metal
stood on the lowest rung of the process of extracting
God. On the one hand, lead was bluntly heavy and
connected to Saturn, the hideous man—on the other
hand it contains silver and was also already the proof

of other spiritual levels’ (A. Kiefer, quoted in G. Celant,
Anselm Kiefer, exh. cat., Guggenheim Museum, Bilbao
2007, p. 183).

Die Schrecken des Eises und der Finsternis takes
its name from the 1984 debut novel by Christoph
Ransmayr, an Austrian author who has meditated
upon many of the substantial themes that have
preoccupied Anselm Kiefer. Ransmayr, who has
on several occasions written about Kiefer’s work,
also weaves together history and fiction, image
and text, exploring and probing the relationship
between past and present, memory and myth. The
Terrors of Ice and Darkness relates the story of the
failed attempt of a young Viennese man to retrace a
nineteenth-century polar expedition. The underlying
concerns of the novel however, like Kiefer’s artwork,
are philosophical; the form is a way of investigating
timeless themes.





λ*348

ANSELM KIEFER (B. 1945)

Ohne Titel (Stahlkonstruktion mit Pflanzenstengel)
(Untitled (Steel Construction with Plant Stem))

dedicated 'Eisen... für Clara und Hans von Anselm' (on the reverse)

plant and adhesive tape on silver gelatin print

8½ x 11½in. (20.5 x 29.2cm.)

Executed circa 1970s

£8,000-12,000

\$11,000-16,000

€9,500-14,000

PROVENANCE:

Private Collection (acquired directly from the artist).

Thence by descent to the present owner.



λ*349

ANSELM KIEFER (B. 1945)

Untitled (Rosenkranz) (Untitled (Rosary))

titled and inscribed 'Rosenkranz in quattuor annos patebo' (lower right);
letter (on the reverse)

ink and petals on paper

11¼ x 16¼ in. (29.8 x 41.3 cm.)

Executed circa 1970s

£20,000-30,000

\$27,000-40,000

€24,000-35,000

PROVENANCE:

Private Collection (acquired directly from the artist).

Thence by descent to the present owner.

λ*350

JOSEPH BEUYS (1921-1986)

Pol (Pole)

signed, titled and dated 'Joseph Beuys 1962 POL' (on the reverse)

oil, waterpaint and felt-tip pen on paper

8¼ x 11½in. (21 x 29.6cm.)

Executed in 1962

£60,000-80,000

\$80,000-110,000

€71,000-94,000

PROVENANCE:

Heiner Bastian Fine Art, Berlin.

Acquired from the above by the present owner *circa* 1989-1990.

EXHIBITED:

Zürich, Thomas Amman Fine Arts AG, *Joseph Beuys*, 1993-1994.

Zürich, Kunsthaus Zürich, *Rudolf Steiner - Andrej Belyj - Joseph Beuys - Emma Kunz. Richtkräfte für das 21. Jahrhundert*, 1999 (illustrated in colour, p. 32).

Mrs. Eva Beuys has kindly confirmed the authenticity of this work.

“I will begin at the end: from the drawings concepts have evolved, a plastic theory that returns to the drawings. These drawings show an infinite number of aspects of the world, they show an infinite number of aspects of topics, but I have tried to arrange them so that those concepts (that is, shamanistic concepts) that harken back, all these backward harkening constellations, are arranged so that formally they can awaken interest in the current consciousness of the viewer so that he becomes interested in a general view of man and time, not only presently, not only looking back historically, anthropologically, but also offering aspects for the future, offering solutions by way of an opening of problems.”

—J. BEUYS,

quoted in *Thinking is Form, The Drawings of Joseph Beuys*, exh. cat. New York, 1993, p. 111

With a palpable explosion of brushstrokes drafted upon a stark white surface, *Pol* (1962) is a spirited example of Joseph Beuys' early works on paper that form the cornerstone of his diverse and experimental practice. Through an assemblage of loose quasi-geometric forms, Beuys implies the shape of a 1960s battery rendered in tones of sanguine red, black and caramel brown. Beuys's drawings are born of a mixture of rational and instinctual thought. In keeping with his wider *oeuvre*, the drawing is conceptually rather than aesthetically grounded. The battery's brown hue, which Beuys has coined 'Brankreuz' is borrowed from a common brown floor paint incorporated so as not to detract from the work's ideological foundations. Beuys' choice of subject matter underscores his interest in the convergence of art and science, exploring notions of cyclical generation. The work's title, *Pol*, which translates to 'pole', references the chaotic energy transmuted

by the battery into poles of positive and negative electrodes. Beuys' artistic perspective was informed by his belief that the world is a constellation of polarized forces - a notion that reappears throughout his *oeuvre*. In his later works, Beuys articulates this concept by assembling his compositions from contradictory raw materials - batteries, electricity and wire cables are positioned against animal fat, felt and stone. The present work represents an early statement of this theme. 'My drawings make a kind of reservoir that I can get important capsules from', he explains. 'In other words they're a kind of basic source material that I can draw from again and again' (J. Beuys, quoted in A. Seymour, 'The Drawings of Joseph Beuys', in *Joseph Beuys Drawings*, exh. cat., City Art Galleries, Leeds, 1983, p. 8). Beuys's *Pol* is a refined investigatory rendering of the primal, transformative properties of energy that dictate the world around us.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1351

NEO RAUCH (B. 1960)

Ohne Titel (Untitled)

signed and dated 'RAUCH 93' (lower right)

acrylic, varnish, and paper collage on card

19 1/8 x 10 7/8 in. (48.5 x 27.5 cm.)

Executed in 1993

£18,000-25,000

\$24,000-33,000

€22,000-29,000

PROVENANCE:

Galerie EIGEN+ART, Berlin.

Acquired from the above by the present owner in 2010.



λ352

SIGMAR POLKE (1941-2010)

Many Storms in the Mind

signed and titled 'Many storms in the mind from Sigmar Polke' (lower left)

photo dye and gouache on gelatin silver print

19 7/8 x 27 1/2 in. (50 x 69.5 cm.)

Executed in 1982

£15,000-20,000

\$20,000-27,000

€18,000-24,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Baden-Baden, Staatliche Kunsthalle Baden-Baden, *Sigmar Polke Fotografien*, 1990, p. 308, no. 182 (illustrated in colour, p. 250).

Los Angeles, The Museum of Contemporary Art, *Sigmar Polke Photoworks: When Pictures Vanish*, 1995-1997, p. 231, no. 95 (illustrated in colour, p. 170). This exhibition later travelled to Santa Fe, Site Santa Fe and Washington, D.C., Corcoran Gallery of Art.

FRENZIED 80s

A return to figuration

“... the spiritual, the ironic, the sexual, the sublime, the dire, the murderous, the comedic, the clamish, all of those things are co-existing.”

—DAVID SALLE

Perhaps more than any other decade of the twentieth century, the 1980s marked an explosive turning point in art history. It was during this period that established Post-War masters gave way to a younger generation of contemporary artists, who rose to fame amidst revolutionary developments in music, fashion and cinema. In a brave new world powered by advertising, technology and mass media, the concept of image-making underwent a radical transformation. This was the heyday of some of contemporary art's most pioneering movements and iconoclastic figures. It was the era of street art, of so-called 'Bad Painting', of Neo-Pop, feminism and appropriation. Against a backdrop of political sea-change in Europe and abroad, a truly global art market came into being: between New York and Cologne, Paris and London, Madrid and Rome, a new breed of gallerists and collectors reshaped the workings of the international art scene. As modernist dictums faded into oblivion, traditional media were knocked from their pedestals: pulled apart, critiqued from within and reborn in new and unrecognisable guises. The academy no longer held sway; old aesthetic values began to crumble. The present group of works offers a snapshot of this turbulent period: a period in which critics would later identify the birth of postmodernism.

The 1980s witnessed a major revival of painting: a medium which Minimalist and Conceptual practices had firmly declared dead. In the catalogue for the seminal exhibition *A New Spirit in Painting*, held at the Royal Academy of Arts,



Lot 356

Baselitz

Bleckner

Clemente

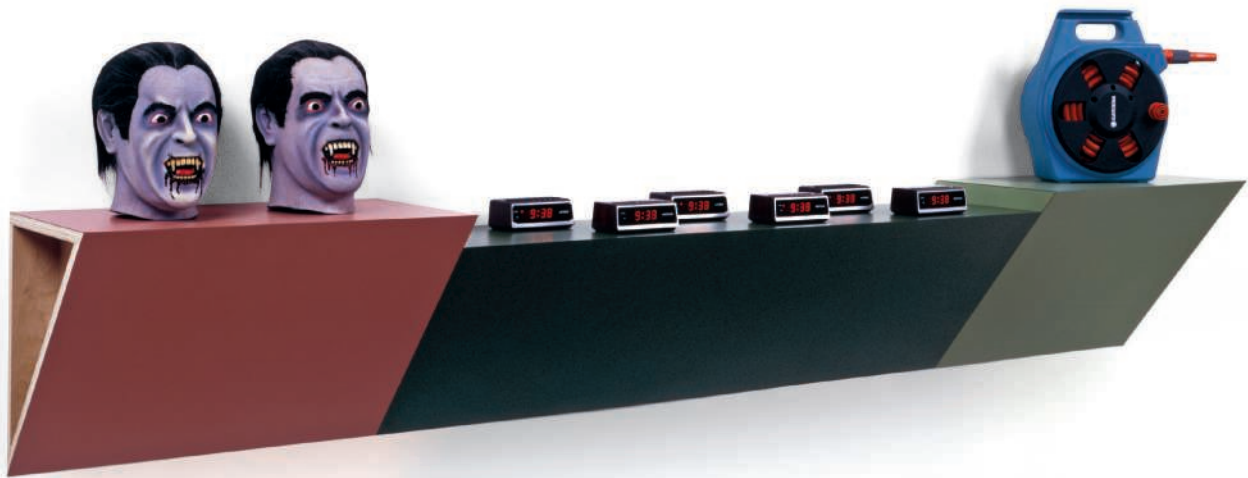
Fetting

Haring

Prince

Steinbach

Warhol



Lot 362

London, in 1981, Christos Joachimides reported that 'The artists' studios are full of paint pots again and an abandoned easel in an art school has become a rare sight. Wherever you look in Europe or America you find artists who have rediscovered the sheer joy of painting. In the studios, in the cafes and bars, wherever artists or students gather, you hear passionate debates and arguments about painting. In short, artists are involved in painting again, it has become crucial to them, and this new consciousness of the contemporary significance of the oldest form of their art is in the air, tangibly, wherever art is being made' (C. M. Joachimides, 'A New Spirit in Painting', in *A New Spirit in Painting*, exh. cat., Royal Academy of Arts, London, 1981, p. 14). Martin Kippenberger - *enfant terrible* and self-proclaimed 'man of the '80s' - transformed painting into a conceptual tool: a means through which to channel his alter-egos, punchlines and subversive narratives. His German contemporary Rainer Fetting played a critical role in the so-called 'Junge Wilde' who came to prominence during this period, determined to reinvigorate painting by shamelessly deconstructing its visual codes. The subways and streets of New York became Keith Haring's canvases, whilst Francesco Clemente spearheaded a return to figuration as a leading member of the Italian Transavantgarde. Meanwhile, in London, the young Peter Doig was studying at art school, cultivating a rich art-historical awareness that would go on to inform one of the most erudite and distinctive painterly practices of the late twentieth century.

"At the end of the '70s, in Europe anyway, you had the feeling that the preceding generation had dominated the decade in such a way that something had to change ... And you immediately saw that it wasn't going to be a linear continuity but a real break."

—TONY CRAGG



Lot 355

λ*353

RAINER FETTING (B. 1949)

Luciano-Schwan III (Luciano-Swan III)

signed, titled and dated 'LUCIANO RAINER 82' (lower right); signed, titled and dated 'Fetting 1982 Luciano-Schwan III' (on the reverse)

oil on canvas

78 7/8 x 99 in. (200.3 x 251.5 cm.)

Painted in 1982

£10,000-15,000

\$14,000-20,000

€12,000-18,000

PROVENANCE:

Galerie Pierre Huber, Geneva.

Acquired from the above by the present owner.

“In Desmond’s case and with my earlier nudes, I tried somehow to connect to painting traditions - to the Brücke painters, or later on, for example, to the painting of abstract expressionism – but then I would introduce the figurative again. The nude has always been an important theme in painting throughout the centuries. For me the image-aesthetic has always interested me the most - I don’t know if aesthetic is the right word. Clothes as covering - you portray that in fashion history. Do I want to portray the fashion of the day, or do I want to show the person and concentrate much more on his nakedness. A naked body has a high degree of abstraction and it is fascinating to translate this into painting.”

—R. FETTING,
quoted in Rainer Fetting – Paintings and
Sculptures, exh. cat., Galerie Herold,
Hamburg, 2014, p. 6



λ354

GEORG BASELITZ (B.1938)

Schwarzer Kopf mit blauem Ohr (Black Head with Blue Ear)

signed 'GB' (lower right); dated '10 IV 85' (lower left); titled, dated and signed
'Schwarzer Kopf mit blauem Ohr 29,III,85 + 10,IV,85, G. Baselitz' (on the reverse)
oil on canvas

57½ x 45in. (146 x 114.5cm.)
Painted in 1985

£150,000-250,000
\$200,000-330,000
€180,000-290,000

PROVENANCE:

Galerie Michael Werner, Cologne.
Galleria Cleto Polcina, Rome.
Acquired from the above by the present owner.

EXHIBITED:

Basel, Galerie Beyeler, *Georg Baselitz*, 1986, no. 47 (incorrectly titled and numbered no. 46; illustrated in colour, unpagged).
Barcelona, Centre Cultural de la Fundació Caixa de Pensions, *Georg Baselitz*, 1990, no. 14 (illustrated in colour, p. 99). This exhibition later travelled to Madrid, Sala de Exposiciones de la Fundación Caja de Pensiones.
Karlsruhe, Städtische Galerie im PrinzMaxPalais Karlsruhe, *Georg Baselitz, Gemälde, Schöne und häßliche Porträts*, 1993, p. 210, no. 22 (illustrated in colour, p. 182). This exhibition later travelled to Linz, Neue Galerie der Stadt Linz.

“The hierarchy where the sky is at the top and the ground down below is in any case only an agreement, one that we have all got used to, but one that we absolutely do not have to believe in.”

—G. BASELITZ,
quoted in W. Grasskamp, 'Georg Baselitz in conversation with Walter Grasskamp' in *Georg Baselitz: Collected Writings & Interviews*, London 2010, p. 84



Georg Baselitz, *Selbstporträt mit blauem Fleck (Self portrait with blue spot)*, 1996, Musée d'Art Moderne de la ville de Paris.
© Georg Baselitz 2016.

Schwarzer Kopf mit blauem Ohr (Head with Blue Ear) (1985) is a typically bold example of Georg Baselitz's thrilling inversion of illustrative structure, literally flipping art on its head. A clownish visage grins, upside-down, from a morass of black impasto. His features – apart from the titular blue ear – are picked out in pink and green; his hands are held to his forehead as childishly covering his eyes. Indeed, this playful suggestion of 'see no evil' gestures towards the eye-opening quality of Baselitz's overturned art, which aims to radically disillusion the viewer from a state of passive acceptance. Rather than inverting a finished painting, he begins and ends the work in this format, working in an entirely new compositional logic that carries an undeniable and revitalising visual shock. 'Whenever I start a painting,' Baselitz has said, 'I set out to formulate things as if I were the first one, the only one, and as if all the precedents didn't exist – even though I know that there are thousands of precedents ranged against me. One has always to think of *making* something, something valid. That's my life' ('Georg Baselitz in conversation with Jean-Louis Froment and Jean-Marc Poinot' (1983) in *Georg Baselitz: Collected Writings & Interviews*, London 2010, p. 71).

Baselitz's radical and dissonant paintings break aggressively with convention, taking to task traditional modes of thinking and seeing with uncompromising pictorial force. Born in Soviet East Germany, he was expelled from the Academy of Art there in 1956 for 'sociopolitical immaturity.' Moving to West Berlin, he rose to prominence amid frequent controversy in the 1960s as a pioneer of German Neo-Expressionism, his distinctively tense and agitated works exploring the identity of the artist in Post-War Germany through a voracious and impudent treatment of art history. Apart from his inversion of the picture plane, he also often employed obscene, offhanded subject matter and painted with his fingers rather than a brush, making profane and bathetic the sanctified art object. This self-conscious immaturity is clear in *Schwarzer Kopf mit blauem Ohr*, the figure's irreverent expression sharpening Baselitz's iconoclastic edge: this is an image of upheaval, contravention and taboo-breaking, confronting us with a wicked and knowing smile.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ*355

FRANCESCO CLEMENTE (B. 1952)

Line (Figures with Flowers)

oil on canvas

78 x 93 in. (198 x 236.5 cm.)

Painted in 1983

£60,000-80,000

\$80,000-110,000

€71,000-94,000

PROVENANCE:

Thomas Ammann Fine Art AG, Zurich.

Acquired from the above by the present owner.

EXHIBITED:

Hanover, Kestner-Gesellschaft, *Francesco Clemente: Bilder und Skulpturen*, 1984-1985, no. 27 (illustrated in colour, p. 52).

Basel, Kunsthalle Basel, *Von Twombly bis Clemente. Ausgewählte Werke einer Privatsammlung*, 1985, no. 98 (illustrated in colour).

Sarasota, The John and Mable Ringling Museum of Art, *Francesco Clemente*, 1985-1987, no. 7 (illustrated in colour). This exhibition later travelled to Minneapolis, Walker Art Center; Dallas, Dallas

Museum of Art; Berkeley, University Art Museum; Buffalo, Albright-Knox Art Gallery and Los Angeles, Museum of Contemporary Art.

Basel, Galerie Beyeler, *Francesco Clemente - Antoni Tàpies*, 2010.

LITERATURE:

in *Beaux Arts*, February 1986 (illustrated in colour, p. 88).

“My objective in painting is to clean up, to remove, to eliminate, to wash. I have the same attitude towards ‘the line’ as I have toward ‘the word.’ The lines are meant to indicate the other lines that you don’t see, rather than to be taken literally. There’s a form of imbalance in my work which once made someone say I know nothing of composition, which I thought was very amusing as it’s probably true. On the other hand, It’s very distinctive, how I move across the limits of the canvas across paper.”

—F. CLEMENTE,
quoted in ‘Francesco Clemente in Conversation
with Pamela Kort’, in Francesco Clemente,
Palimpsest exh. cat., Schirn Kunsthalle,
Frankfurt, 2011, unpaginated

An entanglement of human limbs tumbles down the central plane of Francesco Clemente’s *Line (Figures with Flowers)*, instilling the work with a powerful kinetic and corporeal energy. Executed in 1983, it is a captivating example of the artist’s early oil paintings, characterised by a delicate handling of paint and subtle symbolism embedded within a dreamlike landscape. A central figure sits amidst a violet blue background, rendered with the exaggerated expression of a caricature. His body parts are translucently depicted, exposing the background and evoking a ghostly apparition. Although his contemporaries came to be associated with *Arte Povera* and conceptual art, Clemente renounced the formalism of these styles. As a fixture of the New

York art scene throughout the 1980s and a mainstay of the Roman avant-garde, he spearheaded the Italian Transavanguardia movement, which heralded the return of figuration to art. His captivation with existentialism and identity is articulated in the ephemeral appendages that exude from the man’s body, as if personifying his subconscious. ‘I don’t believe in eternal life, but I do believe in timelessness’, the artist explains. ‘I do believe that it is a vital human need to be confronted with pauses and timelessness, and paintings can provide that’ (F. Clemente, quoted in ‘Francesco Clemente in Conversation with Pamela Kort’, in *Francesco Clemente*, *Palimpsest*, exh. cat., Schirn Kunsthalle, Frankfurt, 2011, unpaginated).



356

KEITH HARING (1958-1990) & ANGEL ORTIZ (LA ROCK) (B. 1967)

Untitled

spray paint on wood
78 x 35½ in. (198 x 90 cm.)
Executed in 1984

£50,000-70,000
\$67,000-93,000
€59,000-83,000

PROVENANCE:

Fiorucci Collection, Italy.
Private Collection (acquired *circa* 2006).

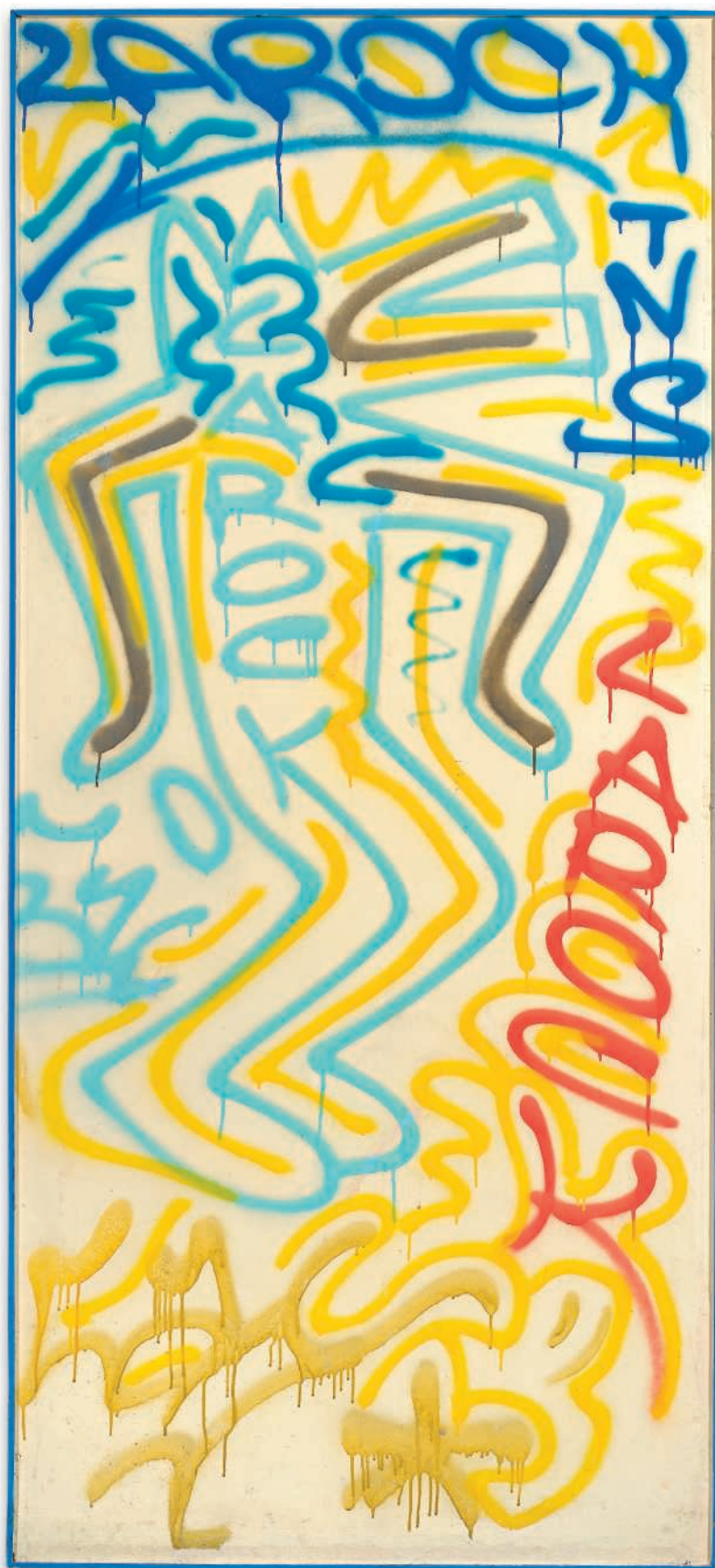
This work is accompanied by a certificate of authenticity from The Estate of Keith Haring, New York.

“LA II [LA Rock] was hanging around in the studio, and I had one of those metal shelves that was waiting to be painted on. I decided that he could draw his tags on top of the painting with marker. I then went into the negative spaces in and around and between his signatures with squiggly lines. I added these gestural, nonspecific, calligraphic little marks.”

—K. HARING,
quoted in Jeffrey Deitch (ed.), *Keith Haring*,
New York, 2008.



Keith Haring and LA II working on a mural, New York, 1982.
Photo: Tseng Kwong Chi. © Muna Tseng Dance Projects, Inc.
Artwork: ©The Keith Haring Foundation.





***357**

ANDY WARHOL (1928-1987)

Christ \$9.98 (Negative and Positive)

(i) stamped twice with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered twice 'PA10.383' (on the overlap and the stretcher)

(ii) stamped twice with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered twice 'PA10.156' (on the overlap and the stretcher)

acrylic and silkscreen ink on canvas, in two parts
each: 20 x 15 7/8 in. (51 x 40.3 cm.)

Executed in 1985-1986

£70,000-100,000

\$94,000-130,000

€83,000-120,000

PROVENANCE:

The Estate of Andy Warhol, New York.

The Andy Warhol Foundation for the Visual Arts, New York.

Artwalk 2000, Benefit for Coalition for the Homeless, New York.

Acquired from the above by the present owner.

Another from the series is in the collection of the Tate/National Galleries of Scotland.



"I don't believe in death, because I always think that when somebody dies they actually just go uptown (...) they go to Bloomingdale's and they just take a little longer to get back."

—A. WARHOL,
IN ANDY WARHOL'S T.V. ON SATURDAY NIGHT LIVE, 1981



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

λ*358

FRANCESCO CLEMENTE (B. 1952)

Dedication

oil on linen

26½ x 38¾ in. (66.2 x 97.5 cm.)

Painted in 2003

£20,000-30,000

\$27,000-40,000

€24,000-35,000

PROVENANCE:

Gagosian Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

New York, Gagosian Gallery, *Francesco Clemente, Paintings 2000-2003*, 2003, p. 87 (illustrated in colour, p. 77).



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

λ*359

FRANCESCO CLEMENTE (B. 1952)

Pietà

oil on linen

67¾ x 89¼in. (172 x 228cm.)

Painted in 2003

£30,000-50,000

\$40,000-67,000

€36,000-59,000

PROVENANCE:

Gagosian Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

New York, Gagosian Gallery, *Francesco Clemente, Paintings 2000-2003*, 2003, p. 87 (illustrated in colour, p. 83).

Dublin, Irish Museum of Modern Art, *Francesco Clemente New Works*, 2004, p. 105 (illustrated in colour, p. 53). This exhibition later travelled to Reykjavik, Reykjavik Art Museum.



360

KEITH HARING (1958-1990)

Untitled

signed, dedicated and dated 'FOR DAVID WITH LOVE - OCT. 31 - 1983 HAPPY HALLOWEEN - Keith Haring 1983' (on the reverse)

ink and acrylic on paper
38 3/8 x 50 in. (97.5 x 127 cm.)

Executed in 1983

£45,000-65,000

\$60,000-86,000

€54,000-77,000

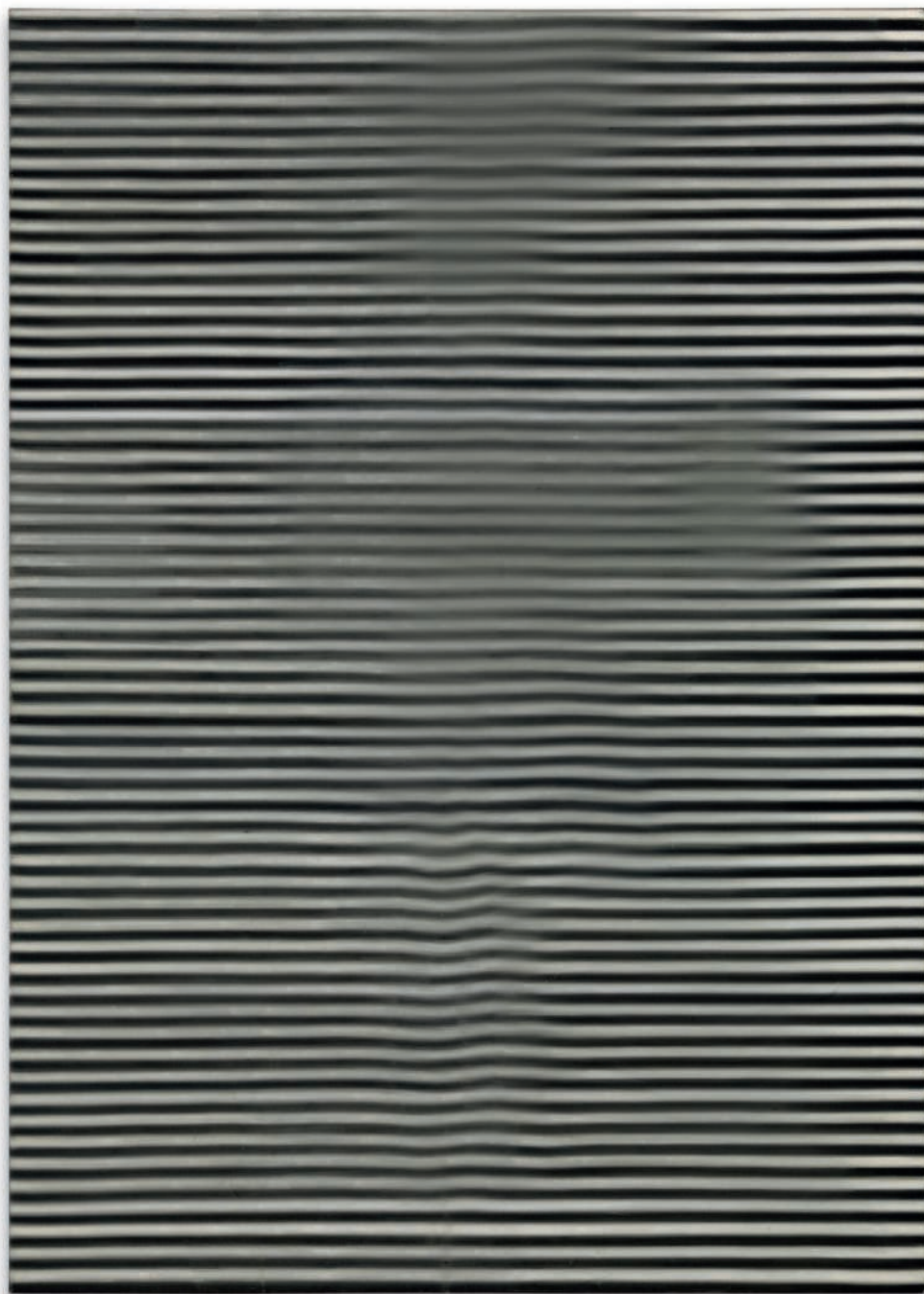
PROVENANCE:

Private Collection.

Anon. sale, Farsettiarte Milan, 28 November 2014, lot 432.

Acquired at the above sale by the present owner.

This work is accompanied by a certificate of authenticity from The Estate of Keith Haring, New York.



361

ROSS BLECKNER (B. 1949)

From the Three, Beating as One (#3)

oil on canvas

84¼ x 60 in. (214 x 152.5 cm.)

Painted in 1988

£25,000-35,000

\$34,000-47,000

€30,000-41,000

PROVENANCE:

Mary Boone Gallery, New York.

Luhring Augustine Gallery, New York.

Anon. sale, Christie's New York, 13 November 1998, lot 211.

Acquired at the above sale by the present owner.

PROPERTY OF A DISTINGUISHED LADY

362

HAIM STEINBACH (B. 1944)

lead part

plastic laminated wood shelf, latex masks, digital clocks and plastic garden hose reel

31 x 103 x 14in. (78.7 x 261.6 x 35.6cm.)

Executed in 1986, this work is number two from an edition of two

£35,000-45,000

\$47,000-60,000

€42,000-53,000

PROVENANCE:

Jay Gorney Modern Art, New York.

Charles Saatchi Collection, London.

Anon. sale, Sotheby's New York, 19 May 1999, lot 201.

Galerie Achim Kubinski, Stuttgart.

Acquired from the above by the present owner in 1993.

EXHIBITED:

Chicago, Renaissance Society, University of Chicago, *New Sculpture: Robert Gober, Jeff Koons, Haim Steinbach*, 1986 (another from the edition exhibited and illustrated).

Naples, Castel Dell'Ovo, *Rooted Rhetoric Una Tradizione nell'Arte Americana*, 1986 (another from the edition exhibited and illustrated in colour, p. 86).

New York, Diane Brown Gallery, *Time After Time*, 1986 (another from the edition exhibited).

Barcelona, Centre Cultural De La Fundació Caixa de Pensions, *L'Art i El Seu Doble, Panorama de l'Art a Nova York*, 1986-1987, p. 149, no. 123 (another from the edition exhibited and illustrated in colour, p. 121).

Munich, Munich Kunstverein, *New York in View*, 1988 (illustrated).

Turin, Castello di Rivoli, Museo d'Arte Contemporanea, *Haim Steinbach*, 1995 (another from the edition exhibited and illustrated in colour, p. 103).

Vienna, mumok, museum moderner kunst stiftung ludwig wien, *Haim Steinbach*, 1997-1998, no. 47 (another from the edition exhibited and illustrated, p. 44). This exhibition later travelled to Southampton, John Hansard Gallery, University of Southampton.

LITERATURE:

D. Cameron (ed.), *N.Y. Art Now: The Saatchi Collection*, London 1987, p. 240 (illustrated in colour, p. 187).

M. Lingner, 'Haim Steinbach', in *Kunst Unterricht*, June 1991 (another from the edition illustrated in colour, p. 14).

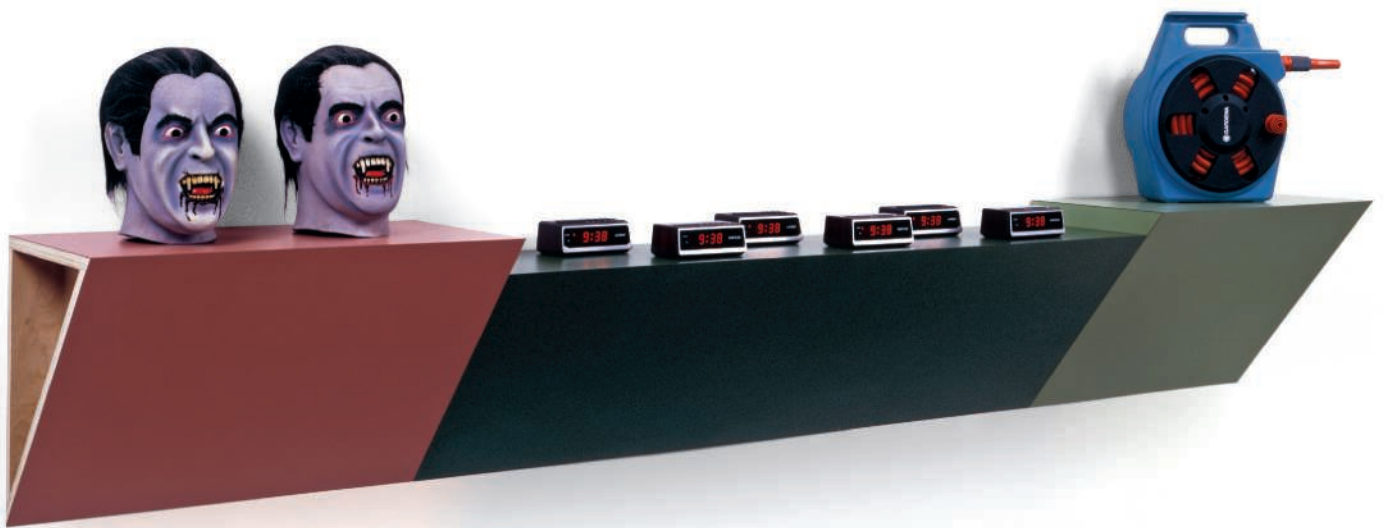
T. Smith, 'Time Signatures, or Haim Steinbach's Still Life', in *Binocular. Focusing, Material and Histories*, Sydney 1993 (another from the edition illustrated, p. 138).

M. Gauthier, 'Le rapport expositionnel (a propos des objets sur étagères de Haim Steinbach)', in *Art Presence*, no. 18, April-May-June 1996 (another from the edition illustrated in colour, p. 22).

“Objects – ordinary things – are Steinbach’s offerings. The offsprung object, newborn, shining and glowing in the light of a rhetoric of elegance and hope, initially receives the unadulterated, exaggerated attention of the many in whose psychological and financial interests it is affectionately named. And, despite the accretion upon accretion of language and image events which attempt to suffocate and extinguish its viscosity and materiality in the name of a spectral and spectacular civilization, somehow the object obdurately objects to any premature death as an image and lives on as a phenomenal material experience. It endures, sometimes exuberantly. Steinbach’s objects, juxtaposed and highlighted, remind us of this perpetuity and this hope.”

—B. FERGUSON,

Haim Steinbach: North East South West, 2000





PROPERTY OF A DISTINGUISHED LADY

363

RICHARD PRINCE (B. 1949)

Untitled (for Catherine Deneuve)

Ektacolor print

85% x 45%in. (217 x 116cm.)

Executed in 1987, this work is from an edition of two

£20,000-30,000

\$27,000-40,000

€24,000-35,000

PROVENANCE:

Galerie Isabella Kacprzak, Cologne.

Acquired from the above by the present owner in 1993.

LITERATURE:

Richard Prince, exh. cat., New York, The Whitney Museum of American Art, 1992 (another from the edition illustrated in colour, unpagged).

Warning: Please be aware that the next lot in this section contains explicit content. It should not be viewed if likely to offend your religious or cultural sensibilities.



λ364

DAVID HOCKNEY (B. 1937)

Naughty Drawing

signed with the artist's initials and titled 'naughty drawing D.H.' (lower right)

ink, graphite, paper collage and coloured pencil on paper

12½ x 14½in. (31.7 x 37cm.)

Executed in 1962

£15,000-20,000

\$20,000-27,000

€18,000-24,000

PROVENANCE:

Private Collection, North Rhine-Westphalia.

Anon. sale, Van Ham Kunstauktionen Cologne, 3 June 2015, lot 162.

Acquired at the above sale by the present owner.



365

TOM WESSELMANN (1931-2004)

Drawing for Great American Nude #74

signed and dated 'Wesselmann 2/65' (lower right); inscribed '110. check to Russell Ryan' (on the reverse)

charcoal and graphite on paper

11 $\frac{1}{8}$ x 10 $\frac{7}{8}$ in. (28.2 x 27.6 cm.)

Executed in 1965

£12,000-18,000

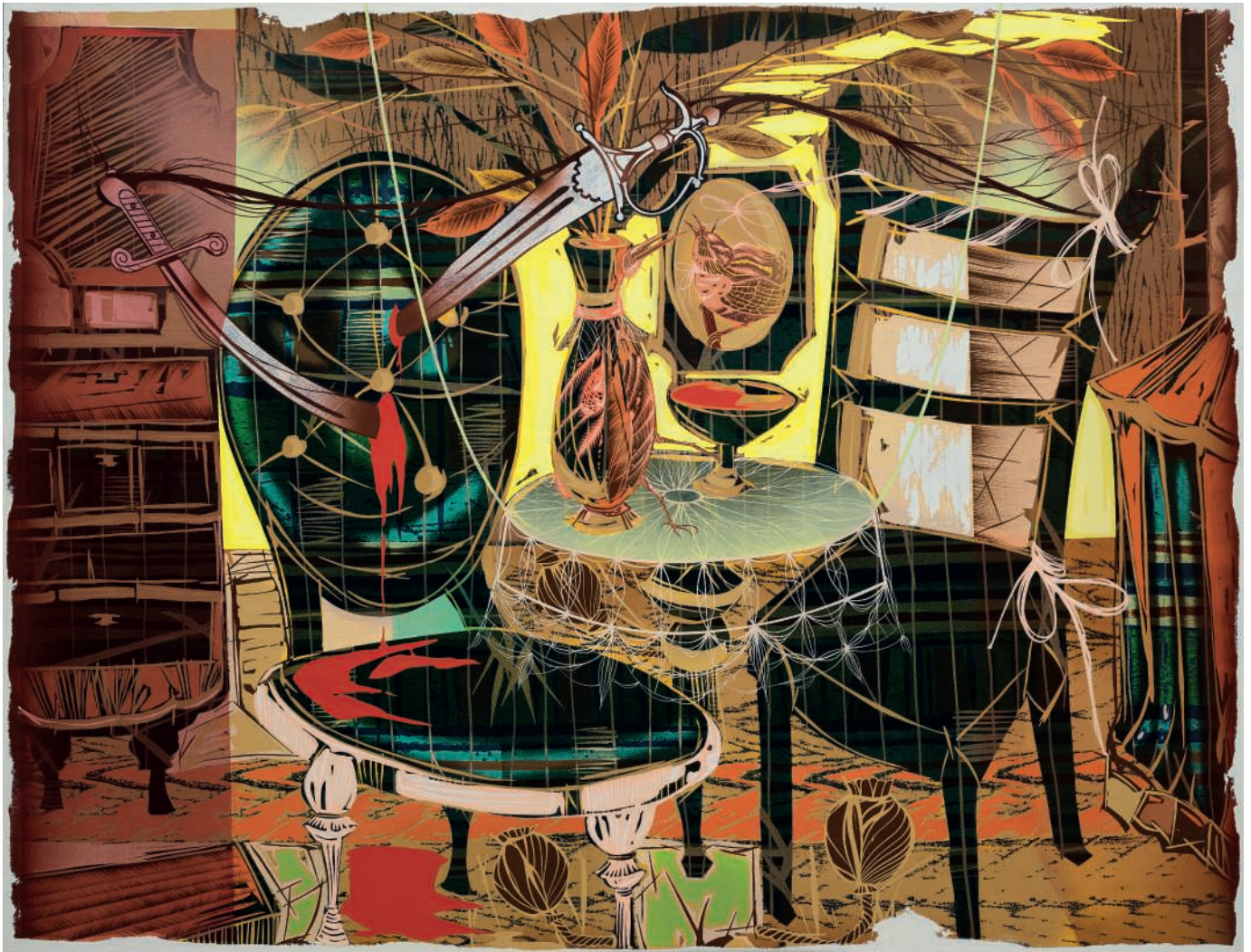
\$16,000-24,000

€15,000-21,000

PROVENANCE:

Gallery Bill Bass, Chicago and Galerie Jasa, Munich.

Acquired from the above by the present owner in 1974.



***366**

LARI PITTMAN (B. 1952)

Untitled #1

signed, inscribed and dated 'Lari Pittman 2004 Los Angeles' (on a board mounted to the reverse)

alkyd, acrylic and enamel on gessoed canvas laid on board
40 x 52in. (101.7 x 132.1cm.)

Executed in 2004

£15,000-20,000

\$20,000-27,000

€18,000-24,000

PROVENANCE:

greengrassi, London.

Acquired from the above by the present owner in 2004.

EXHIBITED:

London, greengrassi, *Lari Pittman*, 2004.

Nice, Villa Arson, *Lari Pittman*, 2005 (illustrated, p. 51).

LITERATURE:

Lari Pittman, exh. cat., New York, Barbara Gladstone Gallery, 2011 (illustrated, p. 185).



367
ALEXANDER CALDER (1898-1976)

Nebula

signed and dated 'Calder 64' (lower right)
gouache and ink on paper
42½ x 29½ in. (108 x 75 cm.)
Executed in 1964

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

PROVENANCE:

Nicholas Guppy Collection, London (acquired directly from the artist).
Brook Street Gallery, London.
Private Collection, London (acquired from the above in 1969).
Thence by descent to the present owners.

This work is registered in the archives of the Calder foundation, New York, under application number A14240.



λ368

YVES KLEIN (1928-1962)

L'esclave mourant d'après Michel Ange (S 20)
(The Slave Dying after Michelangelo (S20))

stamped with the artist's signature, titled and numbered "Yves Klein S 20 l'esclave mourant d'après Michel Ange HC V/L R. Klein Moquay" (on a label affixed to the underside)

IKB pigment and synthetic resin on plaster

23¼ x 7½ x 6¼in. (59 x 18 x 16 cm.)

Conceived in 1962 and executed in 1992, this work is *hors-commerce* V from an edition of three hundred plus fifty *hors-commerce* proofs numbered I/L to L/L

£25,000-35,000

\$34,000-47,000

€30,000-41,000

PROVENANCE:

Estate of the artist.

Acquired from the above by the present owner.

EXHIBITED:

Bern, Kunsthalle Bern, *Yves Klein*, 1971, no. S 20 (another from the edition exhibited and illustrated, p. 105).

LITERATURE:

P. Wember, *Yves Klein*, Cologne 1969, no. S 20 (another from the edition illustrated, p. 98).

S. Stich, *Yves Klein*, Stuttgart 1994, no. 113 (another from the edition illustrated in colour, p. 247).

J.-P. Ledeur, *Yves Klein: Catalogue of Editions and Sculptures Edited*, Knokke-le-Zoute 1999 (another from the edition illustrated in colour, p. 248).

N. Charlet, *Yves Klein*, Paris 2000 (another from the edition illustrated in colour, unpagged).



λ*369

YVES KLEIN (1928- 1962)

La Terre Bleue (RP7) (The Blue Earth (RP7))

incised with the artist's monogram (on the base);
numbered '218/300'

(on a paper label affixed to the underside)
IKB pigment and synthetic resin on plaster
13.8 x 7.1 x 7.1in. (35 x 18 x 18cm.)

Conceived in 1957 and executed in 1990, this work is
number two hundred and eighteen from an edition of
three hundred plus fifty *hors-commerce* numbered
I/L to L/L

£15,000-20,000

\$20,000-27,000

€18,000-24,000

PROVENANCE:

Galerie Bonnier, Geneva.

Acquired from the above by the present owner in 2002.

EXHIBITED:

Paris, Centre Georges Pompidou, Musée national d'art
moderne, *Yves Klein*, 1983, no. 56 (another from the
edition exhibited, illustrated in colour, p. 109).

LITERATURE:

P. Wember, *Yves Klein*, Cologne 1969, no. RP7 (another
from the edition illustrated, p. 137).

P. Restany, *Yves Klein*, New York 1982 (another from
the edition illustrated, p. 226).

J.-P. Leduc, *Yves Klein, Catalogue Raisonné des éditions
et sculptures éditées*, Knokke-le-Zoute 2000, no. RP7
(another from the edition illustrated in colour, p. 242).

C. Gleadell, 'Yves Klein by Numbers', in *Art Monthly*,
no. 184, March 1995, p. 47 (another from the
edition illustrated).

H. Weitemeier, *Yves Klein 1928-1962 International
Klein Blue*, Cologne 2001 (another from the edition
illustrated in colour, p. 83).

D. Riout, *Yves Klein L'Aventure Monochrome*, Paris 2006
(another from the edition illustrated in colour, p. 86).



λ370

SERGE POLIAKOFF (1900-1969)

Untitled

signed and dated 'Serge Poliakoff 1963' (along the lower margin)

graphite and gouache on paper

18 $\frac{7}{8}$ x 12 $\frac{1}{2}$ in. (47.8 x 31.8cm)

Executed in 1963

£7,000-10,000

\$9,400-13,000

€8,300-12,000

PROVENANCE:

Gift from the artist to the present owner.

This work is registered in the Archives of Serge Poliakoff and will be included in the forthcoming appendix of the catalogue raisonné being prepared by Mr Alexis Poliakoff.



371
GEORGE RICKEY (B. 1907-2002)

One vertical one horizontal line

incised with the artist's signature and date 'Rickey 1973' (on the base)

stainless steel and lead

34 $\frac{1}{2}$ x 34 $\frac{1}{4}$ in. (88 x 87cm.)

Executed in 1973

£15,000-20,000

\$20,000-27,000

€18,000-24,000

PROVENANCE:

Galerie Espace, Amsterdam.

Private Collection, Amsterdam.

Anon. sale, Christie's Amsterdam, 16 April 2013, lot 241.

Acquired at the above sale by the present owner.

EXHIBITED:

Amsterdam, Galerie Espace, *George Rickey*, 1974.



PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO

λ*372

ENRICO BAJ (1924-2003)

Op-là

signed 'baj' (lower right)
oil, passementerie, felt and wooden elements on fabric
36¼ x 28¾in. (92 x 73cm.)

Executed in 1966

£20,000-30,000

\$27,000-40,000

€24,000-35,000

PROVENANCE:

Studio Marconi, Milan.

Gordon Locksley Gallery, Minneapolis.

Mr. and Mrs. Martin Stein, Minneapolis (acquired from the above 1970).

Thence by descent to the present owner.

EXHIBITED:

Bologna, Galleria d'arte La Nuova Loggia, *La Nuova Loggia presenta Studio Marconi : [mostra] dal 28 gennaio 1967*, 1967.

Paris, Galerie Rive Gauche, *Personnages de Baj*, 1968, 1968, no. 13.

Indianapolis Art Museum, *Paintings & Sculpture Today*, 1969.

LITERATURE:

E. Crispolti, *Catalogo generale Bolaffi dell' opera di ENRICO BAJ*, Turin 1973, no. 1187 (illustrated, p. 172).



λ*373

JEAN DUBUFFET (1901-1985)

Arabe et palmiers sous le soleil

(Arab and palm trees under the sun)

signed and dated 'J. Dubuffet 48' (lower right)

wax crayon on paper

9% x 12%in. (23.9 x 32cm.)

Executed in 1948

£20,000-30,000

\$27,000-40,000

€24,000-35,000

PROVENANCE:

World House Galleries, New York.

Noah Goldowsky Gallery, New York.

Galerie Baudoin Lebon, Paris.

Waddington Galleries Ltd., London.

Galerie Daniel Malingue, Paris.

Anon. sale, Sotheby's New York, 12 November 1988, lot 171.

Private Collection.

Anon. sale, Sotheby's London, 8 February 2007, lot 139.

Simone and Jean Tiroche Collection, Israel (acquired at the above sale).

Thence by descent to the present owner.

EXHIBITED:

New York, World House Galleries, *Jean Dubuffet*, 1960, no. 7.

Paris, Galerie Baudoin Lebon, *J. Dubuffet, Sahara*, 1991 (illustrated in colour, p. 57).

LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet: Roses d'Allah, clowns du désert*, fascicule IV, Lausanne 1967, no. 167 (illustrated, p. 95).



PROPERTY FROM THE LEVI COLLECTION, TURIN

λ374

GIORGIO GRIFFA (B. 1936)

Sezione Aurea (Golden Section)

each linen: signed 'griffa' (on the reverse)

acrylic on linen in seven parts, between two panes of Plexiglas

26½ x 42¼in. (67.2 x 107.2cm.)

Executed in 2006

£3,500-5,000

\$4,700-6,700

€4,200-5,900

PROVENANCE:

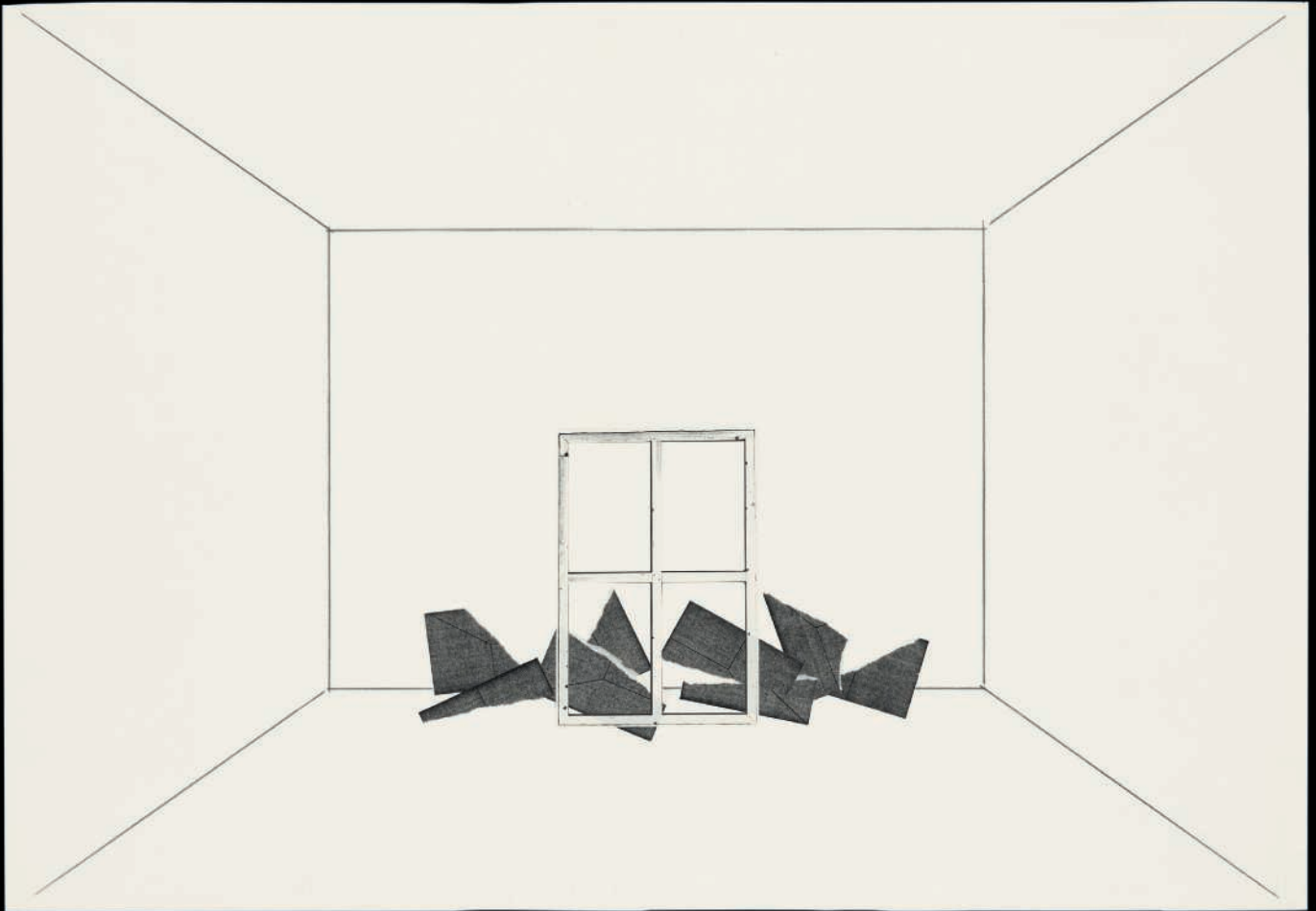
Private Collection.

Anon. sale, Sant'Agostino Turin, 13 June 2011, lot 321.

Marcello and Stefania Levi Collection, Turin (acquired at the above sale).

LITERATURE:

D. Cimorelli (ed.), *Giorgio Griffa*, Bergamo 2008, no. 19 (illustrated in colour, p. 28).



λ375

GIULIO PAOLINI (B. 1940)

Untitled

signed and dated 'Giulio Paolini 1980' (on the reverse)

paper collage and graphite on paper

27¼ x 39½in. (70.3 x 100cm.)

Executed in 1980

£10,000-15,000

\$14,000-20,000

€12,000-18,000

PROVENANCE:

Museum of Modern Art, Oxford (a gift from the artist).

Anon. sale, Bloomsbury Auctions London, 5 December 2013, lot 96.

Acquired at the above sale by the present owner.



1376

GIUSEPPE CAPOGROSSI (1900-1972)

Superficie CP/419

inscribed 'Alla mia Olga' (lower left) and 'farlo col marrone e bleu' (along the left edge); signed and dated 'G. Capogrossi 62' (lower right)

gouache on paper laid down on canvas

12 $\frac{5}{8}$ x 9 $\frac{1}{2}$ in. (32 x 24.3 cm.)

Executed in 1962

£10,000-15,000

\$14,000-20,000

€12,000-18,000

PROVENANCE:

Olga Capogrossi Collection, Rome.

Galleria La Scaletta, S. Polo di Reggio Emilia.

Anon. sale, Sotheby's Milan, 21 May 2009, lot 102.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Italian Cultural Institute, *Giuseppe Capogrossi*, 1987.

Lugano, Villa Malpensata, *Disegno Italiano del Novecento*, 1990, no. 121 (illustrated, p. 125).

LITERATURE:

G. C. Argan and G. Capogrossi, *Capogrossi, Gouaches Collages Disegni*, Milan 1981, n. 575 (illustrated, p. 361).



λ377

MARIO MERZ (1925-2003)

Untitled

oil and enamel on card laid on canvas
33½ x 33⅞ in. (85 x 86 cm.)

Executed in 1957

£15,000-20,000

\$20,000-27,000

€18,000-24,000

PROVENANCE:

Private Collection.

Anon. sale, Finarte Milan, 11 October 1994, lot 171.

Acquired at the above sale by the present owner.

This work is registered in the Archivio Mario Merz, Turin, no. 30/1957/TM.



PROPERTY FROM THE LEVI COLLECTION, TURIN

λ378

PIERO GILARDI (B. 1942)

Untitled

signed, inscribed and dated 'restaurato nel 1981 Gilardi '68' (on the reverse)

paint on polyurethane

27½ x 38½ x 7½ in. (70.5 x 98 x 18 cm.)

Executed in 1968-1981

£12,000-18,000

\$16,000-24,000

€15,000-21,000

PROVENANCE:

Galleria Sperone, Turin.

Marcello and Stefania Levi Collection, Turin (acquired from the above).

EXHIBITED:

London, Tate Modern, *Zero to Infinity: Arte Povera 1962-1972*, 2001-2003 (illustrated, p. 231). This exhibition later travelled to Minneapolis, Walker Art Center; Los Angeles, Museum of Contemporary Art and Washington, Hirshhorn Museum and Sculpture garden.



λ*379

GERHARD RICHTER (B. 1932)

Bouquet (P3)

numbered '420/500' (on the reverse); unsigned
Diasc mounted chromogenic print on aluminium
23 $\frac{5}{8}$ x 34 $\frac{7}{8}$ in. (60 x 88.6cm.)

Executed in 2014, this facsimile object is number two hundred and seventy-two from an edition of five hundred

£4,000-6,000

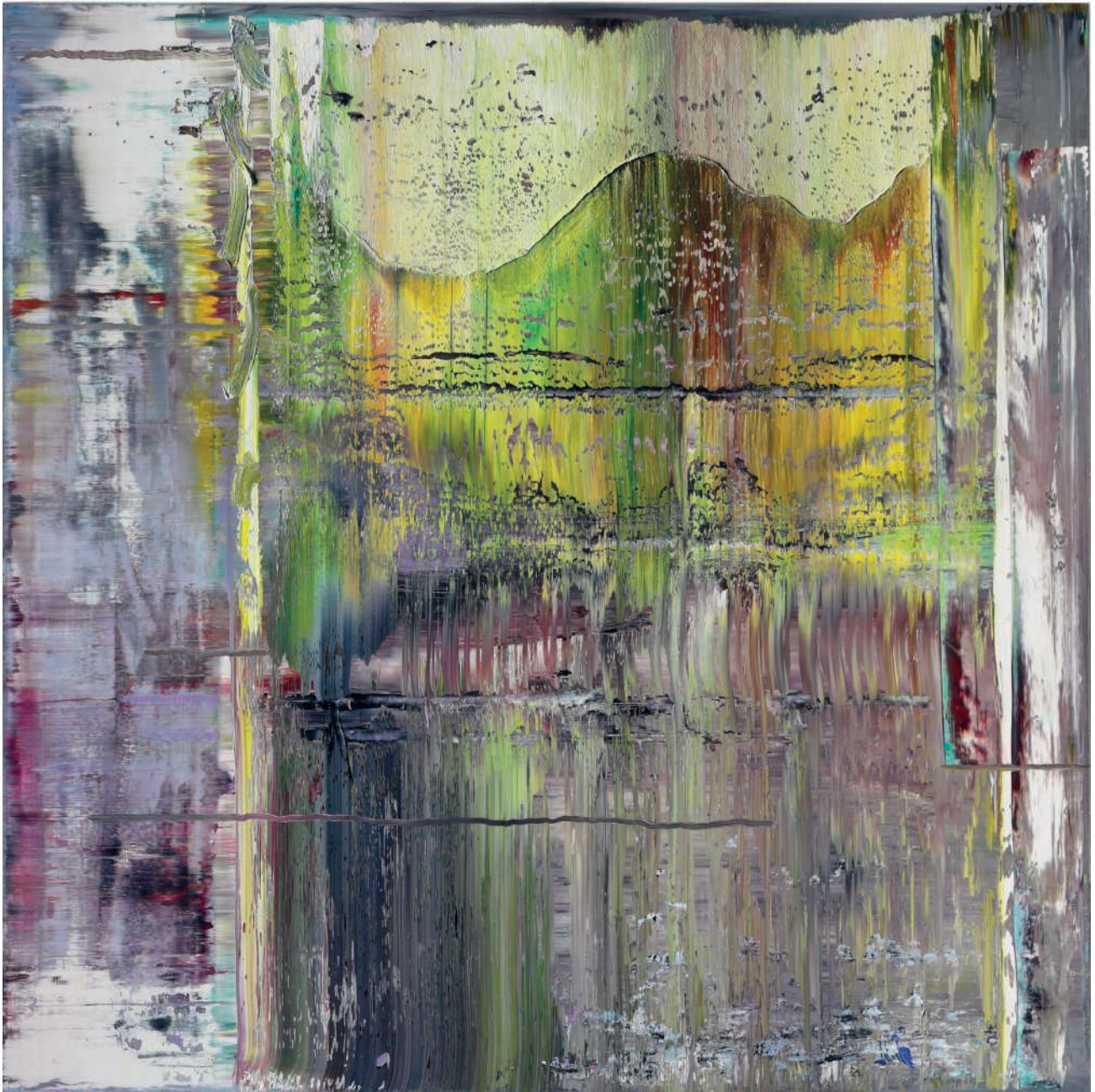
\$5,400-8,000

€4,800-7,100

PROVENANCE:

Fondation Beyeler, Basel.

Acquired from the above by the present owner.



λ*380

GERHARD RICHTER (B. 1932)

Haggadah (P2)

numbered '420/500' (on the reverse), unsigned
Diasac mounted chromogenic print on aluminium
39½ x 39½in. (100.2 x 100.2cm.)

Executed in 2014, this facsimile object is number four hundred and sixteen from an edition of five hundred

£4,000-6,000

\$5,400-8,000

€4,800-7,100

PROVENANCE:

Fondation Beyeler, Basel.

Acquired from the above by the present owner.



λ381

MARCELLO LO GIUDICE (B. 1957)

Blu eden

signed, titled and dated 'Blu eden Lo Giudice 2014' (on the reverse)

oil and pigment on canvas

39% x 39%in. (100.5 x 100.5cm.)

Executed in 2014

£8,000-12,000

\$11,000-16,000

€9,500-14,000

PROVENANCE:

Acquired directly from the artist.

CHRISTO'S BOX
BETWEEN ART AND MERCY
A GIFT FOR BANGUI



382

CHRISTO (B. 1935)

Wrapped DVD Case (Detail from Raphael's The School of Athens, Fornarina/Margarita Luti)

signed and numbered '219/300 Christo' (on the reverse)
printed image on glossy paper box, including six DVDs and a card
1½ x 6¼ x 6¼in. (3 x 16 x 16cm.)

Executed in 2015, this work is number two hundred nineteen from an edition of three hundred

£800-1,200
\$1,100-1,600
€950-1,400

PROVENANCE:

Donated by the artist.

Christie's is delighted to present CHRISTO'S BOX. BETWEEN ART AND MERCY. A GIFT FOR BANGUI. Launched in June 2016, at the GAMeC (Modern and Contemporary Art Gallery) in Bergamo, it is a charitable initiative promoted by the Secretariat for Communication of the State of Vatican City and the Vatican Museum. Inspired by the packaging of a DVD series produced by the Vatican Television Centre and Officina Della Comunicazione – which presents a virtual tour of the Vatican Rooms – the work will be sold by Christie's to support the Vatican's fundraising efforts for the Children's Hospital of Bangui in Africa, which Pope Francis visited in November 2015. It depicts a character from *The School of Athens* by Raphael, one of the most famous frescoes in the Vatican Rooms. Christo captures the eternal, motionless gaze of the young figure portrayed next to Aristotle, believed to be based on the likeness of the cousin of Pope Julius II. The artist produced 300 box-set multiples, each of which has been numbered and signed. 200 of these will be auctioned by Christie's, spread across sales in London, Turin, Milan and Rome.



383

JEFF KOONS (B. 1955)

Dom Pérignon Balloon Venus

stamped with the artist's signature and title 'Dom Pérignon BALLOON VENUS BY JEFF KOONS' (inside)

lacquered polyurethane resin in two parts with a bottle of Dom Pérignon Rosé

Vintage 2003 and maintenance kit

24 $\frac{3}{4}$ x 12 $\frac{3}{4}$ x 13 $\frac{3}{4}$ in. (62 x 32 x 35cm.)

Executed in 2013, this work is from an edition of six-hundred and fifty plus forty artist's proofs

£20,000-30,000

\$27,000-40,000

€24,000-35,000

PROVENANCE:

Private Collection, Paris.

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 • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The

usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £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 RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **λ** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)
4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.
We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by

anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:

- (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (i) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
(a) This additional **warranty** does not apply to:
(i) the absence of blanks, half titles, tissue guards

- or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.
In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any amounts due under section D3 above; and
 - (iv) any duties, goods, sales, use, compensating or service tax or VAT.
- Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
 - (ii) Credit Card.
We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.
 - (iii) Cash
We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).
 - (iv) Banker's draft
You must make these payable to Christie's and there may be conditions.
 - (v) Cheque
You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.
 - (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street,

St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 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

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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.

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In Christie's qualified opinion a copy (of any date) of a work of the artist.

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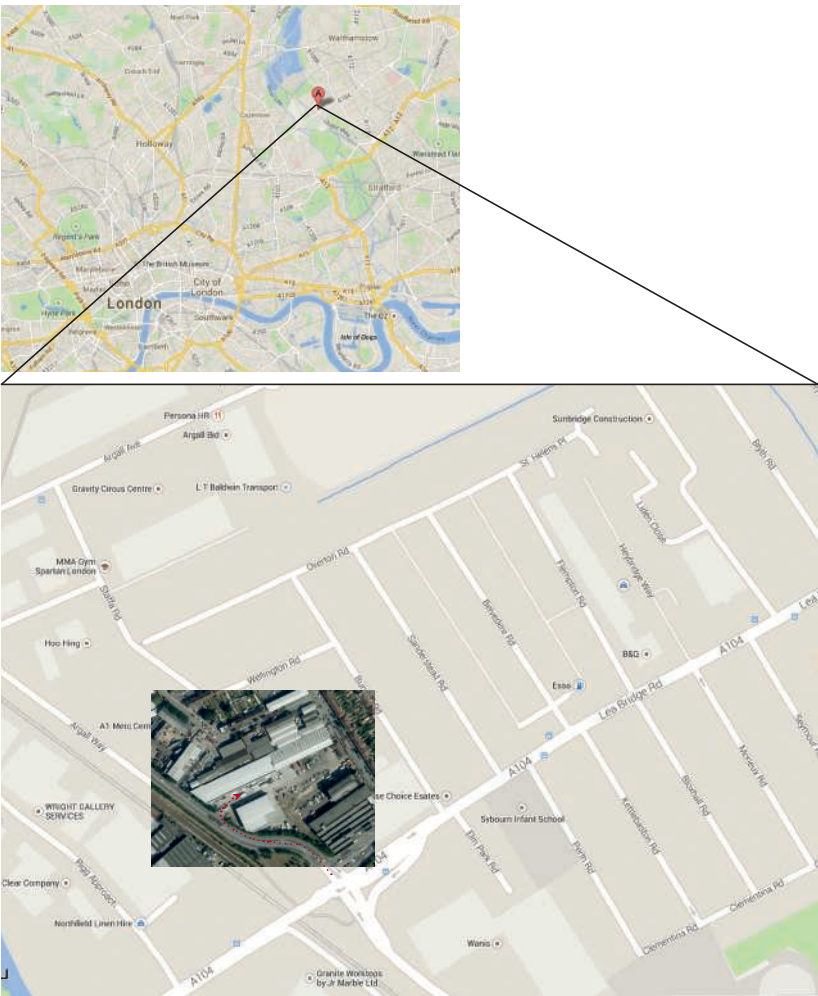
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Property from The Levi Collection, Turin
 OLGA CAROL RAMA (1918-2015)
Presagi di Birnam
 tyre and iron on canvas and iron
 53 $\frac{1}{8}$ x 23 $\frac{5}{8}$ in. (135 x 60cm.)
 Executed in 1994
 £18,000-24,000

THE ITALIAN SALE

London, King Street, 6 October 2016

VIEWING

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

CONTACT

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



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THE LESLIE WADDINGTON COLLECTION

London, King Street, 4 October 2016

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YVES KLEIN (FRENCH, 1928-1962)
Monochrome bleu sans titre
signed, titled and dated 'Yves Klein 1956 Monochrome Bleu IKB' (on the reverse)
dry pigment in synthetic resin on cardboard
17.8 x 14.8 cm. (7 x 5¾ in.)
Executed in 1956
\$200,000-\$300,000

**ASIAN AND WESTERN 20TH CENTURY &
CONTEMPORARY ART | EVENING SALE**

Shanghai, 22 October 2016

The Peninsula Shanghai
No.32 Zhongshan Dong Yi Road
Shanghai

CONTACT
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jyum@christies.com
+1 212 636 2100



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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

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

London, King Street, 6 October 2016

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London SW1Y 6QT

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HENRY MOORE, O.M., C.H. (1898–1986)

Draped Seated Figure against Curved Wall

bronze with dark brown patina

Width: 13¾ in. (34.9 cm.)

Conceived in 1956–57 and cast in an edition of twelve plus one

£250,000–350,000

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3–6 December 2016

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London, South Kensington, 13 October 2016

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RÉMY ZAUGG (1943-2005)

Ein Selbstbildnis

acrylic on canvas

200 x 175cm.

Painted in 1990-1991

€ 30.000-40.000

POST-WAR & CONTEMPORARY ART

Amsterdam, 1 & 2 November 2016

VIEWING

28-31 October 2016

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1071 JG Amsterdam

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ANSELM KIEFER (B. 1945)

Wege

oil and woodcut on paper laid down on canvas, in two parts

160 x 260cm.

Executed in 1980

€ 300.000-500.000

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© Howard Hodgkin.

HOWARD HODGKIN (B. 1932)
In Raimund Stecker's Garden
 oil on panel
 64 7/8 x 68 3/4 in. (163.5 x 173.6 cm.)
 Painted in 1998-2001.
 \$600,000-\$800,000

POST-WAR AND CONTEMPORARY ART

AFTERNOON SESSION

New York, 16 November 2016

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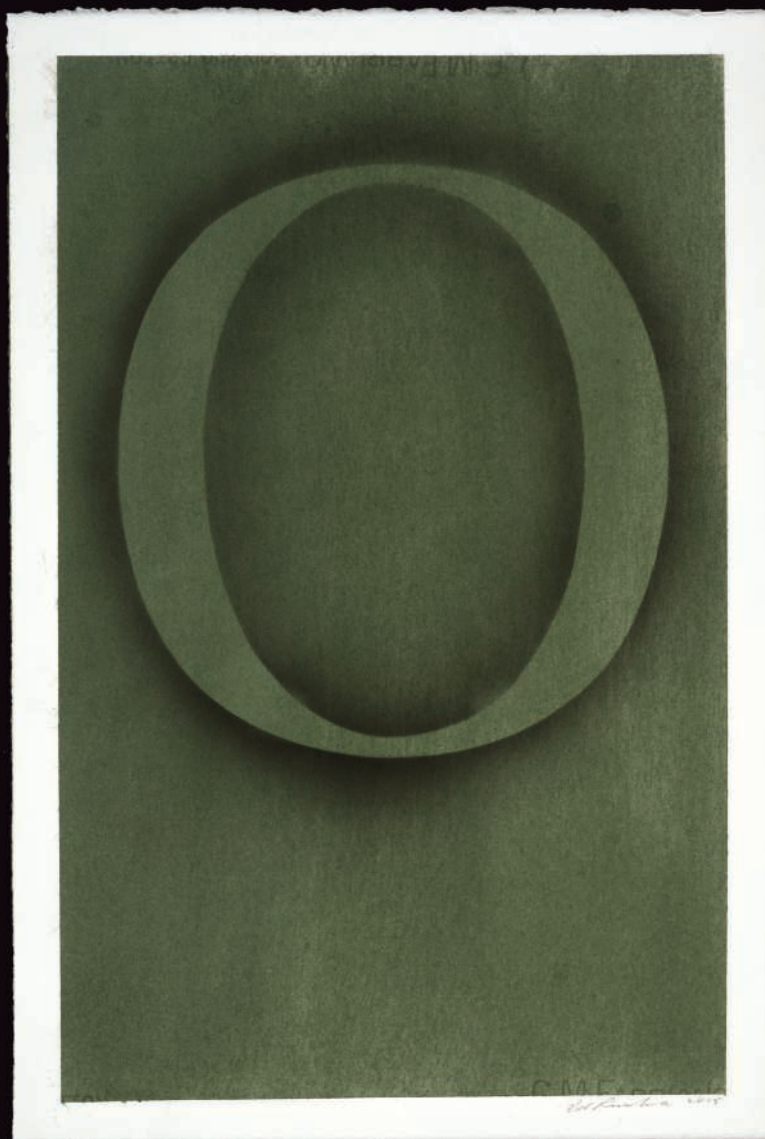
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UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000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