



AN EVENING
AUCTION

3 OCTOBER 2017



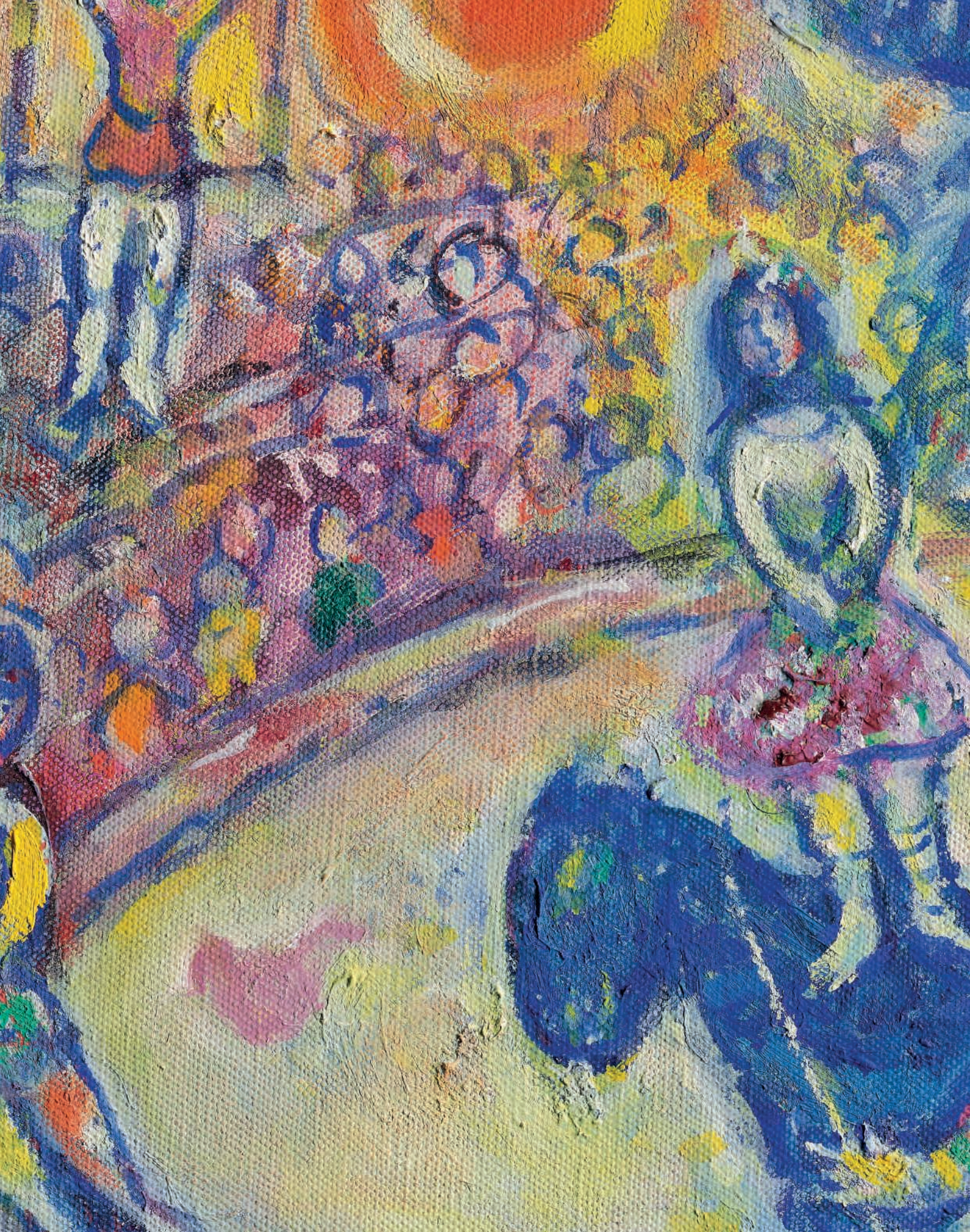


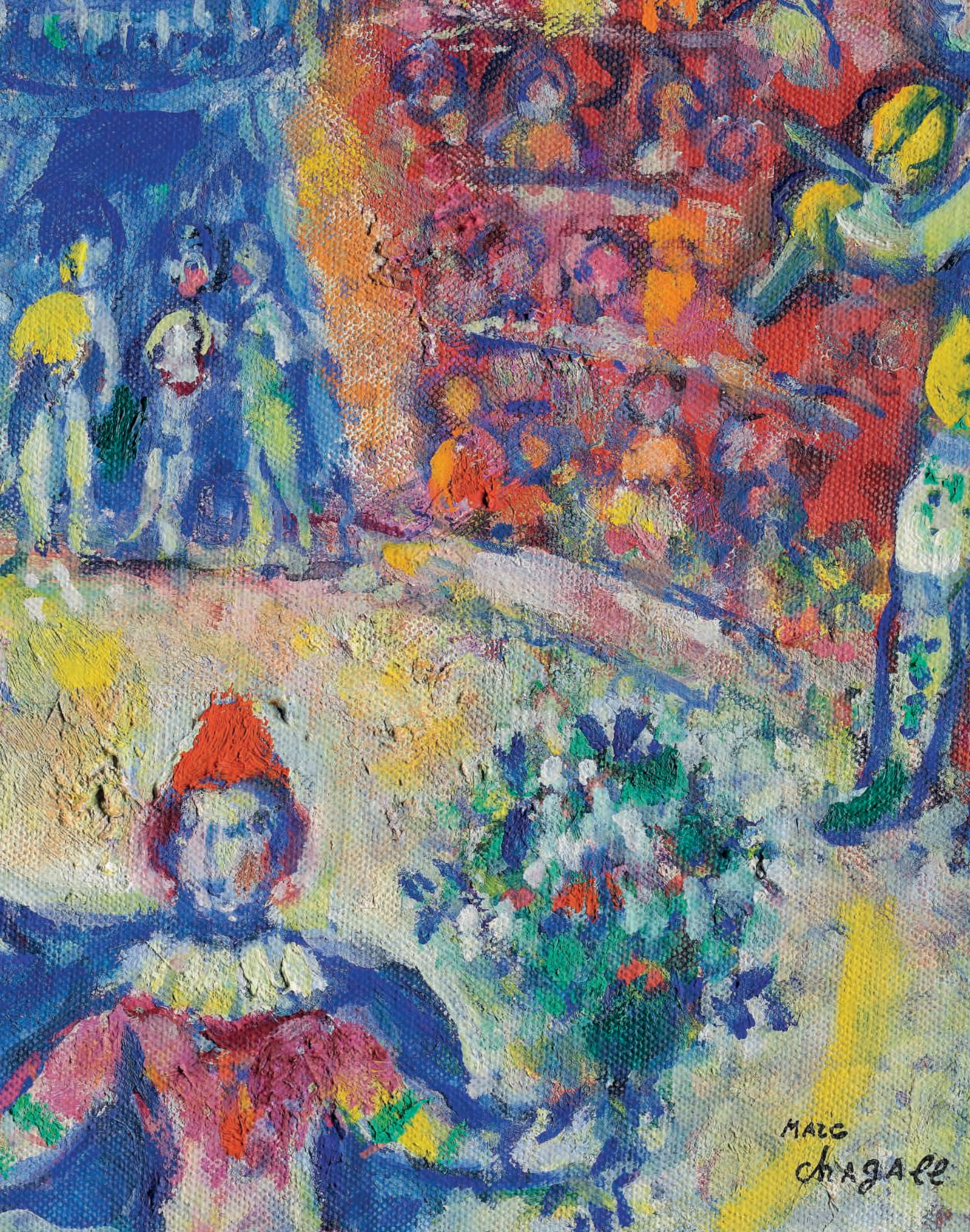
‘Instead of painting something new, my aim was to reproduce the paintings and objects I liked and collect them in as small a space as possible. I did not know how to go about it. I first thought of a book, but I did not like the idea. Then it occurred to me that it could be a box in which all my works would be collected and mounted like in a small museum, a portable museum, so to speak’

MARCEL DUCHAMP









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20TH/21ST CENTURY



Masterpieces on a small scale
3 October 2017 • Evening Auction

MASTERPIECES *of* **DESIGN** *and* **PHOTOGRAPHY**

3 October 2017 • Evening Auction

POST-WAR AND CONTEMPORARY ART EVENING AUCTION

6 October 2017

THINKING ITALIAN MODERN AND CONTEMPORARY ART

6 October 2017 • Evening Auction

POST-WAR AND CONTEMPORARY ART DAY AUCTION

7 October 2017

ABOUT THE **LINE**

An exhibition exploring the power
of the line in 20th and 21st century art

28 September – 24 November 2017
Christie's Mayfair • London, W1S 1ST

VIEWING

30 September – 6 October 2017
8 King Street
London SW1Y 6QT

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CHRISTIE'S



UP CLOSE AN EVENING AUCTION TUESDAY 3 OCTOBER 2017

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AUCTION

Tuesday 3 October 2017
at 8.00 pm

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

VIEWING

Tuesday	26 September	9.00 am – 7.00 pm
Wednesday	27 September	9.00 am – 4.30 pm
Thursday	28 September	9.00 am – 4.30 pm
Friday	29 September	9.00 am – 4.30 pm
Saturday	30 September	11.00 am – 5.00 pm
Sunday	1 October	11.00 am – 5.00 pm
Monday	2 October	9.00 am – 5.00 pm
Tuesday	3 October	9.00 am – 4.00 pm

AUCTIONEER

Andreas Rumbler

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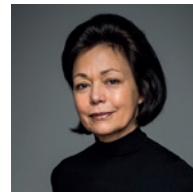
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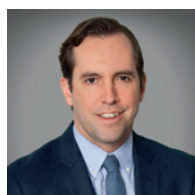
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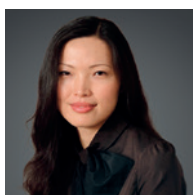
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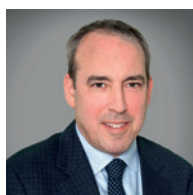
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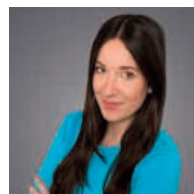
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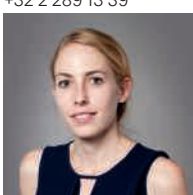
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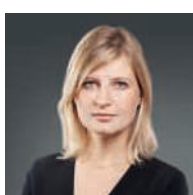
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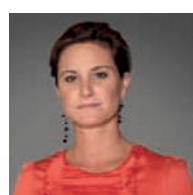
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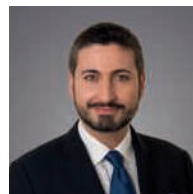
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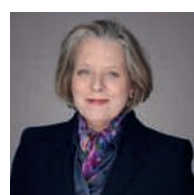
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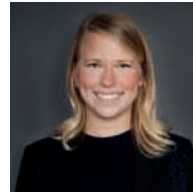
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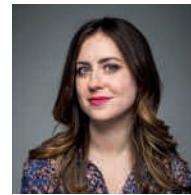
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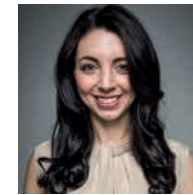
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CREDITS

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 Lot 50
 Andy Warhol, *Coke Bottle*, 1962
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FRONT COVER FLAP:
 Lot 50
 Andy Warhol, *Coke Bottle*, 1962
 (detail)

INSIDE FRONT COVER FLAP & P1:
 Lot 49
 Marcel Duchamp, *De ou par Marcel
 Duchamp ou Rose Sélavy (La boîte en
 valise), series F*, 1935-1941

PP2-3:
 Lot 48
 Marc Chagall, *Au cirque*, 1971 (detail)

P4:
 Lot 61
 Yves Klein, *Untitled Blue Monochrome
 IKB 266*, 1957 (detail)

P5:
 Lot 62
 Lucio Fontana, *Concetto spaziale,
 Attesa*, 1967 (detail)

P6:
 Lot 54
 Pablo Picasso, *La fenêtre de l'atelier*,
 1958 (detail)

P7:
 Lot 47
 Nicolas de Stael, *Composition*,
 1950 (detail)

P8:
 Lot 57
 Alberto Burri, *Sacco e Verde*, 1953
 (detail)
 P9:
 Lot 55
 Piero Manzoni, *Achrome*, 1960 (detail)

P10:
 Lot 72
 Marcel Broodthaers, *Sac en cuir avec
 oeufs*, 1968 (detail)

P11:
 Lot 65
 Frank Auerbach, *Portrait of Leon
 Kossoff*, 1953 (detail)

P12:
 Lot 52
 Andy Warhol, *Two Dollar Bill (Front)*,
 1962 (detail)

P13:
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 Andy Warhol, *Flowers*, 1965 (detail)

P14:
 Lot 44
 Cy Twombly, *Untitled*, 1961 (detail)

OPPOSITE TITLE PAGE:
 Lot 46
 Alberto Giacometti, *Homme (Apollon)*,
 1929 (detail)

OPPOSITE CONTENT PAGE:
 Lot 50
 Andy Warhol, *Coke Bottle*,
 1962 (detail)

P283:
 Lot 55
 Piero Manzoni, *Achrome*, 1960 (detail)

INSIDE BACK COVER
 Lot 66
 Lucian Freud, *Pluto*, 1988 (detail)

INSIDE BACK COVER FLAP:
 Lot 56
 Lucio Fontana, *Concetto spaziale,
 Attesa*, 1967 (detail)

BACK COVER FLAP:
 Lot 65
 Frank Auerbach, *Portrait of Leon
 Kossoff*, 1953 (detail)

BACK COVER:
 Lot 46
 Alberto Giacometti,
Homme (Apollon), 1929
 Giacometti - © The Estate of Alberto
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'To see a World in a Grain of Sand
And a Heaven in a Wild Flower
Hold Infinity in the palm of your hand
And Eternity in an hour'

WILLIAM BLAKE, 'AUGURIES OF INNOCENCE', C. 1803

To look at a small artwork requires a shift of focus. The contemporary art gallery is often a place of big objects and big ideas – things sometimes so large that standing in front of them, we can barely fit them in our field of vision. When an object is small enough to hold, something different takes place. We can appreciate every physical nuance, every trace of the work's story. Our attention is focused, heightened; a jewel-like sense of beauty takes hold. Perhaps a surprising light is thrown on the artist's wider practice. For the artist, too, a smaller work requires meticulous care at every stage of composition, process, technique. Brought closer to their own work, this can be as much a journey of self-discovery for the creator as it is a voyage for the viewer. Imagine a room where only such small works are displayed. As if in a dream, you are transported to another plane of perception, a new zone of imagination, an Alice in Wonderland realm of altered perspective. Presenting the greatest of the small, Up Close is a special evening auction that will do just that.

Alessandro Diotallevi



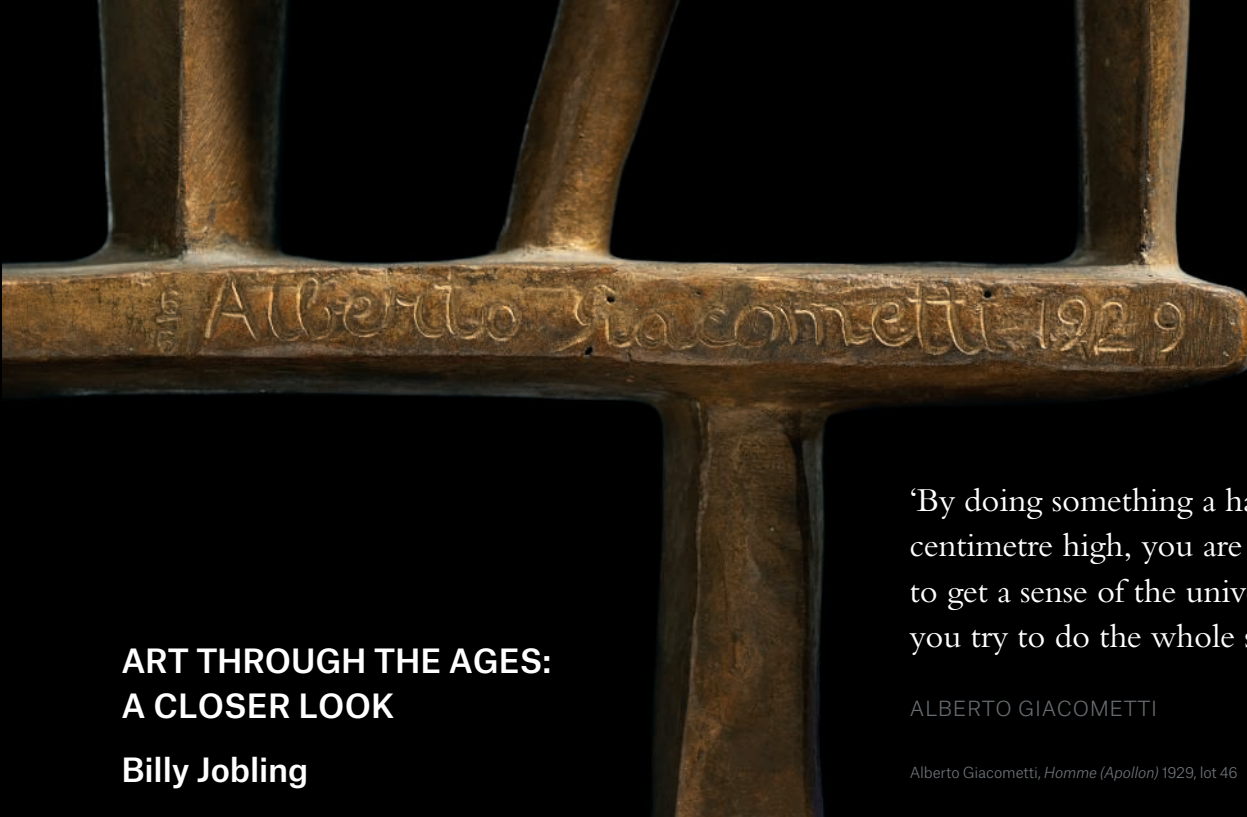
Pablo Picasso, *La fenêtre de l'atelier*, 1958, lot 54



Marcel Duchamp *De ou par Marcel Duchamp ou Rose Sélavy (La boîte en valise), series F*, 1935-1941, lot 49



Andy Warhol, *Coke Bottle*, 1962, lot 50



ART THROUGH THE AGES: A CLOSER LOOK

Billy Jobling

‘By doing something a half
centimetre high, you are more likely
to get a sense of the universe than if
you try to do the whole sky’

ALBERTO GIACOMETTI

Alberto Giacometti, *Homme (Apollon)* 1929, lot 46

Small things have always been important. Johannes Vermeer's *The Lacemaker* (c.1669) occupied a space of just 24.5 x 21 cm; the subject, absorbed in her intricate work, mirrored the minute, focused attention that Vermeer brought to bear on his canvas. Vermeer painted only around three dozen works in his lifetime, many similarly fine in scale. In works like *The Large Piece of Turf* (1503), Albrecht Dürer's miniaturist talent likewise elevated the small and humble to a divine visual universe all of its own. Far from serving as mere studies for or shadows of larger compositions, these were fully realised masterpieces. And this magic is not confined to past eras. From Calder to Warhol, Picasso to Klein, myriad artists of the last century have turned to minuscule compositions as a way to challenge themselves and unlock new modes of expression.

The young Lucian Freud recorded his piercing gaze on small objects as a matter of almost moral urgency. While his miniaturist exactitude of line would later yield to the fleshiness of paint, he never abandoned small-scale canvases, as evidenced by his warmly intimate 1988 study of his whippet, *Pluto*. As Lawrence Gowing writes, ‘One remembers the little pictures as sharpened by their minuteness, as if to pierce the eye and haunt it. Sharpened equally by the penetrating authenticity, which made them irresistible and captivating’ (L. Gowing, *Lucian Freud*, London, 1982, p. 24).

During the Second World War, Alberto Giacometti reduced his sculptures to near-microscopic scale in a sensitive response to man's vulnerability: ‘my statues got even smaller after 1940,’ he recalled in 1963. ‘All my figures stubbornly shrank to one centimetre high. Another touch with the thumb and whoops! no more figure’ (A. Giacometti, quoted in J. Clay, ‘Alberto Giacometti,’ *Réalités* (Paris), no. 215, December 1963, pp. 135-45). Far from dwindling away, however, these small works stand as memorials to a specific time and place of feeling. Far earlier, with *Homme (Apollon)* (1929) Giacometti had learned from the aura of small, primitive idols to pack intense surrealistic power into his sculpture's 40-centimetre frame. For Giacometti, small statues could contain vast emotional energy.

Intimacy of scale often goes hand in hand with intimacy of feeling. Alberto Burri's friendship with James Johnson Sweeney, director of the Guggenheim Museum in New York from 1952-1960, is clear in the sixteen miniature works he sent as annual Christmas gifts. Rather like the cameo portrait miniatures of old, the works in Sweeney's ‘little Burri’ gallery testify to a private relationship. Beyond their role in this personal story, however, they were a key part of Burri's oeuvre – a space to refine and reflect upon each of his series, from *cretti* to *combustioni*. The charming *Sacco e verde* (1953) offers a similarly macrocosmic insight into Burri's practice, conjuring his whole material universe in a composition of only 11 centimetres in height.

Even Andy Warhol, who famously claimed ‘If you want to know all about Andy Warhol, just look at the surface: of my paintings and films and me, and there I am. There's nothing behind it’ (A. Warhol, quoted in G. Berg, ‘Andy: My True Story,’ *Los Angeles Free Press*, 17 March 1967, p. 3), reveals fascinating insights into his process and attitudes in his small-scale works. *Coke Bottle* (1962), a highlight of our sale, is one of his earliest screenprints, announcing the dawn of his iconic Pop era. Yet traces of nuanced manual composition remain, telling a story of Warhol's private devotion to his subject. A blue ballpoint outline visible beneath the paint layer indicates that the green was likely applied without the guidance of a preliminary screen; the white highlights were painted on by hand after the impression of the black line screen was made. *Two Dollar Bill (Front)* (1962) is also among the very first silkscreens Warhol ever made, and similarly could not have come to being without his exquisite draughtsmanship and attention to detail, honed in the commercial world as he illustrated Christmas cards, shoe advertisements and weather icons in the 1950s. *Flowers* (1965), meanwhile, is a superbly vivid example of his later five-inch square screenprints, showing that Warhol's fondness for the refined small-scale format endured for many years after his serial process truly took off.

GALERIE BEYELER, BASEL

1954-55, 1967-68, 1979

Petits Formats



Nicolas De Staël, *Composition*, 1950, lot 47.
Originally exhibited in the *Petits Formats*, 1967-1968



Cover of the *Petits Formats*
exhibition catalogue, 1979



Cover of the *Petits Formats*
exhibition catalogue, 1967-1968

‘As big as they need to be, and no more’

JOHN RUSSELL

Up Close takes perhaps its greatest inspiration from Ernst Beyeler, whose gallery held three major shows in 1954-55, 1967-68, and 1978, each dedicated entirely to drawings, sculptures and paintings ‘as big as they need to be, and no more.’ Beyeler himself later called his Foundation ‘the ideal mini-museum.’ Nicolas de Staël’s *Composition* (1950), having passed through the collection of André Breton, the founder of Surrealism, and the famous American collector G. David Thompson, was included in the 1967-68 *Petits Formats* exhibition alongside works by Schwitters, Giacometti, Picasso, Miró, Klee and more. De Staël had a musical eye for composition, and this small work packs zones of thick pigment into a structure of exquisite delicacy, glinting like the facets of a rare gem. *Up Close* follows in the footsteps of Beyeler’s small-scale salons, presenting precious works of art in an exceptional setting. Senses sharpened and curiosity magnified, the viewer will find a new appreciation of the smaller things in life.



Ernst Beyeler in the grounds of the Fondation Beyeler, 1998

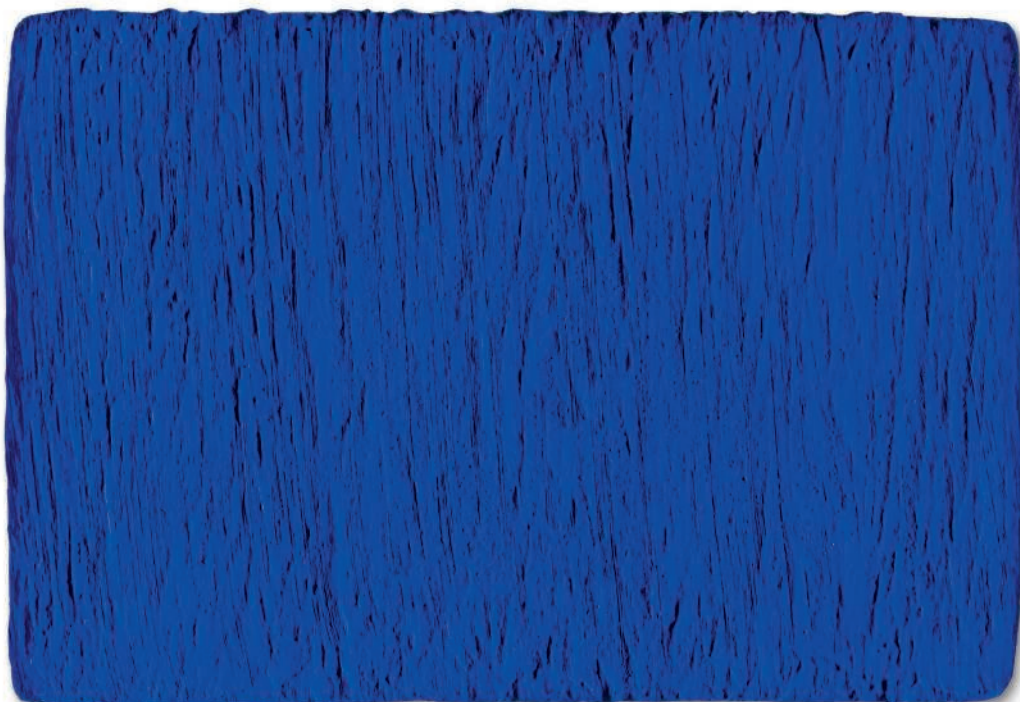


The Galerie Beyeler Bäumleingasse 9, Basel

GALERIE IRIS CLERT, PARIS

April 1957

Micro-Salon d'Avril (Micro-Salon of April)



Yves Klein, *Untitled Blue Monochrome (IKB 266)* 1957, lot 61.
Originally exhibited in the *Micro-Salon d'Avril (Micro-Salon of April)* 1957.

Iris Clert's Parisian gallery, which operated at 3 rue des Beaux-Arts from 1955 to 1971, harnessed the power of the small to electrifying effect. Not only was the gallery diminutive, consisting of a single small room, but its fame would be launched through Clert's radical spatial innovation. Upon first meeting her in 1955, the then-unknown Yves Klein persuaded Clert to keep a small orange painting of his as a trial run. She displayed the monochrome in the corner of the one-room gallery; it proved a success, and upon Klein's return, Clert invited him to exhibit more of his monochromes in the gallery's first major exhibition in April 1957, *Micro-Salon d'Avril (Micro-Salon of April)*. *Untitled Blue Monochrome (IKB 266)* was included in this groundbreaking show, which consisted of over 250 artworks – each no larger than a postcard – by 120 artists including Klein, Picasso and Max Ernst. The exhibition gained the small one-room gallery considerable notoriety amongst the avant-garde of Paris, and the single-concept-driven approach would become a distinguishing characteristic of the Galerie Iris Clert. It is in this spirit – playful, pleasurable, with a fierce focus on art of outstanding quality – that *Up Close* has curated its own 'micro-salon,' celebrating all the ways that small is beautiful.



Portrait of Iris Clert, gallerist and curator of Yves Klein and Tony Stubbing, in her gallery doorway at 3 rue des Beaux-Arts, Paris, France, mid 1950's.
Photo by The John Deakin Archive/Getty Images.



Credit: Photograph by Stephen White, London
Artwork: © Antony Gormley.

Antony Gormley

Cumulate Model V, 2011



‘Working at different scales allows openness and play; you could be an ant, a mouse or an elephant and at each scale what is apprehended changes. For me, sculpture is increasingly about seeing how things might cohere, putting one thing against, on top of, to the side of or below another, tentatively drawing places and spaces that become frames and objects. It’s not particularly goal-oriented; rather, it has to do with allowing bodies to become places. There is no end to the possibilities’

ANTONY GORMLEY

**PROPERTY FROM AN IMPORTANT
EUROPEAN COLLECTION**

λ 41

**ANTONY
GORMLEY**

(B. 1950)

Cumulate Model V

dated '2011' (on the underside)

cast iron

5¾ x 1⅞ x 1½in. (14.6 x 4 x 3.7cm.)

Executed in 2011, this work is unique

£25,000–35,000

\$33,000–45,000

€28,000–38,000

PROVENANCE

Xavier Hufkens, Brussels.

Acquired from the above by the present owner.





Maroco 7, Essaouira, Marocco, 1982.
Photo: Isabella Gheradi



Alighiero Boetti

Sciogliersi come neve al sole, 1987, 1988



'I am interested in primary matters, such as the alphabet, the map, the newspaper, among other things owing to the spring which thus tautens between order and disorder'

ALIGHIERO BOETTI

**PROPERTY FROM AN IMPORTANT
EUROPEAN COLLECTION**

λ 42

**ALIGHIERO
BOETTI**
(1940-1994)

Sciogliersi come neve al sole (Melting like the snow in the sun)

- (i) signed 'Alighiero boetti' (on the overlap)
 - (ii) signed 'Alighiero boetti' (on the turnover edge)
- embroidery on canvas, in two parts
- (i) 8 $\frac{7}{8}$ x 8 $\frac{1}{4}$ in. (22.5 x 21cm.)
 - (ii) 8 $\frac{1}{4}$ x 8 $\frac{1}{4}$ in. (21.5 x 21.5cm.)
- (i) Executed in 1988
 - (ii) Executed in 1987

£60,000–80,000

\$78,000–100,000

€66,000–87,000

PROVENANCE

Private Collection, Italy.

Acquired from the above by the present owner.

These works are registered in the Archivio Alighiero Boetti, Rome, under no. 8043 and 6104 and are accompanied by a certificate of authenticity.

‘Snow is sometimes a she, a soft one.
Her kiss on your cheek, her finger on your sleeve
In early December, on a warm evening,
And you turn to meet her, saying “It’s snowing!”
But it is not. And nobody’s there.
Empty and calm is the air’

TED HUGHES, ‘SNOW AND SNOW’, 1975





Alighiero Boetti, Self-Portrait, 1977.
Artwork: © DACS, 2017.



Jasper Johns, *Numbers in Color*, 1958-59.
Albright Knox Art Gallery, Buffalo.
Artwork: © Jasper Johns / VAGA, New York / DACS, London 2017.
Photo: Bridgeman Images.



Piero Manzoni, *Achrome*, 1959.
Private Collection.
Artwork: © DACS, 2017.
Photo: © Christie's Images.

Executed in 1987 and 1988, *Sciogliersi come neve al sole* (*Melting like snow in the sun*) presents a poetic pair of Alighiero Boetti's wide-ranging series of tapestries, the *Arazzi*. Comprising of two grids of 5 by 5 squares which are filled by capital letters – one grid completely white, the other in an elegant, muted palette of pink, olive, blue, orange, green and grey tones – *Sciogliersi come neve al sole* offers a playful word game: the seemingly random distribution of characters is in fact perfectly regulated, legible only to those who have decoded the artist's formula. When read in vertical columns from left to right, the individual letters spell out the title of the work. The subtle embroidery in the present works stands in contrast to the vivid colours of many of Boetti's other *Arazzi*, which are executed by Afghan women whom the artist commissioned to weave his tapestries. In the totally white grid, the letters are distinguished only by their subtleties of contour and texture, dissolving gently into the background in an apt enactment of the work's lyrical title. The gentle, earthy hues of the coloured grid, meanwhile, bring to mind the dawn of spring as the snow melts: cracks of blue sky and shoots of green emerge in a flush of new life and growth.

The *Arazzi* came to embody Boetti's belief that the unity of the world comprises entirely of a harmony of opposites based on the coexistence of order and disorder. Within the geometric square,

words are fragmented into letters, creating a composite of organised chaos. At first glance, these letters can be appreciated not for their semantic meaning within a word, but instead as autonomous shapes and forms. By splitting the text into its own constituent parts, Boetti exposes language as a sophisticated but ultimately artificial and systematic arrangement of form. An amalgam of image, writing and language, *Sciogliersi come neve al sole* is an embodiment of Boetti's favourite themes and philosophies, presenting the central tenets of the artist's prolific *oeuvre*. Beyond this all-encompassing mysticism, however, *Sciogliersi come neve al sole* also speaks wistfully of intimacy, romance and faded memory. Boetti stated that the title phrase, which he used in a number of *Arazzi* as well as in an extended version in his *Mappe* series, referred to love. In a letter of 1992 he wrote: 'How one should understand *Sciogliersi come neve al sole pensando a te a noi* ("Melting like the snow in the sun in thoughts of you, of us"): Whom I was addressing my thoughts to back then, I no longer know. Most certainly it was a lady, a woman. After all, you melt because of heat and heat is what you receive with love, with erotic tension, with emotional being. All of this is energy. Energy = heat and heat melts the snow (the white)' (A. Boetti, quoted in R. Lauter, *Alighiero Boetti: Mettere al Mondo il Mondo*, exh. cat., Frankfurt, 1998, p. 73).

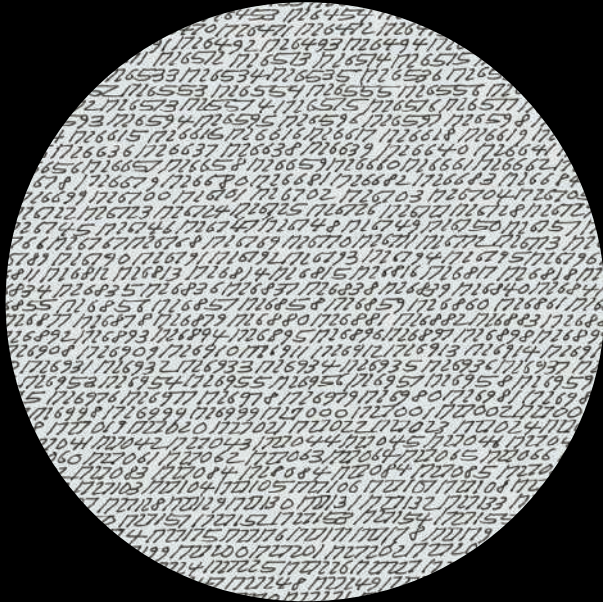




Roman Opalka painting, circa 1990.
Photo: © 1992 Yves J. Hayat in *Galleries Magazine*.
Artwork: © DACS, 2017.

Roman Opalka

OPALKA 1965/1-∞, Detail
1725527-1728670



‘Time as we live it and as we create it embodies our progressive disappearance; we are at the same time alive and in the face of death—that is the mystery of all living beings. The consciousness of this inevitable disappearance broadens our experiences without diminishing our joy’

ROMAN OPALKA

**PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION**

λ * 43

**ROMAN
OPALKA
(1931-2011)**

OPALKA 1965/1-∞, Detail 1725527-1728670

signed and titled 'OPALKA 1965/1-∞ DETAIL 1725527-1728670'
(on the reverse)

ink on paper laid on cardboard
13 x 9½in. (33 x 24cm.)

£20,000–30,000

\$26,000–39,000

€22,000–33,000

PROVENANCE

Private Collection (acquired directly from the artist).

Gest Gallery, Lodz.

Piekary Gallery, Poznan.

Salwomir Boss, Warsaw.

Galeria Starmach, Krakow.

Acquired from the above by the present owner.

‘Time is a river which sweeps me along, but I am the river;
it is a tiger which destroys me, but I am the tiger; it is a fire
which consumes me, but I am the fire’

JORGE LUIS BORGES, *OTRAS INQUISICIONES*, 1952

12345678910111213141516171819202122232425262728293031323334353637383940414243444546474849505152535455565758596061626364656667686970717273747576777879808182838485868788899091929394959697989910010110210310410510610710810911011111211311411511611711811912012112212312412512612712812913013113213313413513613713813914014114214314414514614714814915015115215315415515615715815916016116216316416516616716816917017117217317417517617717817918018118218318418518618718818919019119219319419519619719819920020120220320420520620720820921021121221321421521621721821922022122222322422522622722822923023123223323423523623723823924024124224324424524624724824925025125225325425525625725825926026126226326426526626726826927027127227327427527627727827928028128228328428528628728828929029129229329429529629729829930030130230330430530630730830931031131231331431531631731831932032132232332432532632732832933033133233333433533633733833934034134234334434534634734834935035135235335435535635735835936036136236336436536636736836937037137237337437537637737837938038138238338438538638738838939039139239339439539639739839940040140240340440540640740840941041141241341441541641741841942042142242342442542642742842943043143243343443543643743843944044144244344444544644744844945045145245345445545645745845946046146246346446546646746846947047147247347447547647747847948048148248348448548648748848949049149249349449549649749849950050150250350450550650750850951051151251351451551651751851952052152252352452552652752852953053153253353453553653753853954054154254354454554654754854955055155255355455555655755855956056156256356456556656756856957057157257357457557657757857958058158258358458558658758858959059159259359459559659759859960060160260360460560660760860961061161261361461561661761861962062162262362462562662762862963063163263363463563663763863964064164264364464564664764864965065165265365465565665765865966066166266366466566666766866967067167267367467567667767867968068168268368468568668768868969069169269369469569669769869970070170270370470570670770870971071171271371471571671771871972072172272372472572672772872973073173273373473573673773873974074174274374474574674774874975075175275375475575675775875976076176276376476576676776876977077177277377477577677777877978078178278378478578678778878979079179279379479579679779879980080180280380480580680780880981081181281381481581681781881982082182282382482582682782882983083183283383483583683783883984084184284384484584684784884985085185285385485585685785885986086186286386486586686786886987087187287387487587687787887988088188288388488588688788888989089189289389489589689789889990090190290390490590690790890991091191291391491591691791891992092192292392492592692792892993093193293393493593693793893994094194294394494594694794894995095195295395495595695795895996096196296396496596696796896997097197297397497597697797897998098198298398498598698798898999099199299399499599699799899910001001100210031004100510061007100810091010101110121013101410151016101710181019102010211022102310241025102610271028102910301031103210331034103510361037103810391040104110421043104410451046104710481049105010511052105310541055105610571058105910601061106210631064106510661067106810691070107110721073107410751076107710781079108010811082108310841085108610871088108910901091109210931094109510961097109810991100110111021103110411051106110711081109111011111121131141151161171181191201211221231241251261271281291301311321331341351361371381391401411421431441451461471481491501511521531541551561571581591601611621631641651661671681691701711721731741751761771781791801811821831841851861871881891901911921931941951961971981992002012022032042052062072082092102112122132142152162172182192202212222232242252262272282292302312322332342352362372382392402412422432442452462472482492502512522532542552562572582592602612622632642652662672682692702712722732742752762772782792802812822832842852862872882892902912922932942952962972982993003013023033043053063073083093103113123133143153163173183193203213223233243253263273283293303313323333343353363373383393403413423433443453463473483493503513523533543553563573583593603613623633



Cy Twombly, *Untitled*, 1970.
Museum of Modern Art (MoMA), New York.
Artwork: © Cy Twombly Foundation.
Photo: The Museum of Modern Art, New York/Scala, Florence.

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

ROMAN OPALKA

In 1965, in a small studio in Warsaw, Roman Opalka committed his life to painting, by hand, the numbers from one to infinity. In doing so, he aspired to create a vehicle through which we might begin to comprehend the vast complexities of human existence. Across successive ‘details’, the artist charted – in numerical terms – the temporal evolution of his own lifespan. Starting in the top left hand corner, and finishing in the bottom right hand corner, he painstakingly inscribed his digits in left-to-right horizontal rows. From a distance, his works appear as shimmering abstract compositions; only up close is the obsessive rigor of their narrative revealed. Driven by a frustration towards contemporary artistic trends grounded in chance, automatism and experimentation, Opalka imposed strict

creative limits upon his work with the hope of laying himself bare to the natural intervention of chaos. He believed that it was only by reducing our activity to a singular process – such as counting – that we might truly begin to glimpse something of the external forces that dictate our being. The present example belongs to the series of works on paper, or *Cartes de voyages*, that allowed Opalka to continue his project whilst away from his studio. With increasing opportunities for travel – a result of his growing international recognition – the artist would aim to complete his current canvas ‘detail’ in advance of any planned trip. Whilst abroad, he then continued the numerical sequence on sheets of A4 paper, working in black ink on a white ground – thus inverting the chromatic properties of his canvases.

[illegible]



Cy Twombly and wife Tatiana, Rome, Vogue, 1966.
Photo: Horst P. Horst/Condé Nast via Getty Images.
Artwork: © Cy Twombly Foundation.

Cy Twombly

Untitled, 1961



‘Each line now is the actual experience with its own innate history. It does not illustrate – it is the sensation of its own realization. The imagery is one of the private or separate indulgencies rather than an abstract totality of visual perception. This is very difficult to describe, but it is an involvement in essence (no matter how private) into a synthesis of feeling, intellect etc, occurring without separation in the impulse of action’

CY TWOMBLY

PROPERTY FROM AN IMPORTANT GERMAN
COLLECTION

44

CY
TWOMBLY
(1928-2011)

Untitled

signed, inscribed and dated 'Cy Twombly Roma 1961' (on the reverse)

pencil, wax crayon and coloured pencil on paper

13¼ x 14½ in. (33.5 x 35.8 cm.)

Executed in 1961

£200,000–300,000

\$260,000–390,000

€220,000–330,000

PROVENANCE

Private Collection, Germany (acquired in the 1960s).

Thence by descent to the present owner.

LITERATURE

N. Del Roscio, *Cy Twombly Drawings Cat. Rais. Vol. 3 1961-1963*, Munich 2013, no. 35

(illustrated in colour, p. 43).

‘O dreamer, if I’m to plunge
Into the pure delight that needs no path,
Know, by a subtle lie,
To hold my wing within your hand’

STÉPHANE MALLARMÉ, ‘AUTRE EVENTAIL, DE MADEMOISELLE MALLARMÉ’, 1884





Cy Twombly, *Ferragosto IV*, 1961.
Artwork: © Cy Twombly Foundation.

An ecstatic effusion of virile form and vivid colour, *Untitled* (1961) captures the essence of Cy Twombly's groundbreaking abstract practice in early 1960s Rome. Having moved permanently to the city in 1957, the year of 1961 – during whose summer he also painted the renowned *Ferragosto* cycle – saw him reach a prolific fever pitch of creativity. Bringing together the mythic allure of Classical antiquity, the somatic intensity of bodily experience and a poetic breakdown of semiotic systems, Twombly's revolutionary mark-making gave birth to a radical new language. In *Untitled*, skeins and flurries of graphite establish a diagonal thrust across the page. The upper half is largely blank, conjuring an airy idea of sky over landscape. Flashes of coloured crayon – an ochre smear, blood red scrawls, a glimmer of pale lilac, a spurt of bright yellow – lend the work an explosive vitality, and highlight glyphic forms that allude to male and female genitalia. Tight thickets of dark line are sunk among more ghostly pencilled whorls. A blocklike shape to the lower left and a small triangle with numbered corners anchor a reasoning impulse among the bacchanal. In this electrifying syncretic vision, ancient romance encounters raw physicality, the ethereal and the visceral are fused, and realms of high and low existence pulse in the same vein. Twombly's inspirational fervour is distilled into a small-scale composition that is enigmatic, immediate and utterly compelling.

'Everything about the [1961–65] paintings ... above all, their permeation with antiquity and the Mediterranean world – sets them apart from the larger body of artistic theory of the latter half of this century'

HEINER BASTIAN



Cy Twombly's house in Rome, Vogue 1966.
Photo: Horst P. Horst via Condé Nast
Artwork: © Cy Twombly Foundation.



Willem de Kooning, *Excavation*, 1950.
 Art Institute of Chicago, Chicago.
 Artwork: © 2017 The Willem de Kooning Foundation / Artists Rights Society
 (ARS), New York and DACS, London.
 Photo: © Bridgeman.

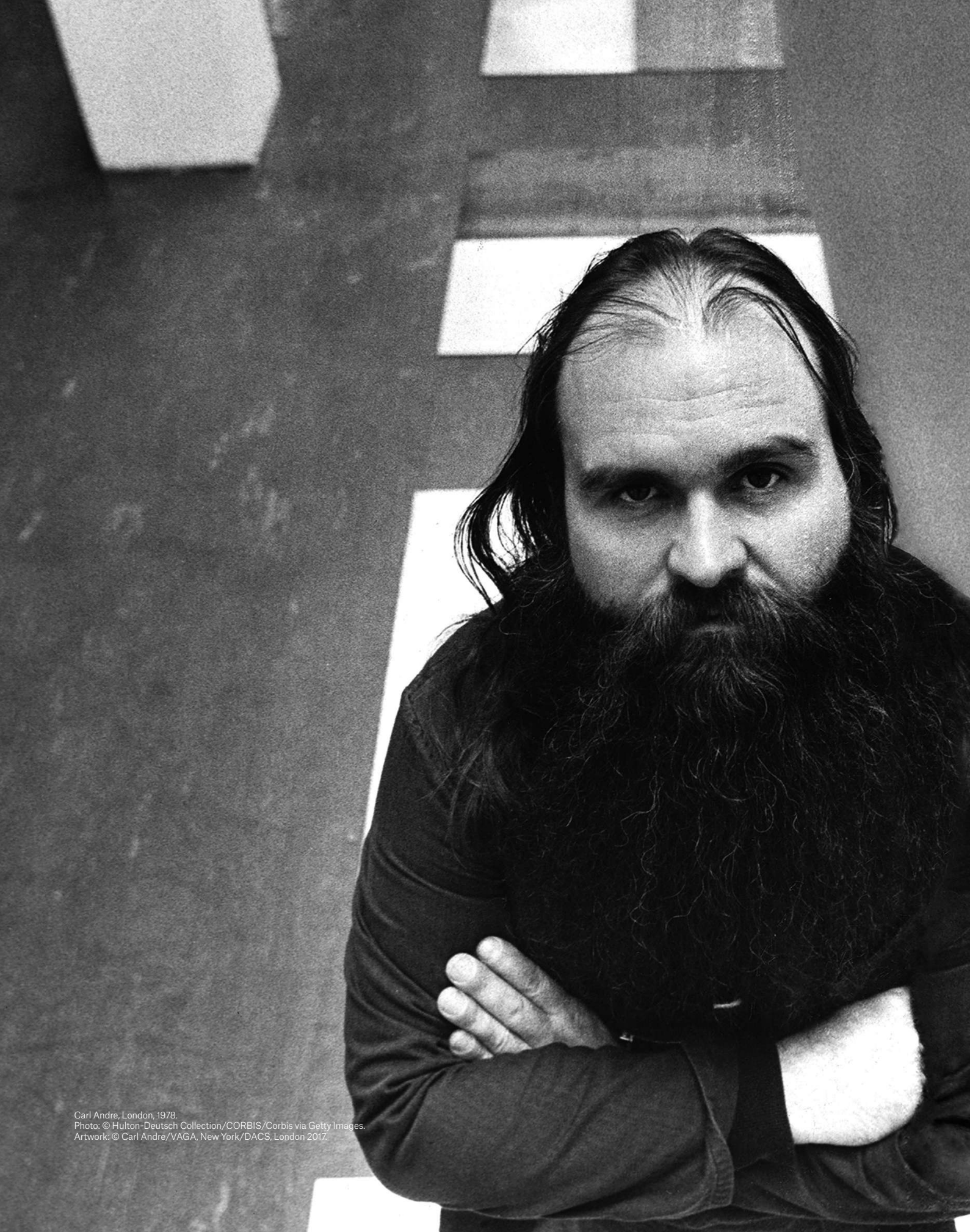
Kirk Varnedoe's eloquent exegesis of the great paintings of 1961 applies just as aptly to *Untitled*. These paintings, he asserts, are 'amongst the most impressive, most emotionally wrought works of Twombly's career... They reach for a higher level of lyricism, and a greater grandiloquence, precisely through their more aggressive release of explicitly defiling messiness. Their insistence on excess is both playful and violently transgressive; when it is joined with glorious colour, aerated white space, and a baroque sense of monumental aspiration and exultation, the result is an unfamiliar merger many will find easier to reduce, either to raw chaos or lyric splash. Yet in all of Twombly's work, and here most especially, those who focus on the appeal to cultural grandeur but slight the celebration of bodily physicality, or vice versa, miss what is most distinctive about the art: it wants exactly to convey a sense of life energy that yokes these exalted and debased domains together and makes their energies indivisible' (K. Varnedoe, *Cy Twombly: A Retrospective*, exh. cat. Museum of Modern Art, New York 1994, pp. 34-35). *Untitled*'s own lavish sensuality and throbbing flesh tones present precisely this transcendent 'sense of life energy.' They are played against such structural elements as the diagrammatic triangle and rectangular block; the latter suggests bed, plinth or tomb, and is superimposed with a distinctly bodily cleft form and bursts of ejaculatory colour. It is in this pull of Dionysian abandon versus Apollonian restraint that Twombly's work finds its extraordinary power. Through his near-scriptural graphic idiom, such juxtapositions also further an investigation of the incommensurable nature of word and image, image and thing: the passions of gods and men beat together in a vision of endless ambiguity, wavering architectures of meaning, and unadulterated poetic joy.

'Twombly's art consists in making us see things: not those which he represents (this is another problem), but those which he manipulates: a few pencil strokes, this squared paper, this touch of pink, this brown smudge. This is an art with a secret, which is in general not that of spreading the substance (charcoal, ink, oils) but of letting its trail behind. One might think that in order to express the character of pencil, one has to press it against the paper, to reinforce its appearance, to make it thick, intensely black.

Twombly thinks the opposite: it is in holding check the pressure of matter, in letting it alight almost nonchalantly on the paper so that its grain is a little dispersed, that matter will show its essence and make us certain of its correct name: this is pencil. If we wanted to philosophize a little, we would say that the essence of things is not in their weight but in their lightness; thereby perhaps confirm one of Nietzsche's statements: "What is good is light": and indeed, nothing is less Wagnerian than Twombly'

ROLAND BARTHES, *THE WISDOM OF ART*, 1976





Carl Andre, London, 1978.
Photo: © Hulton-Deutsch Collection/CORBIS/Corbis via Getty Images.
Artwork: © Carl Andre/VAGA, New York/DACS, London 2017.

Carl Andre

Eleventh Cu Prime, 2003



‘My life has been a search for my true limits. Such limits define an artist. I realised that my vocation was to use my materials as cuts into space rather than cutting into the space of my materials’

CARL ANDRE

**PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION**

*** 45**

**CARL
ANDRE**
(B. 1935)

Eleventh Cu Prime

copper, in thirty-seven parts
each: $\frac{3}{8}$ x $1\frac{1}{4}$ x $1\frac{1}{4}$ in. (1 x 3 x 3cm.)
overall: $\frac{3}{8}$ x $1\frac{1}{4}$ x $43\frac{3}{4}$ in. (1 x 3 x 111cm.)
Executed in 2003

£20,000–30,000
\$26,000–39,000
€22,000–33,000

PROVENANCE

Galerie Tschudi, Glarus.
Acquired from the above by the present owner.

EXHIBITED

Glarus, Galerie Tschudi, *Carl Andre: Copper and Timber*, 2003.

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

‘I’ve always been drawn to materials that were strong and durable
and would be final in themselves’

CARL ANDRE





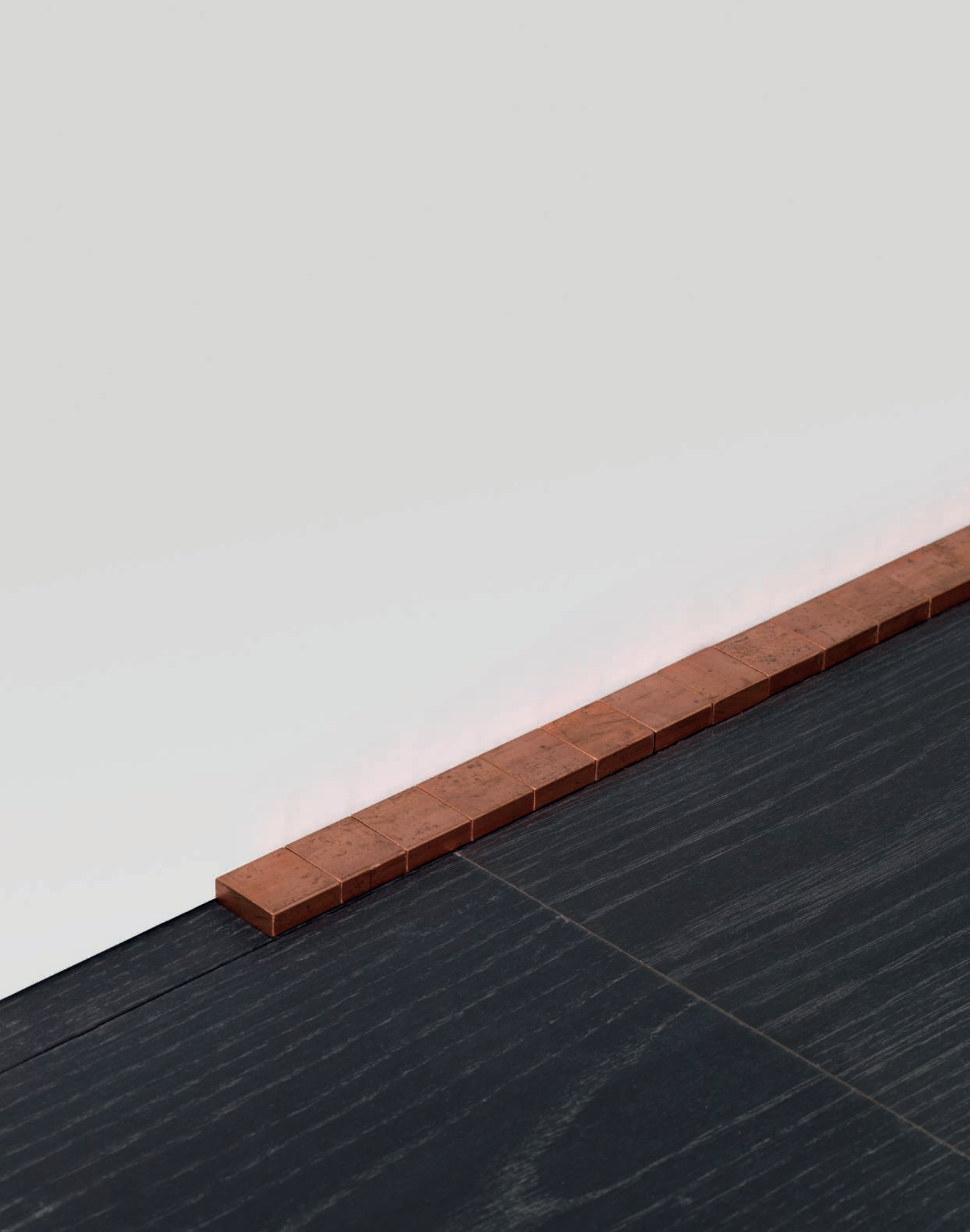
Donald Judd, *Untitled*, 1969. Albright-Knox Art Gallery, Buffalo.
 Artwork: © Judd Foundation/ARS, NY and DACS, London 2017.
 Photo: © 2017 Albright Knox Art Gallery/Art Resource, NY/Scala, Florence

Executed in 2003, *Eleventh Cu Prime* is an exquisite example of Carl Andre's unique approach to non-referential and non-hierarchical composition. Closely related to his series of *Copper Cardinals*, the work's linear form comprises thirty-seven parts – thirty-seven being, as the title denotes, the 'eleventh prime' number. Each of the work's elements is a 3cm square piece of industrially milled copper, as indicated by the chemical symbol 'Cu'. The placement of the plates is the extent of the installation – each element is laid directly on the floor with no preparation and without joining or securing the pieces in any way. Brazenly invading the space they occupy, these are forms described by Andre as 'causeways' – because 'they cause you to make your way along them or around them or to move the spectator over them' (C. Andre, quoted in P. Tuchman, 'An Interview with Carl Andre,' *Artforum* 8:10, June 1970, p. 57). This performative aspect of the work was encouraged by the artist, in part as an act of rebellion against perceived staidness of the art world with its mantra of 'look, but don't touch.'

The flat metal plates in these works challenge the basic representational premise of sculpture which had dominated the medium for millennia. There is no preferred direction, beginning or end in the plates' arrangement: they exist, like the floor, as a tangible fact. Quite literally removing sculpture's pedestal, Andre seeks to divulge nothing with his work other than what is in front of the viewer, embodying Frank Stella's Minimalist maxim that 'What you see is what you see' (F. Stella, quoted in B. Glaser, 'Questions to Stella and Judd,' *Art News*, September, 1966, p. 6). Andre always steered clear of art's traditional modes, telling the critic Phyllis Tuchman that he had no intention of becoming a carver, modeller, or welder. 'Even as a child I hated plaster,' he told her: 'You always had to turn plaster into something else ... I've always been drawn to materials that were strong and durable and would be final in themselves' (C. Andre, quoted in P. Tuchman, 'An Interview with Carl Andre,' *Artforum* 8:10, June 1970, p. 58). With these squares of copper laid in gleaming, uncompromising paths, such finality is triumphantly realised. 'My life has been a search for my true limits,' Andre declared. 'Such limits define an artist. I realised that my vocation was to use my materials as cuts into space rather than cutting into the space of my materials' (C. Andre, quoted in E. Meyer-Hermann (ed.), *Carl Andre: Sculptor 1996*, exh. cat. Museen Haus Lange und Haus Esters, Krefeld 1996, p. 54).

'My work is atheistic, materialistic, and communistic. It is atheistic because it is without transcendent form, without spiritual or intellectual quality. Materialistic because it is made out of its own materials without pretension to other materials. And communistic because the form is equally accessible to all men'

CARL ANDRE



Tapes



Antoni Tàpies in Barcelona.
Photo: Jack Garofalo/Paris Match via Getty Images.
Artworks: © Foundation Antoni Tàpies, Barcelona/VEGAP, Madrid and DACS, London 2017.

A hand wearing a black, glossy latex glove reaches out from the left side of the frame towards a large, abstract painting. The painting features a prominent, stylized face with large, dark eyes and a yellow, curved shape above it. The background of the painting is a mix of grey, white, and yellow tones. The scene is set against a brick wall, and other framed artworks are visible in the background.

TWENTIETH CENTURY MASTERWORKS
FROM THE COLLECTION OF

ANTONI TÀPIES



TWENTIETH CENTURY MASTERWORKS
FROM THE COLLECTION OF

ANTONI TÀPIES

Christie's is honoured to present a selection of Twentieth Century Masterworks from the personal collection of Antoni Tàpies. Offered across a series of auctions throughout 2017 and 2018, these exceptional works offer a unique insight into the powerful bond that existed between this revolutionary artist and the paintings, sculptures and artefacts he encountered over the course of his lifetime. Highly intimate objects, gathered together over the course of his meandering collecting journey, these objects were closely connected to Tàpies's own artistic practice and reflect the seminal relationships, friendships and concepts that inspired him throughout his artistic career. Each work in the collection stands as a testament to the critical, perceptive and engaged way of looking that Tàpies was renowned for, and the passion he had for the works of his artistic and cultural forebears.

Gathering together artworks and objects apparently epochs and cultures apart, Tàpies collected passionately, but in a unique and idiosyncratic manner. An avid reader of ancient and Eastern philosophy, he held a deep fascination for the concept of 'authentic reality', a state of awakening which could be triggered by contact with a piece of art. As his son, Toni has explained: 'For Tàpies, an artwork had to be like a talisman. A talisman capable of transmitting wisdom, thought and answers to the deepest doubts and concerns that may face a human being' (Toni Tàpies, 'A Personal View' in *Tàpies: Lo Sguardo Dell'Artista*, exh. cat. Venice, 2013, p. 27). It was this energy, the unique spirit of an artwork, that Tàpies sought in all he collected. It was a power which obsessed him, which he attempted to absorb, to digest and nurture, to combine with his own artistic vision, and finally, to translate into the gestures, strokes and marks he put down on his canvases. Each of these carefully selected works of art, chosen for their visual and spiritual presence, provided Tàpies with a personal library of visual stimuli, which acted as a catalyst for his own creative impulses and shaped and influenced his art throughout his career. The importance of these artworks in Tàpies's everyday experience is evident – these are the images and shapes which captured his imagination, comforted him, inspired him and obsessed him on a daily basis. Each of these artworks provided essential nourishment for Tàpies's creativity, opening a path for his artistic evolution and pushing his work to new levels of dynamic expression.

Left:
Antoni Tàpies and Pablo Picasso at the
Musée Picasso, Antibes, 1967.
Photo: Jacint Reventós. Image courtesy of the Tàpies Family.
Artwork: © Succession Picasso/DACS, London 2017.



Alberto Giacometti in his studio, rue Hippolyte Maindron, Paris, 1927.
Collection Fondation Alberto & Annette Giacometti.

Photo: Bridgeman Images.

Artwork: © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2017.



Alberto Giacometti

Homme (Apollon), 1929



'I want a figure which can be grasped
with a single glance and in its totality'

ALBERTO GIACOMETTI

Tàpies

MASTERWORKS FROM THE COLLECTION OF ANTONI TÀPIES

◊ 46

ALBERTO GIACOMETTI

(1901-1966)

Homme (Apollon)

signed, dated and numbered '6/6 Alberto Giacometti 1929' (on the back)

bronze with golden brown patina

Height: 15¼in. (40cm.)

Conceived in 1929, this bronze version cast in 1954 in an edition of six plus one

£800,000–1,200,000

\$1,100,000–1,500,000

€870,000–1,300,000

PROVENANCE

Pierre Matisse Gallery, New York.

Private collection, Dallas.

Galerie Beyeler, Basel, by October 1967.

Private Collection, Palo Alto.

Anon. sale, Christie's London, 29 November 1989, lot 537.

Waddington Galleries, London, by whom acquired at the above sale.

Antoni Tàpies, Barcelona (acquired from the above in 1993).

Thence by descent to the present owner.

EXHIBITED

Zurich, Kunsthaus Zurich, *Giacometti*, 1962-1963, no. 9 (illustrated, p. 2).

Vienna, Museum des 20. Jahrhunderts, *Idole und Dämonen*, 1963, no. 37 (illustrated).

Kassel, Documenta III, *Giacometti*, 1964, no. 10 (illustrated).

Santa Barbara, University of California, Art Galleries, *Sculpture - 20s and 30s*, 1972, no. 23.

Santa Cruz, University of California, Mary Porter Sesnon Art Gallery, *Modern Sculpture*, 1977.

San Francisco, John Berggruen Gallery, *Twentieth Century Sculpture*, 1978.

Buffalo, Albright-Knox Art Gallery, *Modern European Sculpture 1918 - 1945 Unknown Beings and Other Realities*, 1979, no. 23 (illustrated, fig. 3). This exhibition later travelled to Minneapolis,

Institute of Arts and San Francisco, San Francisco Museum of Modern Art.

Venice, Palazzo Fortuny, *Tàpies. Lo sguardo dell'artista*, 2013, p. 66 (illustrated in colour, unpagged; illustrated, p. 66).

LITERATURE

M. Leiris, 'Alberto Giacometti', in *Documents*, September 1929, p. 214, no. 4 (the plaster version illustrated).

P. Bucarelli, *Giacometti*, Rome 1962, p. 76, no. 11 (another cast illustrated, p. 95).

J. Dupin, *Alberto Giacometti*, Paris 1962 (the plaster version illustrated, p. 201).

Modern Sculpture from the Joseph H. Hirshhorn Collection, exh. cat., New York 1962, p. 215, no. 166 (another cast illustrated, p. 110).

Giacometti, exh. cat., Basel, Galerie Beyeler, 1963, no. 12 (another cast exhibited, illustrated).

F. Meyer, *Alberto Giacometti: Eine Kunst existentieller Wirklichkeit*, Stuttgart 1968, p. 60.

C. Huber, *Alberto Giacometti*, Paris 1970, p. 124 (another cast illustrated, p. 28).

R. Hohl, *Alberto Giacometti*, Lausanne 1971, p. 52 (another cast illustrated).

Alberto Giacometti: A Retrospective Exhibition, exh. cat., New York, The Solomon R. Guggenheim, 1974, p. 60, no. 19 (another cast exhibited, illustrated).

A. Lerner (ed.), *The Hirshhorn Museum and Sculpture Garden*, New York 1974, p. 695, no. 342 (another cast illustrated, p. 246).

Gauguin to Moore, Primitivism in Modern Sculpture, exh. cat., Toronto, Art Gallery of Ontario, 1981, p. 230, no. 102 (another cast illustrated, p. 231).

B. Lamarche-Vadel, *Alberto Giacometti*, Paris 1984, p. 44, no. 61 (another cast illustrated).

C. Juliet, *Giacometti*, Paris 1985, p. 20 (another cast illustrated).

C. Klemm (ed.), *Die Sammlung der Alberto Giacometti-Stiftung*, Zurich 1990, pp. 153-154, no.

22 (another cast illustrated, p. 67).

Y. Bonnefoy, *Alberto Giacometti, A biography of his work*, Paris 1991, pp. 163-164, no. 156 (the plaster version illustrated, p. 164).

G. Didi-Huberman, *Le cube et le visage, Autour d'une sculpture d'Alberto Giacometti*, Paris 1993, p. 82 (dated '1930').

T. Dufrène, *Alberto Giacometti: Les Dimensions de la réalité*, Geneva 1994, p. 24.

J. Soldini, *Alberto Giacometti, La somiglianza introvabile*, Milan 1998, pp. 39 and 238.

Alberto Giacometti, exh. cat., Zurich, Kunsthaus Zurich, *Alberto Giacometti*, 2001-2002, p. 269, no. 29 (another cast exhibited, the plaster version illustrated, p. 75).

A. González, *Alberto Giacometti: Works, Writings, Interviews*, Barcelona 2006, p. 26 (the plaster version illustrated, p. 27).

A. Schneider (ed.), *Alberto Giacometti: Sculpture, Paintings, Drawings*, Munich 2008, p. 96, no. 17 (another cast illustrated).

Picasso-Giacometti, exh. cat., Paris, Musée National Picasso, 2016-2017, pp. 112 and 263, no. 44 (another cast exhibited, illustrated, p. 112).

Giacometti, exh. cat., London, Tate Modern, 2017, p. 294 (another cast exhibited, illustrated, p. 153). The Alberto Giacometti Database, no. 3764.

Other works from the edition are part of the collection of the Fondation Alberto Giacometti, Paris; Alberto Giacometti Stiftung, Zurich; the Hirshhorn Museum and Sculpture Garden, Washington DC.





Skull Hook, 20th century.
Metropolitan Museum of Art, New York.
Photo: The Metropolitan Museum of Art/Art Resource/Scala, Florence.



Constantin Brancusi, *Adam and Eve*, 1921.
Solomon R. Guggenheim Museum, New York.
Artwork: © DACS, 2017.
Photo: The Solomon R. Guggenheim Foundation/Art Resource, NY/ Scala, Florence.

Conceived in 1929, during one of the most exciting and experimental periods in the life of Alberto Giacometti, *Homme (Apollon)* belongs to an innovative series of sculptures that brought the young artist's work to the attention of Paris's leading avant-garde group of the time: the Surrealists. A product of the curious and daring spirit of youth, this striking work, intimate in size yet powerful in resonance, reflects the artist's response to the electrifying intellectual and artistic atmosphere of Paris in the 1920s, marking the beginning of his alignment with Surrealism. From this moment onwards, Giacometti's sculptures would evolve to embrace an abstract, geometric style that was imbued with a strangely evocative power, presenting simplified, stylized and deeply haunting visions of humanity. One of an edition of six casts, of which others now reside in museum collections including the Kunstmuseum Basel and Hirshhorn Museum and Sculpture Garden, Washington D.C., *Homme (Apollon)* is in many ways a breakthrough work in the life and art of Giacometti, reflecting his lifelong quest to free himself from the constraints of reality, and instead initiate a new artistic language to depict the deeper, concealed elements of the human experience.

Reducing the human body to a structure of vertical and horizontal lines, *Homme (Apollon)* evokes an archetypal image akin to the earliest forms of visual representation of men. The work offers a masculine counterpart to another sculpture, *Femme couchée qui rêve*, also conceived in 1929. Seen together, the two sculptures seem to probe the primordial binary system of values attached to the masculine and feminine. The structure of *Femme couchée qui rêve* is horizontal, evoking the passive state of sleeping; *Homme (Apollon)* is vertical, evoking an erect state of alertness. In *Femme couchée qui rêve*, the waves of the two main planes evoke ideas of smoothness, gentleness, movement. In *Homme (Apollon)* the elements are arranged in a grid: sharp, rigid, solid. The titles of the two works are also revealing. The woman is 'dreaming', her eyes are seemingly closed: it is night, darkness and unruly emotions that are evoked. The man, on the contrary, is associated with 'Apollo', the god of the sun, of rationality and the arts. In this regard, the pair exemplifies Giacometti's preoccupations at the time: the desire to distil the human form into a primordial sign, while trying to understand and confront the overruling importance of sexuality.



Alberto Giacometti, *Reclining Woman who Dreams*, 1929.
Collection Fondation Alberto & Annette Giacometti.
Artwork: © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2017.
Photo: Bridgeman Images.

At the time when *Homme (Apollon)* was conceived, Giacometti had become close to the 'dissident' group of Surrealists that had gathered in rue Blomet, around the figure of Georges Bataille. The previous year, his work had attracted the attention of the painter André Masson who had introduced the artist to the rest of the group: Robert Desnos, Raymond Queneau, George Limbour, Antonin Artaud and Michel Leiris. Leiris became a close and lifelong friend of the artist, and it was he who would introduce *Homme (Apollon)*, together with a small group of related works, on the pages of the group's influential publication *Documents* in 1929; the first feature article on Giacometti.

'There is nothing which is dead in [Giacometti's] sculpture ... everything is, on the contrary, like with the true fetish that one can idolise (the true fetish, meaning those which resembles us and are the objectified form of our desire) prodigiously alive'

MICHEL LEIRIS



Alberto Giacometti, *Suspended Ball*, 1931.
Collection Fondation Alberto & Annette Giacometti.
Artwork: © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2017.
Photo: Bridgeman Images.



Schematic idol, from Syros.
National Archaeological Museum, Athens.
Photo: Scala, Florence.

Founded by Bataille earlier that year, *Documents* aimed at bringing together 'Doctrines, Archeology, Fine Arts, Ethnography'. The latter in particular would become the publication's main weapon in its subversion of Western culture. The discipline itself was just beginning to gain momentum at the time: in 1930 Georges-Henri Rivière would start the process of transformation of the Musée du Trocadero into the Musée de l'Homme, giving African, Oceanic and the so-called 'primitive' arts a new authority and eminence.

It should not surprise then to discover a striking resemblance between the grid structure of *Homme (Apollon)* and a series of Chinese and Siberian bronze decorative armour plates published in the first issue of *Documents* in 1929, which came from the collection of David David-Weill. Although it is impossible to ascertain whether these played a role in the conception of *Homme (Apollon)*, it is known that Giacometti was introduced to David-Weill by Rivière himself and it is possible that he may have perused his collection around that time. What is certain, however, is that works such as *Homme (Apollon)* are imbued with the spirit of their time: a fascination for the ethnographic artifact and the belief that the so-called primitive arts may in fact be more revealing than Western culture and, even, superior to it. Giacometti himself would state: 'negro or oceanic sculpture, in which large flat heads are made, is much closer to the vision one truly has of the world than the sculptures of the Greeks and Romans' (Giacometti, quoted in Y. Bonnefoy, *Alberto Giacometti: Biographie d'une oeuvre*, Paris, 1991, p.133).

The reading which Leiris gave at the time of *Homme (Apollon)* and the related works published in *Documents* continues this line of thought, endowing the sculpture with an almost magical power connected to one's inner self. 'There is nothing which is dead in [Giacometti's] sculpture', wrote Leiris, 'everything is, on the contrary, like with the true fetish that one can idolise (the true fetish, meaning those which resembles us and are the objectified form of our desire) prodigiously alive' (M. Leiris, *Écrits sur l'art*, Paris, 2011, p. 236). The size of the work - intimate enough to be relatable, but still authoritative in its height - reinforces the idea of an idol: that of an object that can be privately worshipped but whose power is acknowledged by society.

Leiris' 1929 reading of *Homme (Apollon)* echoes Antoni Tapiès' own conception of the work of art, which he saw as possessing a presence, 'as strong as that of a talisman or an icon, which make felt their beneficial effects when

placed in contact with the hand or the body'. And, in a direct relation to what was guiding Giacometti in 1929, Tapiès continues: 'We might recognise in these ideas the influences of the magic arts and of African and Oceanic art' (A. Tapiès, *Memòria personal*, Barcelona, 1977, p.174). For Tapiès, an artist who had started his own artistic path under the aegis of Surrealism, *Homme (Apollon)* may have appeared as a token of that exciting moment in 1920s Paris, when Western art was opened up to receive the influence, the guidance and the mystic power of so-called primitive arts, preparing a legacy that would continue to inform the work of artists till the end of the century.

'Oceanic sculpture, in which large flat heads are made, is much closer to the vision one truly has of the world than the sculptures of the Greeks and Romans'

ALBERTO GIACOMETTI



‘Such, I think, is the sort of Copernican revolution Giacometti has tried to introduce into sculpture. Before him the effort was to sculpt being, and that absolute melted away in an infinity of appearances. He has chosen to sculpt the situated appearance, and he has shown that in this way the absolute may be attained. He shows us men and women already seen. But not already seen by him alone. These figures are already seen as the foreign language we try to learn is already spoken. Each one of them reveals man as one sees him to be, as he is for other men, as he appears in an intersubjective world, not, as I said above, to entangle himself at ten or twenty paces, but at a proper human distance; each shows us that man is not there first and to be seen afterwards, but that he is the being whose essence is to exist for others’

JEAN-PAUL SARTRE, *THE SEARCH FOR THE ABSOLUTE*, 1948





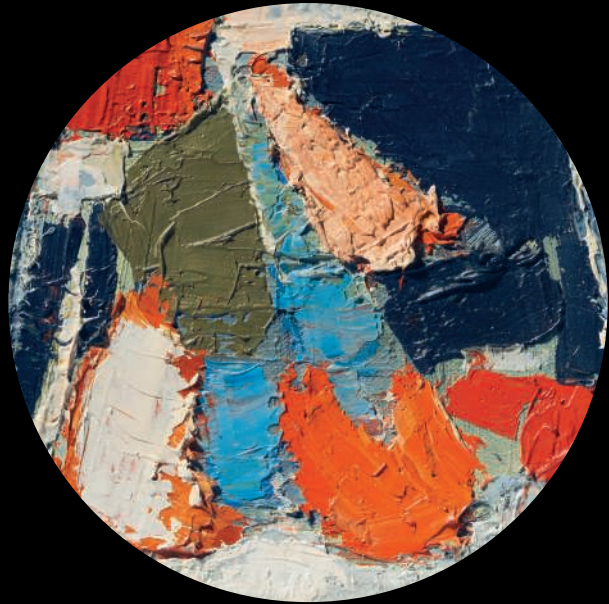


Nicolas de Stael in his studio, Paris, 1954.
Photo: © Ministère de la Culture - Médiathèque du Patrimoine,
Dist. RMN-Grand Palais / Denise Colomb. Artwork: © DACS, 2017.



Nicolas de Staël

Composition, 1950



‘One moves from a line, from a delicate stroke, to a point, to a patch ... just as one moves from a twig to a trunk of a tree. But everything must hold together, everything must be in place’

NICOLAS DE STAËL

**PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION**

λ 47

**NICOLAS
DE STAËL**

(1914-1955)

Composition

oil on canvas

7½ x 10½in. (19 x 27cm.)

Painted in 1950

£220,000–280,000

\$290,000–360,000

€240,000–300,000

PROVENANCE

André Breton, Paris.

Theodore Schempp, Knoedler and Co., New York.

G. David Thompson, Pittsburgh.

Galerie Beyeler, Basel.

Private Collection, Cologne.

Anon. sale, Christie's London, 9 December 1999, lot 336.

Acquired at the above sale by the present owner.

EXHIBITED

Basel, Galerie Beyeler, *Petits Formats*, 1967-1968, no. 86 (illustrated in colour, unpagged).

LITERATURE

R. van Gindertael, *Nicolas de Staël*, Paris 1950, p. 11.

D. Cooper & R. van Gindertael, *Nicolas de Staël*, Basel 1966, no. 13 (illustrated in colour).

J. Dubourg & F. de Staël (eds.), *Nicolas de Staël. Catalogue Raisonné des Peintures*, Paris 1968, no. 219 (illustrated, p. 131).

P. Granville, *de Staël: Peintures*, Paris 1984, p. 23 (illustrated, p. 48).

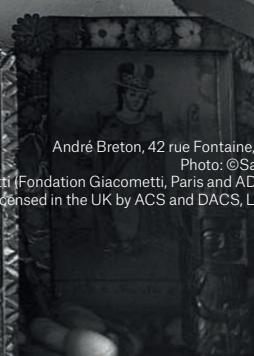
F. de Staël (ed.), *Nicolas de Staël. Catalogue Raisonné de l'oeuvre peint*, Neuchâtel 1997, p. 662, no. 248 (illustrated, p. 285).

‘The closer I come to you
In reality
The more the key sings at the door of the unknown room
Where you appear alone before me
At first you coalesce entirely with the brightness
The elusive angle of a curtain
It’s a field of jasmine I gazed upon at dawn
on a road in the vicinity of Grasse...’

ANDRE BRETON, ‘ALWAYS FOR THE FIRST TIME’, 1934







André Breton, 42 rue Fontaine, Paris, 1956.
Photo: ©Sabine Weiss.
Artwork: © DACS, 2017. © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris),
licensed in the UK by ACS and DACS, London 2017.



Willem de Kooning, *Gotham News*, 1955.
 Albright-Knox Art Gallery, New York.
 Artwork: © 2017 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York and DACS, London.
 Photo: Albright Knox Art Gallery/Art Resource, NY/Scala, Florence.

‘The harmonies have to be strong, very strong, subtle, very subtle, the values direct, indirect, or even inverse values. What matters is that they should be true. That always’

NICOLAS DE STAËL

Included in Galerie Beyeler’s celebrated *Petits Formats* exhibition of 1967-68, Nicolas de Staël’s *Composition* (1950) has a superlative provenance. Before its acquisition by Beyeler, it had been owned not only by the legendary American collector G. David Thompson – who played a major role in the formation of Beyeler’s museum, and in the eventual acquisition by Switzerland of the world’s most important collection of Giacometti sculptures – but also by André Breton, the Parisian founder of Surrealism. The work has passed through the hands of some of the defining figures in twentieth century art. *Composition* is also an exceptional work in its own right, displaying the raw lyricism of de Staël’s practice on an intimate scale. Rich swathes of oil paint are laid on with a palette knife: from a layered ground of white and pale blue emerges a symphonic arrangement of shapes in red, orange, peach, khaki, dark blue and cerulean. De Staël had a musical eye for composition, and this small work packs zones of thick pigment into a structure of exquisite delicacy, glinting like the facets of a rare gem.

Compositions, de Staël believed, had to make intuitive sense. ‘One moves from a line, from a delicate stroke, to a point, to a patch ... just as one moves from a twig to a trunk of a tree’, he wrote in 1955. ‘But everything must hold together, everything must be in place’ (N. de Staël, quoted in R. van Gindertael, *Cimaise*, no. 7, June 1955, pp. 3-8). The poised interplay between *Composition*’s cool, heavy blues and greens and its volcanic flashes of red and orange is a virtuoso demonstration of this balanced approach, masterfully harmonising form and colour. The work is also an eloquent fusion of abstract and figurative concerns. De Staël called many of his works from this period ‘Composition’, signalling not that they were non-representational but that they had been built from carefully nuanced chromatic blocks that distilled his own instinctive perceptions of the world around him. Many of his works bear direct figurative echoes; *Composition* is reminiscent of an interior or still-life, and its impasto

is infused with de Staël’s sensitive understanding of the play of light. ‘I do not set up abstract painting in opposition to figurative,’ he once explained; ‘a painting should be both abstract and figurative: abstract to the extent that it is a flat surface, figurative to the extent that it is a representation of space’ (N. de Staël, quoted in *Nicolas de Staël in America*, exh. cat. The Phillips Collection, Washington D.C. 1990, p. 22).

De Staël was born St Petersburg in 1914 to an aristocratic family. Forced to flee Russia after the Bolshevik revolution, he led an itinerant existence from a young age. Early travels encompassed Holland, where he discovered Vermeer, Hals and Rembrandt; and France, where he became aware of Cézanne, Matisse, Soutine and Braque, who later became a friend. By the time he settled in Paris in 1938, he had received a thorough education in art history. Friendships with members of the Parisian avant-garde, including Sonia Delaunay, Le Corbusier and Jean Arp, encouraged de Staël’s tendencies towards abstraction. Gradually he began to develop his singular technique of creating heavily built-up surfaces, often by applying the paint with a palette knife. By the late 1940s he had consolidated his characteristic use of planes of colour, which allowed him to reconcile his respect for European old masters with the progressive ideals of his generation. In 1950, the year that *Composition* was painted, he was given a one-man show at Galerie Jacques Dubourg in Paris, and later that year the American dealer Theodore Schempp introduced de Staël’s paintings to New York with a private exhibition at his Upper East Side apartment. It was in Schempp, in fact, who purchased *Composition* from André Breton, and later sold it to G. David Thompson. Standing at the dawn of de Staël’s international success, *Composition* is alive with the distinctive concentrated energy, beauty and thought of his practice, and takes a distinguished place in the story of postwar European art.





Franz Hubmann, Marc Chagall in his mansion 'Alpes Maritimes' in St. Paul-de-Vence, France, 1957.
Photo: Franz Hubmann/ Imagno/Getty Images)
Artwork: Chagall ® / © ADAGP, Paris and DACS, London 2017.

Marc Chagall

Au cirque, 1971



‘Colour is the pulse of a work of art’

MARC CHAGALL

**PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION**

λ **48**

**MARC
CHAGALL**

(1887-1985)

Au cirque

stamped 'Marc Chagall' (lower right)

oil and gouache on canvas

9½ x 13¾in. (24 x 35cm.)

Painted *circa* 1971

£450,000–650,000

\$590,000–840,000

€490,000–700,000

PROVENANCE

The artist's studio.

Anon. sale, Galerie Kronfeld Bern, 18 June 2010, lot 23.

Private Collection.

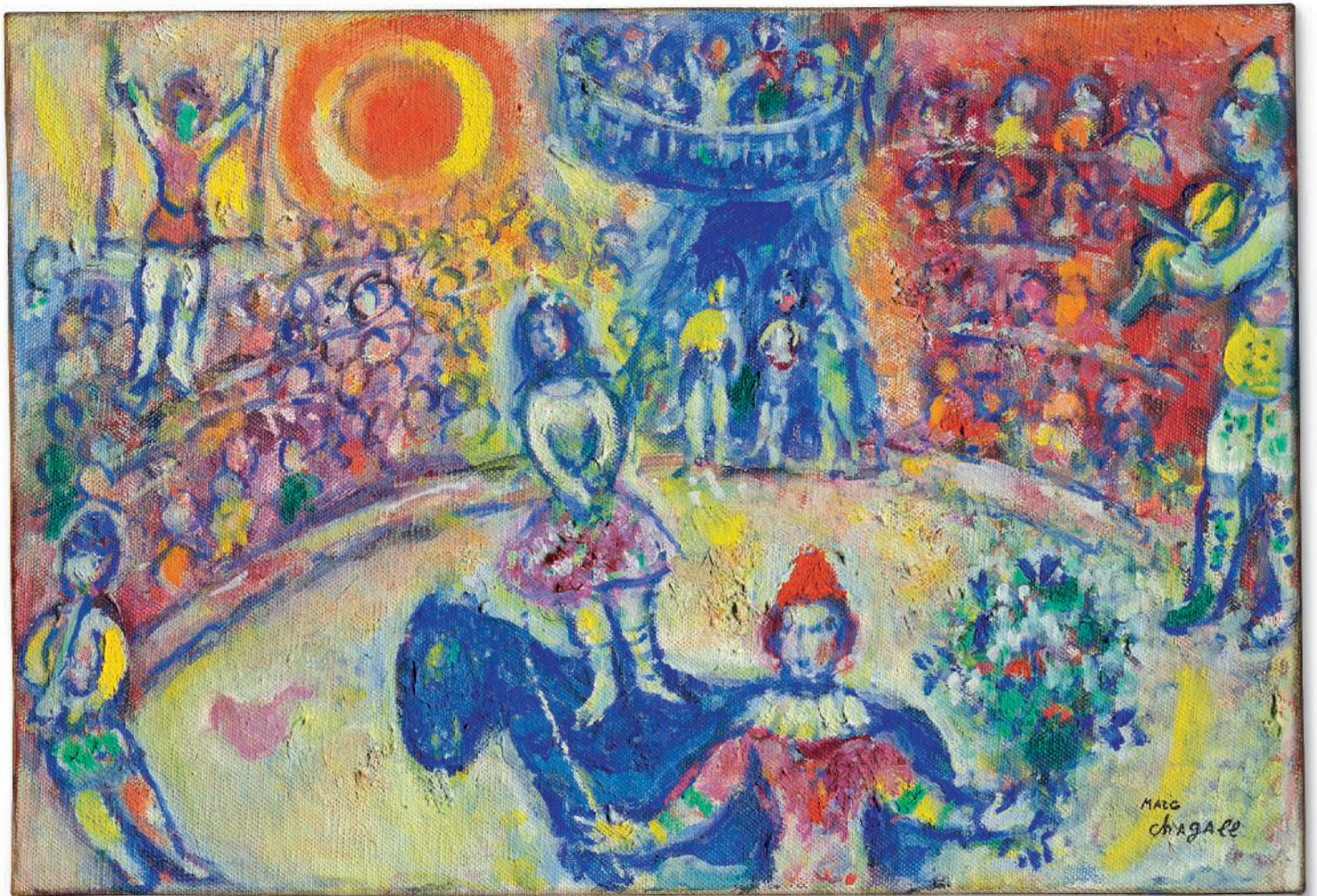
Anon. sale, Christie's London, 8 February 2012, lot 436.

Acquired at the above sale by the present owner.

The comité Marc Chagall has confirmed the authenticity of this work.

‘For me a circus is a magic show that appears and disappears like a world. A circus is disturbing, it is profound ... It is a magic world, circus is a timeless game where tears and smiles, the play of the arms and legs take the form of great art’

MARC CHAGALL





Georges Seurat, *The Circus*
Musée d'Orsay, Paris.
Photo: Scala, Florence.



Henri de Toulouse-Lautrec, *At the Cirque Fernando, the ringmaster*, 1888.
Art Institute of Chicago.
Photo: DeAgostini Picture Library/Scala, Florence.

‘It is in the circus that eccentricity and simplicity blend most naturally’

MARC CHAGALL

Filled with an array of rich, bright colours and an exuberant, frenetic energy, Marc Chagall's *Au cirque* captures the chaos, the spectacle, the intense sensory stimulation, of the circus. Viewed from the audience who encircle the circus ring, Chagall focuses on the cast of characters which traditionally joined in the performance – from acrobats to musicians, clowns to animal performers, he evokes the excitement and atmosphere of this popular entertainment. Created on an intimate scale, which makes the pigments all the more jewel-like in their intensity, this composition is filled with an iridescent, kaleidoscopic play of colour, imbuing the scene with an emphatically joyful air.

The circus became one of Chagall's favourite subjects during his early years in Paris, and remained so throughout his career. His experience and memory of clowns, acrobats and young ladies on horseback lay at the heart of his personal mythology. He joined a long and distinguished line of Impressionist and modern painters who featured the circus in their work, including Degas, Seurat, Toulouse-Lautrec, Picasso, Rouault, Van Dongen and Léger. In 1927, as Chagall was finishing his series of one hundred gouaches based on the fables of La Fontaine, the dealer Ambroise Vollard, sponsor of this project, suggested that the artist undertake a second group of pictures, based this time on the theme of the circus. Chagall painted a suite of gouaches, *Le cirque Vollard*, many of which were based on sketches that he drew while enjoying the spectacle of the Paris Cirque d'Hiver from Vollard's reserved box seats. He often brought his young daughter, Ida, with him to see the performances, although Sidney Alexander has noted that 'Marc was as childishly delighted with it as Ida' (Alexander, *Chagall: A Biography*, New York, 1978, p. 292). The sheer exhilaration which radiates from Chagall's *cirque Vollard*

paintings offers a glimpse into the joy the artist felt as he sat amongst the crowds, absorbing the spectacle of the performance, while the effervescence of their colours stand as a counterpoint to the sombre clowns and circus queens of Georges Rouault's suite of illustrations, also commissioned by Vollard. The variety of the characters and their performing roles in these works would provide Chagall with a series of motifs to which he returned on many subsequent occasions.

Painted nearly five decades after his experiences in Paris, *Au cirque* demonstrates the enduring fascination Chagall felt for this magical world of colour, energy and theatrics. 'These clowns, bareback riders and acrobats have made themselves at home in my visions,' he explained. 'Why? Why am I so touched by their make-up and their grimaces? With them I can move toward new horizons. Lured by their colours and make-up, I dream of painting new psychic distortions.' (Chagall, quoted in *Chagall: A Retrospective*, (ed.) J. Baal-Teshuva, Westport, 1995, p. 195). In the centre of the ring a young girl with a small bow in her hair daringly perches atop a blue horse, her elegant form standing tall as she balances, unaided, on its bare back. Amidst the frenzied activity of the rest of the performance, her form stands unerringly still, perfectly poised, the centre of a whorl of colour and movement. The stance of the clown, and the presence of the bouquet of flowers in his hand, suggests that he is inviting the crowd to applaud the young girl as her performance reaches its end. In 1968, the poet Louis Aragon noted that 'In the Chagallian circuses, what indeed makes them incomparable, is that we are caught up in the movement of the woman circling the ring, she whose beauty is the beauty of danger' (Aragon, quoted in *ibid*, p. 196). For Chagall, the bareback riders embodied an ethereal beauty, becoming mysterious, enigmatic characters who represented the magical, impenetrable world of the circus.





Marcel Duchamp, Greenwich Village, New York, circa 1945.
Photo: Berenice Abbott/Getty Images.

Marcel Duchamp

*De ou par Marcel Duchamp ou Rose Sélavy
(La boîte en valise), series F, 1935-1941*



'Everything important that I have done
can be fit into a little suitcase'

MARCEL DUCHAMP

**PROPERTY FROM THE
ARTIST'S FAMILY COLLECTION**

λ ◊ * 49

**MARCEL
DUCHAMP**

(1887-1968)

*De ou par Marcel Duchamp ou Rose Sélavy (La boîte en valise),
series F (Bonk 6D, Schwarz 484)*

signed 'Marcel Duchamp' (at the bottom of the box)

the complete set of 80 miniature replicas and reproductions of works by the artist,
mounted on and contained in the original cardboard, paper, wood and red linen box in
the original red leather-covered outer box.

16% x 15¼ x 3⅞in. (41.5 x 38.5 x 9.9cm.)

Conceived in 1935-1941, this edition executed in 1966 in an edition of seventy-five

£300,000–500,000

\$390,000–650,000

€330,000–540,000

PROVENANCE

Marcel Duchamp, Paris.

Thence by descent to the present owner.

LITERATURE

R. Lebel, *Marcel Duchamp*, New York 1959, pp. 54, 55, 82, 83 and 173-174, no. 173
(another example illustrated, p. 109).

C. Tomkins, *The World of Marcel Duchamp 1887-1968*, New York 1966, p. 156.

A. Schwarz, *The Complete Works of Marcel Duchamp*, New York 1970, pp. 511 and
513, no. 311a (another version illustrated).

E. Bonk, *Marcel Duchamp, The Box in a Valise: de ou par Marcel Duchamp ou Rose
Sélavy*, New York 1989, pp. 257 and 298 (other examples illustrated, pp. 258-297).

C. Tomkins, *Duchamp: A Biography*, New York 1996, pp. 314-328.

D. Ades, N. Cox and D. Hopkins, *Marcel Duchamp*, London 1999, pp. 175 and 178.

Joseph Cornell / *Marcel Duchamp*, exh. cat., Philadelphia, Philadelphia Museum of
Art, 1998-1999, pp. 287 and 333, no. 29
(another version exhibited; illustrated in colour, p. 145).

F.M. Naumann, *Marcel Duchamp: The Art of Making Art in the Age of Mechanical
Reproduction*, New York 1999, p. 142, no. 5.31 (another version illustrated in colour).

A. Schwarz, *The Complete Works of Marcel Duchamp*, New York 2000, vol. I, pp. 47,
762 and 764, no. 484 (another example illustrated in colour, p. 407, pl. 191; another
example illustrated again, p. 763).

Duchamp, Man Ray, Picabia, exh. cat., London, Tate Modern, 2008, p. 142, no. 188
(another example exhibited; illustrated in colour).

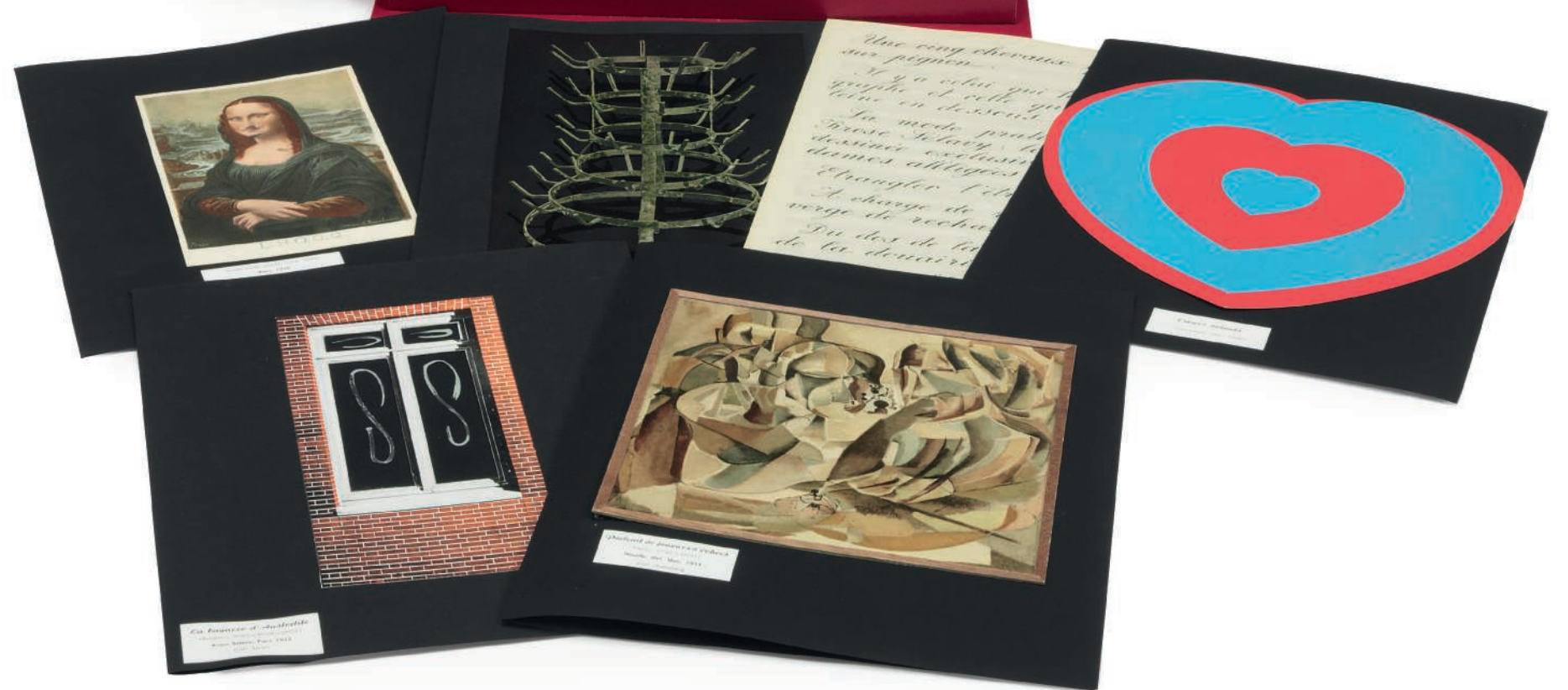
F.M. Naumann, *The Recurrent, Haunting Ghost: Essays on the Art, Life and Legacy of
Marcel Duchamp*, New York 2012, pp. 136-157
(another example illustrated in colour, p. 136).

I. Witham, *Picasso and the Chess Player: Pablo Picasso, Marcel Duchamp, and the
Battle for the Soul of Modern Art*, Hanover 2013, pp. 167 and 183-184
(another example illustrated).

This work is accompanied by a certificate of authenticity signed by Jacqueline
Matisse Monnier and is registered with the Association Marcel Duchamp under no.
66.484. fEO4

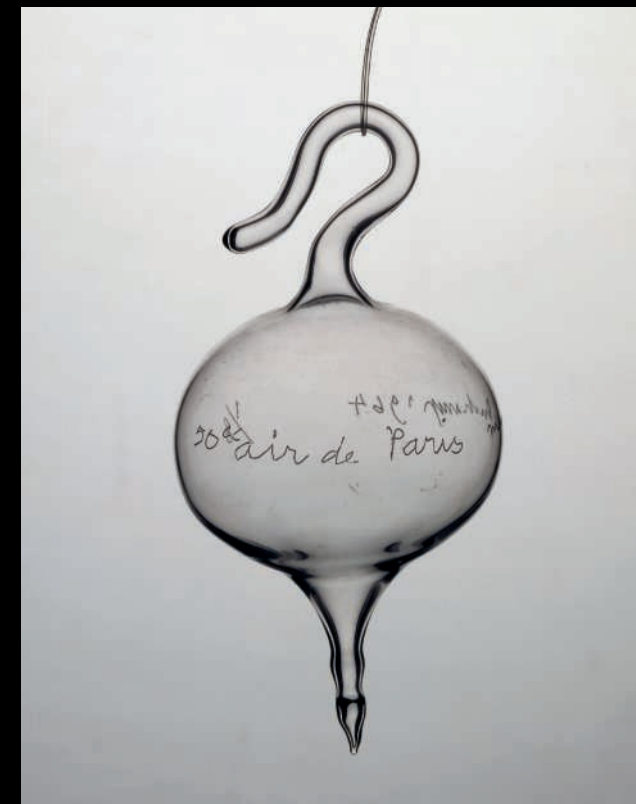
‘All of the functions of the museum, the
social institution that transforms the
primary language of art into the secondary
language of culture, are minutely contained
in Duchamp’s case: the valorization of the
object, the extraction from context and
function, the preservation from decay and
the dissemination of its abstracted meaning
... [With it, Duchamp] also changes the
role of the artist as creator to that of the
collector and conserver, who is concerned
with the placement and transport, the
evaluation and institutionalization, the
display and maintenance of a work of art’

BENJAMIN BUCHLOH





Marcel Duchamp, *Fountain*, 1950 (replica of 1917 original). Philadelphia Museum of Art. Artwork: © Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2017. Photo: © 2017. The Philadelphia Museum of Art/Art Resource/Scala, Florence



Marcel Duchamp, *Air de Paris*, 1919/1964. Staatliches Museum Schwerin. Artwork: © Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2017. Photo: © 2017. Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.

Held in the collection of the artist's family since his death in 1968, *La boîte en valise* is Marcel Duchamp's 'Portable Museum' of his own work – a compendium of almost all of his oeuvre in miniature that functions also as its own original and inimitably Duchampian work of art. The project of creating 'La boîte' was one which preoccupied Duchamp for much of the 1930s, at a time, appropriately, when the first ideas about the 'isms' and institutionalising of modern art and its role in an age of mechanical reproduction were first being formed.

A literal encapsulation of Duchamp's own take on the nature and comparative value of the work of art, the museum and the multiple all rolled into one, Duchamp's *La boîte en valise* was a project which continued to preoccupy Duchamp and which he continued to reproduce and remake, in a series of differing versions, right up until his death in 1968. This version, series F, produced in 1966, is the final and most complete of all the various editions. Assembled with the help of Duchamp's step-daughter Jacqueline Matisse-Monnier, it contains, in addition to the 68 standard reproductions of earlier editions, twelve additional works – four black and white and eight colour reproductions.

This first 'box in a suitcase' came into being through a series of extraordinary circumstances that provoked Duchamp into contemplating the ways and the contexts within which works of art continued to live and be seen after their creation. In 1920, along with Man Ray and Katherine Dreier, Duchamp had founded the

Société Anonyme – an organization aimed at sponsoring, promoting and furthering modern art in a way wholly at odds with the later categorizing and institutionalizing approach taken by New York's Museum of Modern Art, founded seven years later, in 1928. In the 1930s after the shattering of his greatest work, 'The Large Glass' while in transit from a museum, Duchamp started to think about the preservation of his often highly ephemeral work. In 1934, after having spent much time repairing and rebuilding his shattered masterpiece, Duchamp marked the moment by publishing his preparatory notes for the 'Large Glass' in a deliberately loose, non-hierarchical, anti-categorising, anti-museum format that came to be known as 'The Green Box'. On his return to Paris in 1936, Duchamp also came into contact with Walter Benjamin who had recently published his landmark treatise on the role and function of art in an age of mechanical reproduction, and also with Andre Malraux who was then developing his conception of *Le Musée Imaginaire* (The Museum without Walls).

Duchamp's ideas about the life, purpose and context within which a work of art is seen and continues to be seen, along with his aim of creating a 'portable museum' of his own work, evidently took shape under these influences. In his mind too may also have been the need to avoid the pompous grandeur of the task undertaken in 1932 by Christian Zervos when he embarked on documenting Picasso's vast oeuvre in its entirety. Certainly, Duchamp's 'box-in-a suitcase' functions in distinct contrast to this exhaustive and drily academic project of documentation using books of black and white reproductions carefully sorted into chronological order.

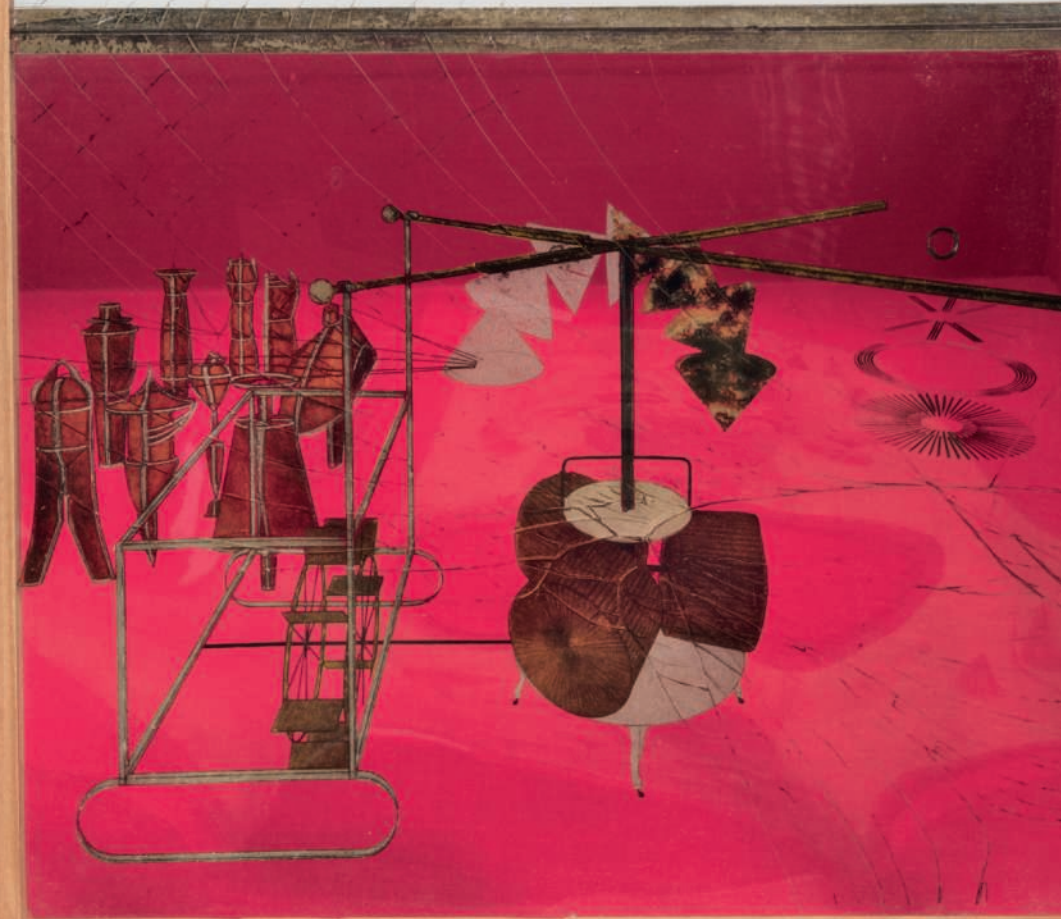
100cc air de Paris
1900
100cc

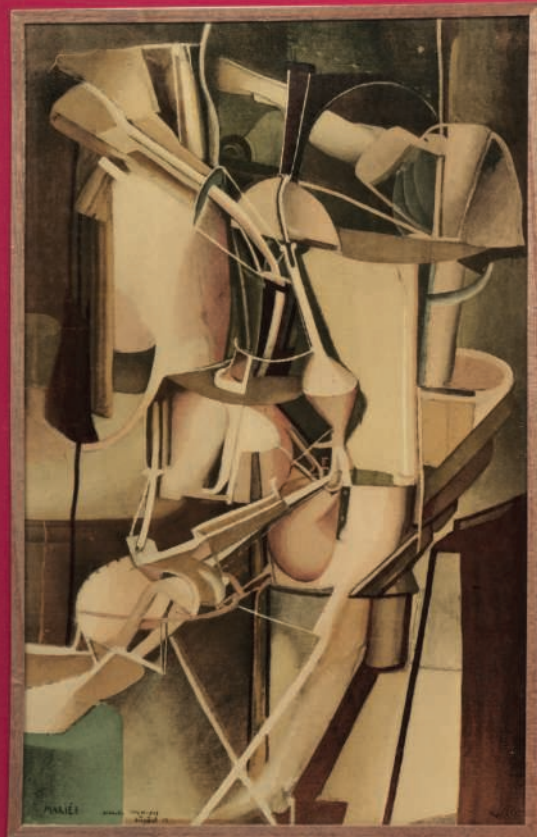


Underwood
1900
100cc



Underwood
1900
100cc





Muciosité
Huile, toile, 1m — Munich, Août 1912 — Coll. Arndberg



Le roi et la reine enlevés de nos sites
Huile, toile, 1'00 — Neuilly, Mai 1912 — Coll. Arndberg

Of prime importance to Duchamp in the creation of *La boîte* appears to have been the quality of the reproductions. To create these Duchamp revisited each of his works in person making extensive notes on their precise colouring before entrusting their reproduction to a painstaking and old-fashioned process of collotype printing and hand-colouring through stencils or 'pochoirs'. This antiquated, hand-made and time-consuming method of reproduction deliberately blurred the boundaries between the unique art-object, the multiple and the reproduction. Indeed, in a typical move of Duchampian ambiguity, Duchamp even managed to get a public notary to certify some of these 'reproductions' as originals.

The idea of the portable museum as also a travelling exhibition and its transformation into a suitcase containing Duchamp's works as if they were also the wares of a travelling salesman was prompted by circumstances generated by the war and the German Occupation of France. In order to continue to acquire reproductions for the manufacture of a multiple edition of his *boîte en valise*, Duchamp was obliged to travel throughout France and to do this he needed a pass from the German authorities. Through a childhood friend, who worked as a cheese-broker, Duchamp acquired the necessary credentials to pose as a travelling cheese-merchant carrying his wares in a suitcase. Duchamp spent nearly a year collating the necessary elements for his 'boîte-en-valise', often hiding these in a specially made leather 'valise' under a selection of cheeses. It was not until his arrival in New York in 1941 that Duchamp was able to complete the first edition of the box-within-a-suitcase that was to give these works their name. It surely also did not escape Duchamp that the word 'valise' is also an anagram of 'Selavi'.

'Instead of painting something new, my aim was to reproduce the paintings and objects I liked and collect them in as small a space as possible. I did not know how to go about it. I first thought of a book, but I did not like the idea. Then it occurred to me that it could be a box in which all my works would be collected and mounted like in a small museum, a portable museum, so to speak'

MARCEL DUCHAMP



NU DESCENDANT UN ESCALIER

Au descendant un escalier

(Huile; haut. 1^m45)

— Neuilly, Jan. 1912 —

Coll. Arensberg



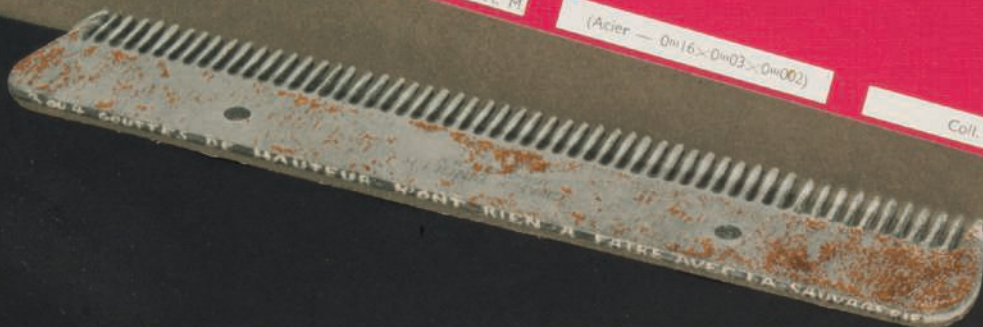
Tu m'
(Huile;
mine de
plomb,
goupillon)
New-York
1918
Coll.
Dreier

Ready made

New-York, Feb. 17 1916, 11 - A. M.

(Acier — 0m16x0m03x0m002)

Coll. Arensberg



'It has been difficult to know exactly what to say of such an epitome of a life work ... You have invented a new kind of autobiography. It is a kind of autobiography in a performance of marionettes. You have become the puppeteer of your past'

WALTER CONRAD ARENSBERG
TO MARCEL DUCHAMP

Magnificently blurring the lines between the work of art, its exhibition, reproduction, preservation and contextualization, Duchamp's *La boîte en valise* is, with the exception of his last, secret, masterpiece, *Etant donné* (the great, hidden work, only announced to the public on his death) a brilliant embodiment, in one work, of the entirety of Duchamp's equally brilliant career. More than this, however, this singular compendium of assisted ready-made reproductions of Duchamp's own ready-mades, is a work whose importance and resonance extends beyond Duchamp's own lifetime, to continue to question our own appreciation understanding and contextualisation of art, as viewers, collectors and custodians. As Benjamin Buchloh has written in this respect: 'All of the functions of the museum, the social institution that transforms the primary language of art into the secondary language of culture, are minutely contained in Duchamp's case: the valorization of the object, the extraction from context and function, the preservation from decay and the dissemination of its abstracted meaning ... [With it, Duchamp] also changes the role of the artist as creator to that of the collector and conservator, who is concerned with the placement and transport, the evaluation and institutionalization, the display and maintenance of a work of art' (B. Buchloh, "The Museum Fictions of Marcel Broodthaers," in: A. Bronson and P. Gale (ed) *Museums by Artist* Toronto, 1983, p. 45).

(Ready made; haut. 0^m12)

Paris, 1919

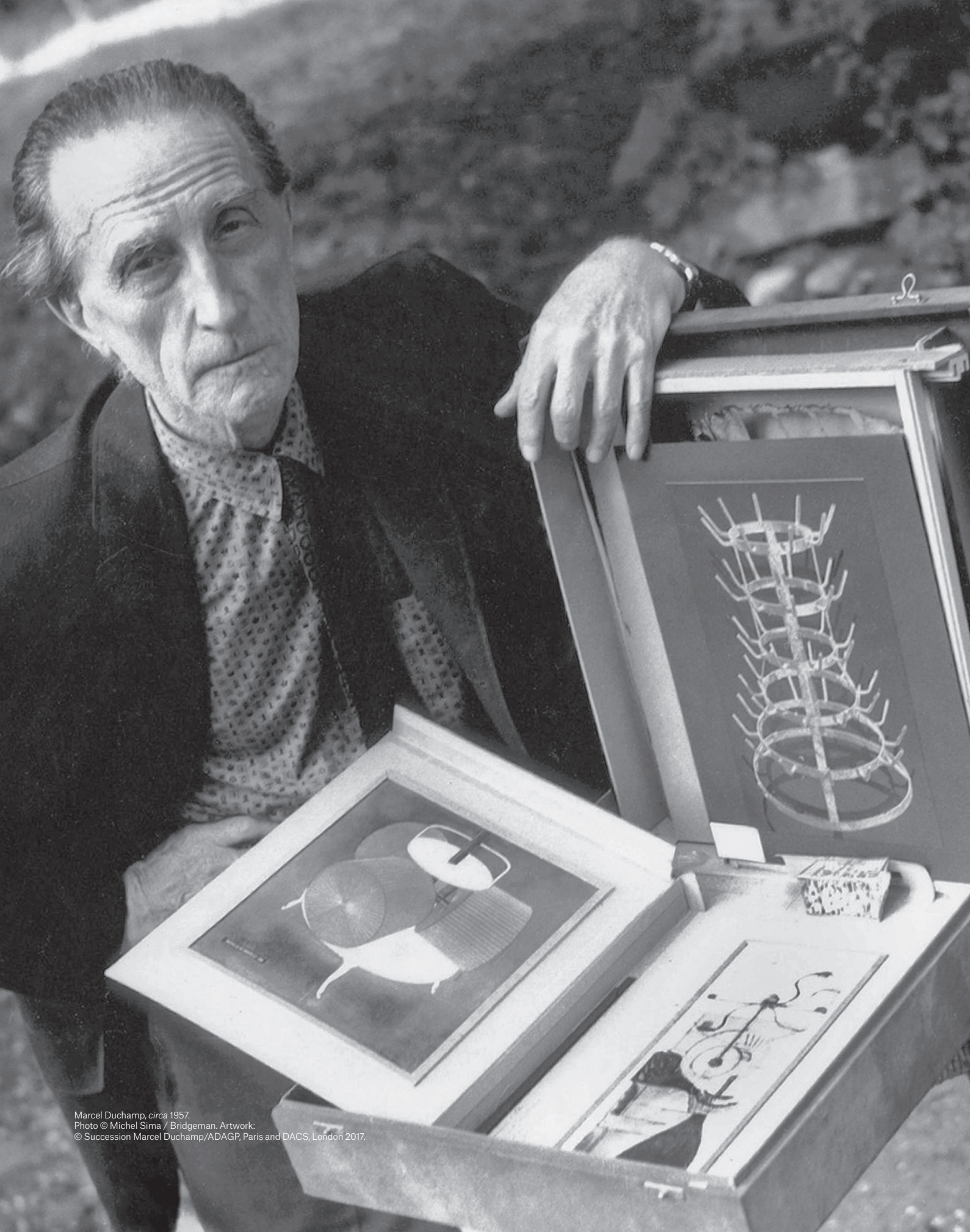
Coll. Arensberg

avec air de Paris

... pliant, ... de voyage.

(Ready made; haut. 0^m23)

New-York, 1917



Marcel Duchamp, *circa 1957*.
Photo © Michel Sima / Bridgeman. Artwork:
© Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2017.

MARCEL DUCHAMP

De ou par Marcel Duchamp ou Rose Sélavy (La boîte en valise), series F
Selection from International Museum Collections



Marcel Duchamp, *Boîte en-valise (de ou par Marcel Duchamp ou Rose Selavy)*, 1935-41.
James Thrall Soby Fund. Acc. n.: 67.1943.a-rrr.
The Museum of Modern Art (MoMA), New York.
Artwork: © Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2017.
Photo: The Museum of Modern Art, New York/Scala, Florence.



Marcel Duchamp, *Boîte en-valise*, 1935-1941 (contents); 1938 (collotype); deluxe edition, Series A, 1943.
Philadelphia Museum of Art.
Artwork: © Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2017. Photo: © 2017. The Philadelphia Museum of Art/Art Resource/Scala, Florence.



Marcel Duchamp, *Boîte en-valise*, 1936 - 1941.
Paris, Centre Pompidou - Musée national d'art moderne - Centre de création industrielle
© Succession Marcel Duchamp / ADAGP
Photo Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Philippe Migeat



Marcel Duchamp, *Boîte en-valise (de ou par Marcel Duchamp ou Rose Selavy)*, 1935-41,
The Israel Museum, Jerusalem.
Artwork: © Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2017. Photo: The
Israel Museum, Jerusalem, Israel / Gift of Jacqueline Matisse Monnier / Bridgeman Images.



Andy Warhol with Coca-Cola bottle, 1964.
Photo: Ken Heyman.



Andy Warhol

Coke Bottle, 1962



‘If you want to know all about Andy Warhol, just look at the surface: of my paintings and films and me, and there I am. There’s nothing behind it’

ANDY WARHOL

PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

* 50

ANDY
WARHOL
(1928-1987)

Coke Bottle

stamped with signature 'Andy Warhol' (on the left edge); signed and inscribed by
Frederick Hughes 'I certify that this is an original painting by andy warhol completed by
him in 1962 © Frederick Hughes' (on the left edge)
silkscreen ink, acrylic and ballpoint pen on linen
11½ x 6in. (28.3 x 15.2cm.)
Executed in 1962

£1,800,000-2,500,000
\$2,400,000-3,200,000
€2,000,000-2,700,000

PROVENANCE

Martin and Janet Blinder, Los Angeles.
Michael Kohn Gallery, Los Angeles.
Acquired from the above by the present owner in 1988.

LITERATURE

Warhol Campbell's Soup Boxes, exh. cat., Los Angeles, Michael Kohn Gallery, 1986
(illustrated, p. 11).
J. Baudrillard, 'De la marchandise absolue', in *Artstudio: Spécial Andy Warhol*, Autumn
1988 (illustrated in colour, p. 6).
Andy Warhol. Campbell's Soup Boxes, exh. cat., Paris, Galerie Thaddaeus Ropac, 2000
(illustrated, pp. 5 and 11).
I. Lecomte-Depoorter, *Le Pop Art*, Paris 2001 (illustrated in colour, p. 52).
G. Frei & N. Printz (eds.), *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures
1961-1963*, New York 2002, pp.189 and 492, no. 210 (illustrated in colour, p. 187).

‘What’s grand about this country is that America started the
tradition where the richest consumers buy essentially the same
thing as the poorest ... you know that the President drinks
Coke, Liz Taylor drinks Coke, and just think, you can drink
Coke too. A Coke is a Coke and no amount of money can get
you a better Coke’

ANDY WARHOL





Andy Warhol, *Green Coca-Cola Bottles*, 1962.
Whitney Museum of American Art, New York.
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.



Jasper Johns, *Three Flags*, 1958.
Whitney Museum of American Art, New York. Artwork: © Jasper Johns / VAGA, New York / DACS, London 2017. Photo: DeAgostini Picture Library/Scala, Florence.

Question: ‘What does Coca-Cola mean to you?’

Answer: ‘Pop’

ANDY WARHOL, 1962



Andy Warhol, *Untitled from Campbell's Soup I*, 1968
Museum of Modern Art (MoMA), New York.
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.
Photo: The Museum of Modern Art, New York/Scala, Florence.

Executed in June-July 1962, *Coke Bottle* is a stunning encapsulation of Andy Warhol's breakthrough to silkscreening, and a rare early iteration of one of his most iconic motifs. The related serial works *210 Coca Cola Bottles* and *Green Coca-Cola Bottles* are held in the Daros Collection, Switzerland and the Whitney Museum of American Art, New York. Such is *Coke Bottle*'s force as an emblem of Warhol's practice that Jean Baudrillard chose it to illustrate his 1986 essay on art as 'absolute merchandise' (J. Baudrillard, 'De la marchandise absolue,' *Artstudio* No. 8, *Spécial Andy Warhol*, Paris 1986). The unmistakable image of an empty Coke bottle is brought to glinting, graphic life in black silkscreen ink, with hand-painting in pale green and white. Uniquely among the ten works of this series, a blue ballpoint outline visible beneath the paint layer indicates that the green was likely applied without the guidance of a preliminary screen; the white highlights, shining out in bright contrast to the greyer ground, were painted on after the impression of the black line screen was made. These nuanced manual elements provide a pivotal link between the fine draughtsmanship of Warhol's early work as a commercial illustrator and the fully photomechanical process that would begin with his screenprint *Baseball* in August 1962. Capturing Warhol's alchemy of mass culture into fine art in one vital and potent image, this extraordinarily important work represents nothing less than a turning point in twentieth century culture: Warhol had discovered the method that would dominate his oeuvre for the next twenty-five years, and the age of Pop art had arrived.



Coca-Cola

TRADE MARK REGISTERED



**THE ONLY
SUCCESSFUL
COPY
WAS MADE
IN 1962.**

Coca-Cola Advertisement, 1980s.
© 2017 THE COCA-COLA COMPANY.

'I used to drink Coke all the time. It was so good. It gives you a lot of energy'

ANDY WARHOL



Advertisement in Pittsburgh Byzantine Catholic world, n.d. (Source Material).
© 2017 THE COCA-COLA COMPANY.

Commenced shortly after Warhol made his very first silkscreens (the *Dollar Bill* series of March-April that same year), the *Coke Bottle* works show the first branded consumer object that he ever depicted in this medium – they predate even his Campbell's Soup cans, which were all fully hand-painted until 1964. *Coke Bottle* is also linked to two seminal large-scale Coca Cola bottles, *Coca-Cola (2)* and *(3)*, both painted early in 1962, which share the present work's source image of an advertisement in Warhol's mother's *Pittsburgh Byzantine Catholic World* newspaper. There could hardly be a more apt origin for one of the artist's defining subjects. His lifting of material from the medium of printed advertising represented a dramatic sea change in the way fine art was made, transforming the mass-produced image of a mass-produced object from ubiquitous and unnoticed presence into charged, confrontational symbol. Yet the newspaper's link with Warhol's mother's (and his own) Byzantine Catholicism highlights a further dimension of his treatment of the Coke bottle. Warhol's Catholic upbringing accorded deep significance to the veneration of images in worship, fostering an awareness that he employed in his own shrewd staging of icons, from the Coke bottles and soup cans to his later pictures of Marilyn Monroe and Elvis Presley. In *Coke Bottle*, his daring small-format presentation of the single, empty bottle makes a bold statement of faith. Indisputably beautiful and alluring, the unfilled container is a perfect register of the quasi-religious promise of the American Dream. Its seductive, instantly recognisable contours offer a reliquary vessel to be filled with all the hopes and aspirations of consumer society, while hinting at the very emptiness of that society itself.



Columbus Circle, 1936.
Photo: © Berenice Abbott via Getty Images.



Marble female figure, circa 2600-2400 B.C.
Metropolitan Museum of Art, New York.
Photo: The Metropolitan Museum of Art/Art Resource/Scala, Florence.



Constantin Brancusi, *Bird in Space*, 1923.
Metropolitan Museum of Art, New York.
Artwork: © DACS, 2017.
Photo: The Metropolitan Museum of Art/Art Resource/Scala, Florence.

‘... it’s our society, it’s who we are, it’s absolutely beautiful and naked’

EMILE DE ANTONIO

The related large-scale paintings of this image held great importance for Warhol. Recalling the decisive moment when he first recognised his future path as a Pop artist and the birth of his unique aesthetic, Warhol wrote in his memoir how it had begun in early 1962 with an afternoon visit from his friend Emile de Antonio, who came to see *Coca-Cola* (2) and (3). ‘One of them was a Coke bottle with Abstract Expressionist hash marks halfway up the side,’ Warhol says. ‘The second one was just a stark, outlined Coke bottle in black and white. I didn’t say a thing to De. I didn’t have to – he knew what I wanted to know. “Well, look, Andy,” he said after staring at them for a couple of minutes. “One of these is a piece of shit, simply a little bit of everything. The other is remarkable – it’s our society, it’s who we are, it’s absolutely beautiful and naked, and you ought to destroy the first one and show the other.” That afternoon was an important one for me. I still had the two styles I was working in – the more lyrical painting with gestures and drips and the hard style without the gestures. I liked to show both to people to goad them into commenting on the differences. I still wasn’t sure if you could completely remove all the hand gesture from art and become noncommittal, anonymous. I knew that I definitely wanted to take away the commentary of the gestures. The works I was most satisfied with were the cold, “no comment” paintings’ (A. Warhol, quoted in A. Warhol and P. Hackett, *Popism, The Warhol Sixties*, Florida, 1980, pp. 6-8). Created shortly after this revelation, *Coke Bottle* is a watershed in Warhol’s journey. While his drawing and painting are preserved here like fascinating fossil traces, it was the silkscreen, rather than painting, that would prove the ultimate medium for his epoch-making ‘no comment’ approach. This work captures Warhol’s crucial move away from visible gesture towards a new, pure and depersonalised art.

With typical tongue-in-cheek wisdom, Warhol once situated Coke as a utopian distillation of American values, the everyday beverage as magnificent leveller. ‘What’s grand about this country,’ he said, ‘is that America started the tradition where the richest consumers buy essentially the same thing as the poorest ... you know that the President drinks Coke, Liz Taylor drinks Coke, and just think, you can drink Coke too. A Coke is a Coke and no amount of money can get you a better Coke’ (A. Warhol, *The Philosophy of Andy Warhol*, New York 1975, pp. 100-01). *Coke Bottle* stands before us in the gleaming, vacuous perfection of this vision. Pinpointing the moment that Warhol embarked upon his mastery of the screenprint, it displays the glorious potential of the chill new pictorial unit that would allow him his own mode of endless reproduction, operating in flawless parallel with the world of commerce. *Coke Bottle* is a polished celebration of the mass-market consumable. Yet it also retains a compelling glimpse of the refined traditional skills – and the vein of idolatrous faith – that ran through all of Warhol’s creation. He famously claimed that ‘If you want to know all about Andy Warhol, just look at the surface: of my paintings and films and me, and there I am. There’s nothing behind it’ (A. Warhol, quoted in G. Berg, ‘Andy: My True Story,’ *Los Angeles Free Press*, 17 March 1967, p. 3). Beneath the glassy-smooth surface of *Coke Bottle*, however, and behind Warhol’s new era of icons, lies a more complex story: at once detached and deeply personal, this hard-edged, clean-cut and unflinching image carries the intimate, hand-drawn echoes of private devotion.



Coca-Cola

TRADE MARK REGISTERED



Andy Warhol in a field of black-eyed Susans holding a bouquet of flowers with an early "Flowers" canvas serving as a backdrop in Queens, New York, 1964.
Photo: William John Kennedy.
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc., Licensed by DACS, London.



Andy Warhol

Flowers, 1965



‘You need to let the little things that would ordinarily bore you suddenly thrill you’

ANDY WARHOL

**PROPERTY FROM AN IMPORTANT
COLLECTION**

*** 51**

**ANDY
WARHOL**

(1928-1987)

Flowers

signed and dated 'Andy Warhol 64' (on the overlap)

silkscreen ink on linen

5 x 5 in. (12.7 x 12.7 cm.)

Executed in 1965

£150,000–200,000

\$200,000–260,000

€170,000–220,000

PROVENANCE

Leo Castelli Gallery, New York.

Holly Solomon Gallery, New York.

Anon. sale, Christie's New York, 6 May 1992, lot 304.

Acquired at the above sale by the present owner.

LITERATURE

G. Frei & N. Printz (eds.), *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1964-1969*, vol. 2B, New York 2004, pp. 155 and 440, no. 1775 (illustrated in colour, p. 140).

'I'll be your mirror
Reflect what you are, in case you don't know
I'll be the wind, the rain and the sunset
The light on your door to show that you're home'

THE VELVET UNDERGROUND, 'I'LL BE YOUR MIRROR', 1967





Vincent van Gogh, *Sunflowers*, 1888.
Philadelphia Museum of Art, Pennsylvania.
Photo: Bridgeman Images.

‘With Flowers, Andy was just trying a different subject matter. In a funny way, he was kind of repeating the history of art. It was like, now we’re doing my Flower period! Like Monet’s Water Lilies, Van Gogh’s Flowers, the genre’

GERARD MALANGA

Warhol’s *Flowers* derived from a colour photograph of hibiscus blossoms that appeared in a two-page spread in the June 1964 issue of *Modern Photography*. The curator Henry Geldzahler reportedly drew the artist’s attention to the image – initially, he claims, as an alternative to his increasingly dark subject matter. As he recalls, ‘I looked around the studio and it was all Marilyn and disasters and death. I said, “Andy, maybe it’s enough death now” He said, “What do you mean?” I said, “Well, how about this?” I opened a magazine to four flowers’ (H. Geldzahler, quoted in unpublished interview with J. Stein, 1973, Geldzahler Papers, Beinecke Library). The photograph, taken by the magazine’s editor Patricia Caulfield, had been used to illustrate an article on a Kodak colour processor designed for amateurs. As Michael Lobel argues, ‘The magazine layout already suggests the blossoms were ripe for Warholian plucking, as one side of the foldout featured four variants of the image, the slight colour differences between them reminiscent of the repetition he had embraced in his Pop practice’ (M. Lobel, ‘In Transition: Warhol’s Flowers’, in *Andy Warhol Flowers*, exh. cat., Eykyn Maclean, New York, 2012, n.p.). Warhol was quick to identify the macabre overtones latent within this seemingly harmless spread. Its cheerful reproduction of petals and grass harboured a disturbing assumption: that nature, in the age of technology, was simply another commodity available for appropriation by the snap-happy consumer. Far from counteracting Warhol’s dark side, the photograph gave rise to one of the artist’s most piercing critiques of contemporary image production.

Executed in 1965, Andy Warhol’s *Flowers* stems from the series of 5-inch square canvases that the artist created in the wake of his legendary sell-out exhibition of flower paintings at Leo Castelli’s New York gallery the previous year. Standing as the culmination of Warhol’s painterly development during the 1960s, the *Flowers* mark a pivotal moment within the artist’s early *oeuvre*. Having established himself as a leading figure within the Pop Art movement, Warhol began to look outside the pantheon of brand names and celebrities that had previously dominated his output, taking as his subject an unknown and seemingly innocuous image culled from a magazine. The *Flower* paintings are among the most visually abstract and conceptually subversive works of his early *oeuvre*. Serially-manufactured visions of nature, their deliberately flattened petals and vivid cosmetic colouring undermine the romanticism and pantheist sense of wonder usually associated with the art-historical genre of flower painting. Echoing his portraits of *Marilyn*, *Liz* and other mass-produced beauties, these brightly-coloured, vacant forms stand among the artist’s most iconic motifs. ‘They are so goddamn beautiful. And so simple. And their glamour was so intense’, writes Peter Schjeldahl. ‘...That’s why we reach for the word “genius.” Genius is what goes, “That’s not a problem.” He sees clearly. He just does it’ (P. Schjeldahl, quoted in T. Sherman and D. Dalton, *POP: The Genius of Andy Warhol*, New York, 2009, pp. 236-237).

Contrary to Geldzahler’s memory, the magazine spread actually featured seven flowers, which Warhol subjected to an extensive process of manipulation in order to produce the trademark configuration of four. As well as cropping the image, Warhol deliberately shifted the placement of one of the flowers in order to fit within the boundaries of the square canvas, as well as altering the interiors of the flowers by transferring their internal silhouettes. According to Tony Scherman and David Dalton, he asked his assistant Billy Linich ‘to run the photo repeatedly through the Factory’s new photostat machine – “a dozen times, at least,” said Billy, to flatten out the blossoms, removing their definition, the shadow that lent the photo its illusion of three-dimensionality’ (T. Sherman and D. Dalton, *Pop: The Genius of Andy Warhol*, New York 2009, p. 247). For Warhol, who had grown up under the glare of Abstract Expressionism, the deliberately flat banality of these works presented an alternative to the movement’s insistence on the transcendental nature of painting. His compression of form and colour in the *Flowers* anticipates much of his later *oeuvre*, in particular the *Shadow* and *Camouflage* works of the late 1970s and 1980s. At the same time, however – as in the present work – the trace of the artist’s hand is still visible in the frayed edges and chromatic bleeding of the individual petals. In this, Warhol consciously undermines his own aesthetic agenda, allowing glimpses of chance and human error to infiltrate the gaps of his production process.

‘What is incredible about the best of the flower paintings is that they present a distillation of much of the strength of Warhol’s art – the flash of beauty that suddenly becomes tragic under the viewer’s gaze’

JOHN COPLANS



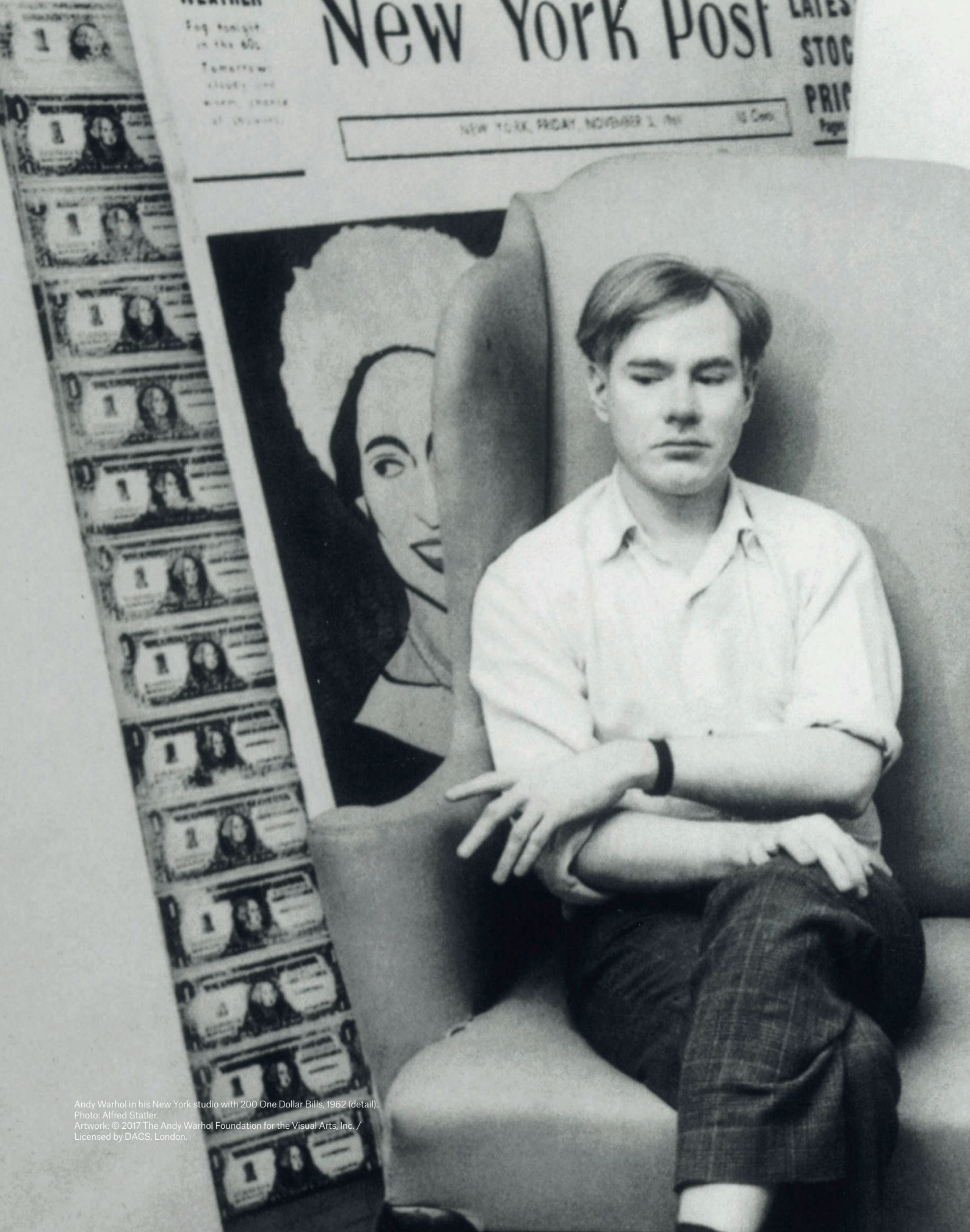
Andy Warhol arranging flower paintings at the Silver Factory, New York, 1964.
Photo: © Billy Name.
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.



Andy Warhol at work on a large flower painting, the Factory, New York, 1965.
Photo: courtesy of David McCabe.
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.



Andy Warhol (With Flower), 1963.
Photo: Dennis Hopper.



Andy Warhol in his New York studio with 200 One Dollar Bills, 1962 (detail).
Photo: Alfred Statler.
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. /
Licensed by DACS, London.

Andy Warhol

Two Dollar Bill (Front), 1962



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

ANDY WARHOL

**PROPERTY FROM A DISTINGUISHED
PRIVATE EUROPEAN COLLECTION**

*** 52**

**ANDY
WARHOL**

(1928-1987)

Two Dollar Bill (Front)

signed twice, dedicated and dated 'Andy Warhol to the best friend in town
Todd Andy Warhol 1962' (on the reverse)

silkscreen ink on linen

11 x 15in. (27.9 x 38.1cm.)

Executed in 1962

£180,000–250,000

\$240,000–320,000

€200,000–270,000

PROVENANCE

Todd Brassner, New York (acquired directly from the artist).

Anon. sale; Sotheby's London, 30 June 1977, lot 443.

Private Collection (acquired at the above sale).

Thence by descent to the present owner.

LITERATURE

G. Frei and N. Printz (eds.), *The Andy Warhol Catalogue Raisonné of Paintings
and Sculptures 1961-1963*, vol. I, New York 2002, pp. 150 and 491, no. 165

(illustrated in colour, p. 144).

‘She took out her wallet and looked through the bill
compartment., she then held up a two dollar bill and said,
“Andy, if you paint me this, I’ll give you a show”’

ANDY WARHOL ON A CONVERSATION WITH ELEANOR WARD



the art of WARHOL

Coke bottles, soup cans and
Monroe are among his subjects

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



Scene Magazine, April 1963.
© 2017 The Andy Warhol Foundation for the Visual Arts, Inc. /
Licensed by DACS, London.



Roy Lichtenstein, *10¢*, 1961.
Artwork: © Estate of Roy Lichtenstein/DACS 2017.
Photo: © Christie's Images.

Two Dollar Bill (Front) is one of Andy Warhol's very first silkscreen paintings. Executed in the spring of 1962 in silkscreen ink on linen, this solitary, black and white, printed image of a drawing of a two-dollar bill on a empty white stretched canvas background is a simple but potent icon of Warhol's uncanny ability to render art as commodity and commodity as art.

Today recognised as being among the most famous images in his work - alongside his Campbell's Soup Cans, Coca Cola Bottles and Marylins - Warhol's Dollar Bills, like all these works, have become Pop Art symbols of America and of the Americanisation of culture that appeared to transforming the world in the early 1960s. Symbolising, literally, both the transference of money into art and art into money, at the same time that they paraphrase the art of both the counterfeiter and the currency designer, Warhol's Dollar Bill paintings were also, appropriately, the works that first led to the artist printing, rather than drawing or painting his imagery.

Warhol's fascination with the grid, with repetition and with the mass reproduction of imagery had led, shortly before he embarked on the dollar bills, to the creation of a few hand-printed works made using a rubber stamp. These were his Green Shield Stamps and Airmail Stamp pictures. But, the complexity of the dollar bill design was such that it led Warhol inexorably to what was soon after to become his trademark method of production and reproduction: the silkscreening process.

As Nathan Gluck, Warhol's studio assistant at this time, remembers, Andy, 'had decided to paint Money. And he was not about to draw rows and rows of money... and then he remembered the fellows ... at Tiber Press. ... He called them up and asked them if they would make a silkscreen of money... [Because of the illegality of such an act] ... they said, "No," but if Andy made a drawing, they would make a silkscreen of the drawing. So ...]Andy ran off and made it serially like that. ... From there on, I think, he realized that he could use the silkscreen' (N. Gluck, quoted in G. Frei and N. Printz (eds.), *The Andy Warhol Catalogue Raisonné*, Vol. 1, New York 2002, p. 131).

'Making Money is art
and good business is the
best art'

ANDY WARHOL

Two Dollar Bill (Front) is one of the first of the printed works based on his drawing of a two-dollar bill that Warhol subsequently made. At first Warhol made images using one- and two-dollar bills. Warhol may have chosen the two-dollar bill because of an apocryphal story about a lucky two-dollar bill that the gallerist Eleanor Ward carried around with her and asked him to paint. According to one reminiscence by Warhol, the idea to paint money came to him one evening, when he was with Ward and Emile de Antonio. De Antonio asked the gallerist when she was going to give Warhol a show. According to Warhol, Ward then 'took out her wallet and looked through the bill compartment. She then held up a two dollar bill and said, 'Andy, if you paint me this, I'll give you a show' (A. Warhol, quoted in A. Warhol and P. Hackett, *Popism The Warhol Sixties*, New York, 1980, p. 31) Another recollection from this time suggested that the origin of the Dollar Bill series came one evening 'when I'd asked around ten of fifteen people for suggestions [and] finally one lady friend of mine [this time, another New York gallerist, Muriel Latow] asked me the right question: "Well, what do you love most?" That's how I started painting money' (A. Warhol, quoted in A. Warhol and P. Hackett, *Popism The Warhol Sixties*, New York, 1980, p. 22).

For Robert Rauschenberg, whose move into silkscreening coincided with Warhol's own move into the medium during this period, Warhol's adoption of what would become his trademark technique had less to do with expediency or provocation than with Warhol's own talent for drawing and his wish to get away from all that had been so good at and for which, as a commercial illustrator, had won him such acclaim. As Rauschenberg pointed out, 'Andy had a kind of facility which I think drove him to develop and even invent ways to make his art so as not to be cursed by that talented hand. His works are more like monuments to his trying to free himself of talent. Even his choice of subject matter is to get away from anything easy. Whether it's a chic decision or a disturbing decision about which object he pick, it's not an aesthetic choice. And there's strength in that, (R. Rauschenberg quoted in J. Stein, *Edie, an American Biography*, New York, 1982, p. 189). Hand-drawn and then silkscreen printed on a white monochrome background, *Two Dollar Bill (Front)* is a singular icon from this decisive and defining moment in Warhol's career.

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THE UNITED STATES OF AMERICA
TWO DOLLARS



Tom Wesselmann in his studio, March 1969.
Photo: Jack Mitchell/Getty Images.

Tom Wesselmann

Mouth Fragments, 1973



‘The prime mission of my art, in the beginning, and continuing still, is to make figurative art as exciting as abstract art’

TOM WESSELMANN

TOM WESSELMANN

(1931-2004)

Mouth Fragments

(i) signed, numbered and inscribed 'The mouth D7323 is by me Tom Wesselmann

The mouth is signed on the back of the canvas' (on the reverse of the board)

(ii) signed, numbered and inscribed 'The Mouth D7324 is by me Tom Wesselmann'

(on the reverse of the board)

(iii) signed, numbered and inscribed 'The mouth D7325 is by me Tom Wesselmann

The mouth is signed on the back of the canvas' (on the reverse of the board)

(iv) signed, numbered and inscribed 'The mouth D7326 is by me Tom Wesselmann

The mouth is signed on the back of the canvas' (on the reverse of the board)

oil on shaped canvas laid down on board, in four parts

(i) canvas: 4¼ x 4¾in. (10.8 x 11cm.)

board: 9½ x 8¼in. (23.2 x 20.9cm.)

(ii) canvas: 3½ x 4¾in. (8 x 12cm.)

board: 7½ x 8½in. (20 x 21.5cm.)

(iii) canvas: 4¾ x 5½in. (12.3 x 12.8cm.)

board: 9½ x 10¼in. (24.2 x 25.8cm.)

(iv) canvas: 4¾ x 4in. (11.8 x 10.2cm.)

board: 9¼ x 8¾in. (23.5 x 22.7cm.)

Executed in 1973

£180,000–250,000

\$240,000–320,000

€200,000–270,000

PROVENANCE

Galerie Klaus Benden, Cologne.

Acquired from the above by the present owner.

‘Rather than making the whole painting as physically intense as possible, it was more a question of making the image as intense as possible’

SLIM STEALINGWORTH





Man Ray, *A l'heure de l'observatoire - les amoureux* (Observatory Hours – the Lovers), 1934.
Private Collection.
Artwork: © Man Ray Trust/ADAGP, Paris and DACS, London 2017.
Photo: © 2017. White Images/Scala, Florence.

Tom Wesselmann's *Mouth Fragments* (1973) form an elegant and powerful suite of four paintings, each displaying an open, expressive female mouth hovering in white space. Red lips, white teeth and soft glimpses of tongue are revealed in subtly different expressions: these sensuous cut-out forms seem to imply an offscreen act, yet Wesselmann's intense focus blanks out any narrative or scenery, isolating each mouth as a solo erogenous zone, the only object of his gaze. This mode of composition links the paintings to Wesselmann's play with negative space in his *Great American Nude* works of the 1950s and 1960s, as well as to the bigger shaped canvases he employed for his large-scale *Mouth* works, begun in 1965, and the related *Smoker* series. Distilling the faceless women of the *Great American Nude* to a single unit of pictorial vocabulary, Wesselmann's act of disembodiment is a potent

one, allowing him to present the mouth not as part of an individual but as icon, symbol, emblem in itself. Made as recognisable as Warhol's soup cans or Coke bottles, the mouth even takes on the iconic qualities of the logo or branded product. These works thus find their place in the artist's seamless exploration of the inextricable relationship between consumerism and desire, and, ultimately, between the American Dream and sex.

Unambiguously erotic, Wesselmann's works have also always been *about* eroticism: what it means, how it is conveyed, and how it is bound up with contemporary culture. In an apt instance of life imitating art, his *Mouth* works have featured in a number of cosmetic advertisements, including Revlon's 'Irresistible Lips' campaign and

Alexandra de Markoff's 1995 campaign 'Lips Like Hers,' which depicted a disembodied pair of lips next to a 'fully extended lipstick, its phallic role obvious' (J. Wilmerding, *Tom Wesselmann: His Voice and Vision*, New York 2008, p. 127). The earlier *Great American Nude* works offered overtly sexual nude women alongside products and symbols of American consumerism, arranged together in interiors of seductive, optimistic bright colour and sensuous shape. These pictures not only reflected the Pop culture landscape of the time, but also Wesselmann's fulfilling new relationship with Claire Selley, whom he met in 1957 and would marry six years later. The women, however, had always been faceless, and Wesselmann's work would become only more depersonalised as he refined his vision and sharpened his focus. In a pseudonymous monograph published in 1980, he reflected that as he began to incorporate real objects into his still-lives and interiors, he made a shift 'from a complex to a simple image concept;' he 'became more interested in narrowing the context and isolating them. This led to what he viewed as an image concept rather than a painting concept, and inevitably he became less interested in maintaining the integrity of the painting and more interested in the integrity of the image. Rather than making the whole painting as physically intense as possible, it was more a question of making the *image* as intense as possible' (S. Stealingworth, *Tom Wesselmann*, New York, 1980, p. 40). Works such as *Mouth Fragments* are the striking result of this quest for intensity of image, and stand as jewel-like icons of Wesselmann's unmistakable Pop practice.



Andy Warhol, *Marilyn's Lips*, 1962.
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London.



Model in front of Tom Wesselman's Mouth #7, Vogue 1966.
Photo: Horst P. Horst / Condé Nast via Getty Images.
Artwork: © Estate of Tom Wesselmann / DACS, London/VAGA, NY, 2017.



Picasso with art dealer Daniel-Henry Kahnweiler
in Picasso's Villa 'La Californie' in Cannes, 1957.
Photo by Imagno/Getty Images.
Artwork: © Succession Picasso/DACS, London 2017.

Pablo Picasso

La fenêtre de l'atelier, 1958



‘The true heirs are us. The painters, those who carry on painting. We are the heirs of Rembrandt, Velázquez, Cézanne, Matisse. A painter always has a father and a mother, he doesn’t spring from nothing’

PABLO PICASSO

**PROPERTY FROM A PRESTIGIOUS
EUROPEAN COLLECTION**

λ * 54

**PABLO
PICASSO**

(1881-1973)

La fenêtre de l'atelier

dated and numbered '15.6.58 II' (on the reverse)

oil on canvas

13 ¾ x 10 ½ in. (35 x 27cm.)

Painted at La Californie, Cannes, on 15th June 1958

£700,000–1,000,000

\$900,000–1,300,000

€750,000–1,100,000

PROVENANCE

Galerie Louise Leiris, Paris.

Private Collection.

Anon. sale, Sotheby's London, 29 November 1989, lot 174.

Acquired at the above sale by the present owner.

EXHIBITED

Rotterdam, Kunsthall, *Picasso. Artist of the Century*, 1999, no. 77 (illustrated in colour, p. 121).

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Picasso: Las Grandes Series*, 2001, p. 388, no. 30 (illustrated in colour, p. 244; illustrated, p. 388).

Monaco, Grimaldi Forum, *Picasso*, 2013, p. 244 (illustrated in colour, p. 245).

LITERATURE

D. D. Duncan, *Picasso's Picassos. The Treasures of La Californie*, London 1961 (illustrated, p. 255).

C. Zervos (ed.), *Pablo Picasso: Oeuvres de 1958 à 1959*, vol. 18, Paris 1967, no. 238 (illustrated, p. 63)

‘For Picasso, his studio is a self-portrait in itself. Sensitive to its ritual, its secret poetry, he marks with his presence the environment and the objects in it, and makes his territory into his own “second skin”’

MARIE LAURE BERNADAC





Pablo Picasso, *The Studio*, 1928. Museum of Modern Art (MoMA), New York.
 Artwork: © Succession Picasso/DACS, London 2017.
 Photo: The Museum of Modern Art, New York/Scala, Florence.

‘I paint the way some people write their autobiography. The paintings, finished or not, are the pages of my journal, and as such they are valid. The future will choose the pages it prefers. It’s not up to me to make the choice ... It’s the movement of painting that interests me, the dramatic movement from one effort to the next, even if those efforts are perhaps not pushed to their ultimate end ... I have less and less time, and yet I have more and more to say, and what I have to say is, increasingly, something about what goes on in the movement of my thought. I’ve reached the moment, you see, when the movement of my thought interests me more than the thought itself’

PABLO PICASSO

Saturated with bold planes of vibrant colour and bursting with an arresting array of pattern and line, *La fenêtre de l’atelier* presents the haloed realm of Pablo Picasso’s studio at his home, La Californie. Painted on 15 June 1958, this intimate glimpse into a corner of the ornate, light-filled villa, situated in the hills above Cannes is one of the last in a series of what Picasso called *paysages d’intérieur* (‘interior landscapes’). Just a few months after he painted *La fenêtre de l’atelier*, he moved from this now-legendary home and studio – so immortalised in photographs it has become the artist’s most famous home – to a large and austere château further inland, escaping the ever-increasing hoards of fans and admirers who sought the great artist. First begun in 1955, these studio scenes serve as captivating visions into the artist’s world as he relentlessly explored both the act of painting itself, and his identity as an artist. Taking painting as his model, in the final decades of his life, Picasso examined with an indefatigable zeal both the relationship between painter and model, and, as the present work shows, the studio itself, immortalizing the site of his promethean artistic creation. More than this however, *La fenêtre de l’atelier* also serves as a powerful homage to the artist’s friend and rival, Henri Matisse, a towering figure of modern art who had died four years prior. Residing in museums across the world – including the Tate Gallery, London, Musée Picasso and Centre Pompidou, Paris – these studio paintings are among the greatest tributes Picasso made to his great friend and rival, as well as being intimate, revealing glimpses into his life. ‘For Picasso, his studio is a self-portrait in itself’, Marie-Laure Bernadac has written. ‘Sensitive to its ritual, its secret poetry, he marks with his presence the



Pablo Picasso, *The Studio at La Californie*, 1956. Musée Picasso, Paris.
 Artwork: © Succession Picasso/DACS, London 2017.
 Photo: Peter Willi / Bridgeman Images.

‘When Picasso bought La Californie, though he had seen it only by twilight, he realised that its most precious asset to him, in addition to its nearness to Vallauris, was the light that penetrates into every corner of the house. He was happy at once in the luminous atmosphere of the lofty rooms, and as he had done before, he began to paint pictures inspired by the objects that lay around and the tall windows with their art nouveau tracery, through which a yellow-green is filtered by the branches of the palm trees. Day after day he saw his studio anew’

ROGER PENROSE

environment and the objects in it, and makes his territory into his own ‘second skin’” (M-L. Bernadac, ‘Picasso 1953-1972: Painting as Model’, in *Late Picasso*, exh. cat., London, 1988, p. 58).

Picasso had moved to La Californie in the summer of 1955. A grand and ornate 19th Century Art Nouveau villa, it provided the perfect working and living space for Picasso,

who was immediately captivated by the extravagant flamboyance of the building, attracted to it ‘partly for its Orientalist air’ (Picasso, quoted in J. Richardson, *Picasso: The Mediterranean Years*, exh. cat., New York, 2010, p. 27). Composed of airy, high ceilinged rooms with large, elegantly ornamented windows that looked out onto luxuriant gardens planted with palm trees, the light-filled and spacious ground floor served as

a studio, entertaining space, dining room and storage area for the artist and his lover of the time, Jacqueline Roque. Never before Picasso had such a large space with which to fill a lifetime of his art, and soon, the rooms became piled not only with his work, but papers, possessions, costumes, trinkets and ceramics; a veritable feast of visual stimuli that the artist had amassed over the course of his life.

Not long after he had moved in, Picasso turned to his new surroundings as the subject for his art. In October 1955, he painted eleven depictions that, like the present work, take a corner of the studio and one of the ornamental windows as their subject. As the artist’s friend, the writer and critic Roland Penrose described, ‘When Picasso bought La Californie, though he had seen it only by twilight, he realised that its most precious asset to him, in addition to its nearness to Vallauris, was the light that penetrates into every corner of the house. He was happy at once in the luminous atmosphere of the lofty rooms, and as he had done before, he began to paint pictures inspired by the objects that lay around and the tall windows with their art nouveau tracery, through which a yellow-



Henri Matisse, *Red Interior: Still Life on a Blue Table*, 1947. Kunstsammlung Nordrhein-Westfalen, Dusseldorf.
 Artwork: © 2017 Succession H. Matisse/DACS, London.
 Photo: Bridgeman Images.

‘You have got to be able to picture side by side everything Matisse and I were doing at that time. No one has ever looked at Matisse’s painting more carefully than I; and no one has looked at mine more carefully than he’

PABLO PICASSO

green is filtered by the branches of the palm trees. Day after day he saw his studio anew’ (R. Penrose, *Picasso: His Life and Work*, London, 1958, p. 358). Over the following years, Picasso embarked on different series, however, in June of 1958 he returned again to the theme of the studio, painting, in the space of just one day, *La fenêtre de l’atelier* and three other iterations of this scene.

Rendered with a single plane of luminous red, with the simplified pattern of the window and green palm fronds beyond, *La fenêtre de l’atelier* presents one of the most abstract depictions of this corner of La Californie. This simplification and stylisation of an interior scene is instantly reminiscent of perhaps Picasso’s greatest rival and

friend, Henri Matisse. Of the two giants of the 20th Century, Picasso had once declared: ‘You have got to be able to picture side by side everything Matisse and I were doing at that time. No one has ever looked at Matisse’s painting more carefully than I; and no one has looked at mine more carefully than he’ (Picasso, quoted in J. Golding, ‘Introduction’, in E. Cowling et al., *Matisse Picasso*, exh. cat., London, 2002, p. 13). Matisse had died in November 1954. Devastated, Picasso could not attend his funeral, and his death greatly affected the artist for many years to come. As he had throughout his life, Picasso processed his grief through his art. Like the monumental *Femmes d’Alger* series, *La fenêtre de l’atelier* and the rest of these *paysages d’intérieur* paid homage to Matisse, the latter specifically



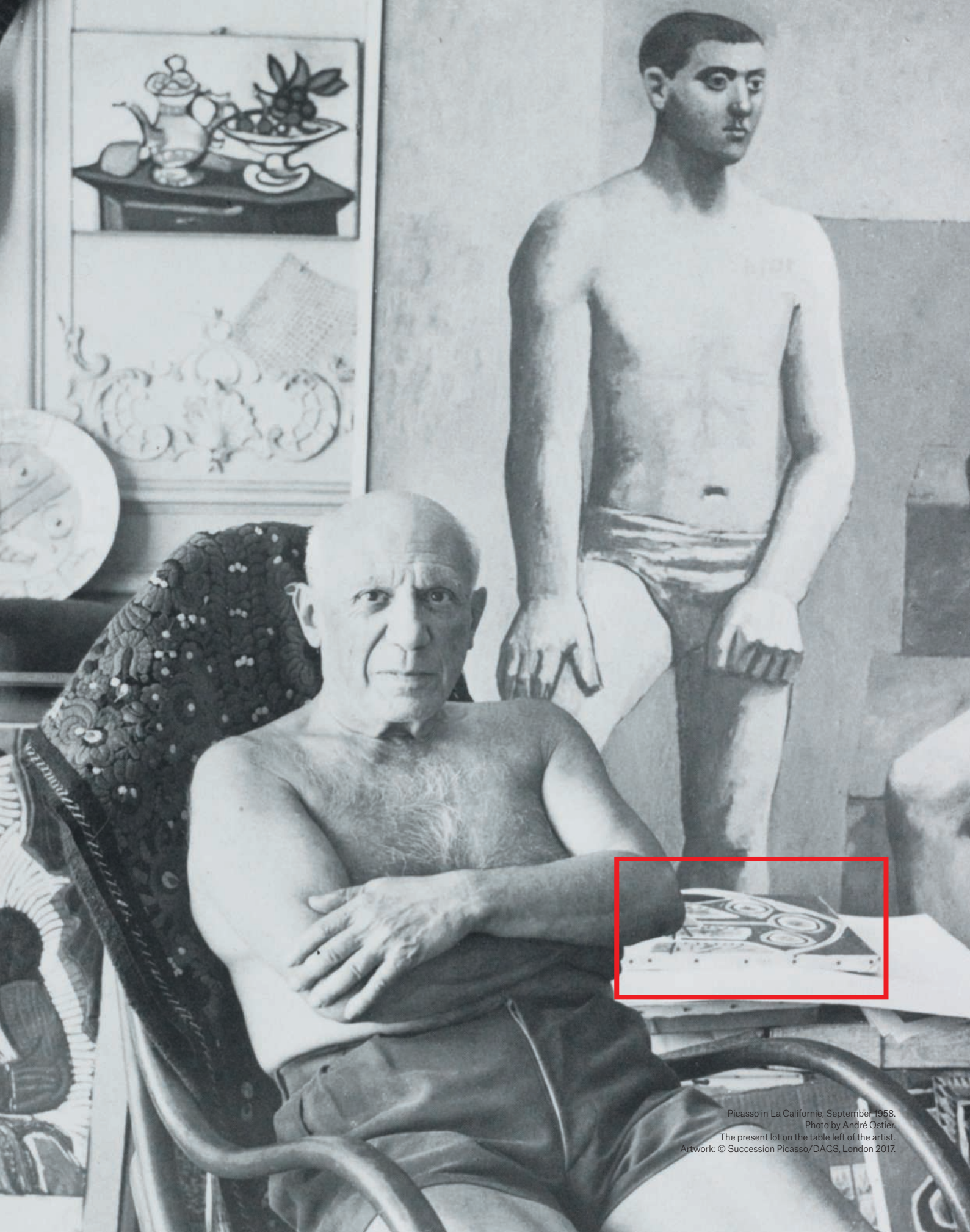


Jan Vermeer, *The painter (Vermeer's self-portrait) and his model as Klio*, 1665-66.
Kunsthistorisches Museum, Vienna.
Photo: Austrian Archives/Scala Florence.

indebted to the artist's late series of Vence interiors. Executed in the late 1940s, these great, late paintings – the last major group of works he made before moving to the cut outs – were a triumphant combination of colour, spontaneous line and pattern, the culmination of a life's work. Picasso saw these interior paintings in an exhibition in 1949, held at the Musée Nationale d'Art Moderne, Paris. Requesting to see the show before it had officially opened, Picasso must have been instantly awed by what he saw, and immediately began his own response, which he exhibited in an exhibition the following month. When Matisse learned of these plans he wrote to a friend, 'I have been told in several quarters that [Picasso] is organizing an offensive, and I am waiting to see it. I'll let you know how the prize-fight turns out' (Matisse, quoted in M. Billot, ed., *The Vence Chapel: The Archive of a Creation*, Milan, 1999, p. 208).

Saturated with rich, vibrant, unbridled colour and composed with nothing more than loose, boldly spontaneous line and decorative

pattern, *La fenêtre de l'atelier* exudes an exoticism and decorativeness that is immediately reminiscent of so many of Matisse's interior scenes, both still-life and figurative. As John Golding has written: 'The La Californie studio paintings are amongst the most overtly Matissean works that Picasso ever produced and, like the variations on Delacroix's *Femmes d'Alger*, can justifiably be regarded as homages to his departed friend... Picasso appears to be attempting to create an environment, a spirit to which Matisse would have responded... The windows, the palm trees and foliage beyond, read like Matissean quotes' (J. Golding, *Matisse Picasso*, exh. cat., London, 2002, p. 299). The studio, depicted without a model, artist or any other form of human presence, is empty save for a single, solitary chair. In this way, *La fenêtre de l'atelier* can be seen as a final, haunting tribute to Picasso's departed friend and rival, an elegiac testament and visual tribute not only to Matisse's unique aesthetic and radical style, but to a lifelong friendship that had sustained, inspired and impelled Picasso forwards on his long artistic journey.



Picasso in La Californie, September 1958.
Photo by André Ostier.
The present lot on the table left of the artist.
Artwork: © Succession Picasso/DACS, London 2017.



Manzoni in his atelier in Via Fiori Oscuri, Milano, 1958.
Photo: © Ennio Vicario.
Artwork: © DACS, 2017.



Piero Manzoni

Achrome, 1960



‘In total space form, colour and dimensions have no meaning. The artist has achieved integral freedom: pure material becomes pure energy’

PIERO MANZONI

**PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION**

λ * 55

**PIERO
MANZONI**

(1933-1963)

Achrome

cotton-wool squares

overall: 15½ x 13in. (38.4 x 33.2cm.)

cotton: 8 x 6in. (20.4 x 15.3cm.)

Executed *circa* 1960

£120,000–180,000

\$160,000–230,000

€140,000–200,000

PROVENANCE

Collection Simonis, Turin.

Galerie Michael Werner, Cologne.

Galerie Karsten Greve, Cologne.

Acquired from the above by the present owner.

EXHIBITED

Turin, Galleria Martana, *Fontana Manzoni Pascali*, 1981.

LITERATURE

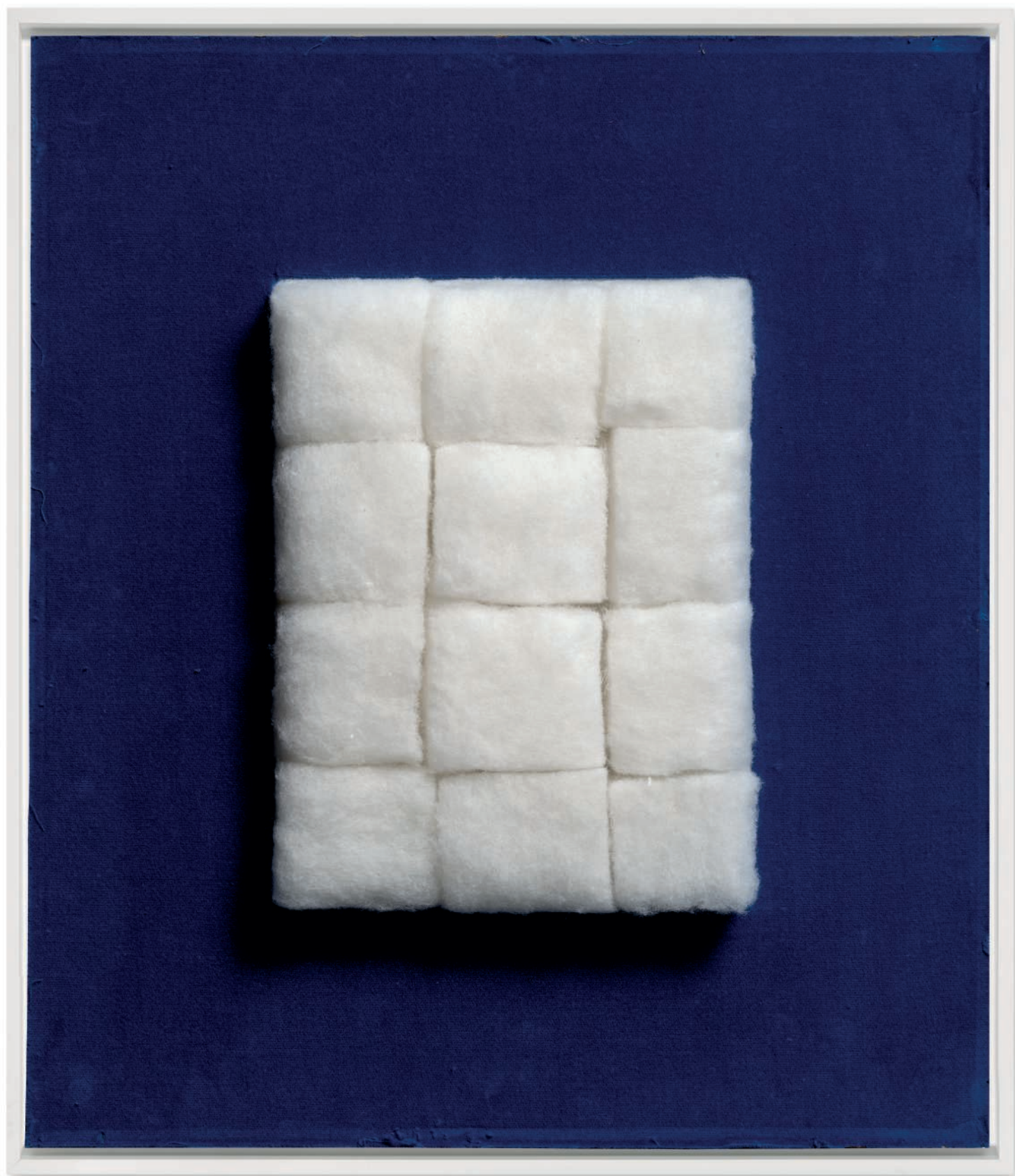
G. Celant (ed.), *Piero Manzoni: Catalogo Generale*, Milan 1975, no. 29cr (illustrated, p. 243).

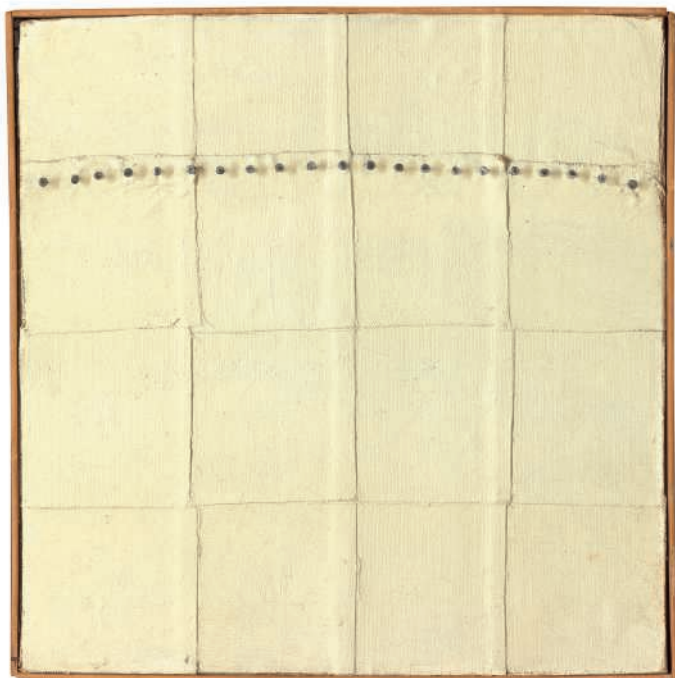
F. Battino and L. Palazzoli (eds.), *Piero Manzoni: Catalogue Raisonné*, Milan 1991, no. 728 BM (illustrated, p. 374).

G. Celant (ed.), *Piero Manzoni: Catalogo Generale*, Vol. II, Milan 2004, no. 726 (illustrated, p. 504).

‘Why shouldn’t this receptacle be emptied? Why shouldn’t this surface be freed? Why not seek to discover the unlimited meaning of total space, of pure and absolute light?’

PIERO MANZONI





Agnes Martin, *Homage to Greece*, 1959.
Private Collection.
Sold, Christie's New York, 11 May 2011, lot 55 (\$1,874,500).
Artwork: © DACS, 2017.
Photo: © Christie's Images.

'I am quite unable to understand those painters who, whilst declaring an active interest in modern problems, still continue even today to confront a painting as if it was a surface to be filled with colour and forms according to an aesthetic taste which can be more or less appreciated, more or less guessed at ... They paint a line, step back, look at their work with head on one side and half-closed eye; and these gymnastics continue until the painting is finished: a surface of unlimited possibilities is now reduced to a kind of receptacle into which unnatural colours and artificial meanings are forced'

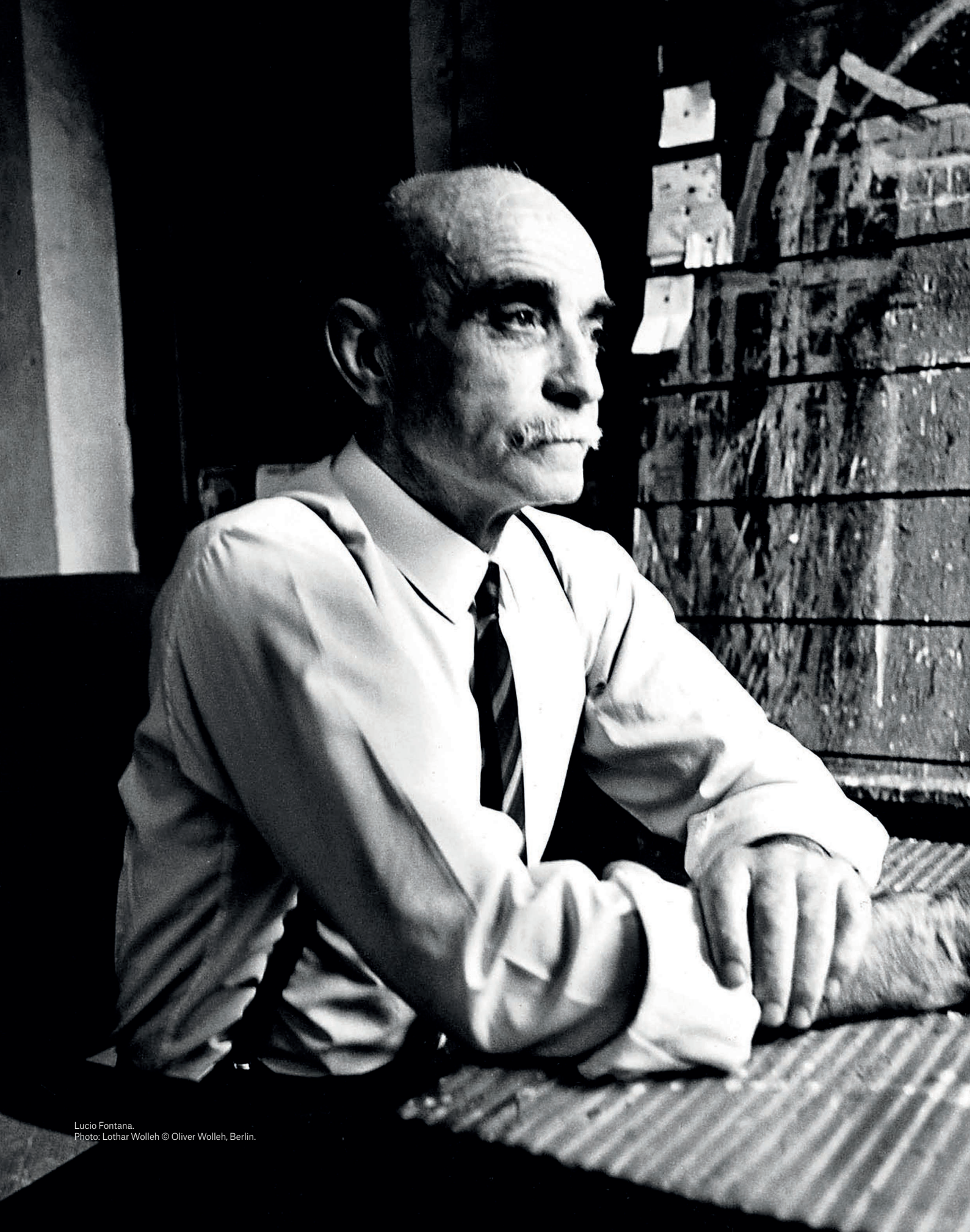
PIERO MANZONI

Executed *circa* 1960, Piero Manzoni's *Achrome* is an exquisite example of the artist's radical series of the same name. Initiated in 1957 and abruptly cut short by Manzoni's premature death in 1963, these deliberately colourless works redefined the parameters of art-making in the post-War era. Divided into twelve soft, cloudlike white cotton wool squares, *Achrome* is a self-defined material object purged of representational qualities. Focusing on the primacy of the material itself – employing media ranging from canvas to stones, fibreglass, felt and bread rolls – Manzoni sought to transform the picture plane from a field of illusion into an autonomous artwork in and of itself. Conceived during a period of immense change in Italy – one of modernisation, industrialisation and economic growth – these works take their place alongside Lucio Fontana's *tagli* and Enrico Castellani's *Superficie* as markers of a new, revolutionary ground zero in art. 'I am quite unable to understand those painters who, whilst declaring an active interest in modern problems, still continue even today to confront a painting as if it was a surface to be filled with colour and forms according to an aesthetic taste which can be more or less appreciated, more or less guessed at', Manzoni explained. 'They paint a line, step back, look at their work with head on one side and half-closed eye; and these gymnastics continue until the painting is finished: a surface of unlimited possibilities is now reduced to a kind of receptacle into which unnatural colours and artificial meanings are forced' (P. Manzoni, 'Free Dimension', *Azimuth*, no. 2, Milan, 1960, in *Piero Manzoni: Paintings, Reliefs & Objects*, exh. cat., Tate Gallery, London, 1974, p. 46). By stripping his works of narrative and semiotic content, Manzoni sought to free the pictorial surface of its historical baggage, allowing it to exist as a pure, unmediated

material presence. With its elegant, intimate simplicity, the present work represents this ambition at its most concentrated.

Seeking to remove all trace of the artist's hand, Manzoni's earliest *Achromes* were created by soaking pieces of canvas in kaolin: a soft form of clay which, when left to set, formed natural layers, wrinkles and folds. By 1959, the artist had begun to join pieces of white canvas or white fabric together, creating a stitched, sequential grid-like structure. In 1960, the year of the present work, Manzoni had begun to incorporate other deliberately banal objects and materials into his practice. The highly tactile material of cotton wool, presented in neatly aligned rows, is here freed from its utilitarian function, existing solely as a vacant, haptic, textural entity. In works such as these, both artwork and material achieve a new degree of autonomy: forced into a new context and deprived of all symbolic association, Manzoni's commonplace media become purely self-referential. The artist's decision to drain his works of all colour served further to sever their ties with figurative reality. As he explained, 'the question as far as I'm concerned is that of rendering a surface completely white (integrally colourless and neutral) far beyond any pictorial phenomenon or any intervention extraneous to the value of the surface. A white that is not a polar landscape, not a material in evolution or a beautiful material, not a sensation or a symbol or anything else: just a white surface that is simply a white surface and nothing else (a colourless surface that is just a colourless surface). Better than that: a surface that simply is: to be (to be complete and become pure)' (P. Manzoni, 'Free Dimension', *Azimuth*, no. 2, Milan, 1960, in *Piero Manzoni: Paintings, Reliefs & Objects*, exh. cat., Tate Gallery, London, 1974, p. 46-7).



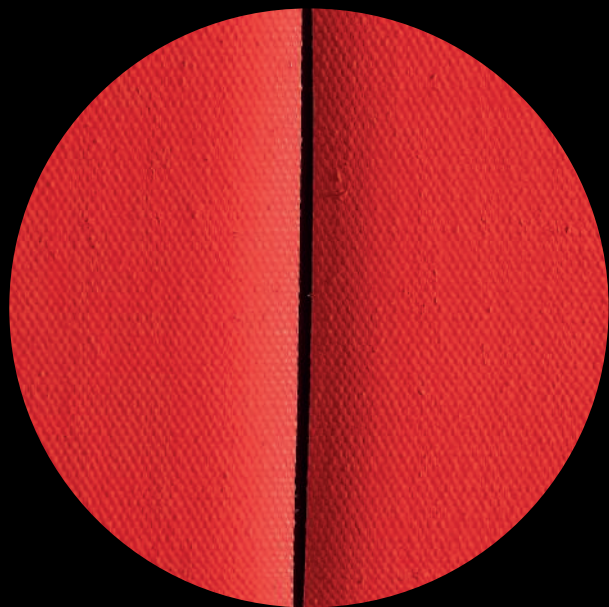


Lucio Fontana.
Photo: Lothar Wolleh © Oliver Wolleh, Berlin.



Lucio Fontana

Concetto spaziale, Attesa, 1967



‘My cuts are above all a philosophical statement, an act of faith in the infinite, an affirmation of spirituality. When I sit down to contemplate one of my cuts, I sense all at once an enlargement of the spirit, I feel like a man freed from the shackles of matter, a man at one with the immensity of the present and of the future’

LUCIO FONTANA

PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION

λ * 56

LUCIO
FONTANA

(1899-1968)

Concetto spaziale, Attesa

signed, titled and inscribed 'l. Fontana "Concetto Spaziale" ATTESA mi piace fare il fannullone!' (on the reverse)

waterpaint on canvas

13 x 9½in. (33 x 24cm.)

Executed in 1967

£400,000–600,000

\$520,000–770,000

€440,000–650,000

PROVENANCE

Theo Haimann, St Louis (acquired directly from the artist in 1968).

Anon. sale, Christie's London, 16 October 2006, lot 215.

Acquired at the above sale by the present owner.

LITERATURE

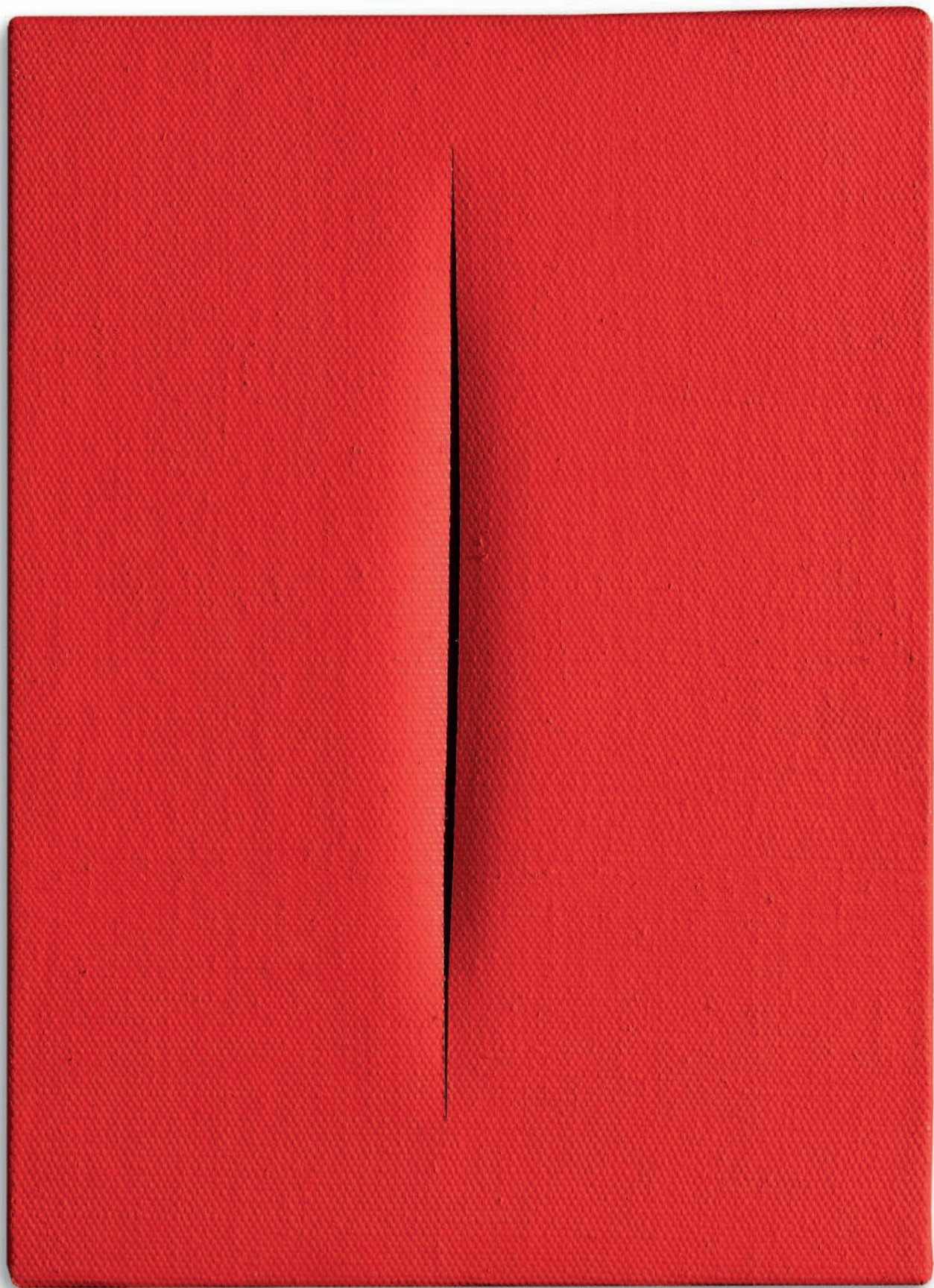
E. Crispolti, *Lucio Fontana, Catalogue raisonné des peintures, sculptures et environnements spatiaux*, vol. II, Brussels 1974, p. 190, no. 67 T 46 (illustrated p. 191).

E. Crispolti, *Lucio Fontana Catalogo generale*, vol. II, Milan 1986, no. 67 T 46 (illustrated, p. 661).

E. Crispolti, *Lucio Fontana catalogo ragionato di sculture, dipinti, ambientazioni*, vol. II, Milan 2006, no. 67 T 46 (illustrated, p. 857).

‘The *taglio* is an act of faith in Infinity’

LUCIO FONTANA





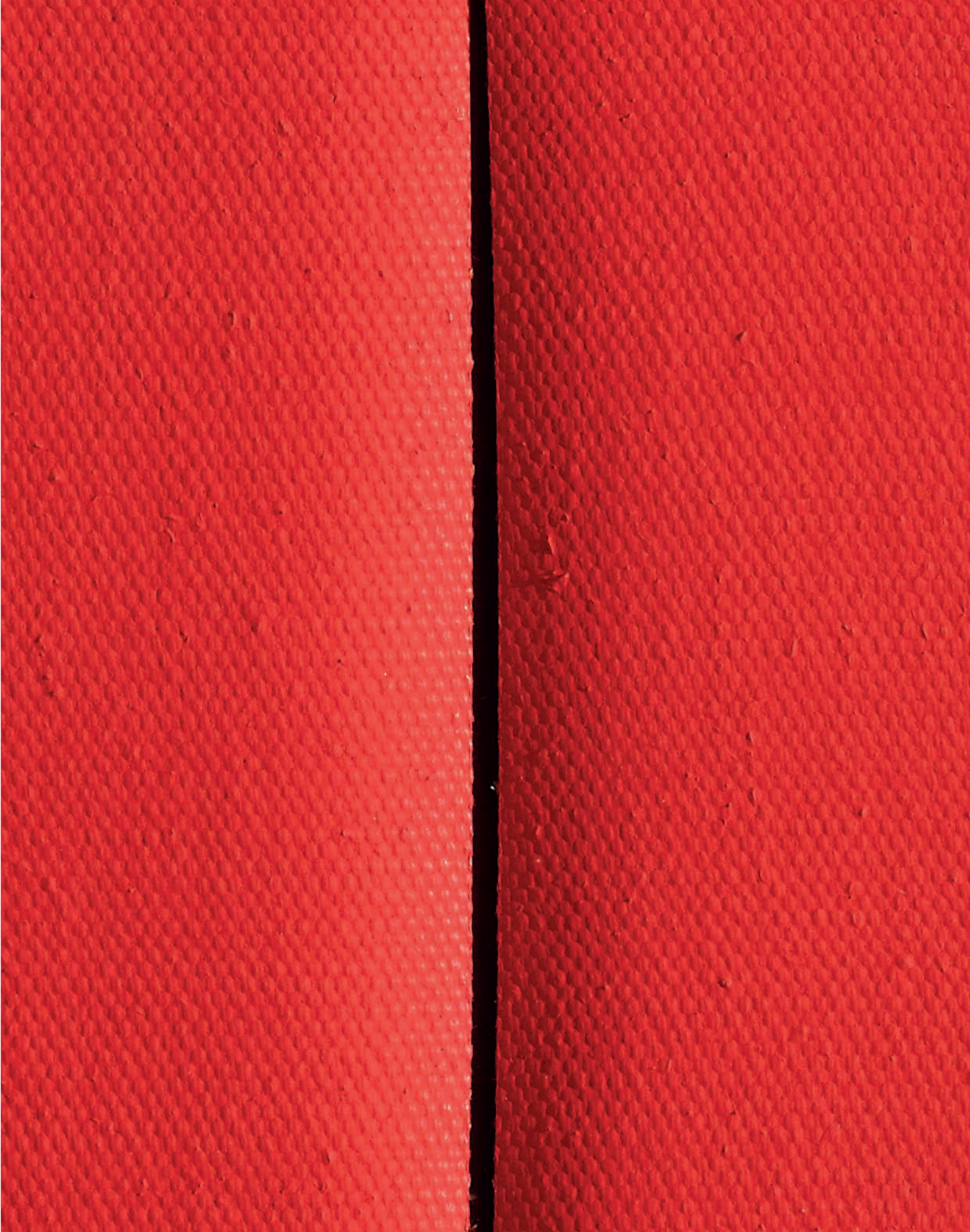
Caravaggio, *Judith and Holofernes*, 1598-99.
 Galleria Nazionale d'Arte Antica, Rome.
 Photo: Scala, Florence - courtesy of the Ministero Beni e Att. Culturali e del Turismo.

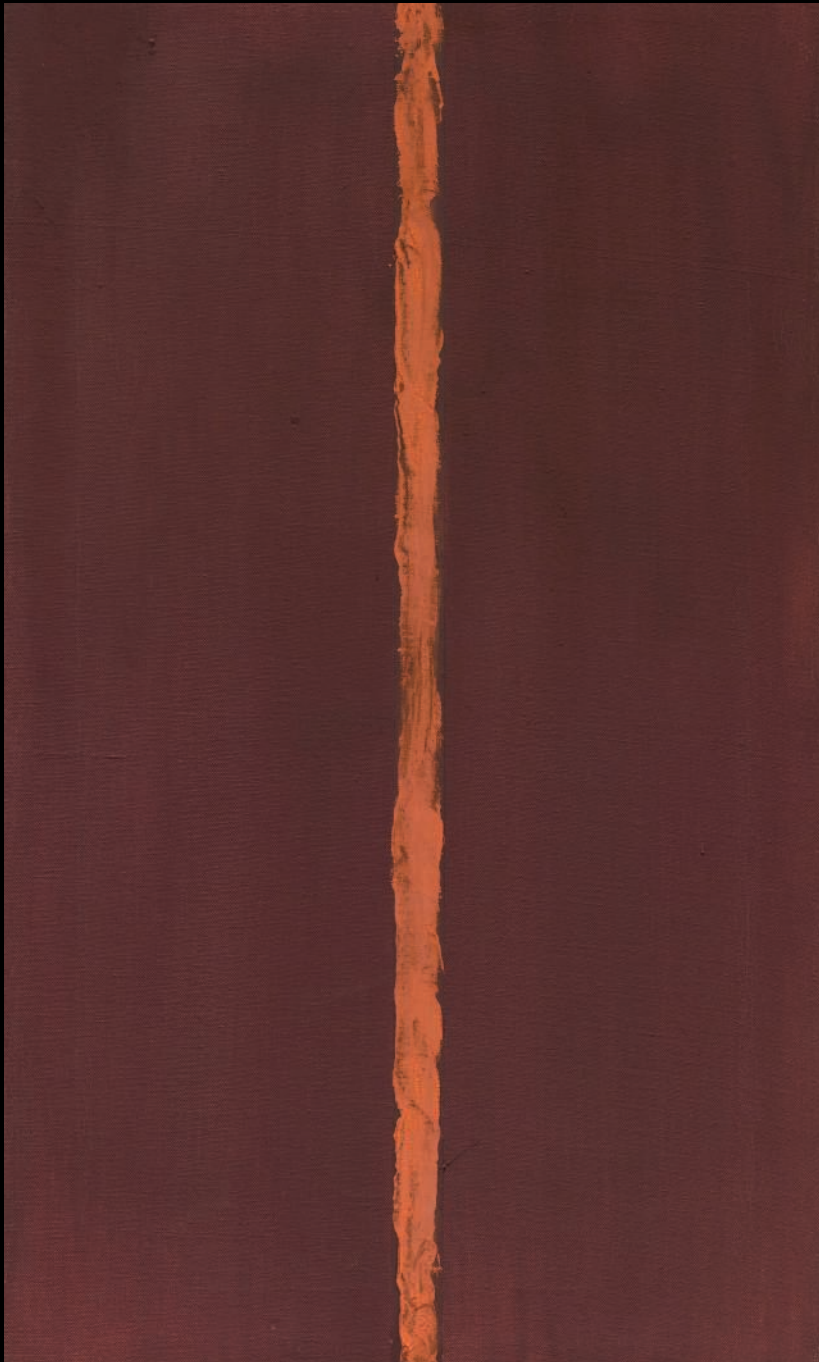
‘I make these cuts and these holes, these *Attese* and these *Concetti* ... I made these holes. But what are they? They are the mystery of the Unknown in art, they are the Expectation of something that must follow’

LUCIO FONTANA

With a single vertical slash penetrating its vivid red surface, Lucio Fontana's *Concetto spaziale*, *Attesa* of 1967 is a concise, jewel-like example of his *tagli* or 'cuts'. Piercing the very fibre of the canvas to reveal the uncharted void beyond, these works represent the most important realisation of his ground-breaking Spatialist theories. Inspired by the scientific advances of the Space Age, Fontana sought to create a revolutionary art form equipped to translate the newly-discovered dimensions of the cosmos. Incising the canvas with a singular sweep of his knife, the artist gave birth to a visual

language rooted in space, movement, time and energy: elements whose properties had been wholly redefined by man's exploration of the universe. 'As a painter,' he said, 'while working on one of my perforated canvases, I do not want to make a painting: I want to open up space, create a new dimension for art, tie in with the cosmos as it endlessly expands beyond the confining plane of the picture' (L. Fontana, quoted in J. van der Marck and E. Crispolti, *La Connaissance*, Brussels 1974, p. 7). *Attese* translates as 'waiting': the slashes preserve a momentary gesture for a far-flung future, the new





Barnett Newman, *Onement I*, 1948.
Museum of Modern Art (MoMA), New York.
Artwork: © 2017 The Barnett Newman Foundation, New York/DACS, London.
Photo: The Museum of Modern Art, New York/ Scala, Florence.

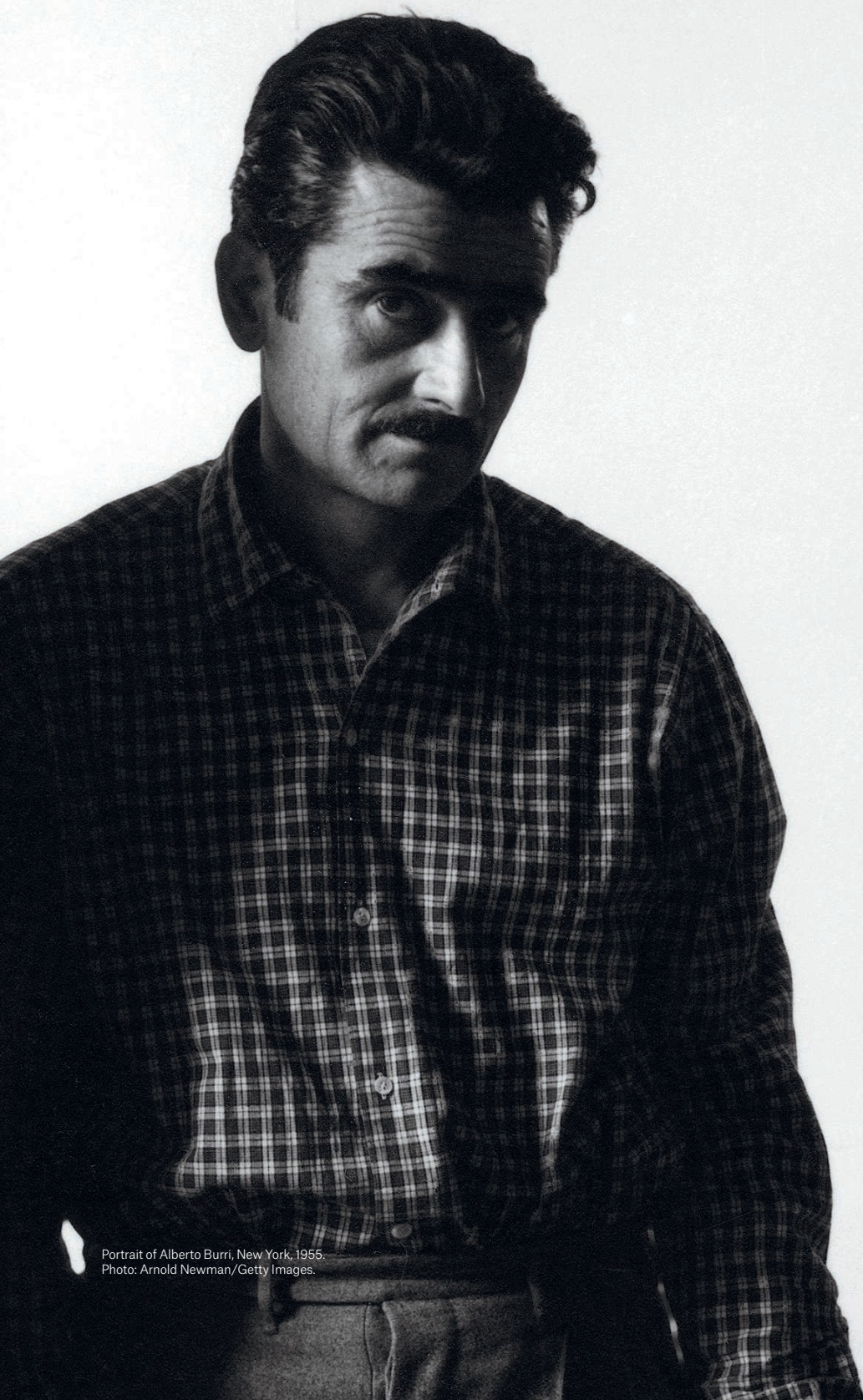
‘When I sit down to contemplate one of my cuts, I sense all at once an enlargement of the spirit, I feel like a man freed from the shackles of matter, a man at one with the immensity of the present and of the future’

LUCIO FONTANA

existence that Fontana anticipated for man in the universe. In these works, he found a meditative vehicle for existential freedom. ‘When I sit down to contemplate one of my cuts, I sense all at once an enlargement of the spirit’, he asserted; ‘I feel like a man freed from the shackles of matter, a man at one with the immensity of the present and of the future’ (L. Fontana quoted in L. M. Barbero, ‘Lucio Fontana: Venice/New York’ in L. M. Barbero (ed.), *Lucio Fontana: Venice/New York*, exh. cat. Guggenheim Museum, New York, 2006, p. 23). This effect is heightened by the present work’s intimate scale: like looking through a telescope, the delicate incision functions as a gateway to the vast dimensions of the cosmos.

At the dawn of the twentieth century, theories of modern physics shook the very foundation of the way man perceived himself in the universe. Fontana was fascinated by recent technological advancements that showed space as an indeterminate void without confines or external points of reference. He felt it essential to change art’s nature and form in order to match the spirit of the time, and in 1946, Fontana, along with other avant-garde artists in Buenos Aires, published the *Manifesto Blanco*, postulating that ‘we abandon the practice of known art forms and we approach the development of an art based on the unity of time and space’ (L. Fontana, *Manifesto Blanco*, 1946, reproduced in R. Fuchs, *Lucio Fontana: La cultura dell’occhio*, exh. cat., Castello di Rivoli, Rivoli, 1986, p. 80). By piercing the canvas, initially through his series of *buchi* (‘holes’) and subsequently through his *tagli*, Fontana united temporal and spatial phenomena, creating a language grounded in the gestural act and its physical residue. For the artist, the capturing of movement in art was the last frontier – one that had only become conceptually possible in light of recent scientific advancements. The canvas was no longer simply a support: it was a space in which invisible energetic forces collided to create a new, multi-dimensional object. ‘I make holes, infinity passes through them, light passes through them’, the artist explained; ‘there is no need to paint’ (L. Fontana, quoted in E. Crispolti, ‘Spatialism and Informel. The Fifties’, in *Lucio Fontana*, exh. cat., Palazzo delle Esposizioni, Milan, 1998, p. 146).





Portrait of Alberto Burri, New York, 1955.
Photo: Arnold Newman/Getty Images.

Alberto Burri

Sacco e Verde, 1953



‘In sacking I find a perfect match between shade, material
and idea that would be impossible to paint’

ALBERTO BURRI

λ 57

ALBERTO BURRI

(1915-1995)

Sacco e Verde

signed, inscribed and dated 'Burri ROMA 53' (on the reverse)

oil, canvas, burlap and vinavil on canvas

4¾ x 3¾in. (11.1 x 8.5cm.)

Executed in 1953

£100,000-150,000

\$130,000-190,000

€110,000-160,000

PROVENANCE

Private Collection, Milan.

EXHIBITED

Castelbasso, Palazzo Clemente, *Alberto Burri: Equilibrio, Struttura, Ritmo, Luce*, 2009, p. 28 (illustrated in colour, p. 29).

LITERATURE

Fondazione Palazzo Albizzini (ed.), *Burri. Contributi al catalogo sistematico*, Citta di Castello 1990, p. 477, no. 53.13 (illustrated in colour, p. 29).

B. Corà (ed.), *Alberto Burri. General Catalogue: Painting 1945-1957*, Vol. I, Citta di Castello 2015, p. 300, no. 317 (illustrated in colour, p. 155); Vol. VI p. 67.

‘... the truly vital thing that great artists like Burri, Fontana, Picasso, and Pollock give us is not so much material, a gesture, or a mark. It is an attitude toward life, the will and power to make art, the freedom to invent. This is the only lesson we can assimilate, the only one that regards us’

PIERO MANZONI





Alberto Burri: The Trauma of Painting, October 9, 2015-January 6, 2016, Solomon R. Guggenheim Museum, New York.
Photo: David Heald © SRGF, NY.
Artwork: © DACS, 2017.

‘Not only are the miniatures my favourite thing in the entire show, but they transform how we need to read their larger avatars’

BLAKE GOPNIK

Spanning just over ten centimetres in height, *Sacco e Verde* (1953) offers an extraordinary microcosmic insight into Alberto Burri's material universe. Intricately wrought on a jewel-like scale, it is an exquisite example of the *Sacchi* that occupied his practice between 1950 and 1956, and which stand today among his most important works. Across its compact surface, the artist combines passages of blood-red oil and vinavil with fragments of stitched and torn burlap. For Burri – a former army doctor – it was a medium that still hung heavy with the ghosts of war, and was among the first of many such humble materials that he would place at the service of image-making. Standing among his most remarkable technical feats, Burri's miniature works form an essential strand of his practice. Beginning in 1953 and continuing for nearly three decades, works on this scale were sent as annual Christmas gifts to James Johnson Sweeney: the then-director of the

Guggenheim Museum in New York. Housed together in what Sweeney would describe as his 'little Burri' gallery, these works offered tight, concise spaces in which the artist was able to observe and refine the language of each of his series – from the *Combustione* to the *Cretti* and beyond. The present work, with its rich variety of media and textures, may be seen within this context. Simultaneously a masterpiece of precision and an uninhibited zone of raw material expression, it represents the spirit of the *Sacchi* at its most concentrated.

Burri had first employed burlap while being held as a prisoner of war in Texas in the 1940s. Unable to practice medicine inside the camp, he turned his hand to art, working with materials provided by the YMCA. As supplies dwindled in the spring of 1945, Burri began to collect empty burlap sacks from the mess hall, initially treating them like canvases, covering them with a ground

layer before painting upon their surfaces. However, his return to the medium in 1950 brought with it the realisation that this coarse, prefabricated material could – in many ways – transcend the expressive capabilities of pigment. 'Up to this point the warp and woof of the canvas had only been a rhythmic texture in the painting', wrote Cesare Brandi. 'Burri took a step further: he established the texture of the canvas as the painting itself. An unpainted painting, in its pre-natal state' (C. Brandi, *Burri*, Rome 1963, p. 26). Inflicted with scars and wounds, Burri's burlap creations exceeded the parameters of representation. They were, instead, concrete facts: real objects with real histories, equipped to confront the traumas of the recent past. 'Sacking', Burri explained, '... is the compendium of the ideal psychological reasons, of the reasons of form and colour. I could obtain the same shade of brown, but it wouldn't be the same because it wouldn't contain everything I want it to contain ... It must respond as a surface, as a material, and as an idea. In sacking I find a perfect match between shade, material and idea that would be impossible to paint' (A. Burri, quoted in G. Serafini, *Burri: The Measure and the Phenomenon*, Milan 1999, p. 160). In the intimate depths of *Sacco e Verde*, Burri gives powerful form to this notion.






El Lissitzky, Kurt Schwitters. 1924.
Photo: Christie's Images.

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some faint smudges and discoloration, characteristic of old paper. On the right side, the binding edge is visible, showing the inner hinge and the adjacent page. The overall tone is warm and slightly yellowed.

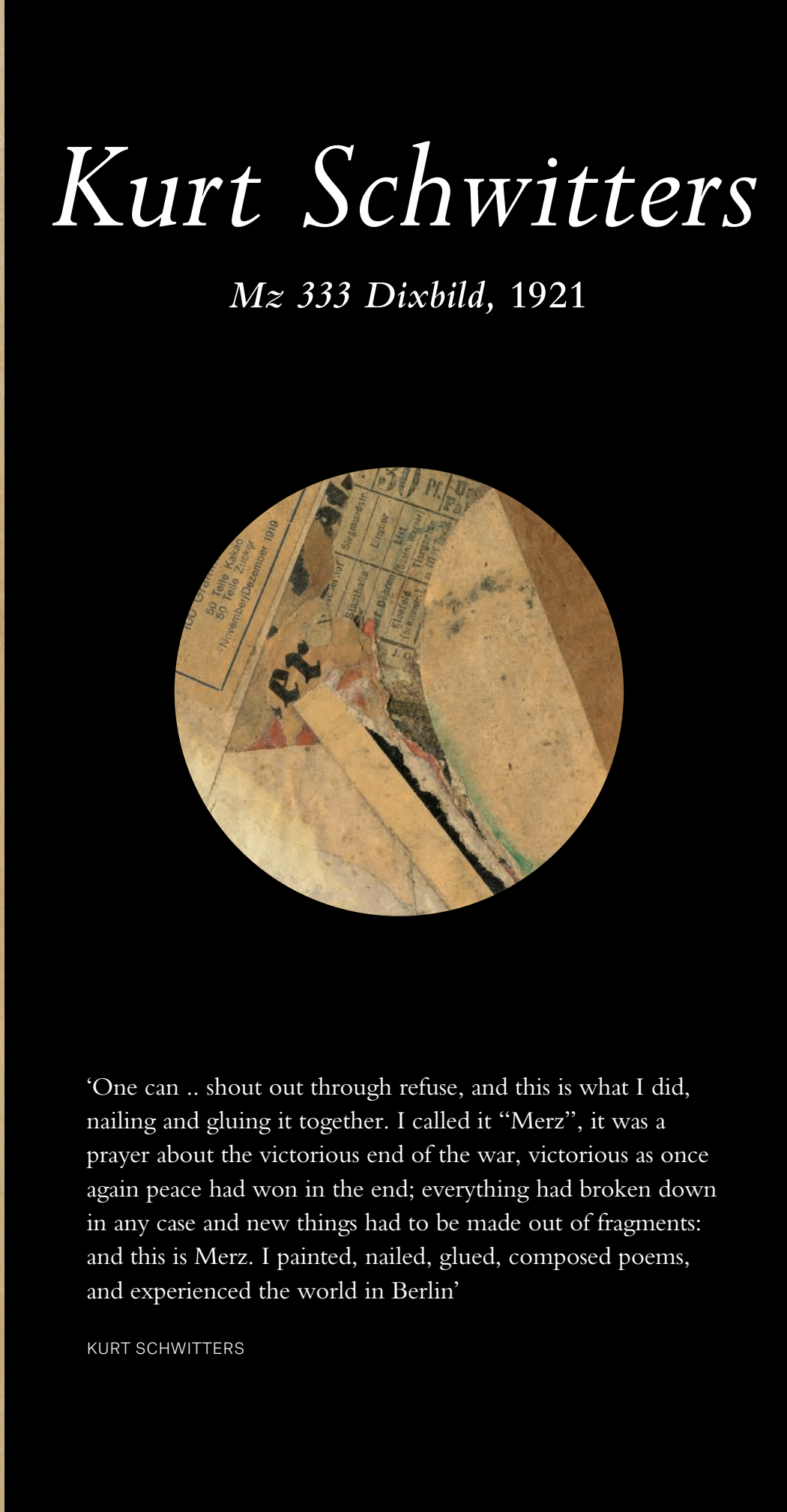
Kurt Schwitters

Mz 333 Dixbild, 1921




‘One can .. shout out through refuse, and this is what I did, nailing and gluing it together. I called it “Merz”, it was a prayer about the victorious end of the war, victorious as once again peace had won in the end; everything had broken down in any case and new things had to be made out of fragments: and this is Merz. I painted, nailed, glued, composed poems, and experienced the world in Berlin’

KURT SCHWITTERS



Kurt Schwitters

Mz 333 Dixbild, 1921




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Mz 333 Dixbild, 1921



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KURT SCHWITTERS

λ 58

KURT SCHWITTERS

(1887-1948)

Mz 333 Dixbild

signed and dated 'K. Schwitters 1921. 29.10.21.' (lower right)

paper collage on paper

7 x 5½in. (18 x 14cm.)

Executed in 1921

£120,000–180,000

\$160,000–230,000

€140,000–200,000

PROVENANCE

Hans Koch, Düsseldorf (acquired directly from the artist in October 1921).

Graphisches Kabinett von Bergh & Co, Düsseldorf.

Galerie Berggruen, Paris.

Pierre Janlet, Brussels.

Private Collection, Brussels (by descent).

Acquired from the above by the present owner in 2002.

EXHIBITED

Paris, Galerie Berggruen, *Kurt Schwitters : Collages*, 1954.

Hannover, Kestner-Gesellschaft, *Kurt Schwitters*, 1956, p. 38, no. 101.

Bern, Kunsthalle Bern, *Hans Harp. Kurt Schwitters*, 1956, no. 140.

Amsterdam, Stedelijk Museum, *Kurt Schwitters*, 1956, no. 89.

Brussels, Palais des Beaux-Arts, *Kurt Schwitters*, 1956, no. 45 (illustrated).

Liège, Musée des Beaux-Arts, *Kurt Schwitters*, 1956.

Brussels, Palais des Beaux-Arts, *40 ans d'Art vivant. Hommage à Robert Giron*, 1968, no. 34 (illustrated).

LITERATURE

W. Schmalenbach, *Kurt Schwitters*, Cologne 1967, no. 40.

E. Nündel, *Kurt Schwitters. Wir Spielen, bis uns der Tod abholt. Briefe aus fünf Jahrzehnten*, Frankfurt 1975, p. 53.

K. Orchard & I. Schulz (eds.), *Catalogue Raisonné: Kurt Schwitters, 1905-1922*, vol. I, Hannover 2000, p. 419, no. 891 (illustrated).

‘Dr Koch ... took with him my *Mz.333* and from Garvens, works by Klee, Grosz and Chagall. You have, of course, yourself, already seen his Dixian Salon’

KURT SCHWITTERS TO WALTER DEXEL



Mz 333
 Dizebild.

K. Schwitters 1921.
 29. 10. 21.



Otto Dix, *Portrait of Dr. Hans Koch*, 1921. Museum Ludwig, Cologne, Germany
Photo: Bridgeman Images

One of Kurt Schwitters' early Merzbilder (Merz-pictures), *Merzbild 333* carries also the intriguing title of 'Dixbild' (Dix-picture). This is because it was acquired from Schwitters by Dr Hans Koch in October 1921. As a letter from Schwitters to his friend the Constructivist painter, Walter Dexel, on the 29th of October, 1921 attests: "Dr Koch ... took with him my Mz.333 and from Garvens, works by Klee, Grosz and Chagall. You have, of course, yourself, already seen his Dixian Salon" (K. Schwitters, Letter, 29 Oct 1921 in E. Nündel (ed). *Kurt Schwitters: Wir spielen, bis uns Tod abholt*, Berlin, 1975, p. 53).

An affluent Düsseldorf physician, Dr Hans Koch was an important early collector of avant-garde art. Foremost amongst the artists whose work he collected was that of the then little-known - but soon to be infamous - Otto Dix, whose two scandalous paintings of contemporary brothels, *Salon I* and *Salon II*, Koch had recently bought and installed in his home. Schwitters evidently knew of Dix's work at this time, though he probably had not met the artist. He would probably also have been unaware that Dix had recently visited the Koch family for the very first time in October 1921 whereupon Dix and Hans Koch's wife, Martha, had almost immediately fallen in love. The couple were to marry soon afterwards while Koch himself, happy about their match, was, in turn, to marry Martha's sister.

In all other respects, *Merzbild 333* is classic example of an early Schwitters Merz-collage, made at a time of hyper-inflation, revolution and counter-revolution in Germany following the end of the First World War. In this era of complete moral, political and financial bankruptcy, when paper currency had lost its value and only food, work or lodging remained commodities of real value (other than gold or foreign currency), Schwitters, alone in Hannover, had established his own one-man avant-garde and 'cure' for the current age. He declared this to be the 'Merz' revolution.

'Merz', which took its name from a fragment of the words 'Kommerz und Privatbank' was an artistic revolution in which art and life were to be merged through the 'business' of assembling fragments and detritus of modern life into new glorified forms and expressions of the triumph of the human spirit. As Schwitters' friend and neighbour in Hannover, Kate Steinitz recalled, during this period Schwitters was frequently to be seen on the streets of Hannover, 'a crazy, original genius-character, carelessly dressed, absorbed in his own thoughts, picking up all sorts of curious stuff in the streets... always getting down from his bike to pick up some colourful piece of paper that somebody had thrown away' (K. Trauman Steinitz, *Kurt Schwitters A Portrait from Life*, Berkeley, 1968, p. 68). From these fragments Schwitters constructed poetic and miraculous constellations that expressed a new formal language and seemed to hint at a hidden order amongst the apparent chaos of the times.

'In poetry, words and sentences are nothing but parts,' Schwitters explained, 'their relation to one another is not the customary one of everyday speech, which after all has a different purpose: to express something. In poetry, words are torn from their former context, dissociated and brought into a new artistic context, they become formal parts of the poem, nothing more' (K. Schwitters, quoted in J. Elderfield, *Kurt Schwitters*, New York, 1985, p. 43).

In *Merzbild 333* Schwitters has constructed a dynamic abstract composition of parts made up of labels, tram tickets, wrappers and cut out card that illustrates thus logic. Adding humour to this urban poetry of detritus and the fragmented, Schwitters has, in a move that anticipates Pop art by around forty years, appended on the back of the work the commercialised label 'Kühl aufbewahren!' (Store in a cold place!).



Reverse of the present lot

Lobeck & Co., Dresden 28
100 Gramm M. 4.—

50 Teile Kakao
50 Teile Zucker

November/Dezember 1919

30 Pf.	
Stadthalle	Stegmündstr.
Kleefeld (Sch. J. 108str.)	Litzner
Döhring	List
(Günth. Wagner)	
Tiergarten	
in 10 Pf. Zettel	



Gerhard Richter, 1987.
Photo: Benjamin Katz. © DACS, 2017.

Gerhard Richter

Fuji, 1996



‘I want to end up with a picture that I haven’t planned. This method of arbitrary choice, chance, inspiration and destruction may produce a specific type of picture, but it never produces a predetermined picture. Each picture has to evolve out of a painterly or visual logic: it has to emerge as if inevitably’

GERHARD RICHTER

λ 59

GERHARD RICHTER

(B. 1932)

Fuji

signed 'Richter' (on the reverse); numbered '839-27' (on a label affixed to the reverse)

oil on Alucobond

11% x 14%in. (29 x 37cm.)

Executed in 1996

£250,000–350,000

\$330,000–450,000

€280,000–380,000

PROVENANCE

Galerie Fred Jahn, Munich.

Anon. sale, Lempertz Cologne, 10 June 2005, lot 428.

Acquired at the above sale by the present owner.

LITERATURE

Gerhard Richter 1998, exh. cat., London, Anthony d'Offay Gallery, 1998, no. 839/1-110, p. 107 (another from the series illustrated in colour, unpagged).

H. Butin & S. Gronert (eds.), *Gerhard Richter Editions 1965-2004 Catalogue Raisonné*, Ostfildern-Ruit 2004, no. 839/1-110 (another from the series illustrated in colour, p. 238).

Gerhard Richter Werkverzeichnis 1993-2004, exh. cat., Dusseldorf, K20 Kunstsammlung Nordrhein-Westfalen, 2005, no. 839/1-110 (another from the series illustrated in colour, p. 279).

H. Butin, S. Gronert & T. Olbricht (eds.), *Gerhard Richter Editions 1965-2013 Catalogue Raisonné*, Ostfildern-Ruit 2014, no. 839/1-110 (another from the series illustrated in colour, p. 238).

‘Since the heavens
and earth were parted,
it has stood, godlike,
lofty and noble,
the high peak of Fuji’

YAMABE NO AKAHITO, ‘ON LOOKING AT
MOUNT FUJI’, 8TH CENTURY AD





Katsushika Hokusai, Fuji in rust-brown against deep blue sky filled with white clouds, from '36 Views of Mt. Fuji,' circa 1823. The Newark Museum, Newark.
Photo: The Newark Museum/Art Resource/Scala, Florence.

‘Picturing things, taking a view, is what makes us human; art is making sense and giving shape to that sense’

GERHARD RICHTER

The present work is a spectacular example of Gerhard Richter's *Fuji* series. This sequence of 110 unique paintings was conceived in 1996 to aid the Städtische Galerie im Lenbachhaus, Munich, in its purchase of *Atlas* – a collection of photographs, newspaper cuttings and sketches that the artist has been assembling since the mid-1960s. Much as *Atlas* discloses Richter's inspirations and working method, the *Fuji* works tell the story of their creation in shifting layers of addition and concealment. Displaying Richter's distinctive abstract language on an intimate scale, each painting presents an exuberant chromatic fusion of red, orange and viridian oil paint on aluminium, overlaid with a squeegeed layer of white that drags the surface into

symphonic splendour. Gliding transitions of colour are accompanied by abrupt breaks that reveal shimmering gradients beneath, creating the electric dialogue between chance and control that distinguishes Richter's work.

As variations on a theme, the *Fuji* paintings appropriately echo the hues of Katsushika Hokusai's iconic woodblock series *36 Views of Mount Fuji* (1826-33). Where Hokusai depicted the mountain from multiple viewpoints and varying weather conditions, Richter exults in the infinite spectra of chromatic combination and textural nuance occasioned by his process. From a strictly defined palette he conjures an astonishing range of radiant tonal

relationships: surfs of seafoam green offset flickering zones of fiery depth; canyons of malachite plunge through snow-bright swathes of white. 'I want to end up with a picture that I haven't planned,' Richter has said. 'This method of arbitrary choice, chance, inspiration and destruction may produce a specific type of picture, but it never produces a predetermined picture. Each picture has to evolve out of a painterly or visual logic: it has to emerge as if inevitably' (G. Richter, quoted in D. Elger, *Gerhard Richter: A Life in Painting*, Chicago 2009, p. 312). In their vivid, jewel-like beauty, these works capture the majesty of an artist who has mastered his medium.

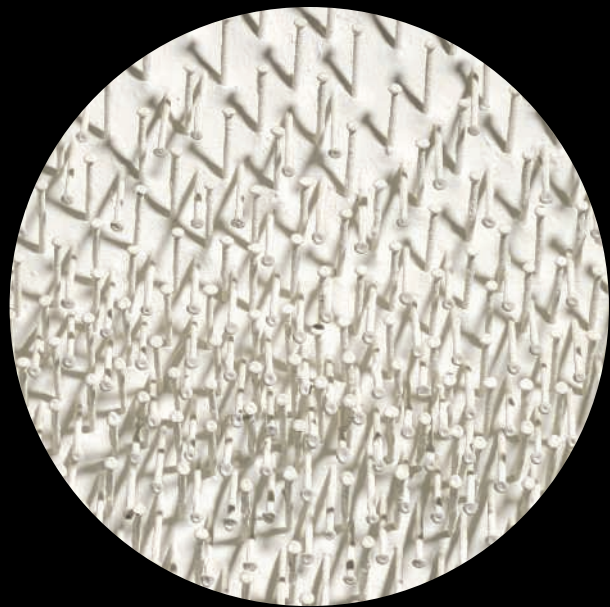




Günther Uecker, 1975.
Photo: Chris Felver/Getty Images.
Artwork: © Günther Uecker. All rights reserved. DACS 2017.

Günther Uecker

Gegenläufige Struktur, 1965



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

GÜNTHER UECKER

λ * 60

GÜNTHER UECKER

(B. 1930)

Gegenläufige Struktur (Opposed Structure)

signed, titled and dated 'Uecker 1965 Gegenläufige Struktur' (on the reverse)

kaolin and nails on canvas on fibre board

16 x 10½ x 1½in. (40.5 x 26.5 x 4cm.)

Executed in 1965

£200,000–300,000

\$260,000–390,000

€220,000–330,000

PROVENANCE

Collection Etzold, Moers.

Anon. sale, Christie's Amsterdam, 3 November 2015, lot 21.

Skarstedt Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED

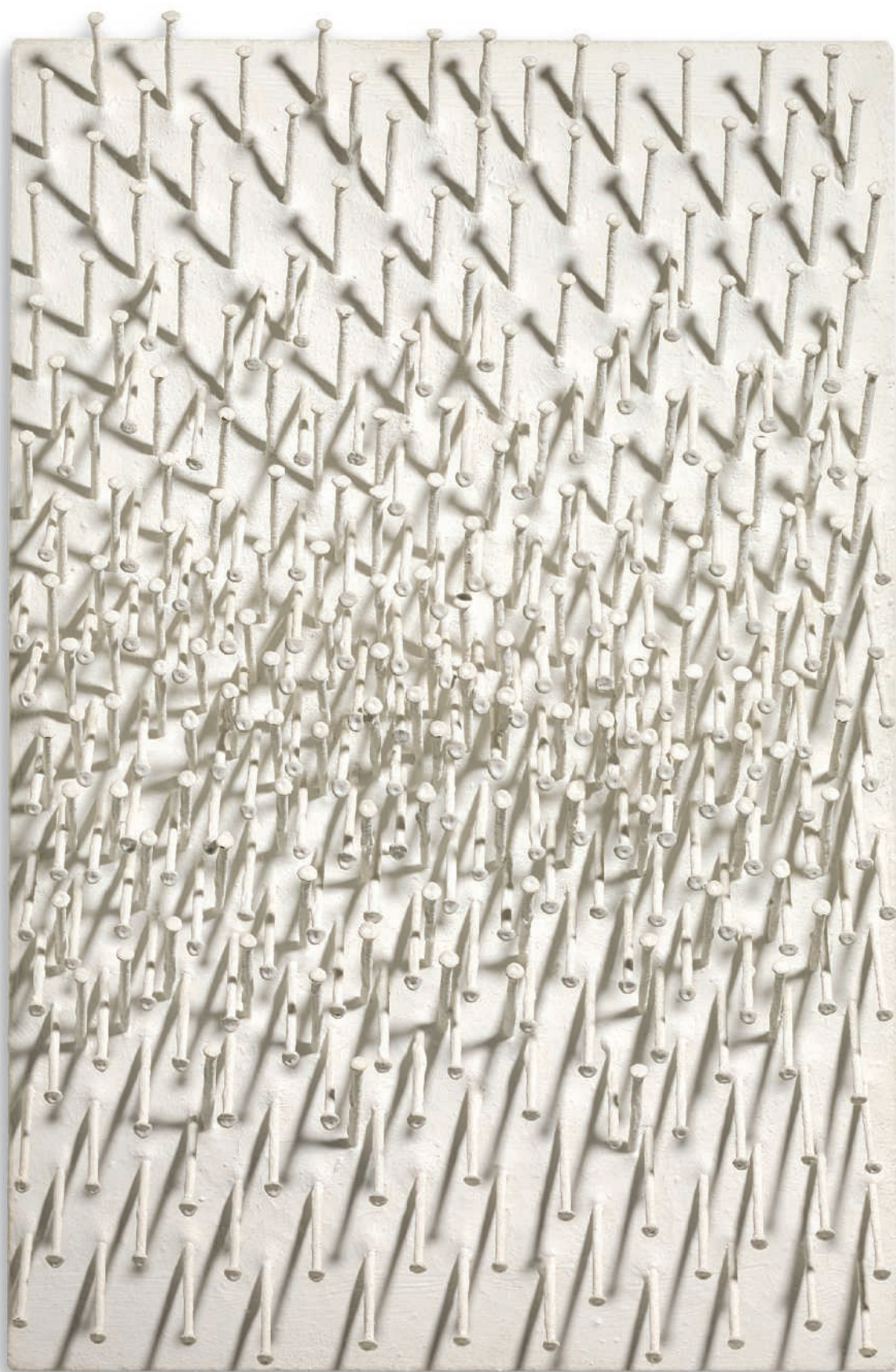
Cologne, Kunstverein, *Sammlung Etzold*, 1970, no. 118.

LITERATURE

D. Honisch, *Uecker*, Stuttgart 1983, p. 200, no. 419.

‘When I use nails ... my aim is to establish a structured pattern of relationships ... in order to set vibrations in motion that disturb and irritate their geometric order. What is important to me is variability, which is capable of revealing the beauty of movement to us’

GÜNTHER UECKER





Piero Manzoni, *Achrome*, 1960.
Museo del Novecento, Milan.
Artwork: © DACS, 2017.
Photo: DeAgostini Picture Library/Scala, Florence.

‘Art is not restricted to the surface of a picture’

GÜNTHER UECKER

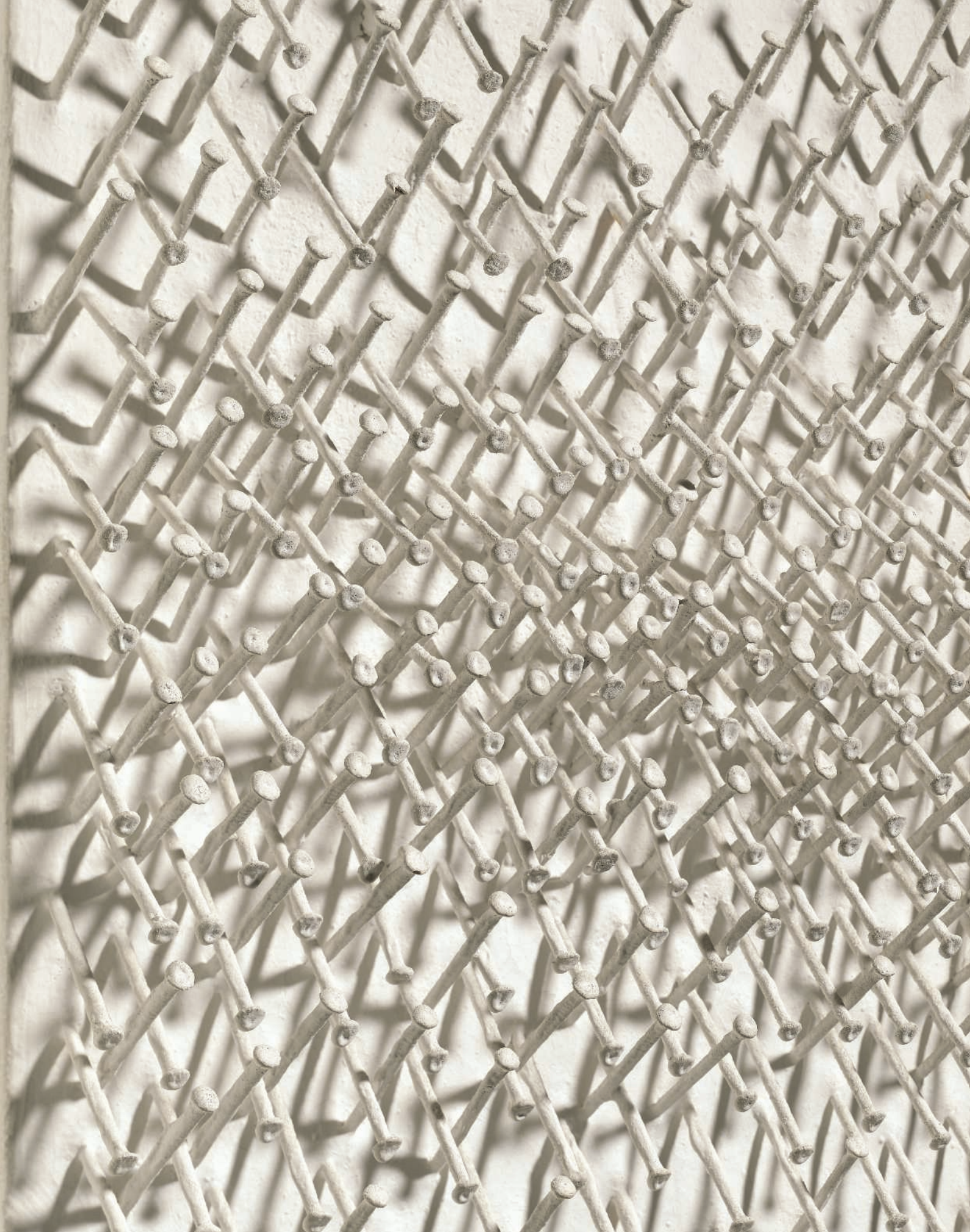
Created in 1965, during the height of Günther Uecker’s involvement with the avant-garde Zero group, *Gegenläufige Struktur* (*Opposed Structure*) transforms the humble nail into a vehicle for the poetics of space, light, time and motion. This intimately scaled construction straddles the mediums of painting and sculpture and invites the play of light and shadow over its bristling monochrome surface. As the work’s title implies, the nails driven into the wood-backed canvas are laid down in opposing directions so that they converge in the centre in a critical mass. The forms of the white-painted nails disappear into the white ground but their cast shadows offer a seductive optical experience as they appear to shift and change with the viewer’s position and variable lighting conditions. The angles of the nails and the attendant light effects elicit a sense of visual dynamism when in fact the surface maintains a physical stasis; it is the beholder’s own motions and sensory perceptions that activates the work. The significance of this emphasis on the perceptual experience of art would see Uecker’s work included in *The Responsive Eye*, the hugely successful exhibition identified with the birth of the Op Art movement that took place at the Museum of Modern Art, New York, in 1965.

Yet the materiality of works like *Gegenläufige Struktur* indicate that Uecker’s artistic concerns reached beyond mere optics. Like his Zero colleagues, Uecker wanted to reinvent the forms and language of art to usher in a new era, a ‘zero-hour’, that would replace the shock and pessimism of the immediate postwar years. Believing all illusions in painting were lies and all idealisms were dangerous seductions, he looked to the banalities of everyday life and rejected the soul-searching painterly abstraction that had dominated the 1950s. He instead developed a practice that addresses the world objectively and is embedded in the present. The structure of Uecker’s nail-embedded works, which protrude into the viewer’s domain, are intended to be both an invitation and a challenge as he seeks to bring his audience closer to a sense of reality and our place within the universe. His ‘nail fields’, as he calls them, are ‘an articulation of transitory time, like sundials which describe, through the shadows, that we are in constant motion within a cosmic context’ (Louisiana Channel, 2017, *Günther Uecker Interview: Poetry Made with a Hammer*. Retrieved from www.channel.louisiana.dk).

Uecker looked to the music of silence by John Cage and the concept of the void central to Eastern religions to develop a kind of tabula rasa that signalled his desire for a new beginning. The virgin white monochrome was not a space for representation or expression, but a pure and liberated zone in which the ‘image’ and concept was made physically and vitally concrete. Uecker’s signature use of the nail, which first appeared in his work in 1957, removes the subjective dimension of the artwork’s creation, but it is still loaded with personal, poetic and political significance. The labour involved in hammering harks back to Uecker’s rural upbringing in Wendorf, Germany, and the heavily industrialised Ruhr region where he moved to in 1955. The nail paintings also owe their conceptual and spiritual foundation to the Constructivist art of Kasimir Malevich and his pupil Wladyslaw Strzeminski, as well as the statement, often attributed to the Russian poet Vladimir Mayakovsky, that ‘Art is not a mirror held up to society, but a hammer with which to shape it’. *Gegenläufige Struktur* is, then, a confluence of conceptual abstraction, performative action and utopian ideals. But it is above all, in Uecker’s words, a ‘visionary form of purity, beauty, and stillness’ (G. Uecker, quoted in D. Honisch, *Uecker*, New York 1983, p. 14).

‘My works acquire their reality through light
... their intensity is changeable due to the light
impinging on them which, from the viewer’s
standpoint is variable’

GÜNTHER UECKER



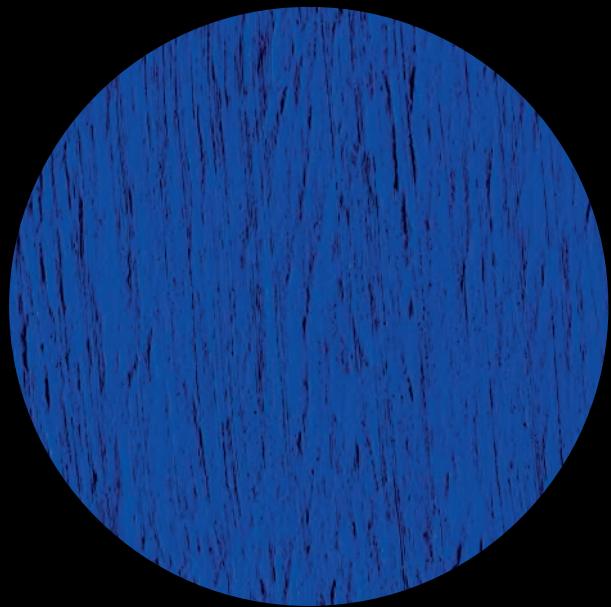


Yves Klein at the Museum Haus Lange, Krefeld, 1961.
Photo: © Pierre Boulat.
© Yves Klein Estate, ADAGP, Paris and DACS, London 2017.



Yves Klein

Untitled Blue Monochrome (IKB 266)
1957



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

YVES KLEIN

λ * 61

YVES KLEIN

(1928-1962)

Untitled Blue Monochrome (IKB 266)

dry pigment and synthetic resin on gauze mounted on panel

4½ x 6¾in. (11 x 17cm.)

Executed in 1957

£250,000–350,000

\$330,000–450,000

€280,000–380,000

PROVENANCE

Galerie Iris Clert, Paris.

Collection Helene Lassaigue, Paris.

Galerie 1900-2000, Paris.

Galerie Gmurzynska, Zurich.

Acquired from the above by the present owner.

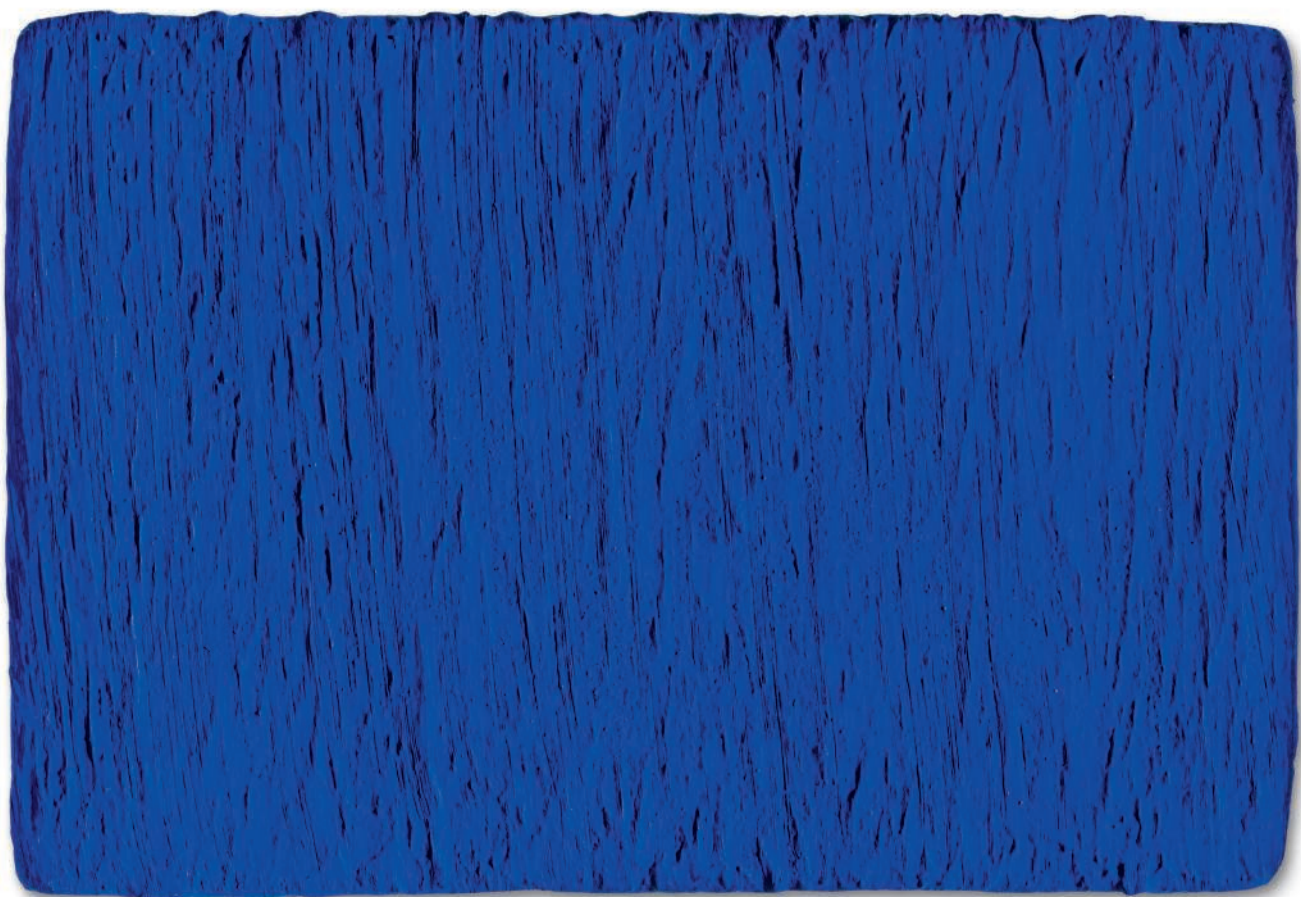
EXHIBITED

Paris, Galerie Iris Clert, *Micro-Salon d'Avril*, 1957.

This work is registered in the Yves Klein Archive under the archive number IKB 266.

‘In truth, the great Elements we know of, are no mean comforters: the open sky sits upon our senses like a sapphire crown — the Air is our robe of state — the Earth is our throne, and the Sea a mighty minstrel playing before it — able, like David’s harp, to make such a one as you forget almost the tempest cares of life’

JOHN KEATS, LETTER TO JANE REYNOLDS, 14th SEPTEMBER 1817





Reverse of present lot

Included in Galerie Iris Clert's groundbreaking *Micro-Salon d'Avril* in 1957 – the gallery's first major exhibition – *Untitled Blue Monochrome (IKB 266)* is an exquisite, diminutive example of the monochrome works that form the cornerstone of the artist's entire output. Executed in Klein's signature blue pigment IKB or 'International Klein Blue', with their highly-pigmented, deeply-saturated surfaces, Klein's IKB monochromes were the first and purest material expressions of the mystic, immaterial void that he believed lay at the heart of man's existence. His unique azure pigment was so intense that the artist believed it had the power to induce an extrasensory experience in the viewer, allowing them to transcend their physical being and momentarily glimpse the inarticulate

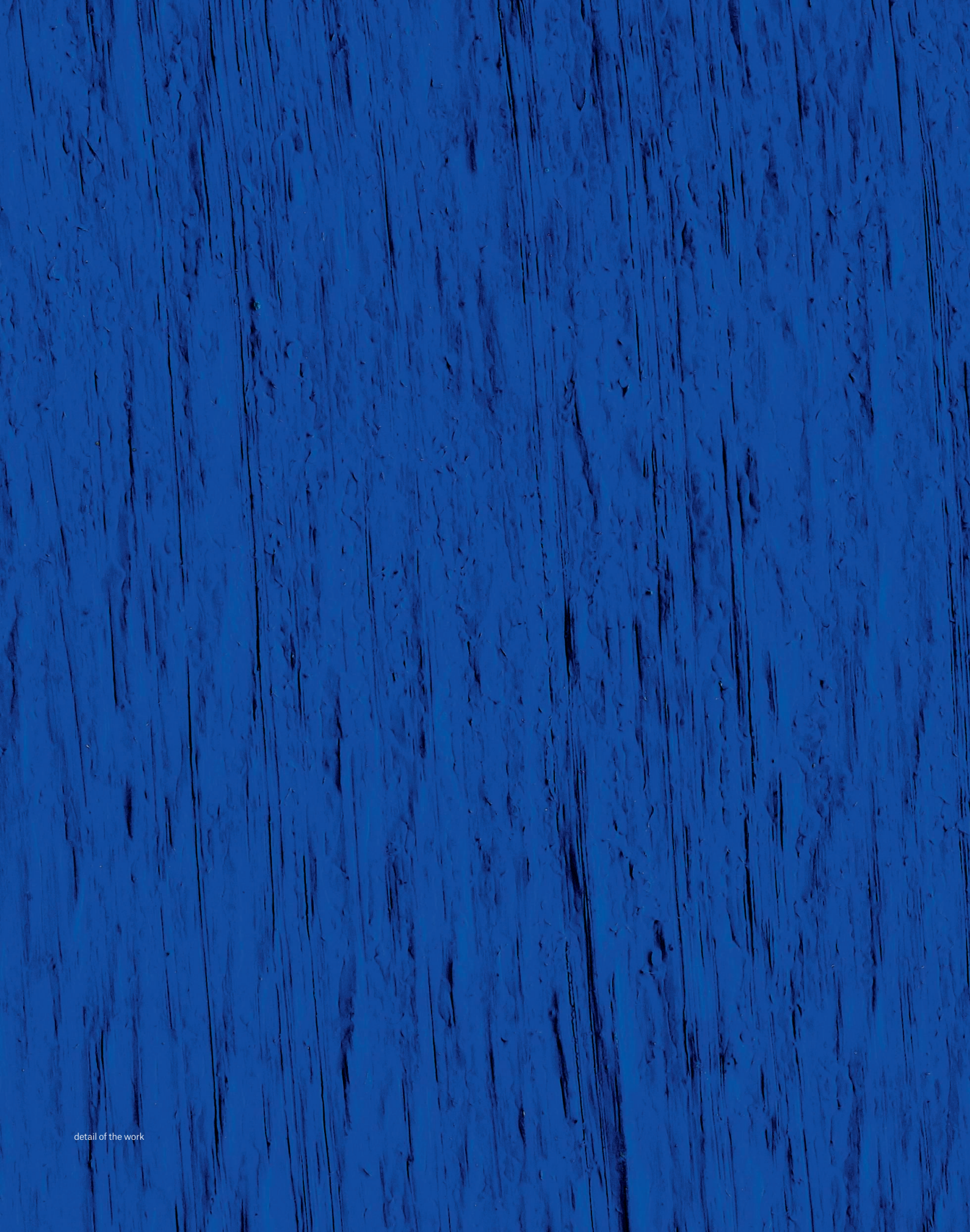
'zone of immateriality' that lay beyond the confines of the human imagination. Although *Untitled Blue Monochrome (IKB 266)* is barely more than six inches across, its rippling, vivid hue seems to elide size entirely, offering an electrifying glimpse of the infinite.

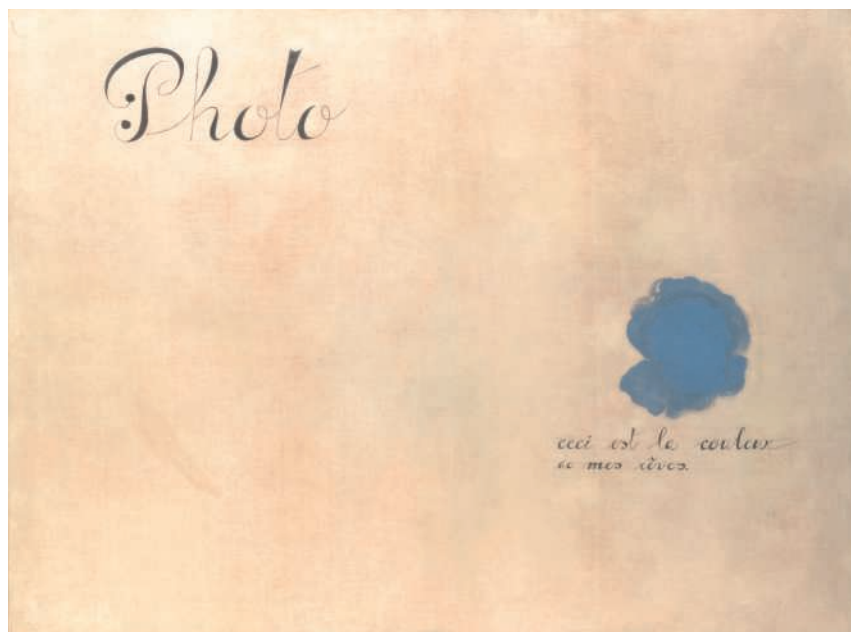
First conceived in 1957, the same year that this work was executed, Klein's IKB monochromes were so central to his *oeuvre* that the artist came to personally identify with them, often referring to himself as 'Yves le Monochrome' and characterising his art as 'the Monochrome Adventure'. Unlike his forebears Kazimir Malevich and Ad Reinhardt, who considered the monochrome the logical conclusion of painting, Klein saw pure colour as a portal to an undiscovered spiritual dimension. As he explained, '[I] can no longer approve of a "readable" painting ... [eyes were] made not to read a painting, but, rather, to see it. PAINTING is colour' (Y. Klein quoted in K. Brougher, 'Involuntary Painting', in *Yves Klein: With the Void, Full Powers*, exh. cat., Hirshhorn Museum and Sculpture Garden, Washington D.C., 2010, p. 26). By limiting himself to a single, highly-concentrated pigment, devoid of expression, Klein sought a new, experiential purpose for art. His monochromes were no longer windows onto the physical world, but rather gateways to the invisible spatial realm that underpinned our very being.



Portrait of Iris Clert, gallerist and curator of Yves Klein and Tony Stubbing, in her gallery doorway at 3 rue des Beaux-Arts, Paris, France, mid 1950's.
Photo by The John Deakin Archive/Getty Images.

Upon first meeting Iris Clert in 1955, the then-unknown Klein persuaded Clert to keep a small orange painting of his as a trial run. She displayed this monochrome in the corner of the one-room gallery; it proved a success, and upon Klein's return, Clert invited him to exhibit more of his monochromes, including the present work, in the gallery's exhibition *Micro-Salon d'Avril (Micro-Salon of April)* in April 1957. This show consisted of over 250 artworks, each no larger than a postcard, by 120 artists including Klein, Picasso and Max Ernst. The exhibition gained the small one-room gallery considerable notoriety amongst the avant-garde of Paris, and the single-concept-driven approach would become a distinguishing characteristic of the Galerie Iris Clert. Following this striking debut, Clert gave Klein a triumphant solo show in May 1957, which featured a march from the gallery to the famous Left Bank café Aux Deux Magots, where 1,001 blue





Joan Miro, *This Is the Color of My Dreams*, 1925.
Metropolitan Museum of Art, New York.
Artwork: © Successió Miró / ADAGP, Paris and DACS London 2017.
Photo: The Metropolitan Museum of Art/Art Resource/Scala, Florence.

‘Blue dominates, reigns, lives. It is the Blue-King of the most definitive of surmounted frontiers, the Blue of the frescoes of Assisi. This full void, this nothing which encloses Everything Possible, this supernatural asthenic silence of colour which finally, beyond anecdote and formal pretext, makes the formal grandeur of a Giotto’

PIERRE RESTANY

balloons were released. Klein would stage several other important exhibitions at Clert’s gallery over the following years until his death in 1962, including the famous *Bas-reliefs dans une forêt d’éponges* (1959), which featured a number of “Sponge Sculptures” and “Sponge Reliefs”.

For Klein, colour was not a representative tool, but rather a real, living presence that had the power to impregnate its surroundings and absorb its onlookers. The purer the colour, he believed, the more it might overcome its own material boundaries, dispersing into space and transporting the viewer into the void. His quest for this radical and transcendental mode of painting began in 1947 when, sitting on a rocky beach in Nice beside his friends Arman and Claude Pascal, he suddenly declared, ‘the blue sky is my first artwork’ (Y. Klein, quoted by Arman in T. McEvilley, ‘Yves Klein: Conquistador of the Void’, in *Yves Klein 1928-1962: A Retrospective*, exh. cat., Institute for the Arts, Rice University, Houston, 1982, p. 46). Having grown up surrounded by the deep azure of the Mediterranean, Klein considered blue to be the most immaterial of all colours, infused with the infinity of sea and sky. ‘Blue has no dimensions’, he wrote. ‘All colors bring forth associations of concrete, material, and tangible ideas, while blue evokes all the more the sea and the sky, which are what is most abstract in tangible and visible nature’ (Y. Klein, quoted in ‘Speech to the Gelsenkirchen Theater Commission’, in *Overcoming the Problematics of Art: The Writings of Yves Klein*, New York 2007, p. 41). Embarking on what he termed the ‘Blue Revolution’, Klein sought a tone that would radiate with an intensity appropriate for the mystic energy it harboured. After much experimentation, he devised the purest ultramarine hue possible, and had the colour officially patented in his name – ‘International Klein Blue’. Adamant that the application of this colour to canvas should leave no material trace, Klein abandoned paint for pure pigment – a substance which preserved the radiance of the colour.

Against the backdrop of the Second World War and its aftermath, Klein felt the need to overcome society’s deep existential anxiety by reinventing art as a means of positive spiritual release. Much of this influence came from the artist’s awareness of eastern philosophy – Klein had spent a year in Japan. Arriving in Paris in 1955, he began to refer to himself as ‘Messenger of the Blue Void’. In 1957, as well as participating in Clert’s *Micro-Salon d’Avril*, he held his landmark show *Proposte Monochrome/epoca blu* at the Galleria Apollinaire in Milan. For the exhibition, the artist assembled eleven equally-sized monochrome blue canvases supported on poles, floating a short distance away from the wall. In spite of their similar dimensions and surfaces, Klein proceeded to price each work differently. As he later rationalised, ‘each blue world presented a completely different essence and atmosphere with a pictorial quality perceptible by something other than the material and physical appearance’ (Y. Klein, quoted *Yves Klein*, exh. cat., Schirn Kunsthalle Frankfurt, Frankfurt, 2004, p. 19). Lucio Fontana – whose own Spatialist philosophies resonated with Klein’s pursuit of the immaterial – famously purchased one of the works. Upon his return Klein showed a number of these works at Galerie Iris Clert and at the gallery of his friend Colette Alendy. In the catalogue for the exhibition, the critic Pierre Restany wrote what has now become a legendary appreciation of colour in Klein’s work. ‘Blue dominates, reigns, lives’, he asserted. ‘It is the Blue-King of the most definitive of surmounted frontiers, the Blue of the frescoes of Assisi. This full void, this nothing which encloses Everything Possible, this supernatural asthenic silence of colour which finally, beyond anecdote and formal pretext, makes the formal grandeur of a Giotto’ (P. Restany quoted in K. Brougher, ‘Involuntary Painting’, *Yves Klein: With the Void, Full Powers*, exh. cat., Hirshhorn Museum and Sculpture Garden, Washington D.C., 2010, p. 27).



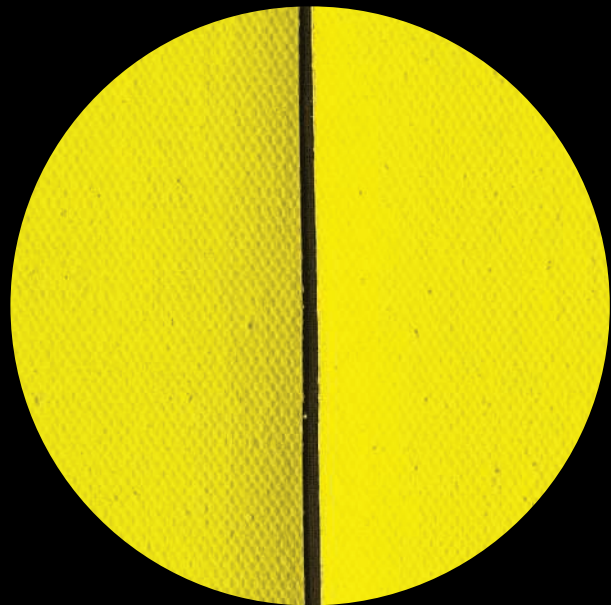
Yves Klein during the opening of his exhibition "Yves Klein : Proposte
monochrome, époque blu" at galleria Apollinaire, Milano, January 1957
Photo: © All rights reserved
© Yves Klein Estate, ADAGP, Paris and DACS, London 2017.



Lucio Fontana, 1964.
Photo: Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved.
Artwork: © Lucio Fontana/SIAE/DACS, London 2017.

Lucio Fontana

Concetto spaziale, Attesa, 1967



‘With this formula I have succeeded in giving the spectator an impression of spatial calm, cosmic rigour, serenity and infinity’

LUCIO FONTANA

λ 62

LUCIO FONTANA

(1899-1968)

Concetto spaziale, Attesa

signed, titled and inscribed 'l. Fontana Concetto Spaziale ATTESA La giostra girava, girava...' (on the reverse)

waterpaint on canvas

13 x 9½in. (33 x 24cm.)

Executed in 1967

£250,000–350,000

\$330,000–450,000

€280,000–380,000

PROVENANCE

Galerie Pierre, Stockholm.

Fred Wennerholm, Stockholm.

Carl G. Bonde, Eslöv.

Private Collection, Sweden.

Acquired from the above by the present owner.

EXHIBITED

Stockholm, Galerie Bleue - Galerie Pierre, *Fontana*, 1967.

LITERATURE

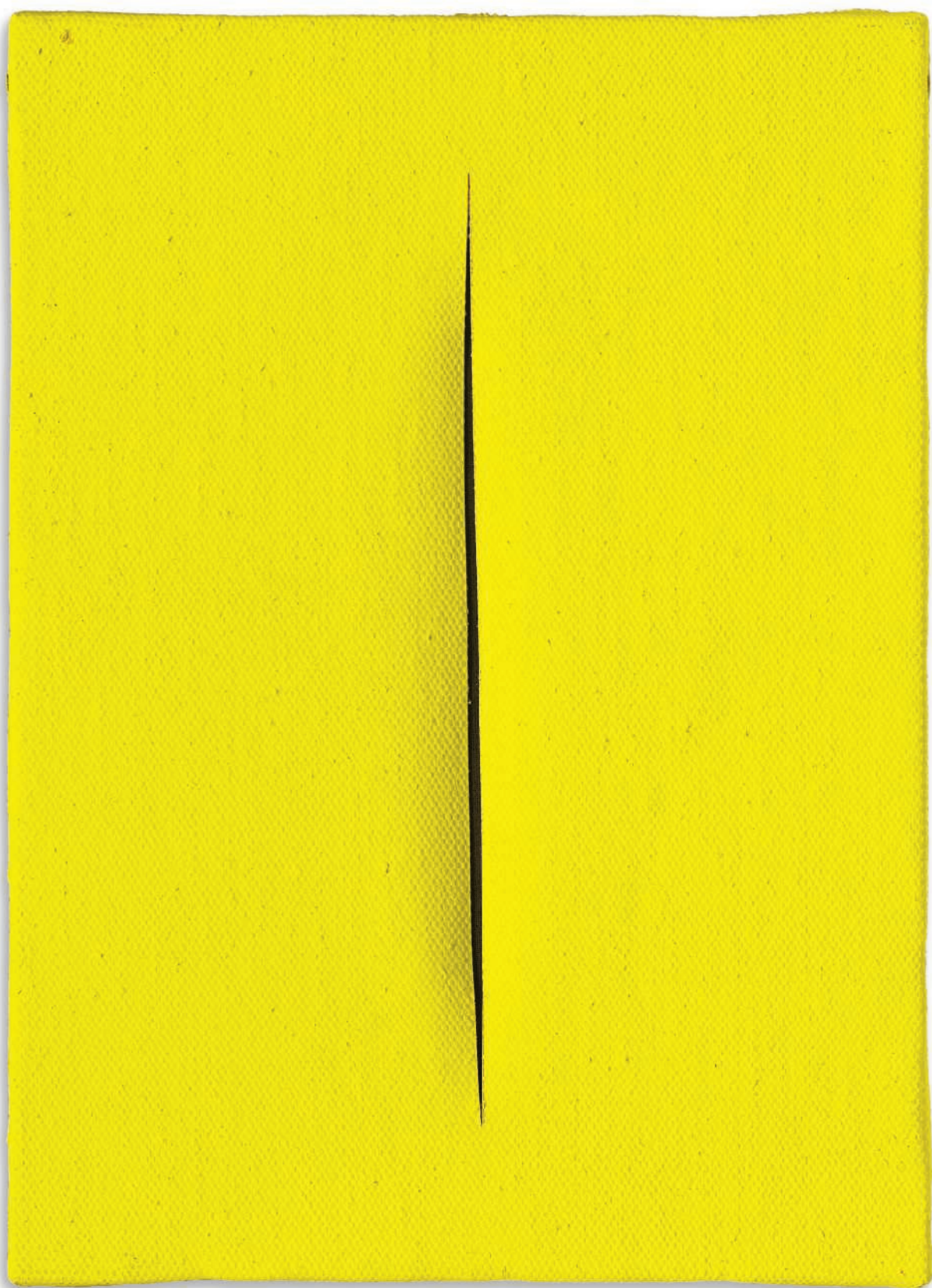
E. Crispolti, *Lucio Fontana, Catalogue raisonné des peintures, sculptures et environnements spatiaux*, vol. II, Brussels 1974, no. 67 T 2 (illustrated p. 188).

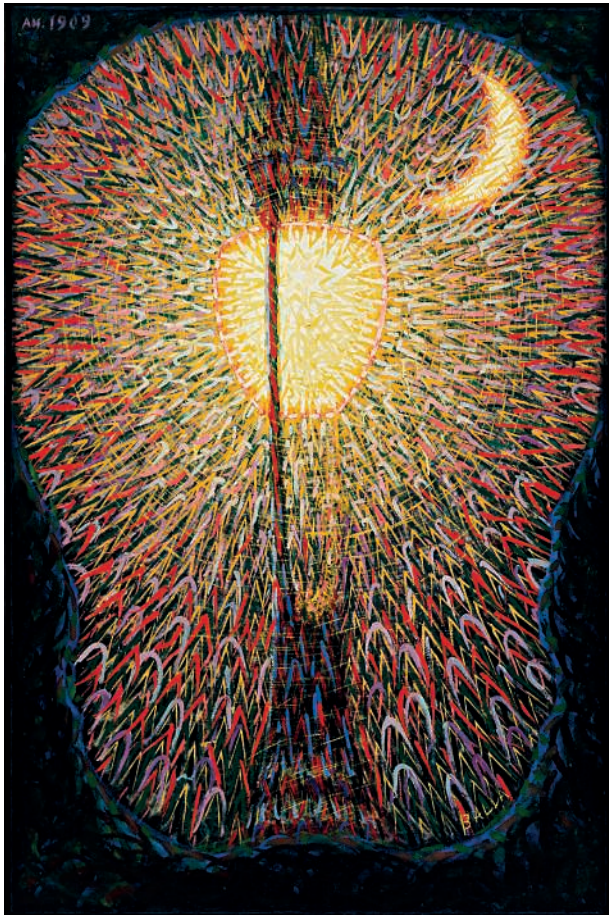
E. Crispolti, *Lucio Fontana Catalogo generale*, vol. II, Milan 1986, no. 67 T 2 (illustrated, p. 653).

E. Crispolti, *Lucio Fontana catalogo ragionato di sculture, dipinti, ambientazioni*, vol. II, Milan 2006, no. 67 T 2 (illustrated, p. 850).

‘What is required is a change in both essence and form. It is necessary to transcend painting, sculpture, poetry, and music. We require a greater art, which will be consistent with the demands of the new spirit’

EXTRACT FROM MANIFESTO BLANCO, 1946





Giacomo Balla, *Street Lamp, study of Light*, 1909.
Museum of Modern Art (MoMA), New York.
Artwork: © DACS, 2017.
Photo: Peter Willi / Bridgeman Images.

So Fontana commented about his *Attese* (Expectations) - the slashed paintings also entitled 'spatial concepts' for which he is perhaps best known. When Fontana first punctured the two-dimensional plane of the canvas in the early 1950s, his aim was to open up, this traditional two-dimensional support for illusionistic representation to the new infinite dimension of space. It was a simultaneously destructive and creative act that Fontana intended to mark the genesis of what he called a new 'Spatial' art: an art that would both express and contain within it an implicit understanding of the cosmic space as an infinite dimension and new material of art.

Amongst all of Fontana's wide range of creations and 'spatial concepts' the *Attese* remain the simplest, most elegant and powerful expressions of this aim. Like so many of the artist's works they mark Fontana's liberation from a dimension-filled universe and signify his intention of operating creatively within the context of an infinite one. Indeed, so identifiable with the core ideology and aesthetic of Fontana's art are the *Attese*, and so popular did they prove, that the artist continued to make them on a regular basis throughout the last ten years of his life.

Simple, minimal, 'spatialist' gestures consisting solely of a pure monochrome coloured canvas opening onto infinite space through the elegant slash or slashes perforating the surface, Fontana's *Attese*

'We imagine synthesis as the sum total of the physical elements: colour, sound, movement, time, space, integrated in physical and mental union. Colour, the element of space; sound, the element of time and movement, which develops in time and space. These are fundamental to the new art which encompasses the four dimensions of existence. Time and space.

The new art requires that all of man's energies be used productively in creation and interpretation. Existence is shown in an integrated manner, with all its vitality. Colour Sound Movement'

EXTRACT FROM MANIFESTO BLANCO, 1946

were works that marked a break from the artist's earlier *informel* experiment with material and, in their adoption of the monochrome, the beginning of a new more purely conceptual direction for his Spatialist adventure. Evolving from Fontana's concept of the *buchi* or hole in the canvas, the distinctly more elegant slash symbolized Fontana's concept of the creative act being an eternal gesture. While, with time, the material aspect of a work of art will decay and fade away, the immaterial act or gesture of puncturing this material and impregnating it with a spatial sensitivity was one that Fontana would live forever in the space-time continuum. 'Art is eternal as a gesture,' he declared in his first Spatialist manifesto, 'but it will die as matter ... What we want to do is to unchain art from matter, to unchain the sense of the eternal from the preoccupation with the immortal. And we don't care if a gesture, once performed, lives a moment or a millennium, since we are truly convinced that once performed it is eternal.' 'What we want to do' Fontana asserted, 'is to unchain art from matter, to unchain the sense of the eternal from the preoccupation with the immortal. And we don't care if a gesture, once performed, lives a moment or a millenium, since we are truly convinced that once performed it is eternal' ('First Spatialist Manifesto', 1947, signed by Fontana, G. Kaiserlian, B. Joppolo, M. Milani, reproduced in E. Crispolti & R. Siligato (ed.), *Lucio Fontana*, exh.cat., Rome, 1998, pp. 117-18).





Extract from the movie 'La Révolution Bleue' realised by François Levy-Kuentz. Production MK2
TV/France 5/Yves Amu Klein.
Photo: François Levy-Kuentz.



Yves Klein

Untitled Blue Sponge
Sculpture, (SE 319), 1961



‘... the blue sky is my first artwork’

YVES KLEIN

**PROPERTY FROM A PRIVATE
COLLECTION**

λ 63

**YVES
KLEIN**

(1928-1962)

Untitled Blue Sponge Sculpture, (SE 319)

dry pigment and synthetic resin on natural sponge and metal base

sponge: 2¼ x 2¾ x 1½in. (5.5 x 6 x 4cm.)

overall: 4½ x 2¾ x 1½in. (10.5 x 6 x 4cm.)

Executed *circa* 1961

£70,000–100,000

\$91,000–130,000

€76,000–110,000

PROVENANCE

Collection of Paul and Tomma Wember, Krefeld. (acquired directly from the artist)

Thence by descent to the present owner.

This work is registered in the Yves Klein Archive under the archive number SE 319.

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

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

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

EMILY DICKINSON, ‘THE BRAIN IS WIDER THAN THE SKY’, 1862





Cauliflower coral.
Photo: Ed Robinson via Gery Images. coral.

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

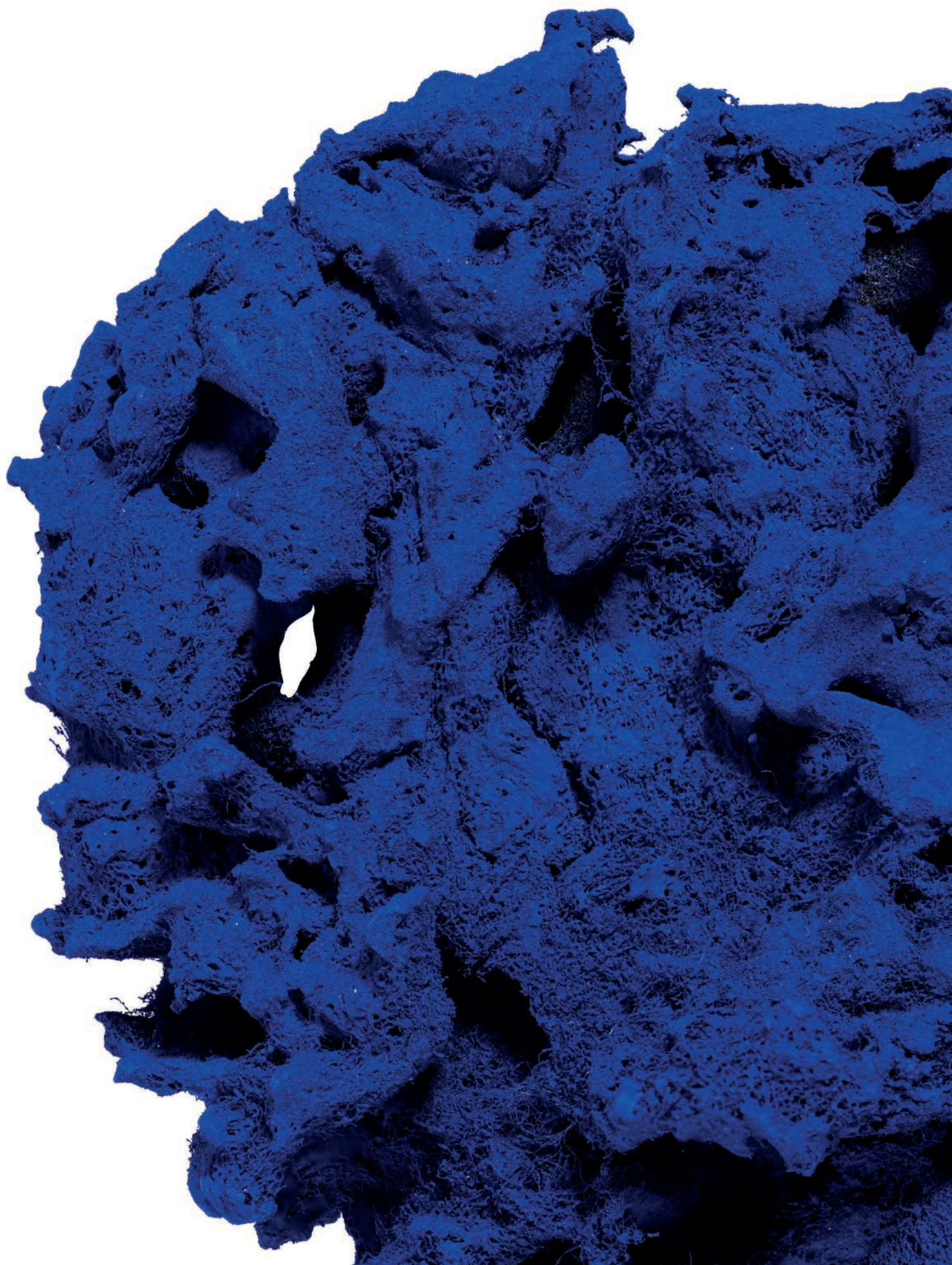
YVES KLEIN

Rare for its extraordinarily intimate scale, the present work stands among the very smallest examples of Yves Klein’s ground-breaking *Sculpture-Eponges* (*Sponge-Sculptures*). Executed in 1961, the work was originally owned by Paul Wember – author of Klein’s catalogue raisonné – who acquired it directly from the artist. Saturated with the unearthly beauty of his signature pigment – ‘International Klein Blue’, or IKB – the *Sculpture-Eponges* encapsulate his enduring quest to reveal the immaterial void at the heart of all existence. For Klein, the sponge – an ancient ocean-dwelling creature – was physically indicative of

the wonder and mystery of nature. When impregnated with the pure, deep intensity of IKB, it came to symbolise the mind’s ability to absorb and perceive the unknown dimensions of reality. Evolving from his series of blue monochromes, the *Sculpture-Eponges* were conceived as portraits of Klein’s viewers, visually representing the all-encompassing and transcendent effect of IKB upon the brain. The unique shade of blue, engineered to maximum brilliance, was construed as a living entity that had the power to transport the onlooker beyond the earthbound realm. The sponge, with its powers of absorption and retention,

embodied man’s capacity to sense and internalise the vast spiritual domain that lay beyond human consciousness. With its rich natural topography of ridges and craters, the present work quivers under the incidences of light, soaking up pigment with no trace of the artist’s input. Blossoming organically from its base like a delicate flower, it offers a material vision of the immaterial, placing the viewer in direct communion with the raw, mystical essence of IKB.

Though influenced by the developments of the Space Age, Klein’s philosophies were ultimately rooted in alchemical notions that





Giotto di Bondone, *The Ecstasy of St. Francis*, 1297-99 (detail).
San Francesco, Upper Church, Assisi.
Photo: Bridgeman Images.

had fascinated him since boyhood. His quest for a transcendental pigment began in 1947: sitting on a rocky beach in Nice beside his friends Arman and Claude Pascal, he declared 'the blue sky is my first artwork' (Y. Klein, quoted by Arman in T. McEvelley, 'Yves Klein: Conquistador of the Void', in *Yves Klein 1928- 1962: A Retrospective*, exh. cat., Institute for the Arts, Rice University, Houston, 1982, p. 46). Having grown up surrounded by the deep azure of the Mediterranean, Klein considered blue to be the most immaterial of all shades: a boundless, dimensionless hue, born of the infinite territories of sea and sky – the colour of Giotto Bondone's celestial frescoes in the Basilica of San Francesco d'Assisi. While working on his early series of IKB monochromes, Klein made a serendipitous discovery. Seeking a uniform texture for his newly-developed ultramarine tone, he often used sponges to apply the pigment. 'Evidently, they very quickly turned blue!', he explained. 'One day I perceived the beauty of blue in the sponge; this working tool all of a sudden became a primary medium for me. The sponge has that extraordinary capacity to absorb and become impregnated with whatever fluid, which was

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

YVES KLEIN

naturally very seductive to me. Thanks to the natural and living nature of sponges, I was able to make portraits to the readers of my monochromes, which, after having seen and travelled into the blue of my paintings, returned from them completely impregnated with sensibility, just as the sponges' (Y. Klein, in *Overcoming the Problematics of Art: The Writings of Yves Klein*, New York 2007, p. 22). Klein originally began attaching sponges to his monochromes, before relinquishing the canvas completely in favour of free-standing sculpture. The sponge, once painted with IKB, was coated in a highly volatile fixative that caused the colour to 'hover' illusively over the surface.

In 1959, Klein mounted a pioneering exhibition at Galerie Iris Clert, displaying a veritable forest of sponge sculptures and reliefs alongside his monochrome paintings. Titled *Bas-reliefs dans une forêt d'éponges*, the installation presented an immersive, otherworldly environment: a natural landscape infused with the mysteries of the void. The following year, Klein registered the formula for IKB at the Institut national de la propriété industrielle, believing he had arrived at the colour in its purest form. Unlike gold and 'madder rose' – the two other components of his holy chromatic trilogy – IKB was able to absorb all visible light rays except the deepest blue, thereby endowing the sponge with a sense of both dense solidity and fathomless void. As Kerry Brougher explains, 'In effect, the sponges reversed the flow of the monochromes ... the zero degree of Klein's blue monochromes gave way to an absorption into this world of the "other side", a way of demonstrating the immaterial in something material, a means of bringing the invisible spiritual realm into the dominion of flesh' (K. Brougher, 'Involuntary Painting', in *Yves Klein: With the Void, Full Powers*, exh. cat., Hirshhorn Museum and Sculpture Garden, Washington D. C., 2010, p. 34). The infinite, cosmic space of the monochrome was drawn into physical reality through the sponge – just as the human brain had the power to register the immaterial. The properties of IKB would be further explored in Klein's series of *Reliefs planétaires*, as well as his *Anthropométries*, in which living human bodies became vessels for his patented pigment. In the refined dimensions of the present work, we witness Klein's so-called 'Blue Revolution' at its most concentrated: a vision of base, earthbound substance imbued with the essence of a higher dimension.



Yves Klein, *One of his murals in the New City Theater in Gelsenkirchen, 1959.*
Photo: © bpk-Bildagentur/Scala, Florence/Charles Wilp.
Network: © Yves Klein, ADAGP Paris and DACS, London 2017.



Kurt Schwitters.
Photo: Ernst Schwitters © DACS, 2017.

Kurt Schwitters

Ohne Titel (Mit schwarzen Flecken), 1947



‘The artist creates through the choice, distribution and metamorphosis of the materials. The metamorphosis of materials can be produced by their distribution over the picture surface. This can be reinforced by dividing, deforming, overlapping, or painting over’

KURT SCHWITTERS

PROPERTY FROM A DISTINGUISHED
PRIVATE EUROPEAN COLLECTION

λ * 64

KURT
SCHWITTERS

(1887-1948)

Ohne Titel (Mit schwarzen Flecken) [Untitled (With black patches)]

signed with the artist's initials and dated 'KS 47' (lower right)

paper collage on paper laid down on board

image: 4½ x 3⅝ in. (11.5 x 9cm.)

board: 11¼ x 8¾ in. (28.6 x 22cm.)

Executed in 1947

£25,000–35,000

\$33,000–45,000

€28,000–38,000

PROVENANCE

Ernst Schwitters, Lysaker (by descent).

Bo Ivan Peterson, Stockholm.

Private Collection (acquired from the above).

Thence by descent to the present owner.

EXHIBITED

Stockholm, Konstsalongen Samlaren, *Kurt Schwitters: "Aphorismer" 1918-1947. Collage och relief*, 1965, no. 95.

Stockholm, Konstsalongen Samlaren, *Kurt Schwitters i svensk ägo*, 1967, no. 59.

LITERATURE

K. Orchard & I. Schulz, *Kurt Schwitters, Catalogue Raisonné 1937-1948*, vol. III, Hannover 2006, p. 607 no. 3488 (illustrated).

‘At the end of 1918 I realized that all values only exist in relationship to each other and that restriction to a single material is one-sided and small-minded’

KURT SCHWITTERS



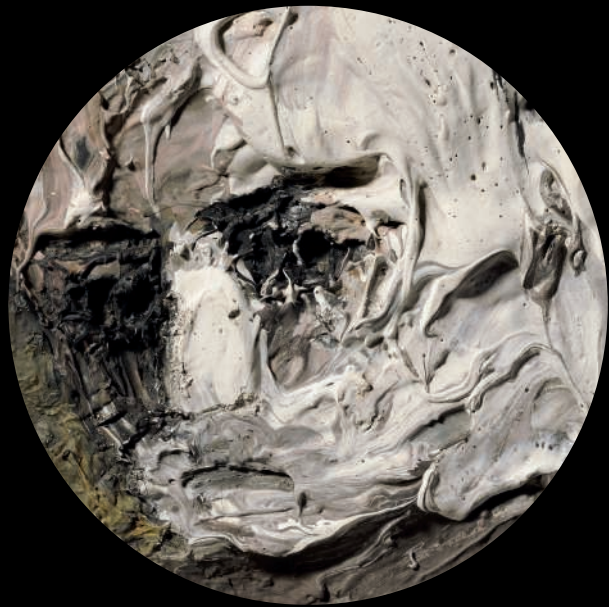


Frank Auerbach, 1963.
Photo: Jorge Lewinski © The Lewinski Archive at Chatsworth / Bridgeman Images.
Artwork: © Frank Auerbach.



Frank Auerbach

Portrait of Leon Kossoff, 1953



‘I would sit for an hour and Leon would paint me, and then Leon would sit for an hour and I would paint him, and so we went on all day, turn and turn about. I’ve forgotten how long the process took and I’ve forgotten also how many days a week we did it, it may have been two days a week. It may have taken about two years for Leon to finish two paintings of me ... and for me to finish two paintings of Leon’

FRANK AUERBACH

THE PROPERTY OF AN IMPORTANT
LONDON COLLECTOR

λ ° ♦ 65

FRANK
AUERBACH
(B. 1931)

Portrait of Leon Kossoff

oil on board

6½ x 5½ in. (16.5 x 14 cm.)

Painted in 1953

£450,000–650,000

\$590,000–840,000

€490,000–700,000

PROVENANCE

Clive Donner, London (acquired directly from the artist, 1950s).

Anon. sale, Christie's London, 29 June 2011, lot 132.

Acquired at the above sale by the present owner.

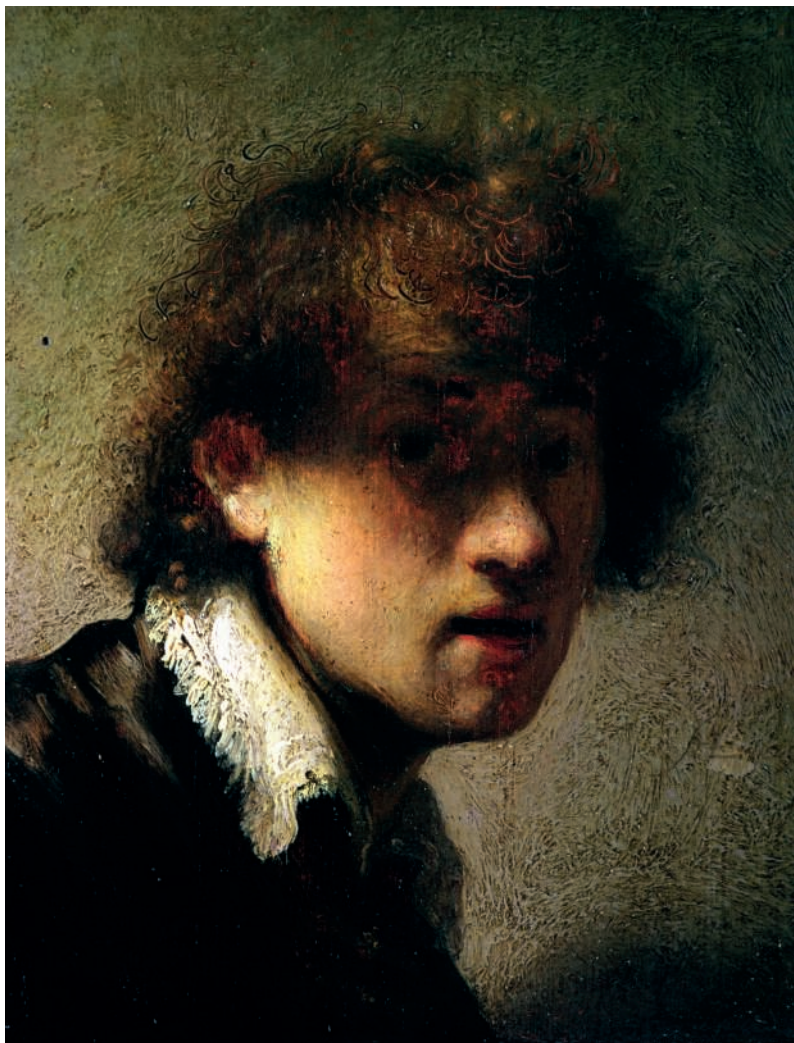
LITERATURE

W. Feaver, *Frank Auerbach*, New York 2009, p. 238, no. 18.

‘We were like two mountain climbers roped together’

FRANK AUERBACH ON LEON KOSSOFF





Rembrandt, *Head of a Young Man or Self Portrait*, 1629.
Alte Pinakothek, Munich.
Photo: Bridgeman Images.

Embedded like a fossil in thick, near-sculptural swathes of impasto, Frank Auerbach's *Portrait of Leon Kossoff* (1953) is an intimate testament to a friendship that changed the face of figurative portraiture. It is the second of eight paintings completed between 1950 and 1956 depicting his artistic comrade; the first now resides in Tate, London, with a further work held in the Yale Center for British Art. Originally owned for nearly sixty years by the celebrated film director Clive Donner, who acquired it directly from Auerbach in the 1950s, it stands among the earliest instances of the artist's signature impasto technique, and is the first portrait of Kossoff rendered in this manner. From molten strands of

pigment, piled high in rich, geological formations, a rudimentary visage emerges, gleaming white amidst the encroaching darkness. Pigment marbles and intermingles, creating a dramatic spectrum of light and shade that amplifies the work's three-dimensional nature. Kossoff and Auerbach had first met in 1948 in a series of evening classes run by David Bomberg. Like their mentor, both longed to move beyond the conventions of traditional portraiture, seeking carnal rather than studied responses to their subjects. Taking it in turns to paint each other, the two artists sought to put Bomberg's teachings into action: namely, to 'apprehend the weight, the twist, the stance, of a human being anchored by

'Frank and I are the only people in England who really understand Rembrandt'

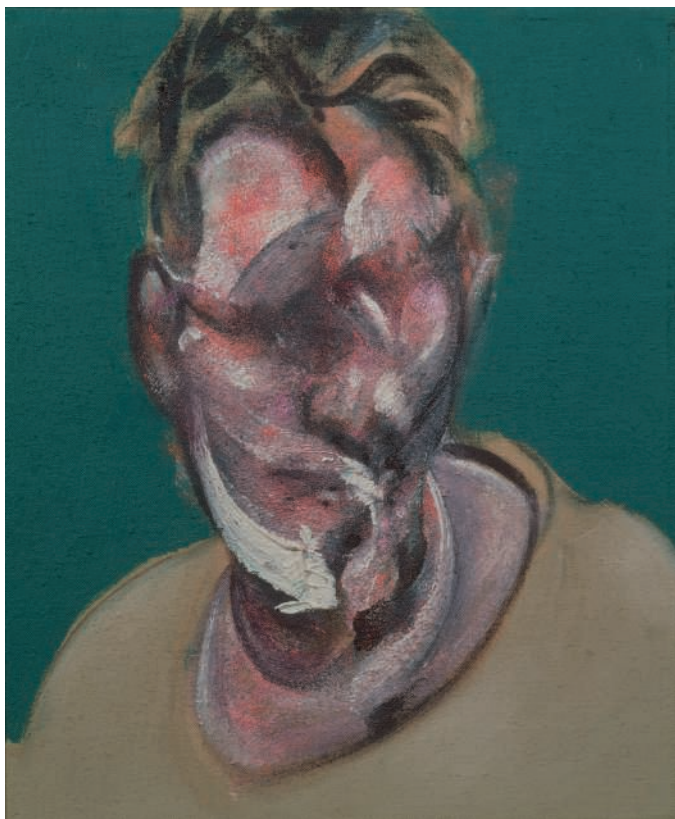
LEON KOSSOFF

gravity: to produce a souvenir of that' (F. Auerbach, quoted in R. Hughes, *Frank Auerbach*, London 1990, p. 31). Informed by the scarred landscape of post-War London as much as the many hours spent together poring over Rembrandt in the National Gallery, Auerbach's portraits of Kossoff are among the first decisive expressions of his artistic language. Confronting the viewer like a landscape or a fragment of earthbound matter, the present work trembles with human presence, illuminated like a beacon amidst the dark, granular rubble.

Georges Braque famously said that he and Picasso 'were like two mountain climbers roped together'; Auerbach would later appropriate this metaphor to describe his relationship with Kossoff (F. Auerbach, quoted in C. Lampert, *Frank Auerbach: Speaking and Painting*, London 2015, p. 62). Like Lucian Freud and Francis Bacon, who cultivated a similarly fruitful relationship during this period, Auerbach and Kossoff spurred each other to greater heights during the formative stages of their careers. United by their shared disregard for the conservative teachings of the academy, they fervently championed Bomberg's desire to reveal what he termed 'the spirit in the mass' (D. Bomberg, quoted in *Leon Kossoff*, exh. cat., Tate, London, 1996, p. 12). Rather than rendering external appearances with faithful accuracy, the two artists sought instead to capture the living, breathing essence of their subjects. 'I think Leo and I were perhaps a bit rougher and more rebellious than the other students', recalls Auerbach. 'We wanted something a little less urbane, a little less tea-time, a little less limited. And not so linear and illustrative' (F. Auerbach, quoted in R. Hughes, *Frank Auerbach*, London 1990, p. 29). Over long, intense periods, the artists took it in turns to sit for on another. 'I would sit for an hour and Leon would paint me, and then Leon would sit for an hour and I would paint him, and so we went on all day, turn and turn about', explains Auerbach. 'I've forgotten how long the process took and I've forgotten also how many days a week we did it, it may have been two days a week. It may have taken about two years for Leon to finish two paintings of me ... and for me to finish two paintings of Leon' (F. Auerbach, quoted in C. Lampert, *Frank Auerbach: Speaking and Painting*, p. 63). Rendered on a jewel-like scale, the present work is among the most refined, concentrated products of this process.



Frank Auerbach in the studio with Leon Kossoff painting, circa 1955.
Photo: Courtesy of Marlborough Fine Art.
Artwork: © Frank Auerbach.



Francis Bacon, *Portrait of Lucian Freud*, 1965.
Private Collection.
Artwork: © The Estate of Francis Bacon. All rights reserved. DACS 2017.
Photo: © Crane Kalman Gallery, London, UK / Bridgeman Images.



Timothy Behrens, Lucian Freud, Francis Bacon, Frank Auerbach and Michael Andrews at Wheeler's, Old Compton Street, 1963.
Photo: John Deakin Archive/Getty Images.

'Auerbach's heads of Kossoff, painted and drawn, indicate precisely what he was doing: landscape into portraiture and portraiture into landscape, tangible spaces, intimacy and distance reconciled ... it was a striving for lyrical authenticity'

WILLIAM FEAVER

With their near-architectural forms, deep shadows and rich tonal variation, Auerbach's portraits of Kossoff bear witness to the two artists' shared fascination with the Old Masters. 'Frank and I are the only people in England who *really* understand Rembrandt', Kossoff asserted; '[his] handling is so rapid and responsive, but the mind is that of a conceptualising architect', enthused Auerbach (L. Kossoff and F. Auerbach, quoted in R. Hughes, *Frank Auerbach*, London 1990, p. 87). At the same time, however, a much more contemporary spectre looms within their depths. Auerbach and Kossoff spent a great deal of time at construction sites across London, and watched as the city attempted to rebuild itself in the aftermath of the Blitz. So deep was the impact of their observations that they even began to source their paint from local builders' merchants. The influence of the urban post-War landscape is palpable in the present work's caustic textures and deconstructed features. It is simultaneously a portrait of a young man and a skull-like *memento mori*, with hollow eyes and skin the colour of bone. 'Auerbach's heads of Kossoff, painted and drawn, indicate precisely what he was doing', asserts William Feaver: 'landscape into portraiture and portraiture into landscape, tangible spaces, intimacy and distance reconciled' (W. Feaver, *Frank Auerbach*, New York 2009, p. 10). Like human remains excavated from the debris, it is a relic – a 'souvenir', as Bomberg put it – of a living presence. Fixed in tactile layers of paint, it is not just a portrait, but rather a record of his existence. Quivering with raw, visceral charge, it embodies what Auerbach would later describe as 'the haptic, the tangible, what you feel when you touch somebody next to you in the dark' (F. Auerbach, quoted in *Frank Auerbach: Paintings and Drawings 1954-2001*, exh. cat., Royal Academy of Arts, London, 2001, p. 23).





Lucian Freud, *circa* 1990.
Photo: David Montgomery via Getty Images.

Lucian Freud

Pluto, 1988



‘I’m really interested in people as animals. Part of my liking to work from them naked is for that reason. Because I can see more ... I like people to look as natural and as physically at ease as animals, as Pluto my whippet’

LUCIAN FREUD

λ 66

LUCIAN FREUD

(1922-2011)

Pluto

oil on canvas

10¾ x 13¾in. (27.3 x 35cm.)

Painted in 1988

£400,000–600,000

\$520,000–770,000

€440,000–650,000

PROVENANCE

A gift from the artist to the present owner.

LITERATURE

B. Bernard & D. Birdsall (eds.), *Lucian Freud*, London 1996, p. 356, no. 206

(illustrated in colour, p. 241).

‘Animal ways impress Freud as virtues: their unselfconsciousness, their lack of arrogance, their ready eagerness, their animal pragmatism; and so, in the sense that they are at their most animal-like when resting or sleeping, those who sit for Freud trust him to bring out the animal in them’

WILLIAM FEAVER





Pluto, 1997.
Photo: Photo © David Dawson/ Bridgeman Images.

‘If you look at Chardin’s animals, they’re absolute portraits. It’s to do with the individuality and the intensity of the regard and the focus on the specific’

LUCIAN FREUD

Pluto (1988) is a beautiful, intimate portrait of one of Lucian Freud’s most beloved companions – his whippet, Pluto. She was given to Freud as a puppy by a good friend in 1988, and this is the first painting he made of her. She is peacefully asleep on her side, elegant limbs relaxed, tail tucked neatly between her legs; Freud studies the nuanced tones of her silken, coffee-coloured fur and dark muzzle with infinite care, his brushstrokes seeming to gently stroke her sleeping form. His dealer at the time, James Kirkman, held Pluto as Freud painted. The background is barely sketched, as if she would not stay still enough for him to finish. From kestrels to horses, Freud had always felt a deep affinity for animals, and they informed his near-biological approach to human portraiture. ‘I’m really interested in people as animals’, he said. ‘Part of my liking to work from them naked is for that reason ... I like people to look as natural and as physically at ease as animals, as Pluto my whippet’ (L. Freud, quoted in W. Feaver, *Lucian Freud*, exh. cat. Tate, London 2002, pp. 41-42). Having first painted a dog in his iconic 1951 work *Girl with a White*

Dog, from 1988 he made numerous etchings and paintings of Pluto, lovingly following her growth until she passed away in 2003. A relative of the whippets Joshua and Lilly, who feature alongside their owner in *Triple Portrait* (1986-87), she was alongside Freud in the studio when he made his celebrated paintings of Leigh Bowery and ‘Big Sue’ in the 1990s. A line drawing of Pluto also became the logo for his daughter Bella Freud’s fashion label. Freud believed that animals could be studied as individuals just as revealingly as humans. ‘If you look at Chardin’s animals,’ he said, ‘they’re *absolute* portraits. It’s to do with the individuality and the intensity of the regard and the focus on the specific’ (L. Freud, quoted in S. Smee, ‘A Late-Night Conversation with Lucian Freud,’ in *Freud at Work*, New York 2006, p. 33). *Pluto*, its tiny canvas replete with personality, warmth and tenderness, amply fulfils this statement. Touchingly, Freud’s final painting (*Portrait of the Hound* (2011)) would also feature a whippet: Eli, a descendant of Pluto, who Freud had gifted to his assistant David Dawson. Both man and beast kept Freud company in his final years.





Lucian Freud, *Evening in the Studio*, 1993. Private Collection.
Artwork and Photo: © The Lucian Freud Archive / Bridgeman Images.

There is a jewel-like perfection to the tiny form of Pluto, curled snugly in her blank space. As Martin Gayford has noted of Freud's technique, 'His way of working is highly idiosyncratic. Other painters have described it to me as "completely crazy". Many artists, when embarking on a picture ... would first make a loose, all-over sketch, which they would elaborate, refine and sharpen until the whole is finished. LF, on the other hand ... is inclined to put a blob in the middle and then slowly work out from it, creating a mosaic pattern of pigment that spreads across the canvas. Though he may later adjust these first thoughts, the sections he paints look fairly "finished" from early on, surrounded by blank white canvas' (M. Gayford, quoted in N. Cullinan, "'Finishing Well': Lucian Freud", in *Unfinished: Thoughts Left Visible*, exh. cat. Metropolitan Museum of Art, New York 2016, p. 107). *Pluto* is therefore not only a sensitive document of Freud's love for his hound, but also a fascinating insight into his painterly method, showing the sharp resolve of his gaze coalescing in lucid concentration against the empty ground. There are a number of other important 'unfinished' paintings by Freud that show his process in action: the poignant *Last Portrait* (1976-77, Museo Thyssen-Bornemisza) depicts Freud's friend Jacquetta Eliot, and was interrupted by the end of their relationship; Freud's final painting, *Portrait of the Hound*, was cut short by his own passing. Dawson recalls that 'Lucian told me he felt *Portrait of the Hound* could be exhibited', as 'if there is enough life in the painting', the question of finish does not matter (D. Dawson, quoted in N. Cullinan, "'Finishing Well': Lucian Freud", in *Unfinished: Thoughts Left Visible*, exh. cat. Metropolitan Museum of Art, New York 2016, p. 109). This certainly rings true for *Pluto*, which was halted not by death but by the restless life of a puppy, and remains compelling, poised, and vivid in its unpolished intensity.



Lucian Freud, *Sunny Morning - Eight Legs*, 1997. Art Institute of Chicago.
Artwork and Photo: The Art Institute of Chicago, IL, USA /
© The Lucian Freud Archive / Bridgeman Images.

'My work is purely autobiographical, it is about myself and my surroundings. I work from people that interest me and that I care about, in rooms that I know... When I look at a body it gives me a choice of what to put in a painting, what will suit me and what won't. There is a distinction between fact and truth. Truth has an element of revelation about it. If something is true, it does more than strike one as merely being so'

LUCIAN FREUD



Pluto, 1999.
Photo: David Dawson / Bridgeman Images



Elizabeth Peyton, 1995.
Photo: Lina Bertucci.

Elizabeth Peyton

*Montgomery Clift 1957 (Raintree County),
1995*



‘Making art is making something live forever. Human beings especially – we can’t hold on to them in any way. Painting and art is a way of holding onto things and making things go on through time’

ELIZABETH PEYTON

67

ELIZABETH PEYTON

(B. 1965)

Montgomery Clift 1957 (Raintree County)

signed, titled and dated 'MONTGOMERY CLIFT 1957 (Raintree County)

Elizabeth Peyton 1995' (on the reverse)

oil on board

10 x 8 in. (25.4 x 20.3cm.)

Painted in 1995

£120,000–180,000

\$160,000–230,000

€140,000–200,000

PROVENANCE

Galleria Il Capricorno, Venice.

Acquired from the above by the present owner.

‘I think little things are more powerful because they’re more
honest, so people feel them more strongly’

ELIZABETH PEYTON





Andy Warhol, *Marlon*, 1966.
 Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts,
 Inc. / Licensed by DACS, London.
 Photo: Christie's Images, London/Scala, Florence.

‘The only line that’s wrong in William Shakespeare is “holding a mirror up to nature.” You hold a magnifying glass up to nature. As an actor, you just enlarge it enough so that your audience can identify with the situation. If it were a mirror, we would have no art’

MONTGOMERY CLIFT

Montgomery Clift 1957 (Raintree County) (1995) is a beautiful example of Elizabeth Peyton’s signature style: an intimate and subtly powerful portrait, presenting the artist’s wistful fascination with male beauty and the elusive essence of stardom. The titular Montgomery Clift sits on the ground wearing a blue suit and brown shoes, smoking. Left leg up with his elbow resting on his knee, he gazes solemnly into the middle distance. The background is neutral and barely sketched, while Clift’s fine features are picked out in delicate detail; shadows are applied in deep sepia tones and his lips are highlighted with a touch of crimson, lending the Hollywood star more than a hint of the nineteenth century aesthete. In this disarmingly simple image, Peyton’s mastery of technique and composition are unmistakable. She applies diluted oil paint to a gesso ground that she has sanded glassy-smooth, creating pellucid washes of rich colour that glide across the surface. With a bare minimum of strokes Clift is made luminously present, and aching beyond reach.

As a member of the pantheon of pop icons, rockstars, celebrities and friends Peyton depicts in her acclaimed figurative works, Montgomery Clift embodies a distinctive strain of youthful splendour and charisma. Greatly admired by Marlon Brando for his method acting and adored by legions of fans, he, like Brando, was emblematic of rebellious youth culture in 1950s America. For all his good looks and talent, however, he became a tragic figure. Often hounded by an eager press, he led a deliberately private life in New York, and concealed his homosexuality for fear of damaging his career. While filming for the 1957 Civil War melodrama *Raintree County*, in which he starred alongside Elizabeth Taylor, he drunkenly crashed his car, breaking his nose, shattering his jaw and lacerating his face. He took two months to recover from surgery before returning to complete filming; the damage is clear in some scenes of the movie. Left in constant pain, Clift became increasingly erratic and unemployable as his addiction to drugs spiralled out of control, until his death in 1966, aged 45, from a heart attack. Peyton has chosen a still from *Raintree County* as her source image. As with her other works based on photographs, she has let the original ‘get lost’ in her painting, dissolving and distilling its specifics to form her own intensely individual vision. Clift sits as if contemplating his fate, caught in a moment of perfection before his life changed forever. Peyton’s brushwork charges the tiny canvas with a monumental energy: she believes that ‘little things are more powerful because they’re more honest, so people feel them more strongly’ (E. Peyton, quoted in J. Cocker, ‘Elizabeth Peyton,’ *Interview Magazine*, 26 November 2008). For a moment, Clift seems to be out of the public eye, at peace in Peyton’s quiet corner of personal reverie. Immediate, idealistic and timelessly romantic, *Montgomery Clift 1957* celebrates youth and beauty even as they fade from the real world.



Montgomery Clift, 1957.
Photo: AFarchive / Alamy Stock Photo.



Duane Michals, Joseph Cornell, *circa 1972* (reference: Grasshopper).
Photo: © Duane Michals. Courtesy of DC Moore Gallery, New York.
Artwork: © The Joseph and Robert Cornell Memorial Foundation/VAGA, NY/DACS, London 2017.

Joseph Cornell

Untitled, 1933



‘... perhaps a definition of a box could be as a kind of “forgotten game”, a philosophical toy of the Victorian era, with poetic or magical “moving parts”, achieving even slight measure of this poetry or magic ... that golden age of the toy alone should justify the “box’s” existence’

JOSEPH CORNELL



These two charming box constructions by Joseph Cornell, both *Untitled*, date from 1933 – only one year after the first ever public exhibition of his work. Each consists of a shallow, circular cardboard pillbox just 3.2cm in diameter, signed and dated within the lid. Inside, Cornell conjures objects into poetry. One box is painted royal blue; lined with a printed illustration of a swan, it holds two plastic pearls and a white feather that curls round its snug container. The other, in red, its inner base adorned with a spiral, encloses a painted paper butterfly and a scattering of tiny, loose silver sequins. Cornell had first started to make art in 1931, inspired by the Surrealist engraving-collages of Max Ernst's book *La femme 100 têtes* (1929). In 1932, he displayed an exhibition of 'Minutiae, Glass Bells, Shadow Boxes, Coups d'oeil, and Jouets surréalistes' at Julien Levy Gallery, New York; four years later, he would be featured in the major exhibition 'Fantastic Art, Dada and Surrealism,' directed by Alfred H. Barr, Jr., at New York's Museum of Modern Art. He would spend the next four decades constructing his esoteric, beautiful and often haunting assemblages in the basement of his house on Utopia Parkway, Queens, where he lived with his mother and disabled brother. The two present works, from the earliest stage of his career, set out some of his most enduring and



vital themes. The red box's butterfly is suggestive of flight, travel, and ephemeral beauty, while its spiral motif connotes his mystic fascination with cyclical time and cosmology, as well as the kinetic *Rotoreliefs* of his friend Marcel Duchamp. The swan, pearls and feather in the blue box, meanwhile, allude to one of Cornell's grandest obsessions: the grace and enigma of the Romantic ballet. He would later build shrines to 19th century starlets such as Carlotta Grisi, Marie Taglioni, and Fanny Cerrito, and became a friend of the contemporary New York ballerina Allegra Kent. For all these far-flung passions, however, Cornell almost never left his immediate neighbourhood. Confined to his basement studio, he created his works from a vast archive – almost a personal museum – of ephemera, trinkets and printed material gathered from local secondhand shops. A voyager of the mind, he could fit fantastic worlds inside a box.

Far from the naïve recluse as which he has often been characterised, Cornell was a complex, paradoxical figure. He was intensely shy, yet enjoyed considerable success in his lifetime and maintained an important circle of friends in the artistic and literary worlds of New York. His art was singular and eccentric, but shared in some of the key ideas of Surrealism





Antonello da Messina, *Saint Jerome in his Study*, circa 1475.
National Gallery, London.
Photo: National Gallery, London, UK / Bridgeman Images.



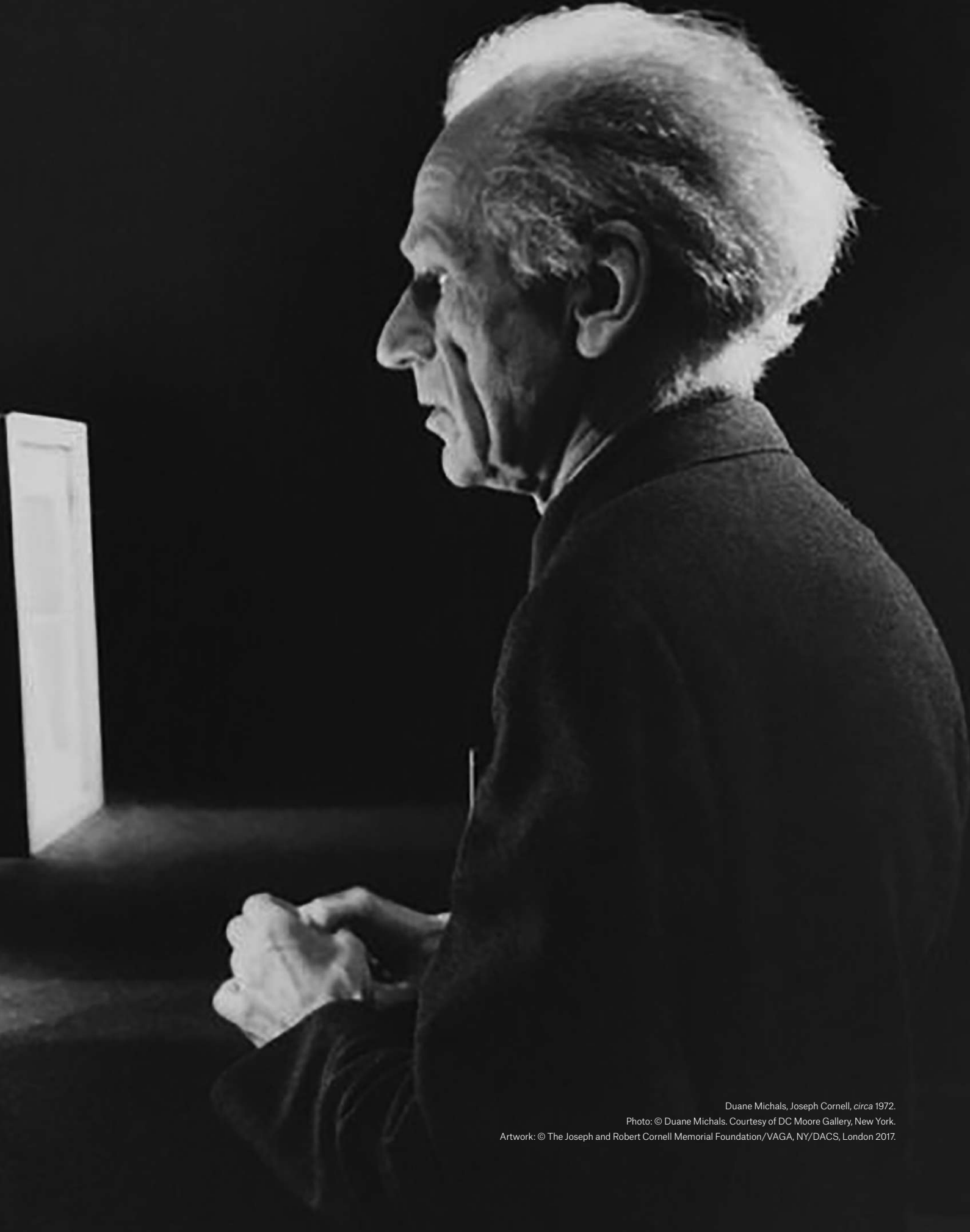
Max Ernst, *Et les papillons se mettent à chanter* (collage illustration from *La femme 100 têtes*) 1929.
Artwork: © ADAGP, Paris and DACS, London 2017.
Photo © Tallandier / Bridgeman Images.

‘Cornell’s constructions are reliquaries for the fragment, the souvenir, the talisman, the exotic bird, the ballerina, the princess; they evoke hotel chambers, the Grand Tour of Europe, palaces, constellations, and sea journeys’

KYNASTON MCSHINE

and even, well before its time, Pop Art. He was an adherent to Christian Science – a faith whose dismissal of the objective universe’s reality favoured a focus on his interior life and reveries – yet he remained intensely alive to modern culture and the world around him. Indeed, such was the joy he found in the objects, stories and dreams that inspired his work that the Surrealist label is an uneasy fit. Rather than juxtaposing or mutating items to explore the dark territories of the subconscious, he celebrated their innate, associative wonder as things in themselves. For all their apparent obsessiveness, neither were his box constructions born of fetishism, at least not in the usual sense: his gaze was wide-ranging, and transcended notions of intrinsic value. A dime-store ornament was as worthy of devotion as a Medici portrait. As Diane Solomon has written, ‘a cursory glance at Cornell’s boxes could lead you to think that he was constructing reliquaries for coveted possessions, when in fact his talent lay in alchemising commonly discarded objects into a visually compelling state of being’ (D. Solomon, ‘Joseph Cornell: Pioneer of assemblage art,’ *RA Magazine*, 21 May 2015). Rather than a Surrealist, Cornell was more like a magic realist, composing his humble materials towards a state of dreamlike rhapsody.

The two present works display Cornell’s enchanted touch in exquisitely distilled arrangements. The red box’s paper butterfly is cut out and painted with astonishing care: Cornell has even fashioned tiny antennae from strands of blue thread, offsetting its muted tones with a tint of exotic splendour that is heightened by the glittering sequins. The rich blue of the other box provides an aptly balletic glow of imperial glamour, evoking plush dressing-rooms and lined carriages drawn through snowy nights. Its feather and pearls have been chosen to fit perfectly within: they enhance the synecdochic power of the swan’s image while also veiling it from view, reflecting Cornell’s wistful yearning for the faded era of *fin-de-siècle* magic that he so achingly loved. As Adam Gopnik has written, Cornell ‘is an artist of longings, but his longings are for things known and seen and hard to keep. He didn’t long to go to France; he longed to build memorials to the feeling of wanting to go to France while riding the Third Avenue El. He preferred the ticket to the trip, the postcard to the place, the fragment to the whole’ (A. Gopnik, ‘Sparkings,’ *New Yorker*, 17 February 2003). The feather speaks of a bird long flown away; the butterfly is imprisoned even as it is enshrined. Cornell chooses to dream from afar, even if, like luxuries sparkling behind shop-windows, the worlds he summons are not entirely beyond reach. What he offers is an art of nostalgia and interiority – of journeys within, of moments, memories and ideas caught in things – that makes everyday existence into something precious, and worth treasuring.



Duane Michals, Joseph Cornell, *circa* 1972.

Photo: © Duane Michals. Courtesy of DC Moore Gallery, New York.

Artwork: © The Joseph and Robert Cornell Memorial Foundation/VAGA, NY/DACS, London 2017.

PROPERTY FROM A PRIVATE FRENCH
COLLECTION

68

JOSEPH
CORNELL

(1903 - 1972)

Untitled

signed and dated 'Joseph Cornell 1933' (on the underside of the lid)
paper butterfly and glitter in cardboard box
diameter: 1¼in. (3.2cm.)
Executed in 1933

£18,000–25,000

\$24,000–32,000

€20,000–27,000

PROVENANCE

Howard Hussey, Philadelphia (gift from the artist).
Private Collection, Paris.
Galerie 1900-2000, Paris.
Acquired from the above by the present owner *circa* 2000.

‘Stay near me—do not take thy flight!
A little longer stay in sight!
Much converse do I find in thee,
Historian of my infancy!
Float near me; do not yet depart!
Dead times revive in thee:
Thou bring’st, gay creature as thou art!
A solemn image to my heart’

WILLIAM WORDSWORTH, ‘TO A BUTTERFLY’, 1802



**PROPERTY FROM A PRIVATE FRENCH
COLLECTION**

69

**JOSEPH
CORNELL**

(1903-1972)

Untitled

signed and dated 'Joseph Cornell 1933' (on the underside of the lid)
string and pearl in cardboard box
diameter: 1¼in. (3.2cm.)
Executed in 1933

£18,000–25,000

\$24,000–32,000

€20,000–27,000

PROVENANCE

Howard Hussey, Philadelphia (gift from the artist).
Private Collection Paris.
Galerie 1900-2000, Paris.
Acquired from the above by the present owner *circa* 2000.

‘He is an artist of longings, but his longings are for things known and seen and hard to keep. He didn’t long to go to France; he longed to build memorials to the feeling of wanting to go to France while riding the Third Avenue El. He preferred the ticket to the trip, the postcard to the place, the fragment to the whole. Cornell’s boxes look like dreams to us, but the mind that made them was always wide awake’

ADAM GOPNIK





Forrest Bess in his studio.
Photographer unknown.
Image courtesy Forrest Bess.

Forrest Bess

Rain of Colors #3, 1970



'My painting is tomorrow's painting. Watch and see'

FORREST BESS

**PROPERTY FROM A DISTINGUISHED
PRIVATE EUROPEAN COLLECTION**

*** 70**

**FORREST
BESS**

(1911-1977)

Rain of Colors #3

signed, titled and dated 'Forrest Bess / 1970 Rain of Colors #3' (on the stretcher)

oil on canvas

12 x 14in. (30.7 x 35.8cm.)

Painted in 1970

£60,000–80,000

\$78,000–100,000

€66,000–87,000

PROVENANCE

Luhring Augustine, New York.

Private Collection (acquired from the above).

Thence by descent to the present owner.

LITERATURE

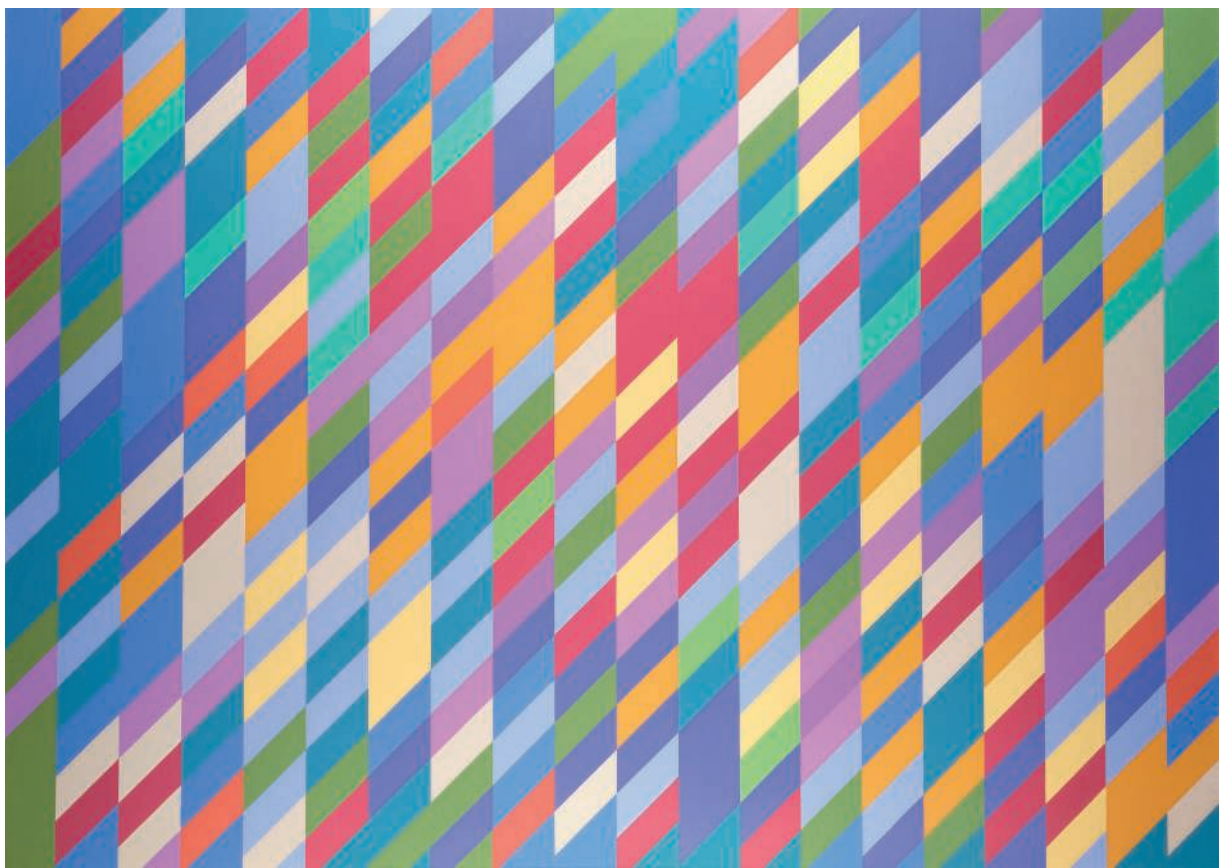
C. Smith, *Forrest Bess: The Key to the Riddle*, New York 2013, p. 164

(illustrated in colour, p. 47).

‘I term myself a visionary painter for lack of a better word. I can close my eyes in a dark room and if there is no outside noise or attraction, plus, if there is no conscious effort on my part—then I can see color, lines, patterns, and forms that make up my canvases. I have always copied these arrangements exactly without elaboration’

FORREST BESS



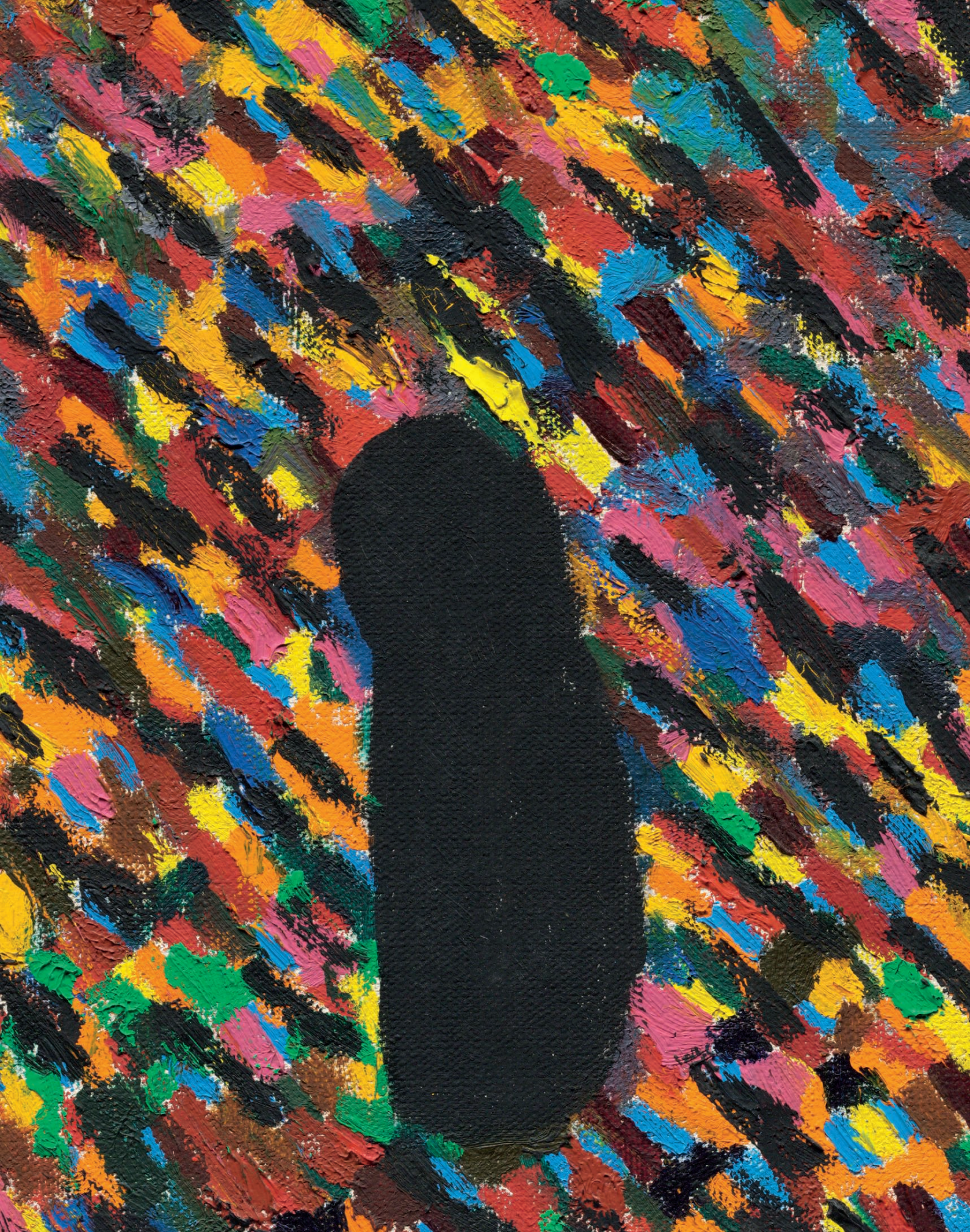


Bridget Riley, *Certain Day*, 1989.
 Artwork: © Bridget Riley 2017. All rights reserved.
 Photo: © Christie's Images.

Painted in 1970, *Rain of Colors #3* is an exquisite, scintillating example of Forrest Bess's unique abstract language. A vivid cascade of colour – yellows, blues, pinks, greens and oranges, shot through with dashes of black – rushes diagonally across the canvas, engulfing the space in quick, intense strokes that combine in a near-Pointillist effect of shimmering beauty. At the lower centre is a tall, gently asymmetrical black shape, reminiscent of a keyhole or perhaps an abstracted human figure, dramatically dark against the surrounding chromatic fireworks. Bess, born in 1911 Bay City, Texas, was an extraordinary character. While he worked as a commercial fisherman, he created small, jewel-like paintings of astonishing intensity in his spare time, which were informed by the powerful visions and dreams he had throughout his life. A self-described visionary, he charged his works with a compact tension, constructing his own frames – some as small as six inches across – to contain these uncontrollable hallucinations. Through exploring the symbols that emerged, Bess believed he could reunite the conscious and unconscious minds, accessing a state of primal psychological bliss. Painting, for him, was 'the Great Means through Therapy in which the individual may become keyed into the Eternal' (F. Bess, quoted in M. Ennis, 'His Name was Forrest Bess', *Texas Monthly*, June 1982).

After some years spent studying religion, psychology, and anthropology, a stint in the army and a period of living in San Antonio, Bess settled in 1947 at his family's fishing camp in Chinpaquin, near Bay City. He lived in a shack on an isolated strip of land accessible only by

boat. Despite his hermetic lifestyle his charisma was legendary, and although was considered a small-town eccentric by many, his paintings brought him considerable success: he was championed by the major New York art dealer Betty Parsons, who gave him six solo shows between 1949 and 1967. Yet his writings make it clear that his paintings were only part of a larger radical theory of life, based on alchemy, the philosophy of Carl Jung, and the rituals of Australian aborigines, which proposed that becoming a hermaphrodite was the key to immortality. Bess suffered increasing ill health after operating on himself in 1955, and, though he corresponded obsessively with doctors and psychologists including Jung himself, was unable to convince others of his outlandish manifesto. Determined to assemble a vocabulary of the universal 'therapeutic' symbols that came out of his work, he continued to make surprising, beautiful and arcane paintings until his death in 1977. 'I would dare the critic who reviewed my work to sit at home some night just with one small insignificant canvas of mine and look at it and nothing else for a period of thirty minutes or longer', he wrote. 'I can make them cry for the loneliness they feel ... Don't sell the magic packed in the canvases short' (F. Bess, quoted in M. Ennis, 'His Name was Forrest Bess', *Texas Monthly*, June 1982). Recent years have seen increased interest in Bess, and in 2013 the artist Robert Gober organised an important retrospective of his work at the Menil Collection, Houston. Unique in the history of American art, paintings like *Rain of Colors #3* remain as stunning testament to the total sincerity, magnitude and all-consuming force of Bess's mystic vision.





Alexander Calder at work in the 'Gouacherie'.
Photographer unknown.
Photo: Bridgeman Images.
Artwork: © 2017 Calder Foundation, New York / DACS London.



Alexander Calder

Untitled, 1945



‘The basis of everything for me is the universe. The simplest forms in the universe are the sphere and the circle’

ALEXANDER CALDER

ALEXANDER CALDER

(1898-1976)

Untitled

signed 'Sandy' (on the turnover edge)

oil on canvas

16 $\frac{1}{8}$ x 12 $\frac{1}{4}$ in. (41 x 31cm.)

Painted *circa* 1945

£200,000–300,000

\$260,000–390,000

€220,000–330,000

PROVENANCE

Private Collection, New York.

O'Hara Gallery, New York.

Gerhard Wurzer Gallery, Houston.

Estate of Mr Ivan Bowen II, Wayzata.

Their sale, Leslie Hindmann Auctioneers, 13 May 2013, lot 1023.

Ben Brown Fine Arts, London.

Acquired from the above by the present owner in 2014.

EXHIBITED

Boston, Barbara Krakow Gallery, *Alexander Calder: Mobiles and Gouaches*, 1985.

New York, O'Hara Gallery, *Alexander Calder: Sculpture, Paintings, Works on Paper*, 1993, no. 5.

New York, O'Hara Gallery, *Alexander Calder: Selected Works 1932-1972*, 1994

(illustrated in colour, p. 24).

New York, O'Hara Gallery, *Motion-Emotion: The Art of Alexander Calder*, 1999, no. 11

(illustrated in colour, p. 35).

LITERATURE

J. Baal-Teshuva, *Alexander Calder 1898-1976*, Cologne 2002, p. 42 (illustrated in colour, p. 43).

This work is registered in the archives of the Calder Foundation, New York, under application number A05440.





Max Ernst, *Mer et soleil (Sea and Sun)*, 1925.
National Galleries of Scotland, Edinburgh.
Artwork: © ADAGP, Paris and DACS, London 2017.
Photo: National Galleries of Scotland, Edinburgh / Bridgeman Images.

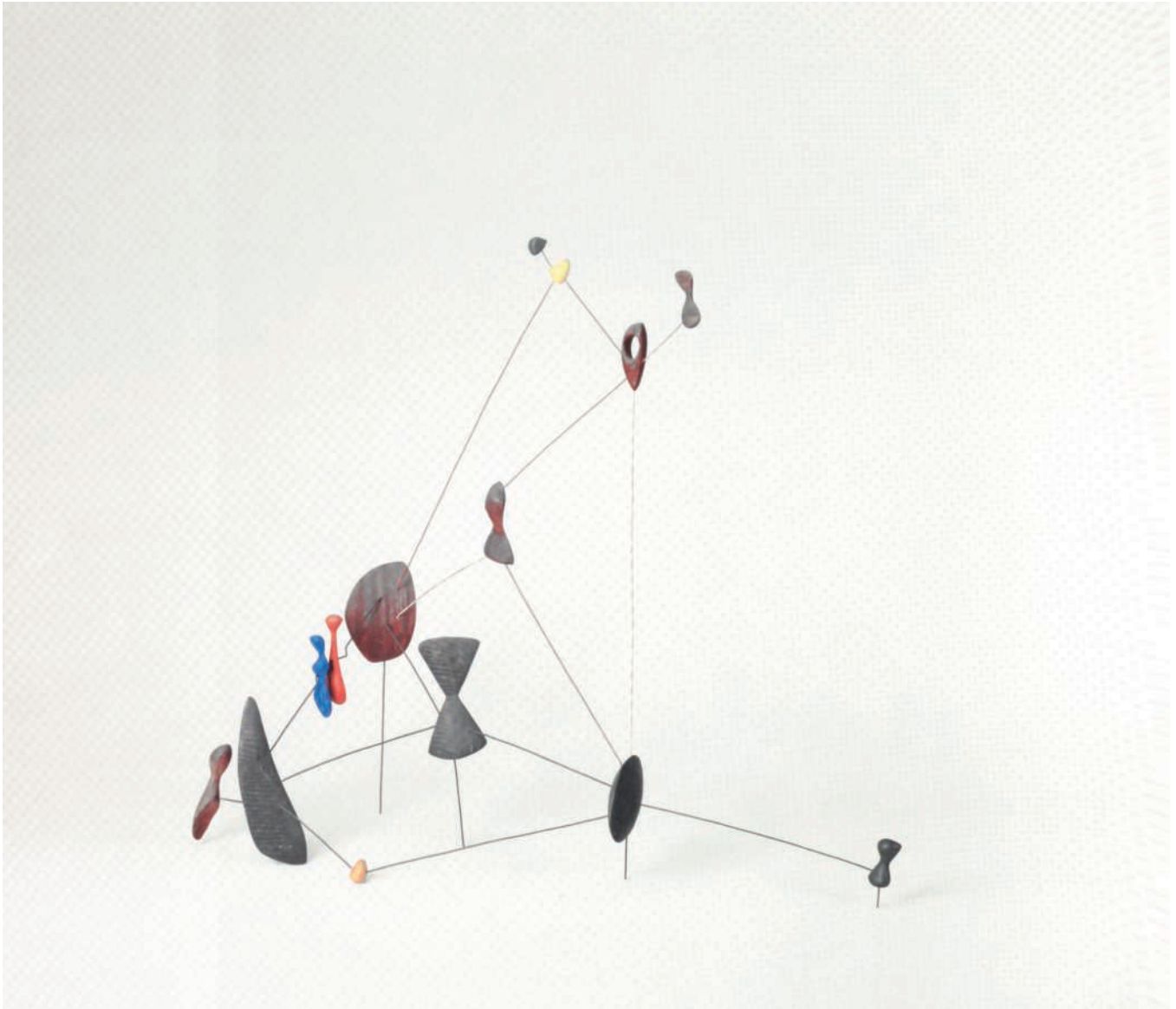


Joan Miro, *Femme aux 3 cheveux encerclés d'oiseux dans la nuit (Woman with Three Hairs Surrounded by Birds in the Night)*, 1972.
The Museum of Modern Art (MoMA), New York.
Artwork: © Successió Miró / ADAGP, Paris and DACS London 2017.
Photo: The Museum of Modern Art, New York/Scala, Florence.

'It was early one morning on a calm sea, off Guatemala, when over my couch – a coil of rope – I saw the beginning of a fiery red sunrise on one side and the moon looking like a silver coin on the other. Of the whole trip this impressed me most of all; it left me with a lasting sensation of the solar system'

ALEXANDER CALDER

Painted circa 1945, *Untitled* is a glowing example of Alexander Calder's visionary oil paintings. Against a backdrop of brightly-coloured linear bands, the artist imposes three abstract ciphers: a black triangle and its inversion, a silver spiral and a fiery red orb. Operating in counterpoint with his sculptural practice, and sharing much of its biomorphic language, Calder's select body of oils serves as a reminder of his early artistic roots. It was painting to which he first turned in the early 1920s, having made the decision to abandon his vocation as an engineer. The present work, in particular, may be seen to evoke the epiphany that sparked his lifelong devotion to art. In June 1922, Calder left New York to work as a firefighter on the *H. F. Alexander*: a freighter bound for San Francisco and South America. He awoke one morning on the ship's deck to a sight that would remain with him for the rest of his career. 'It was early one morning on a calm sea, off Guatemala, when over my couch – a coil of rope – I saw the beginning of a fiery red sunrise on one side and the moon looking like a silver coin on the other. Of the whole trip this impressed me most of all; it left me with a lasting sensation of the solar system' (A. Calder, quoted in A. Calder and J. Davidson, *Calder: An Autobiography with Pictures*, New York 1966, pp. 54-55). As a new dawn broke over the ocean, Calder resolved to become a painter. His fascination with the orbital motions of the universe – a passion shared by his friend and contemporary Joan Miró – would give rise to an extraordinary visual language, expressed both in his paintings and his celebrated *mobiles* and *stabiles*. By 1945, buoyed by the landmark success of his retrospective at the Museum of Modern Art, New York two years previously, he had achieved widespread acclaim on both sides of the Atlantic. The present work, with its abstracted vision of a flaming sunrise, pays tribute to the moment that his journey began. In 1923, upon his return to New York, Calder had promptly enrolled in the Art Students League. There, for the next three years, he studied under American painters such as Boardman Robinson, George Luks and John Sloan. He had previously attended a series of life drawing evening classes run by Clinton Balmer, but found he had little interest in painting traditional nudes. As he travelled through Paris during the 1920s and 1930s, Calder was increasingly drawn towards abstraction. In tandem with his admiration for Piet Mondrian – whose studio famously inspired his kinetic sculptures – Calder became a member of the Abstraction-Création group: a collective that included Jean Arp and Jean Hélion. Perhaps most significant in this regard, however, was his relationship with Miró. 'We became very good friends and attended many things together', said Calder. 'I came to



Alexander Calder, *Constellation*, 1943.
Calder Foundation, New York.
Artwork: © 2017 Calder Foundation, New York / DACS London.

‘That Calder was deeply impressed by this sight, can be seen in subsequent oil paintings and gouaches, featuring that fiery red orb, the rising sun. In the wake of this experience, Calder resolved to become a painter’

JACOB BAAL-TESHUVA

love his painting, his colour’ (A. Calder, quoted in E. Hutton and O. Wick (eds.), *Calder Miró*, London 2004, p. 27). Whilst both Calder and Miró championed non-figurative modes of expression, their mutual fascination with the dynamics of the solar system gave rise to a vocabulary of cosmic forms, evocative of stars and constellations, the planets, the moon and the sun. ‘The simplest forms in the universe are the sphere and the circle’, said Calder. ‘I represent them by discs and

then I vary them’ (A. Calder, quoted in K. Kuh, *The Artist’s Voice: Talks with Seventeen Artists*, New York 1962, reproduced at <http://www.calder.org/system/downloads/texts/1962-Artists-Voice-P0349.pdf> [accessed 24 May 2017]). In the minimal geometries of the present work, Calder evokes the celestial wonder of that morning at sea: the calm ocean, the waning silvery moonlight, the blazing dawn and the blood-red glow on the horizon.



Parc Royal, Brussels, 1957.
Photo: Julien Coulommier © DACS, 2017.



Marcel Broodthaers

Sac en cuir avec oeufs, 1968



‘All is eggs. The world is an egg. The world is born of the great yolk, the sun. Our mother, the moon, is covered with eggshells. And the belly of a wave is white. A heap of eggshells, the moon. Dust of eggshells the stars. All, dead eggs’

MARCEL BROODTHAERS

PROPERTY FROM A EUROPEAN
COLLECTION

λ * 72

MARCEL
BROODTHAERS

(1924-1976)

Sac en cuir avec oeufs (Leather bag with eggs)

signed with the artist's initials and dated 'M.B. 68' (inside the briefcase)

eggshells in doctor's briefcase

8¼ x 16¾ x 9⅞ in. (21 x 41.5 x 25 cm.)

Executed in 1968

£120,000-180,000

\$160,000-230,000

€140,000-200,000

PROVENANCE

Private Collection, Belgium.

Barbara Gladstone Gallery, Brussels.

Rudolf Zwirner, Berlin.

David Zwirner, New York.

Hauser & Wirth, Zurich.

Acquired from the above by the present owner in 1997.

EXHIBITED

Munich, Kunstraum Munich, *Marcel Broodthaers*, 1992, p. 48 (illustrated, p. 49). This exhibition later travelled to Hamburg, Haus für Kunst.

Zurich, Hauser & Wirth, *Marcel Broodthaers - Correspondences*, 1995, p. 106 (illustrated in colour, p. 107). This exhibition later travelled to New York, David Zwirner.

LITERATURE

F. de Vree, *Marcel Broodthaers: Oeuvres 1963-1975*, Brussels 1990, p. 200 (illustrated, p. 145).

M.-P. Broodthaers, *Marcel Broodthaers. Livre d'images*, Brussels 2013 (illustrated in colour, p. 96).

We are most grateful to Marie Puck from the Estate of Marcel Broodthaers for the information she has kindly provided.

'I am a grave poetic hen
That lays poetic eggs
And to enhance my temperament
A little quiet begs.
We make the yolk philosophy,
True beauty the albumen.
And then gum on a shell of form
To make the screed sound human'

EZRA POUND, 'STATEMENT OF BEING', 1908





Marcel Duchamp, *Boite-en-valise (de ou par Marcel Duchamp ou Rose Selavy)*, 1935-41. Museum of Modern Art (MoMA), New York.
Artwork: © Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2017.
Photo: The Museum of Modern Art, New York/Scala, Florence.



René Magritte, *La clairvoyance (Clairvoyance)*, 1936. Private Collection.
Artwork: © ADAGP, Paris and DACS, London 2017.
Photo: BI, ADAGP, Paris/Scala, Florence.

‘I have just followed the footprints left in the artistic sands
by René Magritte and Marcel Duchamp ... Faithfully
in spite of the winds that blow. I, too, am an apostle of
silence’

MARCEL BROODTHAERS

Executed in 1968, Marcel Broodthaers’ *Sac en cuir avec oeufs (Leather bag with eggs)* is a compact expression of his most important motif. Presenting a group of broken eggshells gathered together inside a leather doctor’s satchel, the work takes its place within the artist’s enigmatic subversion of commonplace objects. Having worked for twenty years as a poet, Broodthaers turned to art in 1964, developing a witty visual language that combined strong Surrealist overtones with the deadpan ‘readymade’ aesthetic of Marcel Duchamp. Over the next twelve years, the eggshell would become something of a talisman for the artist: a discarded harbinger of life ‘without content other than the air’ (M. Broodthaers, quoted in *MoMA Highlights*, Museum of Modern Art, New York, 2004, p. 263). One of several recurring ‘found’ objects that would come to define his practice – including mussels and French fries – the eggshell embodied primal simplicity in the face of the mass consumerist emblems appropriated by Broodthaers’ American Pop contemporaries.

Base, timeless and hollow, it spoke directly to the concepts of silence and emptiness that lay at the heart of his *oeuvre*. In a text published in 1965, Broodthaers declared ‘All is eggs. The world is an egg. The world is born of the great yolk, the sun. Our mother, the moon, is covered with eggshells. And the belly of a wave is white. A heap of eggshells, the moon. Dust of eggshells the stars. All, dead eggs’ (M. Broodthaers, ‘Evolution ou l’Oeuf film’, *Phantomas*, December 1965). Juxtaposed with the medical satchel’s connotations of sickness and health – of birth and death – the present eggshells seem to invoke both the root of existence and its ultimate futility. Drained of all substance, they offer an irreverent commentary on the ability of art – and life – to contain and confer meaning.

The late 1960s was a breakthrough moment for conceptual art in Europe and America, witnessing the rise of artists such as Joseph Kosuth, Sol LeWitt, On Kawara and Bruce Nauman. By 1968 – the year of the present

work – Broodthaers had established himself as a leading exponent within this burgeoning field. Channelling his fascination with linguistic structures through an extraordinary range of media, his output drew together an encyclopaedic variety of literary, social and historical themes. In 1967, he mounted his first retrospective at the Palais des Beaux-Arts, and the following year went on to establish his fictional ‘Museum of Modern Art’: a notorious enterprise consisting of postcards of paintings and packing cases displayed in his Brussels home. Combining sharp cultural criticism with undercurrents of humour, his work took to task traditional ideas about authorship, originality and the role of the art institution. Broodthaers placed great value on the notion of ‘insincerity’, proclaiming that ‘fiction enables us to grasp reality and at the same time that which is veiled by reality’ (M. Broodthaers, quoted in *Marcel Broodthaers*, exh. cat., Walker Art Centre, Minneapolis, 1989, p. 71). His output was one of riddles, puns, wordplay, semiotic puzzles and visual non-sequiturs, underpinned by strategies of repetition, misdirection, appropriation and self-deprecation. Throughout his *oeuvre* – as in the present work – seemingly complex layers of meaning are held in tension with semantic vacancy and interpretative dead-ends. In this regard, the hollow nature of the eggshells may be seen as something of a metaphor for his own practice. ‘I, too, am an apostle of silence’, he claimed (M. Broodthaers, quoted in *Marcel Broodthaers*, exh. cat., Walker Art Centre, Minneapolis, 1989, p. 32).

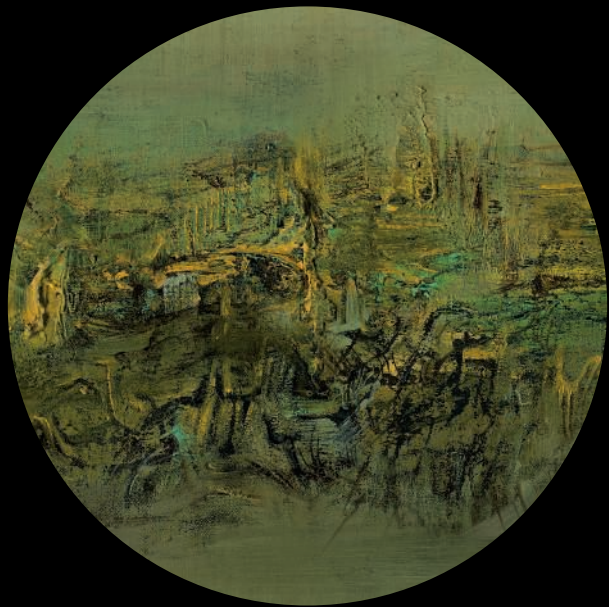




Photo: Edouard BOUBAT/Gamma-Rapho/Getty Images.
Artwork: © DACS 2017.

Zao Wou-Ki

12.05.60, 1960



'I aim at an imaginary and illegible writing'

ZAO WOU-KI

λ*73

ZAO WOU-KI

(1920-2013)

12.05.60

signed in chinese; signed 'Zao' (lower right); signed, titled and dated

'ZAO WOU-Ki 12.5.60.' (on the reverse)

oil on canvas

9½ x 13in. (24 x 33cm.)

Painted in 1960

£250,000–350,000

\$330,000–450,000

€280,000–380,000

PROVENANCE

Acquired directly from the artist.

Private Collection.

This work is referenced in the archive of the Foundation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonne prepared by Francoise Marquet and Yann Hendgen (Information provided by Foundation Zao Wou-Ki).

'Painting, painting, always painting, painting again, the best possible, the empty and the full, the light and the dense, the living and the breath'

ZAO WOU-KI





Paul Cézanne, *Montagne Sainte-Victoire*, circa 1902.
Philadelphia Museum of Art, Pennsylvania.
Photo: The George W. Elkins Collection / Bridgeman Images.

‘I used to admire Monet, Renoir, Modigliani, and Matisse, however, it was Cézanne who helped me to become a Chinese artist again’

ZAO WOU-KI



Paul Klee, *Pastoral*, 1927.
Museum of Modern Art (MoMA), New York.
Photo: The Museum of Modern Art, New York/Scala, Florence.

Poised on the brink of legibility, *12.05.60* is a jewel-like example of Zao Wou-Ki's poetic painterly language. Against a deliquescent sea of blue and green tones, a cluster of calligraphic marks scores the surface of the canvas, quivering like ancient pictograms. Executed in 1960, the work demonstrates the artist's move towards pure abstraction in the decade following his relocation from China to Paris. In 1948, Zao had left his native Shanghai to explore the world of the French masters he had revered from afar. Having spent his youth poring over reproductions of nineteenth- and twentieth-century European paintings, the artist immersed himself in the city's museums and galleries, drawing particular inspiration from the light-suffused canvases of the French Impressionists. By 1960, his unique dialogue between Eastern and Western visual traditions had pushed him onto a global stage, bringing him into contact with a host of international artistic languages. The present work was created shortly after his return from a highly successful world tour, spanning Europe, America and Asia. In particular, *12.05.60* bears witness to his encounters with the gestural languages of Abstract Expressionism in New York, where he had admired the expressive freedom cultivated by artists such as Willem de Kooning and Franz Kline. Where his earlier linear markings had bordered on readable

Chinese characters, they now dissolved into blurred schismatic traces. A new sense of weightlessness began to pervade his use of oil, evoking not only the fluid surfaces of Colour Field painting but also the ink washes commonly deployed by Chinese landscape artists. As Zao would later confess, it was ultimately through his engagement with diverse Western practices that he would come to re-evaluate the significance of his own heritage. ‘Everybody is bound by a tradition’, he claimed – ‘I, by two’ (Zao Wou-Ki, 1964, quoted in P. Schneider, ‘Zao Wou-Ki’, in *Louvre Dialogues*, New York 1971, p. 131). In 2018, the artist's practice will be celebrated in a major retrospective at the Musée national d'art moderne in Paris.

Zao's move to the French capital – initially intended as a short stay – was something of a spiritual pilgrimage. Having previously devoured Western art through grainy images in magazines, he relished the opportunity to wander the halls of the Musée du Louvre, studying every detail of works that were deeply ingrained in his psyche. He nurtured relationships with many of the city's leading avant-garde figures, taking a studio apartment in Montparnasse next to Alberto Giacometti, as well as corresponding with Jean Dubuffet and collaborating with Henri Michaux. Through his association with the School of Paris, Zao championed abstraction as a viable means of expression in the post-War era, despite feelings amongst many of his contemporaries that the brutal realities of conflict had rendered it unthinkable. ‘My painting becomes illegible’, he claimed in 1954. ‘No more still lives or flowers. I aim at an imaginary and illegible writing’ (Zao Wou-Ki, quoted at <http://www.zaowouki.org/biographie/en/> [accessed 15 May 2017]). Zao's embrace of non-figurative reality, however, was perhaps more strongly rooted in his personal circumstances: namely, the challenge of existing between Chinese and Western cultures. Abstraction, with its rejection of concrete meaning, allowed him to transcend both traditions and – ultimately – to hint at universal states of being. ‘French thought and Chinese thought are not the same’, he explained. ‘It's hard to translate between them. Sometimes you must wear yourself out trying to understand. Painting must express these feelings’ (Zao Wou-Ki, quoted in J. Grimes, ‘Zao Wou-ki: Painting beyond words (1920-2013)’, <http://edition.cnn.com/2013/04/11/opinion/painter-zao-wou-ki/>, 12 April 2013 [accessed 15 May 2017]).





Morandi in his studio, Bologna.
Photo: Leo Lionni.

Giorgio Morandi

Fiori, 1964



‘To my mind, nothing is abstract. I also believe there is nothing more surreal and nothing more abstract than reality’

GIORGIO MORANDI

λ 74

GIORGIO MORANDI

(1890-1964)

Fiori (Flowers)

signed 'Morandi' (lower left)

oil on canvas

9½ x 9½ in. (23.2 x 23.2 cm.)

Painted in 1964

£150,000-200,000

\$200,000-260,000

€170,000-220,000

PROVENANCE

Francesco Grandjacquet, Rome.

Simona Marchini, Rome, by 1977.

Galleria d'Arte Maggiore, Bologna.

Acquired from the above by the present owner.

LITERATURE

L. Vitali (ed.), *Morandi, Catalogo Generale 1948/1964*, vol. II, Milan 1977, no.

1338 (illustrated, unpaginated).

L. Vitali (ed.), *Morandi, Dipinti Catalogo generale 1948/1964*, vol. II, Milan 1994,

no. 1338 (illustrated, unpaginated).

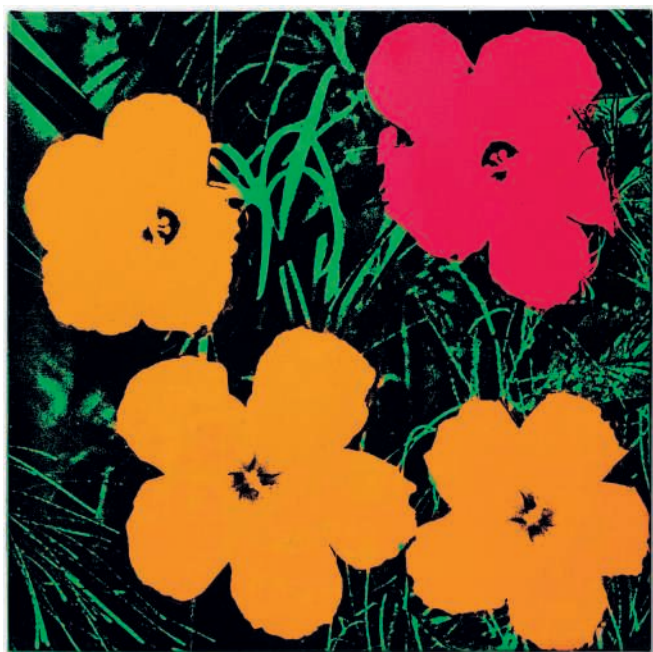
‘I am an old boudoir full of withered roses,
Where lies a whole litter of old-fashioned dresses,
Where the plaintive pastels and the pale Bouchers,
Alone, breathe in the fragrance from an opened phial’

CHARLES BAUDELAIRE, ‘SPLEEN’, *LES FLEURS DU MAL*, 1857





Jean-Baptiste Siméon Chardin, *A Vase of Flowers*, circa 1760.
National Galleries Scotland, Edinburgh.



Andy Warhol, *Flowers*, 1964.
Sold, Christie's London, 16 October 2015, lot 16 (£1,846,500).
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts,
Inc. / Licensed by DACS, London.

Painted in the final year of Giorgio Morandi's life, *Fiori (Flowers)* (1964) is born of a distinctive, intense and unwavering dedication. At the centre of a square canvas is a cluster of pale pink roses, emerging from the neck of a narrow vase. They are surrounded by a zone of grey-brown haze, around which the canvas is raw to its edges: Morandi's focus seems to exclude external information, framing his subject as if seen through an eyeglass, or through a clear patch in a dusty pane. Well known for the endless arrangements of bottles and vases which he painted for four decades in his tiny Bologna studio, Morandi undertook painting as a philosophical investigation. With monastic restraint, he often depicted the same objects in near-identical compositions made years apart, always in the diffused daylight he achieved with a white curtain over his window, conjuring a rarefied mental space in which he could search for essential form, essential beauty. He repurposed the sidelined genre of the still life as a vehicle for a modern metaphysical questioning of art itself, of being, appearing and seeing. His flowers, far from their typical employment as *vanitas* symbols or elements of decoration, formed part of this lifelong research. Indeed, as in *Fiori*, he studied not living flowers but silk replicas: real blooms would have faded too quickly for his purposes, not allowing for the ceaseless recalibration and the sense of still timelessness that were essential to his art. Some *Fiori* from as early as the 1940s appear to portray the very same flowers and vase shown in the present work.

Morandi's paintings are austere, muted, and deliberately circumscribed, but true beauty emerges from their subtle hues, even light and near-Platonic forms. The soft folds of *Fiori's* flowers reveal tonal nuances from sepia brown to off-white, from petals of ashen pink to a glimpse of sanguine rouge; such intimacy bespeaks immense attention, eternities of gaze. Morandi's commitment to continuity in theme was matched by his formal bearing and technical devotion, which saw him grinding his own pale, nameless pigments in adherence to ancient painterly custom. It is tempting to see Morandi as a figure who stands outside twentieth-century art history, chaste and aloof in his ivory tower. Yet while he was certainly isolated to a degree, his serial flowers remind us that he was in fact aligned with some of the most innovative artistic debates of his era. Just as Andy Warhol's *Flowers* – iterated in closely varied colours and sizes, and commenced the same year the present work was painted – were engaged with interrogating the series as creative process, so were Morandi's *Fiori*. It is telling that Warhol was fascinated by the work of Morandi's close friend Giorgio de Chirico, who, while not painting from observed reality, similarly returned to identical compositions over decades of his practice. While the understated reduction and painterly concentration of Morandi's work presents no obvious affinity with the vivid screenprint-based practice of Warhol, both are modes in which enormous complexity lies behind apparent simplicity, and through which art develops from art, gradually forming a codified system of self-investigation. There is more to *Fiori* than meets the eye; or, rather, the eye needs time to discern the poetry in its rigour, the quiet splendour in its severity.





Maria Helena Vieira da Silva, 1960.
Photo: Ida Kar © National Portrait Gallery, London.
Artwork: © DACS, 2017.

Maria Helena Vieira da Silva

La fête, 1951



‘In adding little stain after little stain, laboriously, like a bee, the picture makes itself. A picture should have its heart, its nervous system, its bones and its circulation. It should resemble a person in its movements’

MARIA HELENA VIEIRA DA SILVA

**PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION**

λ 75

**MARIA-HELENA
VIEIRA DA SILVA**
(1908-1992)

La fête (The celebration)

signed 'Vieira da Silva' (lower right); titled 'la Fête' (on the stretcher)

oil on linen

13 x 16½in. (33 x 41cm.)

Painted in 1951

£50,000–70,000

\$65,000–90,000

€55,000–76,000

PROVENANCE

Galerie Jeanne Bucher, Paris.

Galerie D. Benador, Geneva.

Dr Georg and Josi Guggenheim (acquired from the above in 1956).

Anon. sale, Christie's London, 10 February 2005, lot 524.

Acquired at the above sale by the present owner.

EXHIBITED

Hannover, Kestner Gesellschaft, *Vieira da Silva*, 1958, p. 26, no. 40. This exhibition later travelled to Wuppertal-Eberfeld, Städtisches Museum and Zurich, Kunsthaus Zurich.

LITERATURE

G. Weelen & J.-F. Jaeger (eds.), *Vieira da Silva. Catalogue Raisonné*, Geneva 1994, p. 154, no. 787 (illustrated, p. 154).

‘A painting should have a heart, a nervous system, bones and circulation. It should appear to be a person in its movements. A painting is not an escape; it must be a friend that speaks to us, that shows us the wealth inside ourselves and our surroundings’

MARIA HELENA VIEIRA DA SILVA



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 or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can act 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 Christie's 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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may 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 on 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 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

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 **ℓ** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **'authenticity warranty'**). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, defects in respect of bindings, stains, spotting, marginal tears or other damage 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 E2(h)(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. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department 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, lot number(s), your invoice number and Christie's client account 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 Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

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 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 Post-Sale Services Department on +44 (0)20 7752 3200.

(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, walrusbone, 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 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.


(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 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.

(g) Watches

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) We do not 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.
† θ	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. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** 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 7389 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'.

o

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ

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 incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ **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 Δ next to its **lot** number.

o **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 o next to the **lot** number.

◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

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

In Christie's opinion a work by the artist.

***Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

***Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

***"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

***Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

***Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

***After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

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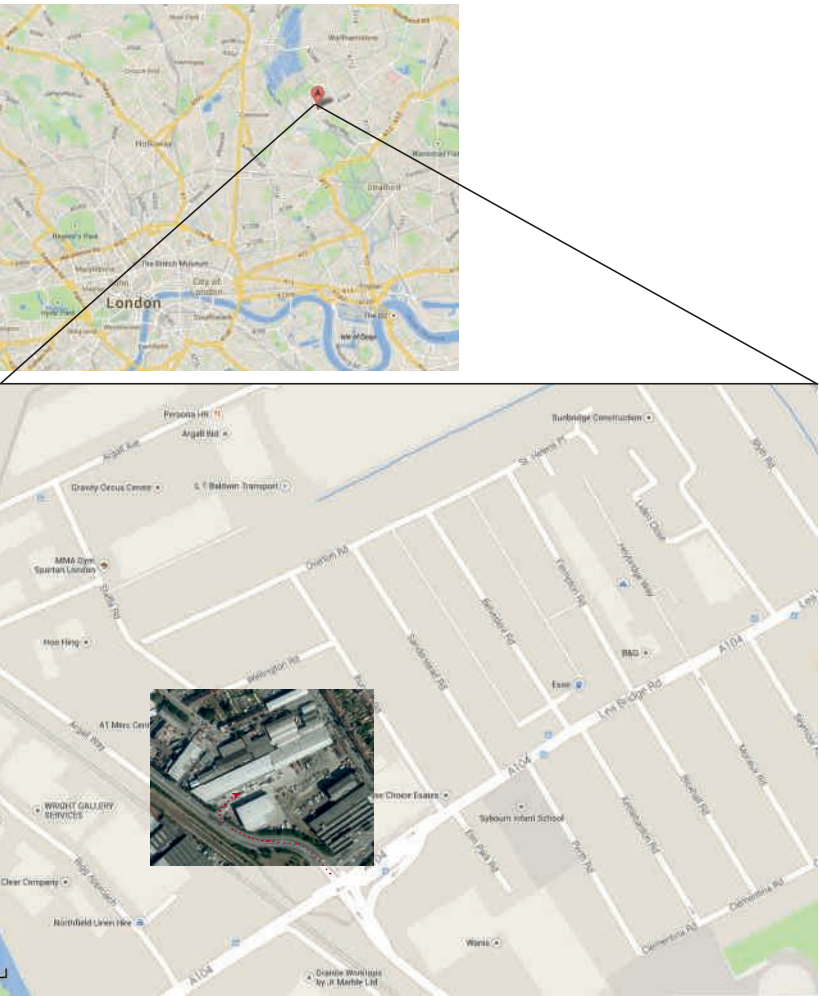
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MASTERPIECES
of **DESIGN**
and **PHOTOGRAPHY**

3 October 2017 • Evening Auction

ANDREAS GURSKY (B.1955)

May Day IV

image: 60½ x 180 in. (152 x 457 cm.)

82 x 200 in. (208.3 x 508 cm.)

Photographed and printed in 2000, this work is number two from an edition of six
£500,000–700,000

CONTACT

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+44 (0) 20 7389 2315



MASTERPIECES
of **DESIGN**
and **PHOTOGRAPHY**

3 October 2017 • Evening Auction

ALLEN JONES (B. 1937)

Table

painted fibreglass, resin, mixed media, glass
and tailor made accessories

24 x 51½ x 29.7/8in. (61 x 130 x 76cm.)

Executed in 1969, this work is from an
edition of six

£600,000–800,000

CONTACT

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POST-WAR AND CONTEMPORARY ART EVENING AUCTION

6 October 2017

JEAN-MICHEL BASQUIAT
(1960-1988)

Untitled

felt tip, wax crayon, charcoal, ink
and graphite

14 x 11in. (35.6 x 27.9cm.)

Executed in 1982

£500,000-700,000

CONTACT

Katharine Arnold
karnold@christies.com
+44 (0) 20 7389 2024



POST-WAR AND
CONTEMPORARY ART
EVENING AUCTION

6 October 2017

FRANCIS BACON (1909-1992)
Head with Raised Arm
oil on canvas
24 x 20in. (61 x 50.7cm.)
Painted in 1955
£7,000,000-10,000,000

CONTACT
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karnold@christies.com
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ALBERTO BURRI (1915-1995)
Rosso plastica (Plastic Red)
plastic and vinyl combustion on Cellotex
14¾ x 7⅞in. (37.5 x 19.5cm.)
Executed in 1966
£500,000-700,000

THINKING ITALIAN
EVENING AUCTION

London, King Street, 6 October 2017

VIEWING

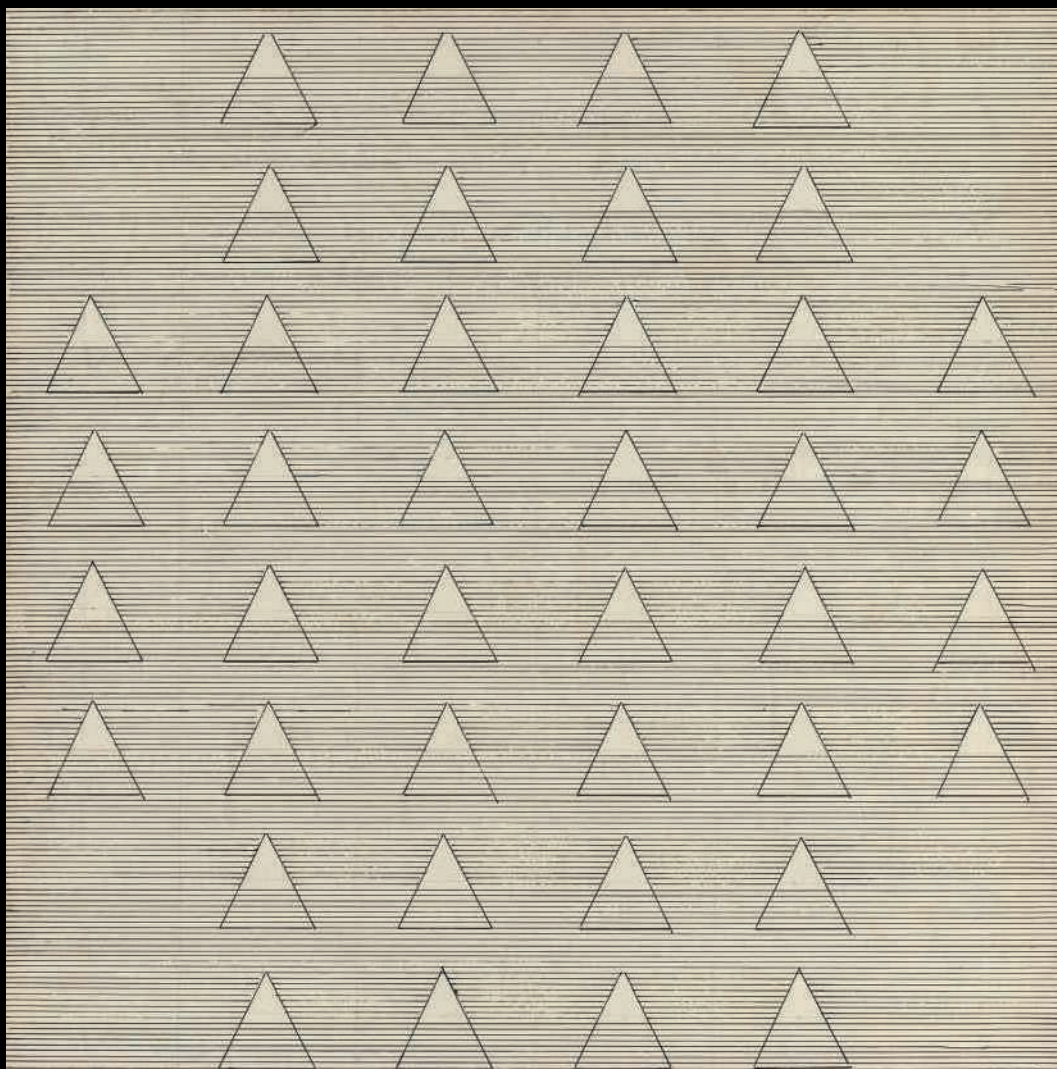
30 September - 6 October 2017
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CHRISTIE'S



AGNES MARTIN (1912-2004)

Words

ink and graphite on paper mounted on canvas

24 x 24in. (61 x 61cm.)

Executed in 1961

ABOUT THE LINE

AN EXHIBITION EXPLORING THE POWER
OF THE LINE IN 20TH AND 21ST CENTURY ART

EXHIBITION

28 September – 24 November 2017

Christie's Mayfair

103 New Bond Street

London W1S 1ST

CONTACT

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calbu@christies.com

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ABOUT
THE
LINE

CHRISTIE'S



PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

THIERRY DE CORDIER (B. 1954)

Légume (Vegetable)

painted potato peels, clay, wax and roots

8.¼x 8.½ x 9.7in. (21 x 22 x 25cm.)

Executed in 1997, this work is unique

£35,000–45,000

POST-WAR AND CONTEMPORARY ART

DAY AUCTION

London, King Street, 7 October 2017

VIEWING

30 September – 6 October 2017

8 King Street

London SW1Y 6QT

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CHRISTIE'S LONDON

UP CLOSE MINI MASTERPIECES

TUESDAY 3 OCTOBER 2017 AT 8.00 PM

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

CODE NAME: PAPO

SALE NUMBER: 14905

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

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

UK£100 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£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
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14905

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